

BERTA WALKER GALLERY, Provincetown

You are invited

Opening
FRIDAY, JULY 28, 6 - 8 PM
continuing through August 19

BUDD HOPKINS: "Full Circle"

and

Edgy Women

**Sue Fuller, Elspeth Halvorsen, Grace Hopkins,
Blanche Lazzell, Erna Partoll, Ione Gaul Walker,
Agnes Weinrich**



Source, 1957, oil on canvas, 50 x 36"
(on view at PAAM)

BUDD HOPKINS

(1931-2011)

"Full Circle"

July 28 - August 19

Additionally, the
PROVINCETOWN ART ASSOCIATION & MUSEUM
presents

"Budd Hopkins, Full Circle"

July 21 through September 3

Both exhibitions survey the art of Budd Hopkins in depth, from his earlier years creating abstract expressionist works, through the collage-based hard-edge period, to the guardians and altars, and finally, his return to action painting with his series of "dancing guardians." PAAM's exhibition, slated to travel to additional museums and universities, will be accompanied by a fully illustrated catalog, with an essay by April Kingsley, former curator of the American Craft Museum and the Kresge Art Museum in Lansing Michigan.

Berta Walker Gallery's exhibition will include a fascinating collection of prints, collages and paintings from 1963 to 2000.

When the idea of creating a traveling exhibition of Budd Hopkins' work was first proposed for the PAAM, art historian, artist and writer John Perrault was invited to curate the exhibition. Before his untimely death in 2015, Perrault wrote the following: "Budd Hopkins was embedded in his time but also removed from it. His intelligence, which is clearly revealed in his writings about art, also shines through his paintings. He was an original. (These exhibitions will) display Hopkins' considerable talents as a painter and make a case for his place beyond the category of second-generation abstract expressionism."



Budd Hopkins, Sun Black, 1966, oil on canvas, 40 x 52" (on view at PAAM)

Hopkins arrived in New York in 1953, the "high time of Abstract Expressionism," wrote April Kingsley. Hopkins became immediate friends with the older Abstract Expressionists, then dominating the New York art scene. He pursued abstraction, but at the same time, Hopkins always employed the art of collage, using it throughout his career, often creating a collage that lead to a large painting. Hopkins wrote in 1960: "I work for clarity and precision, yet the painting must finally be mysterious and indefinable, must express structure, order, the marks of overall controlling intelligence, yet it must be alive, free, spontaneous...I like neither the purified world of geometrical art, nor the free, indulgent world of expressionism."



Scorpio III, 1972, oil on canvas, 52x70"

April Kingsley, Art historian, writer and Museum curator wrote in 1972: "Hopkins' career began during the early stages of Abstract Expressionism, which he embraced with its violent brushstrokes, heavily applied paint and massive canvases. He would often have Franz Kline over to his studio. But by the mid -60's, Hopkins's unique style became clear; one in which abstraction finds its place in a color field where there is harmony between angles and circles, blacks with whites, and flatness with depth. This unique style primarily developed from Hopkins' response to Leger's later hard-edged works, and also a general increased interest in collages. The collage provided Hopkins with "a

method of concretizing the implicit geometries of Abstract Expressionism without sacrificing any of its energy."

"Even as he was aware that Op art and minimalism had begun to dominate both the art market and the art discourse," wrote Perrault, "Hopkins did not abandon the emotional expression and spirituality of abstraction. Instead of following that trend, he re-thought art and its relationship to contemporary life, using the collage aesthetic pioneered by the cubists he admired in the early 20th century. He reinterpreted and generalized the basic principles of collage to offer a fresh look at modernism and what followed. And Hopkins saw the collage aesthetic as operative in literature and music, as well as the visual arts. He continued to hold in view the clean and hard with the delicate and messy, optical perspectives, tactility and scale. We can also now look at Hopkins' career as a kind of collage."



Study For Mahler's Castle, 1973, acrylic on canvas, 20 x 24"

As a young child, Budd Hopkins was struck down with polio, leaving him with a pronounced limp. Since he was home bound for over a year, he started collaging and creating shaped objects out of anything he could find around, in a way, "collaging his environment." His artistic inclinations had been awoken early on. At the age of nine, his Father took him to the 1940 NY World's Fair in Queens, NY. "On several occasions, I think because I was raised in Queens, " notes Berta Walker, "Budd would discuss his impressions and incredible experiences as a child visiting the Fair in Queens. Throughout his life, he remained astounded by the huge shapes and odd colors in the NY World's Fair created by acres of fascinating new lighting, futuristic architecture, miles of varied patterns lit in unusual ways. Having seen the world of tomorrow, the seeds for Hopkins' future were firmly planted, leading to his life-long career utilizing collage, unusual shapes and unusual color combinations."



