

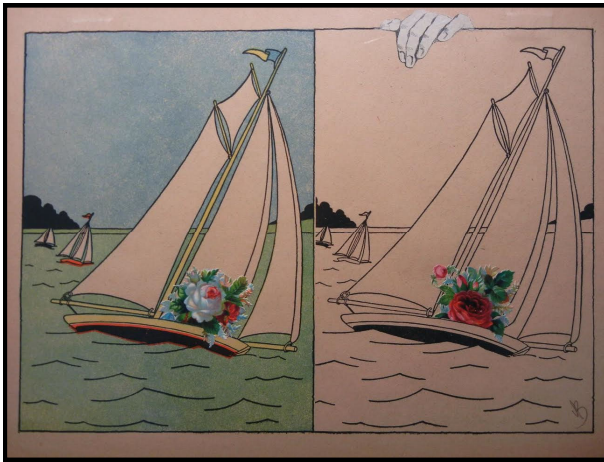
**Berta Walker Gallery in Provincetown**  
presents  
three one-person exhibitions

**August 10 -- August 26, 2018**  
Opening Friday, August 10, 6 to 8pm

**VARUJAN BOGHOSIAN**  
*Our World*  
collages

**JUDYTH KATZ**  
*Nature's Dreams* pastels

**PAUL RESIKA**  
*Divine Geometry* paintings



Varujan Boghosian, Give Them A Hand, 2000  
Collage, 9 1/2 x 13"

## **Varujan Boghosian**

*Our World* collage & constructions

Working only with found materials, Varujan Boghosian creates constructions and collages through the use of old and discarded objects and paper. In the resulting elegant works, we find that the old and ordinary has been endowed with wonder and mystery, wit and pathos. Boghosian uses his carefully culled raw materials to create works of pure and lyric visual poetry,

"Haiku in found objects," says Berta Walker. Though in a different medium, they remind one of the still life paintings of Morandi or the exquisite quiet aesthetic of Asian vessels. The artist is inspired by a love for the past -- particularly a fascination with classical myths, which he retells through the materials of American life with deceptively simple artistry. Boghosian's poetic constructions are mythic journeys into the human experiences of longing, desire and redemption. He also uses humor, mystery, and intrigue that comments on ecology, politics, finances.

Writing about Boghosian, now in his 92nd year, and working daily in his studios in NH and in Truro, Gillian Drake, past director of Berta Walker Gallery Wellfleet, and publisher of Cape Arts Magazine states: "Varujan Boghosian's work is inspired by the past, by an appreciation of the lives and legacy of myth, of people and objects that have gone before,

and a love of images and iconography. He is a sculptor, assembler, constructionist, beachcomber, scavenger, collector, historian and conservator, and gathers the relics of our common experience, transforming them into poetic tributes, homages to the universal limitless creative spirit."

A major exhibition took place a few years back in Toledo, Ohio, about which Karin Wilkin wrote in *The Wall Street Journal*: "Visiting Varujan Boghosian's New Hampshire studio is like visiting a dragon's hoard-if the dragon is not only benign but also an immensely intelligent, well-read (92)-year-old, possessed of a very particular taste in things worth guarding. You edge between tables loaded with obsolete games, arcane toys, wooden blocks made to introduce Jazz Age children to letters and numbers, small bronze sculptures of animals, toy furniture, and unidentifiable objects with apparently incomprehensible functions. You step around collapsing piles of Victorian engravings, botanical and architectural prints, century-old homework pages, and indescribable wooden fragments. Everything has an impressive patina of age and use.... At the heart of Mr. Boghosian's artful combinations is Surrealism's belief that things gain in meaning when they are taken out of context and placed in unexpected relationships-as they often are in dreams; Max Ernst's

"appropriations" of lurid engravings are precedents, as are the work of the Italian Metaphysical painters, such as Giorgio de Chirico, who, like Mr. Boghosian, sometimes incorporated the wooden mannequins once used by artists into their efforts, as surrogate figures. But Mr. Boghosian's meticulously crafted, evocative images are wholly his own. He 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. Unexpected ambiguous meanings entirely replace the original identities of the various elements, yet the visible evidence of their previous lives-rubs, tears, the aura of age-enriches Mr. Boghosian's works. The physical, material character of each of his diverse components contributes significantly to mood and meaning. Discarded and forgotten things are given new life."

