

BERTA WALKER GALLERY - PROVINCETOWN

Opening July 20 - August 5, 2018
Reception Friday, July 20, 6 to 8pm

ALTERED PERSPECTIVES

Four one-person exhibitions

POLLY BURNELL DONALD BEAL
ROB DUTOIT BRENDA HOROWITZ

An exquisite show of four painters all addressing the land and sea from different perspectives, and in different mediums, opens at Berta Walker Gallery in Provincetown on Friday, July 20, 6-8 PM.



Donald Beal, The Goya Tree, 2017, oil on panel, 24 x 12;"

DONALD BEAL

oil paintings

"Using observations of nature, Beal's recent paintings - a collection of florals, bathers and landscapes, create a mesmerizing feeling in the viewer, almost as if Beal himself has left the room, yet the brush and spirit remains, creating beautiful, almost-trance-like paintings," says Berta Walker. Donald's use of color and light are only devices designed to accent his unique sense of observation. His paintings are very much a reflection of himself.

In discussing his process with Ben Runnels for an article in The Transcript, Beal said: "I'm more interested in coming up with a voice that communicates something felt.... I'm not trying to literally make the things in front of me. It's really a frantic, intuitive conversation, a contemplation of what's out in front of me, what it's like to be there at that moment."

Discussing Beal's luminous landscapes in Provincetown Arts, in 2015, Anna Dempsey observed: "At first glance, (Beal's) work may remind the viewer of Camille Pissarro's luminous impressionist landscapes or Nicolas Poussin's Arcadian sylvan forests. Like these earlier painters, this Provincetown artist creates richly textured seascapes and timeless woodlands. However unlike Pissarro and Poussin, Beal's work can seem jolting and quixotic - his strangely familiar landscapes defy easy categorization and understanding. If we linger with them, we cannot help but be drawn into the artist's deceptively beautiful worlds, where traces of the past and present disjunctively - and yet somehow harmoniously - reside."



Donald Beal, Landscape, 2017, oil on panel, 16 x 20 1/2"

While layering colors, Beal often turns the canvas sideways or upside down. The forms shift. The perspective is altered. The shape "bubbles up from the subconscious" and becomes the strident green of summer leaves or the burnt red bark of a fallen tree

trunk. Forms reveal themselves as the planes of color shift and deepen and the strokes of paint are often lush and heavy. "Beal uses colors that are not usually associated with nature, such as pink, teal, and neon green, highlighting the flow of senses that he taps into for inspiration. Often, dashes of color appear in unpredictable places, allowing nature to step out of its own boundaries."(Ben Runnels, Special to The Transcript, 2006).



Polly Burnell, Untitled, 2018, oil on board, 10 x 8"

Polly Burnell

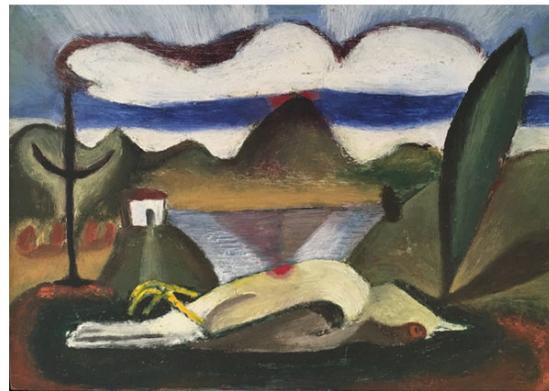
miniature paintings

Polly Burnell returns to BWG after a hiatus of eleven years. "We're so excited and proud to be able to show Burnell's sensitive and beautiful miniatures again," says Berta Walker. Burnell's work emerges through a tremendous sensitivity to all of nature. "Whether I want to or not, I have these feelings about the spirit in plants and animals, about the landscape being alive."

Burnell's intimate color-saturated expressionist landscapes possess the power of Alice's magic keyhole. We are delectably drawn through Burnell's painted portals into subtly surreal landscapes that Burnell has called "little places to escape into." Her friend and co-exhibitor in this exhibition Donald Beal says: "Burnell's paintings

are like peering into a mysterious, intimate dream."

My paintings are mined, never invented," she explains. "I re-work the same elements over and over." Burnell has created a vocabulary of vibrant forms and shapes in a particularly American modernist style. Her body of work contributes to the evolution of an indigenous American Modernist style, and shows influences of Marsden Hartley and Arthur Dove, in particular. Her paintings are simultaneously mysterious and accessible, simple and complex, re-inventing European Surrealism's tendency toward the menacing (de Chirico), or even, twisted (Dali).



Polly Burnell, Untitled, 1989, oil on board 7 x 5"

Small in scale (8 x 10"), Burnell's paintings invoke contemplation and reflection, a deeper look into remembrances of things past, present and future. As Burnell believes, "time isn't linear. It's a giant sphere." Her re-occurring horse, for example, is "the primary actor/being; nothing is ever just an object," and her shadows "are always like another person. I start with an animal. God knows what happens after that. I never have a fixed narrative. The story evolves by itself. I complete the form first and then the story fills in... My work is affected by the world-wide wars and struggles. It's important to make beautiful things now."