Guardian Study, 1990, pastel on paper, 9x12"

Continuing, Walker observes, "Perhaps because my career and life in Provincetown and New York have offered me the great opportunity to work closely on exhibitions for both Budd Hopkins and Richard Pousette-Dart, as well as to enjoy their friendships, I am finding a fascinating and unusual connection between these two important artists. Both were of the Abstract Expressionist time, both went their separate ways, not really comprehending their art would play a very important role in "the mysterious realm of the spirit", as Pousette-Dart referred to during his life.

Richard Pousette-Dart (1916-1992) was a founding member of the New York School and made essential contributions to the Abstract Expressionist movement. Between 1941 and 1942 he was the first Abstract Expressionist to paint large-scale canvases, which anticipated Jackson Pollock's breakthrough to mural-scale work in 1943. Yet, he never received the critical acclaim his peers Pollock, Kline, or Motherwell achieved. After his death, as discussion opened to include the metaphysical, the consciousness of the spiritual aspects of Pousette-Dart's art began to be discussed and fully appreciated. As Pousette-Dart had a lifelong belief that the abstract symbols of painting could reveal universal truths by suggesting the mysterious realm of the spirit".

Hopkins moving freely between abstract expressionism and hard edges, using collage as his translator, painted in his own original manner. He, like others at the time, took little notice of the spirituality of his art, even though his work focused on Temples and Guardians, the planets, the sun, the moon, concepts of the universe and spiritual protection, created through the use of bright color, shaped canvases, hard edge and expressionist paint.

Pousette-Dart said, "Art is not a matter of perfect technique; it is life of the soul." In a similar vein Hopkins wrote: "Art is the visual expression of the painter's sense of life. At its deepest is the harmonious combination of the artist's final dream and his sense of reality."

Chris Busa, in Provincetown Arts, took notice however, when he wrote about Hopkins Altars, Guardians and Temples, focusing on "the exemplary grouping of Black Temple with Guardians. The black square outlines a section of the white wall behind it, and this space presides over an invitation to people to enter a 'sacred space' and witness the event for which the altar was built. Is not mystery the act of wondering? The guardians guard the emptiness. The hush evokes a sense of anticipation?" Busa followed his own thoughts with a quote from Budd Hopkins. "If someone had said to me in 1960 that I would be making temples and altars, I would have felt, no-I am not a religious person. It was difficult for me to admit mystery into my life."



Ascension, 1995, acrylic on canvas, 14 x 11"

Walker believes these two Budd Hopkins exhibitions will help to re-evaluate Hopkins' very unique, truly exceptional art and reveal dramatically the mystery and the spiritual in his art, which he tended to ignore. "In retrospect," says Walker, "Neither Pousette-Dart nor Hopkins were categorizable in their time. They simply created their art, as so many great artists do, and their spirit and light courses through us all."

Edgy Women

Edgy: experimental or avant-garde; ahead of their time; innovative, offbeat.

Sue Fuller, Elspeth Halvorsen, Grace Hopkins, Blanche Lazzell, Erna Partoll, Ione Gaul Walker, Agnes Weinrich

IN ADDITION TO the retrospective of Budd Hopkins, Berta Walker presents "Edgy Women". Just as we're discovering Budd Hopkins was not part of his time, but at the forefront of today, it is also so that the women in this exhibition are to be celebrated for their Edgy originality: "experimental or avant-garde; ahead of their time; innovative, offbeat."

SUE FULLER (1914-2006), who frequently spent months with her close friends Hudson & Ione Walker in Provincetown, is known for her unique string compositions, both wall and sculptural in form. She was included in "The Responsive Eye" exhibition at the Museum of Modern Art in 1963, and later came to be associated with the op art movement that this exhibition helped promote. Fuller was presented in a huge mid-career survey at the Marion Koogler McNay Art Institute.

Fascinatingly, in about 1957, Fuller created a string composition installation filling the entire Bertha Schaeffer Gallery in New York. "I can affirm this, for I was lucky to be able to work on it with her," notes Berta Walker. And very importantly, but not known, Sue Fuller was one of the first artists to use a technique of embedding her designs in



Sue Fuller, Golden Light, string composition, 36 x 36"

lucite, a process for which the artist received a patent in 1969.



Elspeth Halvorsen, Time and Silence, 1987, mixed media, 48 x 17 1/2"

ELSPETH HALVORSEN Viewing any of Elspeth Halvorsen's box constructions is a lot like a walk in the moonlight. What we know - or think- to be true in the harsh brightness of daytime reality dissolves into an amorphous space of multiple possibilities/perspectives in the tradition of Joseph Cornell. A container becomes the stage. As art critic Cate McQuaid wrote in *The Boston Globe*: "When Halvorsen constructs boxes from wood and glass, they contain galactic meditations. She balances expansion and containment, liberty and boundaries."

