

BERTA WALKER GALLERY

Celebrating our 25th Anniversary

Presenting the History of American Art as seen through the eyes of Provincetown

August 1 - August 17

Three Exhibitions

Opening Reception, Friday, August 1, 7 - 9 pm

PAUL RESIKA

Colors and Forms of Provincetown 1947-Present
paintings & pastels

SKY POWER

Mysteries in Color
recent paintings

MURRAY ZIMILES

Color Mysteries
recent paintings

PAUL RESIKA

Colors and Forms of Provincetown

In honor of the Provincetown Art Association and Museum's 100th anniversary, Resika will show only Provincetown subjects in the upcoming exhibition. Included will be a painting done during his first visit as a Hofmann student in 1947, when he came to Provincetown to paint Hofmann's studio and stayed here five months. Then the paintings leap forward to 1984, when he again returned to Provincetown, renting the studio of abstract artist Bill Fried. He has been painting this place, and a few select others, for decades and has devised a visual language of color, shape and relationship.



Bouys, 2013, oil on canvas, 28 x 36"

In addition to his visually satisfying recent series of colored buoys, the upcoming show features older works including harbor scenes, and the MacMillan Wharf and Provincetown skyline with the iconic horizon with the Pilgrim Monument.



Red Sky, 1990, oil on canvas, 19 1/2 x 23 1/2"

There will be several examples of his fishing boats, ranging from the representational to nearly abstract. This is a motif we've come to love: two or three boats often seen nestled together on a backdrop with no horizon line as water and sky are the same color and texture. The boats could be emerging from fog or about to be swallowed by it, but their wavy reflections in the water give them a fixed point in reality even if much of it is only inferred. Another motif includes lighthouses from 2008. During that show, Resika said with a laugh: "I'm showing a brand new motif of Cape Cod." But Resika's lighthouses are not your average Cape Cod lighthouse. They are geometric structures, almost two-dimensional, placed somewhat surrealistically in fields of Resika's vivid blue

paired with a full moon of deep orange. They have a sense of isolation, of simultaneous guide and sentinel.

In this overview exhibition spanning the past thirty years, we observe how Resika continues to dazzle with his uncanny ability to keep pushing the limits of what color can do. Art critic Hilton Kramer has written "Paul Resika is now without peer in his own generation, a generation that has often made color its most important pictorial interest." Poet John Yau has commented, "Paul Resika has been pushing his forms toward the brink of oblivion and finding that edge where dissolution invariably begins."

And writing in the *New Criterion* in 2013, James Panero declared: "Paul Resika must be the most interesting journeyman of modern painting." Resika took up the brush at age nine and began studying with Hans Hofmann at sixteen. He then followed a circuitous route through the history of art, "seeking the classical foundations of art that he saw buried beneath Hofmann's own abstract constructions," said Resika. In the 1950s he started traveling to Europe to study with the old masters, returning to work with the figurative painters Paul Georges and Fairfield Porter on Long Island. The '60s found him walking the footsteps of Corot and in the '80s, he began taking on the light of Provincetown.



4th of July, 1998-99, oil n canvas, 30 1/4 x 223/4"



Blue Lighthouse, 2007-2013, oil on canvas, 60 x 52"

More recently, he has circled back to Hofmann, with paintings that have become increasingly abstract. He said to Panero in 2000 about Hofmann, "I'm with him. I've been with him for many years. He's been in here. I don't see him anymore, but he's been here."

Panero continues: "What ties these waypoints together is Resika's nonconformist sensibility, which he attributes to Hofmann, and a unique sense of line and brushwork. One could say a line runs through all of Resika's work. Just as the Venetian masters did not need to sign their own paintings, since their brushstrokes served as their signatures, Resika has a signature way of handling paint that is entirely his own."

Recently, Resika told arts writer Sue Harrison that he was not so much interested in subject as in form. And he has chosen forms artistically pleasing to him and refined them to their elemental states and then used them as the basis for many of his paintings. "I'd like to be different and to change, but you have to follow

your form and hope it leads to good things," he said. He doesn't like to talk about his art and says most artists can't talk about their own work in a meaningful way. He says he just paints and never knows if it will come out well or not. We observe in this exhibition that Paul Resika is clearly an artist who enjoys all his work and continues to fearlessly stand up in front of the empty canvas.

