



July 19 to August 11, 2013

Opening Friday, July 19, 7 - 9 pm

ROBERT HENRY

"It All Started With.."

JUDYTH KATZ

Patterns in Pastel

SALVATORE DEL DEO

Cape Vignettes

Paintings & Works on Paper

ROBERT HENRY

"It All Started With..."

Paintings and Gouaches

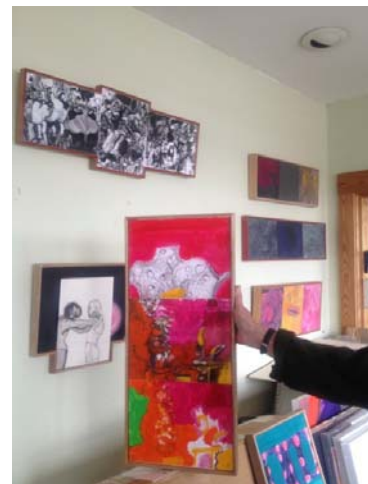
Robert Henry is an important artist of our time. With a painting career that spans over sixty years, Henry's work has confounded and provoked and intrigued viewers and critics alike. "One is struck by the paintings' strangeness," wrote Lawrence Campbell of Art News. April Kingsley, of the Village Voice quipped, "Henry watching is always a fascinating activity, and as usual, he has come up with the unusual."



Landscape, Still Life, Figure, 2012 O/P, x 110"

In contemplating a title for this exhibition, Walker notes: "When I think of Henry's art, I am fascinated by the myriad considerations we, the viewer, are invited to experience when with a Henry painting. Thus, "It all started with...", relates to a specific painting titled by Henry; but it also relates to Henry's history as a painter, his variety of ideas and the exploration of mediums with which he works. And, then, where we, the viewer, "start" in the viewing/feeling interaction to the completed painting. The options are many. We are engaged with the subjects, the color, the overall impact.

Henry continues his focus on the triptych format, while also making amazing statements in the single painting format. The triptych has been an intriguing format for Henry throughout his career. With its origins in religious painting from the Medieval times, the viewer is already familiar and comfortable with this format. It's an historic way for us to integrate what Henry wants to express. His triptychs are like a symphony of notes, ideas, colors, offering us the experience of responding to each image (the melody) or the chorus of the three panels, incorporating at once the multi-harmonies, multi-imagery, multi-rendering of paint. He is completely original. "He has the greatest imagination of any artist I've ever known", says friend and fellow artist Varujan Boghosian. Henry may work simultaneously on the three paintings which compose each triptych, or observe that two paintings already have a relationship, and he opens up to creating the "interpretation" in the middle panel. One painting can assist the other, functioning like a jump cut between three film frames.



Installation view, Robert Henry studio



Above and Below, 2012, O/C

Like a great jazz musician, Henry's process allows him to move between completely different sets of forms and textures without explanation. Composition and subject matter bring the parts together within the unified format of the triptych or the individual canvas; he often combines various impulses in a single work much as in poetry or music, where seemingly disparate stanzas or movements are linked together to create a cohesive theme.

"I seem always to put stories into my paintings, even the very abstract ones. But the paintings rarely, if ever, start with a story. I abhor the idea of starting with an idea and then rendering it. I compose visually and with my heart, soul, and gut. In every painting, solo or triptych, the different images must come together visually and emotionally, but if I understand the story, it is after the fact, not before." Henry's new paintings are mature opuses only possible by an artist who has completely mastered his medium and can improvise with grace and surety. In all of these works there is the ambiguity of environment: air or water? floating or falling? and often a double imagery, a sort of visual pun/double entendre.

Herein lies Henry's artistic insight on the human condition: flux, tension, change, and ultimate vulnerability. Says Henry, "The political situation contributes to uneasiness. A lot of my paintings in the last few years have been about being an aggressor, being a victim."



Biker in the Woods, 2012, O/C

Art historian Eileen Kennedy observed: "Henry appears uncategorizable to me. He is an artist statesman of our age, much as Picasso was, or Goya, but he does not confront epic conflict between and within nations in the direct way that they did. He presents the human impulse to harm and heal in the emotional atmosphere, the psychic space that human turbulence creates. His more abstract works seem to me to be what so much of contemporary art is trying to express, the distillation of emotion, the spiritual and psychic space that the times we are living in have created. Looking at a few of his abstract paintings, I could not help but think of the weight of the world that now bears down on all of us who are conscious or attempting to be. Meeting Bob Henry, for me, is like meeting the gentlest of prizefighters. He grapples with the heavyweight philosophical concerns of our times."



SALVATORE DEL DEO on the way to his studio

SALVATORE DEL DEO

Cape Vignettes Paintings & Works on Paper

Salvatore Del Deo's paintings are always a mix of deep feeling and painterly technique, and the current exhibition distills that mix to a rich concentration. One identifies with the painter's compassionate gaze. This season, we are treated to the intimacy, quiet, calm and serenity of the dunes, the abstract interpretations of a simple doorway, watercolors from his garden, and the animated interaction of the clambers on the flats.



The Old Pros, oil on canvas, 2008

Through his painting, Del Deo is engaged in a spirited dialogue with the world, with nature. It is this challenge that has held his passion through the over sixty years of his painting career and has resulted in an immense and diverse body of work. His is a style that seems to traverse the continuum

from the realistic to the abstract, with a natural fluidity available only to one who is thoroughly centered. He works with the visual vocabulary built up over years of study and observing and seeing. Del Deo has painted all the familiar scenes of his life at land's end - fish, dunes, figures on the back shore, boats moored at the town wharf, trap sheds and lighthouses, the gardens, the citizens - all made new for the viewer through the painter's rich palette and soulful perspective. It is as if he is focusing long-stored energy through the lens of pure color - the color concentrated, coagulated

by that intense focus.



