

BERTA WALKER GALLERY

OPENINGS HOURS FOR RECEPTIONS HAVE CHANGED.
THEY ARE NOW 6 - 8 PM

June 19 - July 12, 2015
opening reception Friday, June 19, 6 - 8 PM

Opening on Friday, June 19 is a special exhibition of five major Outer Cape artists whose work takes its direct inspiration from the environment around us.

PENELOPE JENCKS "Beach Series - Installations",
Giclee prints & terra cotta and plaster sculpture

"On the Cape"

ROMOLO DEL DEO bronze sculpture

ROB DU TOIT paintings

ELSPETH HALVORSEN constructions

JUDYTH KATZ pastels

"Recent Acquisitions at Berta Walker Gallery"

Recent acquisitions at Berta Walker Gallery include a fascinating array of paintings from early Provincetown Modernists Byron Brown, Oliver Chaffee, Marsden Hartley, Karl Knaths, Agnes Weinrich, Blanche Lazzell, Vollian Rann; abstract paintings by Peter Busa, Budd Hopkins, Ross Moffett, and recent purchases of Gallery artists: Paul Resika, Salvatore Del Deo, Nancy Whorf and others.



Penelope Jencks, Noa's Beach, Low Tide, 2014, A/P, Giclee print, 20 x 24" (image, 13.5 x 18")

PENELOPE JENCKS To create the emotional impact she wants from her larger-than-life sculptures, Penelope Jencks has chosen an unusual viewpoint - that of a three- or four-year-old child. Jencks has been creating oversized sculptures that depict middle age and older naked adults for years. And the precise reason she makes them this large is so they have the same relationship to the viewer as her own parents and parents' friends did to her when she was a child. They need to be monumental to give them the same importance within the landscape.

"I want them to be viewed from the perspective of a child's vision of an adult figure. Monumental like a force of nature. The series has to do with the nudity, or even nakedness one might say, that prevailed on the beaches that my parents went to in the 40s. It was not exactly flaunted, there was always a certain decorum. But my

parents and their friends considered it more "natural" to swim or lie around on the beach without any clothes to hinder them, and once they were out of sight of the naked eye (binoculars were ignored) they would shed their clothing and carry on with their intellectual wranglings about Beauty, Truth, Wittgenstein and Whitehead. I remember noticing, as a tiny child, how odd and different these monumental bodies were from my own more streamlined, tidy version. The Beach Series II is an effort to capture this oddness, and allow the viewer to see, hopefully even to experience, some of those same sensations that I had as a child when confronted by the naked otherness of the almost mythical 'grownups.' In order to convey this 'otherness' I have made the figures monumental, somewhat fleshy and 'older.' The viewer should have the same perspective that I had as a child, looking up into the mysteries of the aging body." She is clear that it is not her intent for the viewer to consider her works either nudes or naked, they are, she says, merely who they are, people who have no interest in "covering up." And from her child's perspective they were not only natural but "huge, like a mountain or a tree."

This current exhibition, "The Beach Series II," consists of photographs taken by Jencks in which she has "installed" her monumental sculptures in situ. Although the actual sculptures are made of plaster, and are ready to be cast in bronze, they could not be safely installed long term outdoors. But by "conceptualizing" them

in a variety of settings -the dunes, the beaches, the Outer Cape ponds - and then photographing them, the viewer can experience the phenomenon of these unclothed male and female swimmers and sunbathers as they would have seemed to the eyes of a child. That is to say both completely natural and yet monumental in the surroundings.

ROMOLO DEL DEO Del Deo's work has always been about transformation. "My work views the world of antiquity through the lens of our contemporary disposable culture. Using iconography from ancient art, I create objects that are part classical, part castaway, like the shed skins peeled from statuary and inhabiting a place neither entirely solid nor totally anchored in historical reference. Inspired from the environment I live in, I have developed my own methods for turning the normally solid and substantial traditional material of cast bronze into something delicate and ephemeral, by injecting beach sand into the lost wax bronze casting method, resulting in bronze that I now refer to as 'Vitreous Bronze'...I work with bronze because it thinks like I do and we agree. It is a beautiful material. Sculpture is something that is touched. One of the reasons I love bronze is its durability. Bronze only looks better with time." His fragmented and distressed classical figures, beautiful and elegiac in their brokenness are images that examine the bridge between the past and present, between what lasts and what falls away, what is transformed in the process of art making, what begins anew.