Because Paul Resika was friends with fellow artist Robert De Niro Sr. going as far back as 1947 when they were both studying in NY with Hofmann, his son, Robert DeNiro, Jr. invited Paul Resika to write the introduction to the current exhibition at the Fine Arts Work Center in Provincetown. DeNiro and Resika showed together throughout their careers, most recently in 1984-1989, at Graham Modern with then Gallery Director Berta Walker. "We all travelled to London, England in 1986 for a show I was able to schedule for Bob and Paul at the Crane Kalman Gallery." This August, Resika will be one of three featured artists for the FAWC annual auction. In celebrating the 100th anniversary of the Days Lumber Yard studios (now the site of FAWC), the auction features "Past, Present and Future" thus featuring art by Ross Moffett, the first artist to ever rent at Days Lumber Yard 100 years ago; Paul Resika, with deep ties to the Provincetown Community and past lecturer at FAWC; and FAWC Fellow Jarrod Beck. Berta Walker Gallery has contributed two master works of art: a gouache

by Paul Resika and a painting by Ross Moffett, to help this unique Centennial Celebration.



Autumn on the Horizon, #5, oil on panel, 11 x 14"

SKY POWER

Mysteries in Color

Abstract painter Sky Power creates what she calls "scapes." They can be landscapes, seascapes, skyscapes or dreamscapes but what they all have in common is her focused attention to color and composition that she patiently puts down on canvas or board until what is there is the same as what she feels inside.

Though she was born in Texas and later lived in Wyoming, both places with big skies and dramatic shapes and vistas, it is the more intimate landscape of

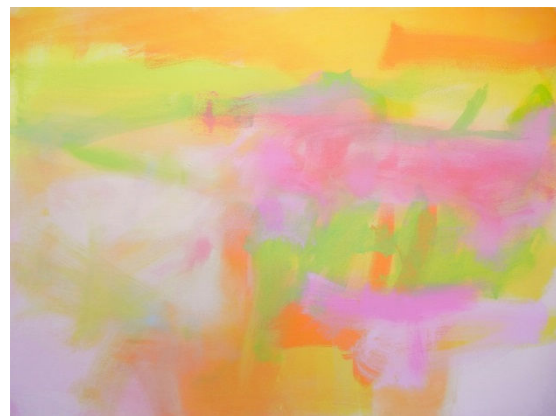
Cape Cod juxtaposed with the infinite, vast sea, that she has come to love and use as inspiration. She has lived at the end of the Cape for nearly 40 years and paints her love of this particular place.

Her work is color-infused and evocative. Andre Van der Wende described it in Cape Arts saying, "Within fields of strong clean color and forceful gestures of oil paint - drips and splatters rain freely - Power's work is spirited and energetic, deep and soulful, a winning combination of rapture and reserve."

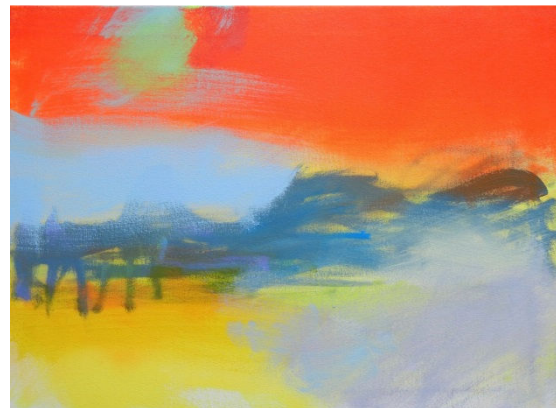
In her recent "Autumn on the Horizon Series," we see vibrant greens and fiery reds coming together, or perhaps pulling apart over a field of mauve that is in turn overlaid on a pale blue. In another, hot red and orange intrude on a swath of yellow that is obscuring cooler blues and greens in the background. And while her work rarely depicts recognizable landscape features, the occasional gentle cloud floats across a peaceful sky in one while a thin ribbing of reflective blue, perhaps a river, perhaps not, wends across like a horizon separating two distinct states. But are they earth and sky? We find we care much more about the feeling she creates than anything else. Several reviewers have commented on her powerful pre-language communication skills using layers of intense color to bridge the gap between the interior and exterior landscapes of life.

