

BERTA WALKER GALLERY

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

June 20 - July 6, 2014

Opening Reception June 20, 7 - 9pm

Three Artists/Three Towns

Nancy Whorf Provincetown • Brenda Horowitz Truro • Peter Watts Wellfleet

NANCY WHORF

Personal Provincetown

NANCY WHORF was one of the first artists to join Berta Walker Gallery 25 years ago, and became a frequent exhibitor and special friend. Her passing in 2009 most definitely left an artistic and energetic hole in Provincetown's art community. Nancy Whorf was loved by the entire Town, and everyone knew her as she strolled the streets shouting



Big Catch, 1998, O/panel, 24 x 20"

Hiiiiiiiiiiiiii, to all she met. On the occasion of her one-person show at the Provincetown Art Association and Museum

in August of 2001, the Selectmen named the opening day, "Nancy Whorf Day", and received the singular honor of being declared "Nancy Whorf of Provincetown", reflecting the respect for her art in the manner of the European tradition of referring to an artist for the Town whose soul they recorded and loved, and who became known for that Town, much as "Van Gogh of Arles" or "Antonella of Messina" were named.

For over 60 years, Whorf was known for her vibrant, expansive Provincetown scenes. Her many views of the town, the narrow streets, the harbor and boats, snowy walks, hidden gardens, sunsets and storms are a testament to her love of this storied seaside town where she grew up. Her philosophy of painting was a reflection of her way of living: "The world goes around, some things change; some things stay the same; community matters; nature is true."

At the age of 14, Nancy Whorf began her formal art study as a folk artist decorating furniture for Peter Hunt, and for twenty years owned a shop in Wellfleet that sold her painted furniture. Yet, early on she also wanted to explore her own painting more deeply and spent a year at the Museum of Fine Arts Boston Museum School, where she studied with Karl Zerbe. The influence of Charles Hawthorne can be felt from her continuing studies with Vollian Rann and her father John Whorf but she ultimately developed her own, very personal style.



My Garden, 2000, O/panel, 36" x 73"



Reggie's Place, 1996, O/panel, 8 x 10"



Figurehead House, 1993, O/panel, 36 x 48"

After joining the Berta Walker Gallery, Whorf's confidence as a painter blossomed, and within a few years, she focused exclusively on painting, selling out her exhibitions. Many of the paintings included in this current exhibition are paintings that have come back to the Gallery through estates and private clients, folks lucky enough to have purchased them twenty-five years ago.

Always a bit of a contrarian, Nancy Whorf refused to paint the dreamy tourist view of life in Provincetown. Instead she focused on life as she saw it made up of people living their day to day lives with a simple truth borne of just being present in the moment. A plaid shirt on the fisherman carrying home his catch, dim

streetlights obscured by falling snow, houses that looked lived, in lined up by the shore waiting for those that come and go with the tide, that is what she painted.

"Her work was executed like a master dancer who can evoke an entire range of emotions through the gestural positioning of the body. With very simple lines on canvas she could evoke an equal amount of visual emotional truth," wrote Sue Harrison. An art writer for the Banner and friend to Nancy Whorf, Harrison describes her last visits with Nancy Whorf: "In the last year of her life, unable to access that part of her brain that let her create in her signature way, she none-the-less kept an easel set up and each day prepared a palette so that if that door opened she could step through and paint.

The extraordinary beauty of Whorf's work is magnified by the truth she painted. Provincetown was always an emotional and visual place for her. She continued throughout her career to develop her expressive, emotional, abstracted content through both subject and technique. In a comment made during the last years of her life, Whorf said, "I know Provincetown. There's a lot of information here. I think I got better at saying more with less. I wanted to simplify, to suggest. That's what I like about the palette knife. It's easier to suggest." Over time, Whorf refined her knife stroke to the merest twist of line, the touch of color, to express the mood, to suggest the whole world of Provincetown. The viewer is struck by the truth of place, which emerges through the uninhibited, exuberant, rich and saturated color through a flick of her palette knife -- she is a master.

Nancy Whorf was part of the monumental exhibition "The Tides of Provincetown: Pivotal Years in America's Oldest Continuous Art Colony (1899-2011)", originating at the New Britain Museum of American Art and continuing on a cross-country tour. In December, 2013, Nancy Whorf was the featured artist in "Triumph of Winter" an Exhibition at one of New York's Historical Landmarks, the National Arts Club, Curated by art historian and writer, Michael Gormley, Editor of American Arts Magazine.

BRENDA HOROWITZ

Vibrating Truro

Brenda Horowitz presents the familiar environment in astonishing freshness, vibrating with bold energy and intense pigment, vivid and expressive, the view pared down to essential elements - color, line and form. She distills color to such concentration, such saturation, that one can almost hear it. Her compositions, simplified to land, water, sky, sometimes a house, explore the inherent character of the Cape landscape, where the quality of light reflected by the ocean intensifies the color of nature.

The work in this exhibition was created en plein air in the hills, dunes, ponds and marshland where Horowitz spends her summer days, working quickly in acrylics or with gouache on paper to capture the ephemeral colors of



Pleasant Bay, 2014, acrylic on canvas, 36 x 32"

the landscape. It was in 1982, on a trip to Jamaica, that Horowitz began painting outdoors using gouache on paper. It has become her signature medium for paper works. Her work is uncluttered, decisive and her compositions evoke the feeling of a place fully settled into itself. Her paintings capture that in such a vivid manner that the viewer is only half a step from leaving this world and walking into that one.



