

Berta Walker Gallery

Presenting the history of American Art as seen through the eyes of the historic Provincetown Art Colony, primarily comprised of the the towns of Provincetown, Truro, Wellfleet

Opening 6 PM, July 17 - August 9

Two Exhibitions Featuring Six Major Artists

TRIO OF FRIENDS: VARUJAN BOGHOSIAN, PAUL RESIKA, SIDNEY SIMON

MYSTICAL LANDSCAPES: BRENDA HOROWITZ, SKY POWER, MURRAY ZIMILES

**RECEPTION FOR THE ARTISTS
6-8 PM**

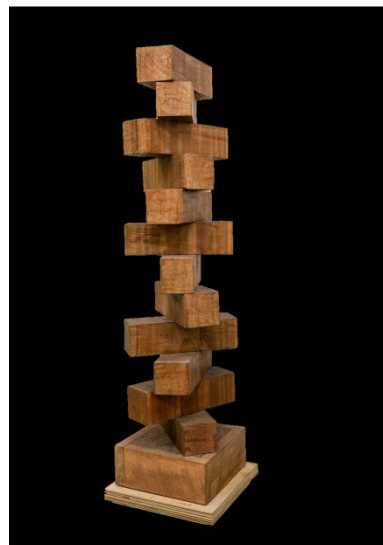
These two unique shows, opening **SIX - EIGHT PM**, Friday, July 17, feature painters and sculptors of great importance to the Provincetown Art Colony. The six artists in the two shows demonstrate a mastery of the wide range of technique, style and individuality that has evolved throughout the history of this great art colony, now over 125 years old.

TRIO OF FRIENDS: PAUL RESIKA SIDNEY SIMON VARUJAN BOGHOSIAN

all master artists, have been long-time friends and collaborators, teaching and creating art together for over seventy years. Although Sidney Simon died in 1997, Boghosian and Resika talk of their friend Sidney Simon and his sculpture frequently and thus, the exhibition "Trio of Friends" was born. This exhibition will include carved wood totems by sculptor Sidney Simon, recent paintings by Paul Resika, and recent mixed-media wall constructions by Varujan Boghosian.

Sidney Simon's art has been described as playful, ornamental and quixotic. Starting out as a painter, he soon became a sculptor to indulge his fascination with motion. Writing for his catalog for the PAAM exhibition, Eleanor Munro observes, "Sidney Simon's imagination is as literary as it is plastic, and so rooted in perennial concerns (fascination with the human personality, love of friends and family, delight in myth, theatrics and word-play) that the works give pleasure of a kind rarely met in the art world today." He worked in clay, terra cotta, bronze and wood.

Paul Resika as usual, continues to make no submission to one style or to one subject. Here, he will premier all new paintings including a series of dramatic abstractions comprised of buoys; large-scale paintings of floating vases of flowers; abstractions of the moon setting behind the monument. Writing in the catalog accompanying Resika's current show at PAAM, John Yau described Resika as unencumbered by the past and, becoming "increasingly youthful and fresh in his work...He is a splendid colorist who is able to tease out gradations, as well as achieve a glowing, saturated light that is unmistakably his."



Simon, Sidney, Sculpture Column #4, 1991, Cherry Wood, 56 x 12 x 12"



Varujan Boghosian, Break Through, 1998, mixed media construction, 17 1/4 x 21 3/8"

Varujan Boghosian is completing a series of constructions to be premiered in this exhibition, alongside a major construction created in the 1950s, which emerged in the Estate of Helen Frankenthaler. The Wall Street Journal wrote about Boghosian's art in his recent exhibition at the Toledo Museum of Art in Ohio, as "artful combinations that embody the Surrealist belief that when things are taken out of context they gain meaning. Boghosian seamlessly joins things of different scales and different eras so that the parts are completely subsumed by the new whole, which seems independent of precedent."

Interestingly, this Trio each individually started their art training while in high school. Resika studied with Sol Wilson at 13 and then with Hans Hofmann in NY and later, in Provincetown; Simon studied art at Carnegie Institute of Technology in Pittsburgh beginning at 15. And Boghosian, brought up by a cobbler, started working with found objects at an early age, later switched to literature in college, but returned to making art, primarily constructions and collage, while studying with Josef Albers at Yale University.