She begins each painting with a color that resonates for her in that moment. She says her palette is electric but she has added some cooler colors, blues, greens and purples recently. When she paints, each layer of color is allowed to fully dry before the next is applied. Sometimes she sands away layers revealing equally clear ones just below. She does not want any muddying of her colors and each remains as clear as a perfectly hit operatic note. And in truth her work is closer to song than to words. Eileen Kennedy referenced this in ARTSmedia saying, "Hers is a world older and deeper than this spinning planet; her work brings us to the edge of a realm before form and human language."

Power has always been emotionally in tune with the changing seasons and says, "On August 10th, every year, I used to walk outside and notice that the light had changed. It had shifted, shadows were



Sea Roses in Bloom, 2014, oil on canvas, 30 x 40"



Summer's Exodus, 2014, oil on canvas, 18 x 24"

longer, sharper and there was a fine edge to them. The colors were changed too by the pristine light of the beginning of fall." She says that change of light means a corner has been turned and we are heading towards fall. Once her painting year commences, she paints every day, immersing herself in the process and waiting to see what new directions her work will take. She describes the way she paints as being almost like reading a book or living a life. "From the beginning to completion there is direction, but mystery."

"I am very focused on nature," she told arts writer Sue Harrison. "I love living by the edge of the sea. I came here for the beauty and the community." Like most artists she not only wants to make her art, she NEEDS to do it. "Painting grounds me, it connects me to my center, connects me to spirit."

MURRAY ZIMILES

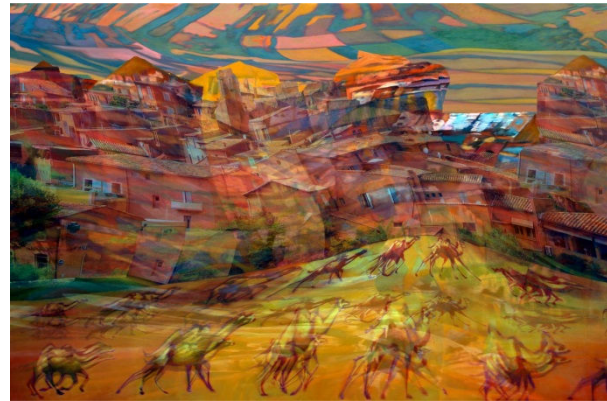
Color Mysteries

Murray Zimiles premiered his fascinating and unusual landscape mysteries last year in a huge one-man exhibition at Berta Walker Gallery. "I wanted to show a smaller selection of paintings immediately again as his unique landscapes caused such a stir and enthusiastic response from those lucky enough to see the work in 2013.

In a recent catalog, art historian Matthew Baigell declared that "Murray Zimilies' recent landscapes, dating from 2002, are as visually and intellectually rich as any being painted today. Period."



Infinite Landscape Study, 2013, oil and mm/canvas, 16 x 24"



Camel Cavalcade, 2014, oil and mixed media on canvas, 32" x 48"

Murray Zimilies is from the tradition of the Hudson River School of landscape painters but has taken his work many steps away from that early style. Like those 19th century painters there is a romanticism to his work and certainly that search for the sublime is present but in order to portray that he takes a different path. The earlier group, including Frederick Church and Albert Bierstadt, is credited with creating the American Landscape based on the broad and unknown expanse of America filled with promise and waiting to be discovered. Zimilies deals more with realization than promise and he succeeds in creating the new American Landscape blending views of the land or a warren of crooked buildings with groups of

animals in odd and often out of synch juxtaposition.

There is a feeling of looking at a mosaic or intricate quilt draped into folds over the arm of a chair. Despite the shifts and folds in the undulating land a sense of well being permeates.