Varujan Boghosian has shown with Berta Walker Gallery since 1992, bringing not only an extraordinary body of work annually, but also, lessons on installing exhibitions. "I've learned so much from Varujan," says Walker, and I now design shows quite differently



Varujan Boghosian, *The Foundation*, 2010  
mixed media collage, 23 3/8 x 18"

from the way I did when the gallery opened almost 30 years ago, thanks to Boghosian's teachings. And his personality is completely about humor, originality, and juxtaposition, perhaps with a little bit of trickery. Anyone lucky enough to meet Varujan Boghosian in the gallery, usually leaves with a new understanding about some aspect of art and/or literature & poetry, and always leaves wearing a newly-Boghosian smile.

## Judyth Katz

*Nature's Dreams* pastels

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.

There is also a playful element to her work. One feels encouraged to step into the scene and enjoy it the same way the artist did when she painted it. Waves break along the shore, but gently. Clouds tumble across the sky and flowers bloom in front of verdant hills. White cows seem to frolic in the pasture and glimpses of the ocean behind rolling hills compete with dramatic sunsets.



Judyth Katz, Garden, Early Spring, 2018, pastel on canson paper, 8 3/4 x 13 5/8"



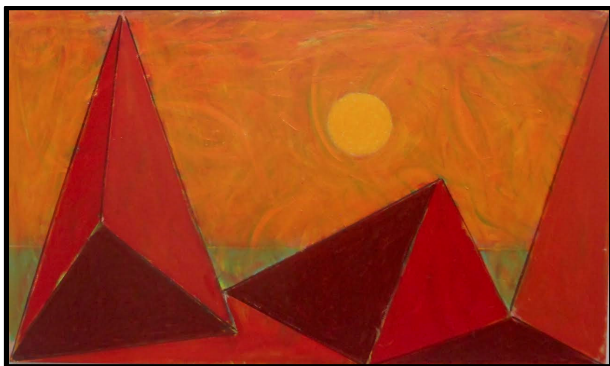
Judyth Katz, Morning After The Storm, 2018, pastel over acrylic on arches, 15" x 22 5/8"

"We first discovered Judyth Katz's pastels in 2012 and immediately included her in our Discoveries 2012, exhibition" notes Berta Walker. "Her pastels are gorgeous, with lush markings and a fresh exuberance! I am struck by the sense of freedom and expression she achieves in pastel that parallels, to my eyes, the strokes of Charles Burchfield." While Judyth Katz has been making art her entire life, showing professionally in Connecticut,

New York and the Cape, she had not, until 2012, received a one-person exhibition in Provincetown. This exhibition marks her fourth with the Berta Walker Gallery both in Provincetown and Wellfleet.



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. And for me, Truro is my refuge." Judyth Katz's 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.



Paul Resika, Great Dunes - Yellow Sun, 2017, oil on canvas, 38 x 64"

## Paul Resika

### *Divine Geometry* paintings

Paul Resika continues to dazzle with his uncanny ability to keep pushing the limits of what color can do. Resika has shown with Berta Walker both in New York at the Graham Modern Galleries, and in Provincetown, since Long Point Gallery closed. Today Resika is painting astonishing paintings of bold

geometry set along seacoasts and depicting chromatic transformations of sky and sea. A number of the new paintings were presented simultaneously this winter in New York at Lori Bookstein Gallery & Steven Harvey Fine Arts. The Berta Walker Gallery exhibition includes several of the new paintings and also reaches back across Resika's artistic career, to include his use of triangles and circles in unusual juxtapositions in both abstract and undulating landscapes, dating as far back as 1947.