Audubon, 2014, acrylic on canvas, 20 x 20"

Horowitz studied with Hans Hofmann in both Provincetown and New York. Her paintings are a testament to her brilliant amalgamation of Hofmann's genius, his theories of color, plane, and movement, and her own unique visual language. In his lectures, Hofmann quoted Paul Cezanne saying, "All lies in contrast." Horowitz has taken this lesson into her painter's toolbox, creating enlivening contrasts as she searches for the colors that express her experience of the landscape: the heat and light, the burning dunes, the deep shade, cool water, golden grasses. Where color meets color, the hues are magnified in contrast, becoming abstract shapes moving back and forth in the picture plane. The canvas is animated with color.

And so is the viewer's imagination, as arts writer Rosalind Smith has noted, saying Horowitz's paintings "take me over the high roads on a journey of pure pleasure. Her paintings are a romantic blend of sky, the land and the water and capture the feeling of summer." Cate McQuaid of The Boston Globe describes her experience of Horowitz's painting similarly: "The artist creates a rhythm of hot and cool colors as well as a rhythm of textures - metal smooth undercut with the buzz of deft brushwork. The result is breathless and ripe, more like a dream of summer than summer itself."

Horowitz was presented in a one-person exhibition at Adirondack Community College, Queensbury, NY. Gallery Director W. Sheldon Hurst visited Provincetown, saw Horowitz's work on exhibit in the Berta Walker Gallery and was so impressed, he immediately scheduled the exhibition, purchasing one of the paintings from the show. Hurst states in the exhibition catalogue that the impact of Horowitz's paintings is "due to Ms. Horowitz's trust in the personal experience, a mine she has learned to explore with a sensitivity and confidence that results in many finds."

As well as studying with Hans Hofmann, Brenda Horowitz also studied at the Cooper Union School of Art, City College of New York. She studied drawing with Sam Adler at New York University. She has been painting for nearly fifty years and has exhibited widely since 1965. She has been presented in one-person exhibitions in museums and galleries all over the United States.



Tom's Hill, 2014, acrylic on canvas, 24 x 24"

PETER WATTS

Shimmering Wellfleet

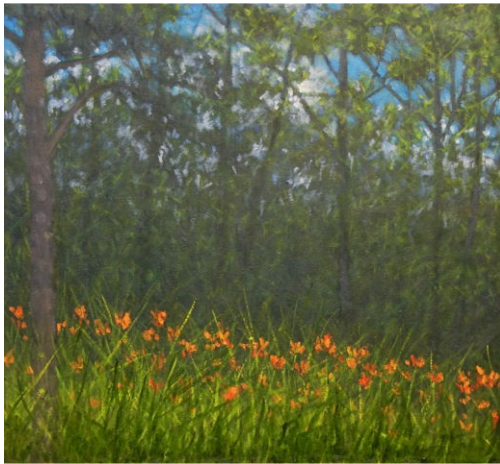
For over half a century Peter Watts has walked the land of the Outer Cape, waiting for the inherent order to make itself known. When it does, he uses that natural order of contrasting shapes and shifting light to render canvases that walk the line between landscape and abstract expressionism. He often alternates, painting a primarily dark canvas and following it with a light one and he is always aware of the history of human touch that nature quickly covers over.

He sometimes paints imaginary houses based on his knowledge of local history coupled with discoveries like a long-abandoned cellar hole. He can turn that into the farm that actually existed 150 years ago.



Winter Sunlight Light On the Trees, 2014, 24x 26"

For Watts, these images are part of the larger fabric of nature. "I am interested in nature's changing patterns and the patterns that repeat themselves." Ripples in the sand at low tide are like the ripples of a clam shell. Interlocking branches in a grove of locust trees are like a forest of deer antlers. These patterns also relate to Watts' view of the world through the lens of botanical archaeology. A riot of lilacs deep in the woods is the marker of where a home once stood; a pine needle and moss-lined pit is the old cellar. A stand of pines on top of a knoll is a former pasture returned to seed, surrounded by the oak forests that will one day conquer it. "History gives me ideas," he says.



Day Lilies, 2012, o/c, 24"x 26"

"At one time," notes Watts, "I was more interested in the landscape itself. Now, I look at how an abstract element of a landscape feels." He once told Banner writer Sue Harrison that the actual subject fades in comparison to the meaning it represents: "The ideal painting would be when the subject matter disappears entirely."

In celebration of Watts' 80th Birthday, curator Rudolph Zwirner has created a major survey of Peter Watts' art from private collections opening at Wellfleet Public Library. August 2 - 16. It will be accompanied by a catalog with essays by Zwirner and art historian, Hayden Herrera. "Although Watts' paintings are inspired by specific and recognizable locations," writes Hayden Herrera, "much of their vitality comes from the artist's pleasure in laying down marks. Stroke by stroke the image emerges. Watts' brushwork varies according to

what aspect of the landscape he is addressing... the dark and distant forest may be painted with short stabs of the brush while the beach grass waving against luminous sand is described by long swift strokes." Zwirner observes: "Watts...is a painter of twilight and indirect illuminations peeking out between tree trunks, shining over the tops of trees, reflecting the setting sun, shimmering in early morning light or breaking through the mist. His is the same light that gives the painting of William Turner and Caspar David Friedrich, Claude Monet and Mark Rothko, their specific glow. Watt's color palette, which ranges from pale pastels to brilliant contrasts belongs to the same tradition...(they) transform the materiality of oil on canvas into an experience of natural light and color."



Highway Into the Void, 2013, o/c, 24 x 26"



Dark Dunes, 2004, o/c, 12 X 14"

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

July 11 - July 27

*Introductions: Rob DuToit

*Studio Environments:

Varujan Boghosian Robert Henry Penelope Jencks Danielle Mailer Erna Partoll Selina Trieff

August 1 - August 17

*Paul Resika: Colors & Forms of Provincetown

*Sky Power & Murray Zimiles: Mysteries in Color

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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