A fantastical idealist, Halvorsen's encased works speak to the mysteries of the universe. Found objects are alchemized into a visual Utopia. And, writing on Elspeth Halvorsen for both Art New England and Provincetown Arts, Susan Rand Brown has said: "Often contemporary in narrative content - she does not shy away from social and political issues - ecological disaster, war and disruption - Halvorsen does not work in the ironic mode. Her best tone is magisterial, finding the cosmic in nature's cycle of creation, decay and renewal."

GRACE HOPKINS uses the tool of photography, but people think they are paintings. "Technically, they are straight photographs taken of actual things that exist in the world and are not manipulated...Emotionally, they are all about painting. I search out surface, shadow, light, color and bring them together onto a canvas. Color is crucial to me. I believe in the power of color and how it affects mood," says Hopkins.

In 2014, SUSAN RAND BROWN wrote about Hopkins in *The*

Banner: "A photographer with the eye and soul of a painter, Hopkins creates an image by isolating a fragment of something larger, perhaps a wall, textured and brightly lit, or flickering in shadow. Hopkins' images ask that we take nothing for granted. We are jolted into seeing the smallest detail, something we would rush past, as something unexpected, marvelous and, by Hopkins' positioning the camera just close enough to enlarge the image without distortion, something quite grand. Hers is a vision rooted in a pure form of abstract expressionism. The images she shoots suggest the sharply angled details of a Franz Kline, geometric shapes and flat colors of her father (Budd Hopkins) or a sudden burst of translucent layers, which could have been - but definitely are not - details from a collage by Robert Motherwell. Suddenly a viewer feels surrounded by the freshness of expressionist imagery and motion, each piece different, each piece allusive yet quite original."



Grace Hopkins, London 27, 2017, photograph on canvas, mounted, 20 x 20"



Blanche Lazzell, Peace, Joy, Love, 1930,
White line woodblock print, 4 1/2 x 3 1/4"

BLANCHE LAZZELL (1878-1956) was an early student in Paris of Albert Gleizes and Fernand Leger. She is now recognized as "the first non-objective female artist in America." Robert Bridges wrote in *Blanche Lazzell: The Life and Work of an American Modernist*: "Lazzell's true contribution to American art history was never really appreciated during her lifetime."

Being by nature a conservative unmarried woman did not deter her from being fiercely independent, a voracious art student both in New York and Paris, and a master of block printing, painting and horticulture. Known for her white line prints, a technique created by her group of Provincetown artists, there has been a marked resurgence of interest in her abstract paintings and gouaches, and a long overdue acknowledgement as a master artist.

ERNA PARTOLL, born in Switzerland, brings with her color abstractions a consciousness of some of her favorite artists from her European roots: Delaunay, Kandinsky and Klee, enlightened & enhanced by the Provincetown light and shapes she's been observing living in Provincetown for more than 30 years. Erna Partoll's work speaks to the viewer with exuberant colors and a deeply resonating geometric vocabulary. Her drawings contain spheres within spheres, undulations that are like the roll of a hill or the timeless movement of water, and angles that rise up like the mountains in Switzerland where she grew up. "The mountains are very powerful, just like the ocean, she says. "These environments put you in perspective as a human being, in relation to being or not being, which triggers a whole range of responses." Partoll's is an abstracted and symbolic vocabulary that seems to connect to the pre-Columbian art of the Aztecs or the Romanesque art and decorative relief of the Middle Ages. But Partoll is not reinventing these ancient art forms, she is responding to the natural world in the same fundamental way as their creators did. Partoll's intuited visions are not simple landscapes, they are symphonies of shape and color. They are elemental. They are like the portals that appear in her images, offering access to a more instinctive relationship with the world around us.



Erna Partoll, Circles in Space, 2009, gouache
and watercolor on paper, 22 x 18"



Ione Gaul Walker, untitled, needlepoint cushion

IONE GAUL WALKER (1914-1987), probably unknown to many, was Berta Walker's Mother. "When I was a youngster in the early 1950's" says Walker, "I remember visiting Mother's studio where she had completed a series of small abstract paintings which she said reflected 'the sounds of the children sled riding down the hill.' At that time, I thought her a bit crazy, as I'd only seen her make still lifes & landscapes. Not only do I now see the importance of her breakthrough into abstraction, but I also find it fascinating that she was painting sound! "

Today, research has shown that various notes on the keyboard have the exact same resonance as different colors. i.e., red and middle C share the same resonance; Green and F, the same; G and blue, the same, etc. This concept was completely unknown in those days. This exhibition will include two needlepoint cushions of that genre, one of which Walker made and gave to Sue Fuller. Sue gave the cushion back to Berta just two years prior to her death.