All three have taught in major institutions including Parson's School of Design, Yale, Dartmouth, the Art Student's League and others, bringing their influence to new generations of artists. Simon was not only a founder the world-renowned Skowhegan artists' residency, he helped found Artist's Equity in NYC.

MYSTICAL LANDSCAPES: BRENDA HOROWITZ SKY POWER MURRAY ZIMILES

The unusual will be discovered in the mystical landscapes of Horowitz, Power and Zimiles. Brenda Horowitz depicts unexpected red skies with purple trees, dots of white houses on an overall red land and sky environment and yet visually they are true. Power's paintings transform surface reality into what feels like a spiritual alter ego for the land it represents. Zimiles intrigues the viewer with his fantastical imagery that brings forth a sense of the vast and mysterious.

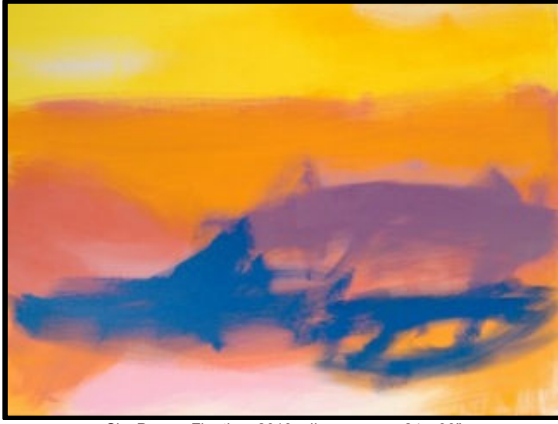
Brenda Horowitz, who studied with Hans Hofmann in NY and Provincetown, presents the familiar environment with astonishing freshness. The paintings vibrate with bold energy and intense pigment, and are vivid and expressive, while pared down to the essential elements. "The result is breathless and ripe, more like a dream of summer than summer itself," wrote Cate McQuaid in the Boston Globe about a recent exhibition. Horowitz's art 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.



Paul Resika, The Catch, 2014-2015, oil on canvas, 64 X 51"



Brenda Horowitz, Red, 2015, acrylic on canvas, 8 x 10"



Sky Power, Floating, 2013, oil on canvas, 24 x 30"

Sky Power uses her innate ability to compose scenes that transform reality into a spiritual alter ego. In doing so she elevates abstraction to perhaps its earliest roots - that of a bridge between the material and spiritual worlds. As she explains it, the origin of each painting comes from an inner source. Andre Van der Wende wrote in Cape Arts Review that her paintings are, "deeply meditative, quietly emotive overtures that mirror the spirit and soul."

Susan Rand Brown in her article in Provincetown Arts wrote, "Beckoning like ripe umber peaches, Sky Power's seductive, luminous canvases are of the moment...we respond to the purity of the visual language, the absence of gimmickry and easy resolution...Hers is a deep connection to the lyricism of abstraction, a fellowship extending across time and space."

Murray Zimilies describes his landscapes as being "concerned with an ever-shifting segmented landscape, the light that illuminates it, the movement of the animals that traverse it, and the mysteries behind it all." Renowned art historian Matthew Baigell, professor emeritus, art history, Rutgers University and author of several well-regarded art books wrote, "Let me state right at the start and this is not said lightly or casually, Murray Zimilies' recent landscapes... are as visually and intellectually rich as any being painted today. Period... His paintings bear repeated viewings because each one allows a viewer to take off on different, sometimes contradictory, tangents. We can marvel at his craft while simultaneously getting lost in dialogue with a canvas."



Murray Zimilies, Irresistible Flight, 2015, mixed media and oil on canvas, 26 x 40"

His use of color elicits a range of emotional response as different canvases are inexplicably peaceful or chaotic or even transcendent. 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.

Zimilies' 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.

Among these three artists, we are presented with a myriad of ways to view the land and sea and the environment around us.

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 6:00-8:00 PM

Upcoming Exhibitions

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:

"Our Environment": Gallery Artists honoring Josephine Del Deo

SEPTEMBER 18 - OCTOBER 11

Grand Scale paintings

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

"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

208 Bradford Street Provincetown, MA 02657 (East End of Town near Howland Street, AMPLE PARKING)
508-487-6411 BertaWalker@BertaWalkerGallery.com www.BertaWalkerGallery.com (f) 508-487-8794