His paintings include pigs, bison, goats and even camels left to wander the American west when abandoned by film crews. Regardless of the species, they are out of proportion with the land. Sometimes they have no shadows, sometimes elongated shadows as if cast by a setting sun across the sands of a desert. Their legs may grow long and become elements of design and the entire animal may become elongated or skewed as the viewpoint travels down the painting. The animals are shadowed outlines, ethereal beasts that huddle in great clumps or head off on a purposeful migration. They pile into pyramids with a single goat's head rising from the top or walk along the sides of sheer cliffs. But always there is motion next to the stillness of the land.

Throughout his work, Zimilies is a brilliant colorist. He blends and mixes and overlays until the result is hypnotic, drawing you in to worlds he has made. His use of color elicits a range of emotional response as different canvases are inexplicably peaceful or chaotic or even transcendent.



Italian Kaleidoscope, 2013, oil and mm/canvas, 16 x 24"

A dynamic depiction of light is sometimes added to this already heady mix of color and shape. Light cascades down from a checkerboard sky breaking it into bent bands of paler shades or diffuses gently away from a rising moon. Perhaps it's a partial homage to the earlier painters' inclusion of sun rays as a nod to the divine or perhaps it is just the Zimilies' recognition that we all share that primitive fear of the dark and unutterable sense of relief when the light returns.

Zimilies Provincetown connection comes through his aunt and uncle, the artists Boris Margo and Jan Gelb. He spent many summers with them in a dune shack they built where he was exposed to a wild landscape little touched by humans.

Berta Walker is now affiliated in her real estate capacity as a Sales Consultant with Atlantic Bay/Sotheby's International Realty in Provincetown. The income derived from referrals by Berta Walker will be donated throughout 2014 to the the Provincetown Art Association and Museum's Centennial Fund. If you're renting, buying, or selling, please allow Berta to refer you to Provincetown's landmark realty company & top selling brokerage in 2013.

Gallery Hours

June: 12 to 4, Closed Tuesdays

July to September 15: Daily 11 to 6

Receptions: 7 to 9, day of opening

Other seasons, please call. And always by chance and by appointment

AMPLE PARKING

SKY POWER, Director

Upcoming Exhibitions

August 22 - September 14

Provincetown Masters: Byron Browne, Oliver Chaffee, Edwin Dickinson, Marsden Hartley, Hans Hofmann, Charles Heinz, Karl Knaths, Herman Maril, Ross Moffett, Blanche Lazzell, Vollian Rann, Abe Walkowitz, Agnes Weinrich

Benefit Exhibition in support of PAAM's 100th Anniversary

September 19 -October 12

Photography and Photographic Installations:

Jay Critchley, David Kaplan, Susumu Kishihara, Dana McCannel, Blair Resika, Jane Rosett, John Thomas

"The Berta Walker Gallery has been highlighting the rich cultural heritage of Provincetown's 100-year old art colony for 25 years, and is known for showing a wide variety of important Provincetown-affiliated art and artists."

Andre Van der Wende, Cape Cod Times

Representing Varujan Boghosian, Romolo Del Deo, Salvatore Del Deo, Robert DuToit, Ed Giobbi, *Dimitri Hadzi, Elspeth Halvorsen, Robert Henry, Brenda Horowitz, Penelope Jencks, David Kaplan, Judyth Katz, John Kearney, Anne MacAdam, Danielle Mailer, *Herman Maril, Erna Partoll, Sky Power, Paul Resika, Selina Trieff, Peter Watts, *Nancy Whorf, Murray Zimiles *Estates

Photography: Susumu Kishihara, Dana McCannel, Blair Resika, John Thomas

Provincetown Masters: Byron Browne, Oliver Chaffee, Marsden Hartley, Charles W. Hawthorne, Hans Hofmann, Edward Hopper, Karl Knaths, Blanche Lazzell, Ross Moffett, Agnes Weinrich.

Provincetown Folk Art and Ancient African Carvings and Bronzes



Berta Walker
GALLERY

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