Lilies, 1997, WC, 11 x 15"



Fall Vision, 1993, O/C, 9 x 12".

Discussing his paintings in an interview with Lynn Stanley, Del Deo has

said: "I run the gamut when it comes to subject matter. I come to the studio every day not knowing what I'm going to paint. I want to keep a sense of discovery in my work. I try to stay away from the narrative aspects of the paintings for as long as possible although sometimes that's hard." Asked by Stanley why avoiding the narrative was important to him, Del Deo continued: "When you look at the surface of (my late friend) Rothko's paintings, those layers of color are so sensitive...The more you stay away from narrative, the less you bracket yourself in a specific time sequence. It's like a beautiful

piece of chamber music, where the composer's most subjective expression is put on paper and then transcends the merely personal.

Del Deo's inspiration flows from his love of landscape, nurtured through years spent in the dunes and at his secluded, hand-built home surrounded by trees. Discussing his work with sculptor Joyce Johnson in the Cape Codder on the occasion of his 40 year survey exhibition at the Provincetown Art Association and Museum, Del Deo said: "The creative process takes time...and it is unpredictable. It has its own meter and cadence.



Frenchies Shack, 2011, O/C, 8 x 10"

Salvatore Del Deo came to Provincetown to study with Edwin Dickinson, met his wife, writer and art historian Josephine Couch Del Deo, and stayed. Over fifty years later, he still paints in his studio daily, tends to his chickens and vegetables, and, in the true tradition of his Italian homeland, stomps grapes for wine in the Fall. In the upcoming spring, an exhibition of Salvatore's dunescapes will be presented in combination with a book written by Josephine Couch Del Deo and published by Provincetown Arts Press. We are proud to celebrate with the Provincetown Art Association and Museum, Salvatore Del Deo's lifetime contributions to the Provincetown art colony, as Salvatore is honored by the PAAM along with Ciro Cozzi (in Memoriam) and James Bakker at this year's Gala event "Guess Who's Coming to Dinner at PAAM", October 12, 2013.

JUDYTH KATZ

Patterns in Pastel



Hill Magic, 2013, pastel, 19 x 26 3/4"

Judyth Katz is, and has been for many, many years, a talented and original artist, albeit a bit too modest in accepting one-person exhibitions in Provincetown. Many in the Outer Cape art community were not aware of her exceptional talents until she premiered a one-person exhibition at Berta Walker Gallery in "Discoveries, 2012". Katz has been making art her entire life, showing professionally in CT., New York, the Cape, and elsewhere, but her one-person show last season led Berta Walker to exclaim: "Judyth Katz's pastels are gorgeous, with lush markings and a fresh exuberance! I am struck by the sense of freedom and expression she achieves in pastel that parallel's that of Charles Burchfield. While the format is often small, the work has an expansive quality bringing the viewer



Judyth Katz in her studio, Truro, MA

right into the environment that has inspired Katz in the first place."

Katz left an early career in child psychotherapy for full time parenting. During those years she was able to work in fiber, taking up weaving, quilting and paper making. This proved not challenging enough and so she turned to the Silvermine School of Art in CT. She studied with many people but did not find her most important teacher, Jakki Kouffman, until 1994, in a class for portraiture. There she was introduced to pastel which seemed like a natural fit. This was added to acrylic painting and work with oil pastels and sticks. Her acrylic/pastel landscapes weave color and shape that is sensual and tactile. Probably her many years as a weaver and papermaker have informed her unusual process of weaving the patterns and light in these beautiful, unique works of art.



West Beach, Prout's Neck, 2008, pastel, 12 x 15 7/8"

"My most frequent subject is landscape, often dramatic. Whether the scope of the landscape is vast (e.g. Big Sur, CA; Bryce Canyon, Utah) or much narrowed (my garden), I'm most excited by the interplay of form and color. Forms are often abstracted, reduced and may or may not relate to the local color. A successful landscape engages the eye and the heart in excitement and yet, I hope, soothes the spirit, reminding us that beautiful and peaceful places still exist."



Sunrise, Pink Sea, 2005, Pastel, 12 x 9"

Judyth has summered in Truro for 45 years. "Truro is my refuge."



Untitled, Acrylic/pastel on paper, 22 x 30"

Next Exhibitions

August 16 to September 8: Herman Maril and Murray Zimiles

September 13 to October 12: Fall Fling



Berta Walker GALLERY

GALLERY HOURS: Through June: Daily, 12-4, closed Tuesdays

July 1 - September 16, Daily, 11-6
always by appointment and by chance

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Nurture Your Spirit visit Berta Walker Gallery

The Berta Walker Gallery has been highlighting the rich cultural heritage of Provincetown's 100-year old art colony for 24 years, and is known for showing a wide variety of important Provincetown-affiliated art and artists.

REPRESENTING: Varujan Boghosian, Romolo Del Deo, Salvatore Del Deo, Ed Giobbi, Elspeth Halvorsen, Robert Henry, Brenda Horowitz, Penelope Jencks, Judyth Katz, John Kearney, Anne MacAdam, Danielle Mailer, Erna Partoll, Sky Power, Paul Resika, Selina Trieff, Peter Watts, Murray Zimiles

ESTATE REPRESENTATION: Gilbert Franklin, Dimitri Hadzi, Herman Maril, Nancy Whorf

PROVINCETOWN MASTERS: Oliver Chaffee, Marsden Hartley, Charles W. Hawthorne, Hans Hofmann, Karl Knaths, Blanche Lazzell, Loren MacIver, Ross Moffett, Agnes Weinrich

Compassion