AGNES WEINRICH, (1873-1946) Born into a prosperous Iowa farming family, Weinrich is considered one of the first American Modernists. In 1900, she went to Europe and studied in Berlin and Paris with Andre Lhote, becoming greatly influenced by Cezanne and the Cubists. The outbreak of World War I brought her back to the States where she continued her studies at the Art Institute of Chicago, the Art Students League, and the Cape Cod School of Art with Charles Hawthorne. Weinrich led a group of young artists in Provincetown who experimented with Cubism. Their modernist works were the catalyst for a split in the Provincetown Art Association between the conservatives and radicals in 1927. Following her sister Helen's marriage in 1922 to artist Karl Knaths, Agnes became a major influence on his work and introduced him into the New York art scene, including to Peggy Guggenheim.



Agnes Weinrich, Abstract (Pink and Blue), mixed media on board, 9 1/4 x 9 3/4

UPCOMING EXHIBITIONS

PROVINCETOWN GALLERY

August 25 - September 16

Romolo Del Deo *Upon the Flowers of Our Lips* bronze sculpture

James Lechay* (1907-2001) *paintings*

Nancy Whorf (1930-2009) *"Our Town"* paintings

WELLFLEET GALLERY

July 22 - August 12

Paul and Blair Resika** *Tepoztlan, paintings, pastels and photographs*

Gilbert Franklin (1919-2004) *Essence, sculpture*

Cape Modernists: **Karl Knaths, Lucy L'Engle, Volland Rann, Carl Sprinchorn** and others

August 26 - September 16

Birds, Bees and the Sea: Gallery artists including **Donald Beal, Varujan Boghosian, Salvatore Del Deo, Joseph Diggs, Rob DuToit, Ed Giobbi, Elspeth Halvorsen, Judyth Katz, John Kearney, Susumu Kishihara, Anne MacAdam, Danielle Mailer, Dana McCannel** and others

*In collaboration with PAAM exhibition, 6/30-8/20

**Paul Resika will also be featured at the Fine Arts Work Center Hudson D. Walker Gallery, 24 Pearl St., Provincetown July, 2017

Gallery Hours

Berta Walker Gallery Provincetown

208 Bradford Street, Provincetown

May 25 to July 31: 12pm to 4pm, Closed Tuesdays, Wednesdays

August: 11am to 5pm, Closed Tuesdays

Berta Walker Gallery

Wellfleet

40 Main Street, Wellfleet

May 26 to June 30: 11am to 4pm, Closed Tuesdays, Wednesdays

July & August: 11am to 4pm, Closed Tuesdays

**Often by chance -- Always by appointment
Ample Parking**

"Berta Walker's gallery mission is voiced in the motto that has guided her over the years, 'Presenting the History of American Art as seen through the Eyes of Provincetown'. She aims for nothing less than documenting the role that artists associated with Provincetown have played in the major movements in American art...making the past vital to the living artists she represents, replenishing the present with a curatorial finesse that is highly regarded."

Andre van der Wende, *Provincetown Arts*

Representing:

Donald Beal, Varujan Boghosian, Romolo Del Deo, Salvatore Del Deo, Joseph Diggs, Rob Du Toit, Ed Giobbi, Elspeth Halvorsen, Robert Henry, Brenda Horowitz, Penelope Jencks, David Kaplan, Judyth Katz, Anne MacAdam, Danielle Mailer, Gloria Nardin, Erna Partoll, Sky Power, Paul Resika, Peter Watts, Murray Zimiles -- **Estates:** Gilbert Franklin, Dimitri Hadzi, Budd Hopkins, John Kearney, Selina Trieff, Nancy Whorf -- **Photography:** Grace Hopkins, Susumu Kishihara, Dana McCannel, Blair Resika, John Romualdi, John Thomas -- **Masters in Our Collections:** Gerritt Beneker, Byron Browne, Oliver Chaffee, Edwin Dickinson, James Floyd Clymer, Jim Forsberg, Dorothy Lake Gregory, Marsden Hartley, Charles Heinz, Charles W. Hawthorne, Hans Hofmann, Edward Hopper, Ione Gaul Walker, Karl Knaths, Blanche Lazzell, Lucy L'Engle, Ross Moffett, Volland Rann, Helen Sawyer, Carl Sprinchorn, Agnes Weinrich. -- **Provincetown Folk Art and Ancient African Carvings and Bronzes**

Berta Walker
GALLERY

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David Henry Perry, Manager, Provincetown
Gillian Drake, Manager, Wellfleet