Romolo Del Deo, "Dream Drowning", 2014, Bronze, Edition 3/5, 10.5 x 9 x 3"



Rob Du Toit, Blue Flags, 2015, oil on canvas, 20 x 26 "

ROB DU TOIT DuToit's art is often subtle, with hints of light peeking through the clouds and forests. It is also sensual, and deep, and serious, and celebrates the passion of our New England environment. Like many artists, Du Toit has come to what looks deceptively simple through a lengthy process of training and then letting go. His palette often uses what would be considered Impressionist colors. But his execution and continued use of some dark tones and blacks give his recent work a muscular Expressionist look. They are bold in the way that watercolors can be bold.

Art writer Sue Harrison has observed: "DuToit's paintings offer a fresh spontaneity while incorporating his classical training with layering an underglaze. They reflect a sensitivity for place that is reminiscent of

work by Ross Moffett. And as in Moffett's work, you can feel the sweep of the land and the solidity of the hunkered down hills shaped by eons of wind off the water."

ELSPETH HALVORSEN is a painter and construction sculptor. Boston Globe art critic Cate McQuaid wrote: "Halvorsen constructs boxes from wood and glass; they contain galactic meditations. She balances expansion and containment, liberty and boundaries, filling her work with found objects gathered in surrealist assemblages." Viewing Halvorsen's constructions can be a lot like a walk in the moonlight. What we know - or think-to be true in the hard brightness of daytime reality dissolves into an amorphous space of multiple possibilities/ perspectives in the tradition of Joseph Cornell in which a container becomes the stage. Halvorsen wrote recently: "Bespedrel is a beautiful Russian word for which there is no word in English. It means, there is no limit to vulnerability and psychological defenselessness. I have for a long time imagined that when an artist finds herself in this precarious state, her work may spurt forth with it's own enormous immediacy -- independent of the artist's conscious intent. It may certainly not be a sought after condition, but it has the potential for the creation of something absolute, and true. If the artist is thus so vulnerable, s/he is defenseless in the presence of this strange, powerful, and very mysterious 'energy'". Halvorsen has lived and worked in Provincetown over 50 years.



Elsbeth Halvorsen, Provincetown, Indiana, 1976-2014, 19 x 22 x 3"

Susan Rand Brown observed, in a recent article: "For Elspeth Halvorsen (born in 1929), a lifetime spent flying just under the radar has enabled her the freedom to fashion her own world-or in this case, her own worlds. Halvorsen's genius lies in creating suspended and freestanding, self-contained, three-dimensional stage sets she calls "boxes." At their most abstract, a Halvorsen box opens onto a timeless universe, a primal memory as experienced under the night sky from a faraway shore."



Judyth Honeycutt Katz, Sunrise After Storm, 2014, pastel on paper

JUDYTH KATZ is a pastel and acrylic painter of primarily dramatic landscape views inspired by her summers in Provincetown and Truro, as well as from journeys to Alaska, Bryce Canyon and the Big Sur. Her pastels offer a feeling of "soft and inviting", bathed in light and imbued with stunning color, sensuous texture and an assured use of the difficult medium of pastel. The texture imparts the breath of the atmosphere, causing the viewer to want to touch the clouds or roll on the lush dunes and pastures. Talking about her art, Judyth notes: "My most frequent subject is landscape, often dramatic. Whether the scope of the landscape is vast (e.g. Big Sur, California; 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." Her many years as a weaver and papermaker have informed her unusual process of weaving patterns and light, through the use of the pastel medium, into these beautiful, unique works of art.

Upcoming Exhibitions

JULY 17-AUGUST 9

Trio of Friends: VARUJAN BOGHOSIAN, PAUL RESIKA, SIDNEY SIMON
Mystical Landscapes: BRENDA HOROWITZ, SKY POWER, MURRAY ZIMILES

AUGUST 14 - SEPTEMBER 13

JOSEPHINE and SALVATORE DEL DEO

"The Watch at Peaked Hill" by Josephine Couch Del Deo, Schiffer Publishers,
with Salvatore Del Deo paintings and watercolors:

"The Provincelands": Gallery Artists honoring Josephine Del Deo

SEPTEMBER 18 - OCTOBER 11

Grand Scale paintings

Photography: Grace Hopkins, David Kaplan, Susumu Kishihara, John Romualdi

Gallery Hours

May 23 to September 7: 12pm to 5pm, Closed Tuesdays

Always by appointment, and often by chance

Berta Walker, Curator

Grace Hopkins, Manager

Artist Receptions are Fridays 6:00-8:00PM

"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 (estate), Elspeth Halvorsen, Robert Henry, Brenda Horowitz, Penelope Jencks, David Kaplan, Judyth Katz, John Kearney (estate), Anne MacAdam, Danielle Mailer, Erna Partoll, Sky Power, Paul Resika, Selina Trieff (estate), Peter Watts, Nancy Whorf (estate), Murray Zimiles

Photography: Susumu Kishihara, Dana McCannel, John Romualdi, 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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