Burnell has lived and worked in Provincetown almost 20 years, receiving a Fellowship at FAWC in 1993-94, and a one-person exhibition at PAAM shortly thereafter, curated by Donald Beal and Irene Lipton. She has served on the Provincetown Historic Commission in many capacities over the years.



Rob DuToit, Flowers and Shadows, 2018, pastel and ink on paper, 24 x 18"

Rob DuToit

pastels & ink washes

DuToit's watercolors and pastels offer a fresh spontaneity with touches of clear color suddenly reflected in the sky and waters. He is true to the physical realities while also touching on the underlying emotional content. He often paints outdoors, preferring the early morning or afternoon light. "The light is so changing and open," he says. DuToit describes his brush stroke as "the expression of breath and presence." His brushes are like extensions of his arms as he stands in nature and quickly captures what he sees. When the artist commits to a color note, he commits. There is very little rethinking or reworking. This technique was probably absorbed from his love of working with Chinese pen and ink, a medium he started when he was eight years old. He presents starkly beautiful works based on

this freedom.

Rob 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, DuToit has come to what looks deceptively simple through a lengthy process of training and then letting go.

Art writer Sue Harrison has observed: "DuToit's paintings offer a fresh spontaneity while incorporating his classical training with layering an underglaze. They reflect 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. ...He is true to the physical realities while also touching on the underlying emotional content."



Rob DuToit, Town on the Water, 2018, sumi ink on card, 9 x 14"

He had an early background in the sciences, especially biology, which contributes to his appreciation of nature. A student of zen, he combines daily meditation practice with painting practice as a way to further meet things "as they are." Alongside this he enjoys writing computer programs which are enjoyed by thousands of people worldwide.



Brenda Horowitz, Audubon Trail, 2018, acrylic on canvas, 30 x 40"

Brenda Horowitz

acrylic paintings

Brenda Horowitz 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 - 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.

A student of Hans Hofmann in both Provincetown and New York, Brenda Horowitz's 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 on the picture plane. The canvas is animated with color.

"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." comments Cate McQuaid of The Boston Globe. And Rosalind Smith in Arts Magazine wrote: "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."



Brenda Horowitz, Bay View: Red, 2018, acrylic on canvas, 40 x 30"

Continuing through July 15
Berta Walker Galleries

Wellfleet

GLORIA NARDIN: In Memoriam

FRIENDS CELEBRATING GLORIA:

Robert Henry -

Selina Trieff Peter Watts -

Robert Rindler

Provincetown

SALVATORE DEL DEO paintings

GREAT MUSIC/GREAT ART

celebrating

the 20th Anniversary of

Great Music on Sundays @5

Provincetown and Wellfleet Gallery Hours

Through Labor Day: 11-5 daily (closed Tuesdays)

Upcoming Exhibitions

PROVINCETOWN GALLERY

AUGUST 10 - AUGUST 26

VARUJAN BOGHOSIAN, "*Poetic Worlds*" collages --
PAUL RESIKA "*Divine Geometry*" paintings -- JUDYTH KATZ, pastels

AUGUST 31 - SEPTEMBER 23

JOE DIGGS paintings -- HERMAN MARIL paintings & hand-painted paper --
JIM PETERS, constructions -- SKY POWER paintings

WELLFLEET GALLERY

JULY 28 - AUGUST 19

RICHARD ANUSZKIEWICZ, mixed media multiples -- ELSPETH HALVORSEN
constructions -- GRACE HOPKINS photographs -- KARL KNATHS (1891-1971) paintings
& paper

Rotating group & pop-up exhibitions through the Fall

"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, Polly Burnell, Romolo Del Deo, Salvatore Del Deo, Joseph Diggs, Rob DuToit, Ed Giobbi, Elspeth Halvorsen, Robert Henry, Brenda Horowitz, Penelope Jencks, Judyth Katz, Anne MacAdam, Danielle Mailer, Erna Partoll, Jim Peters, Sky Power, Paul Resika, Peter Watts, Murray Zimiles **Estates:** Gilbert Franklin, Budd Hopkins, John Kearney, Gloria Nardin, Selina Trieff, Ione Gaul Walker, 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, James Floyd Clymer, Jim Forsberg, Sue Fuller, Dorothy Lake Gregory, Marsden Hartley, Charles Heinz, Charles W. Hawthorne, Hans Hofmann, Edward Hopper, Karl Knaths, Blanche Lazzell, Lucy L'Engle, Herman Maril, Ross Moffett, Vollian Rann, Helen Sawyer, Carl Sprinchorn, Agnes Weinrich.

Provincetown Folk Art and Ancient African Carvings and Bronzes

Berta Walker
GALLERY

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www.BertaWalkerGallery.com AMPLE PARKING

Grace Hopkins, Director
Berta Walker, Curator



David Henry Perry, Manager, Provincetown
Cristina Hadzi, Manager, Wellfleet