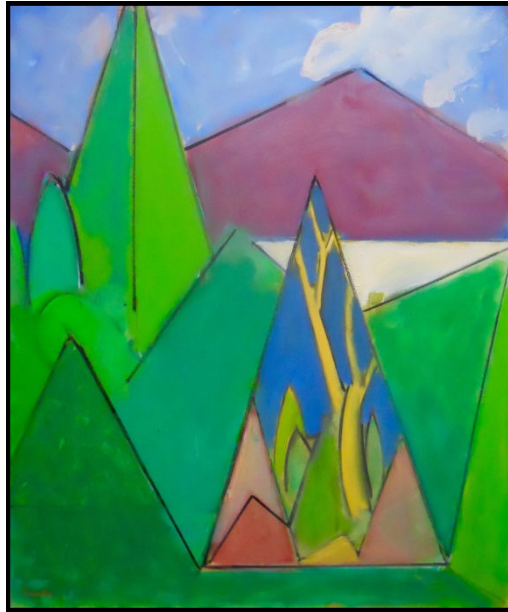
Paul Resika, Nude and Sail, 2007-2010, oil on canvas, 30 x 40"

As this exhibition observes, throughout his career, Paul Resika has incorporated bold color combinations and stark geometrical forms. Art critic Hilton Kramer noted: "Paul Resika is now without peer in his own generation, a generation that has often made color its most important pictorial interest." And poet John Yau commented, "Paul Resika has been pushing his forms toward the brink of oblivion and finding that edge where dissolution invariably begins." Resika has incorporated

triangles in unusual and sensuous ways since his earliest abstract paintings on through to today. His use of triangles evoke any number of shapes from life. A sail out near the horizon, the great cathedrals of Europe, the roof of a sheltering home, the rocks

supporting a sensuous nude, a reclining nude whose bent leg offers its own perfect triangle of negative space contained by the shape of the body.

"Resika's use of triangles have intrigued me for years." notes Berta Walker. "They hold the energy of crystals being formed and pushing up toward the light. In his 'Great Dunes,' he turns what we normally think of as the soft and undulating mounds of sand into vigorous and up-thrusting red pyramids. Sometimes his shapes create planes that reach away into the distance and other times they lean toward the viewer. And his colors with their push-pull adds additional elements of interest. He paints lighthouses but not your average lighthouse. They are geometric structures, almost two-dimensional, placed somewhat surrealistically in fields of his vivid blue, paired with a full moon, surrounded by triangular rocks in multicolors. They have a sense of isolation, of simultaneous guide and sentinel."



Paul Resika, Maine Geometry, 2007  
oil on canvas, 48 x 40"

The triangle is the strongest shape in nature and one that has been used symbolically since marks were first made on cave walls. In numerology, the triangle represents the number 3 which is arrived at by adding 1 (force) to 2 (opening) to arrive at 3, which is considered the birth of true wisdom. Now in his 90th year, there is no question, Paul Resika's new paintings bespeak the wisdom he has achieved throughout his painting career, and indicate much more to come.

## Provincetown and Wellfleet Gallery Hours

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

# Upcoming Exhibitions

## PROVINCETOWN GALLERY

### AUGUST 31 - SEPTEMBER 23

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

## **SEPTEMBER 28 - OCTOBER 13**

Collaborations by DAVID KAPLAN & RIDE HAMILTON  
Booktail signing party and photography ex.

## **OCTOBER - NOVEMBER**

"The HOPE Factor" A group show putting positive energy towards the November elections  
Dates & reception to be announced.

## **WELLFLEET GALLERY**

### **Continuing through 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**

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"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, David Kaplan, 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 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**

PROVINCETOWN 208 Bradford St, Provincetown, MA 508 487 6411  
WELLFLEET 40 Main St, Wellfleet, MA 774 383 3161  
www.BertaWalkerGallery.com **AMPLE PARKING**

Grace Hopkins, Director  
Berta Walker, Curator



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