

# BERTA WALKER GALLERY - WELLFLEET

## FOUR ONE-PERSON EXHIBITIONS

### RICHARD ANUSZKIEWICZ

miniature "Op Art" multiples

### ELSPETH HALVORSEN

constructions

### GRACE HOPKINS

photography

### KARL KNATHS (1891-1971)

paintings and works on paper

Opening July 28 and continuing through August 19  
AFTERNOON RECEPTION SATURDAY, JULY 28, 4 - 6 PM



Richard Anuszkiewicz, Untitled, 1981,  
acrylic print on board, 7 x 5 1/2"

### RICHARD ANUSZKIEWICZ

*Mixed media miniature "Op Art" multiples*

RICHARD ANUSZKIEWICZ is a contemporary American artist best known for his mesmerizing Op Art paintings. His works are saturated with vibrant color arranged in jarring geometric abstract compositions, formally exploring the phenomena of light, color, and line and their effects on human perception. Anuszkiewicz's interest in optics perhaps stems from his study under famed colorist Josef Albers while attaining his MFA at Yale University between 1953 and 1955. However the student pushed his teacher's theories further, creating compositions that were more dynamic with colors more electric, active and contemporary.

In 1965 New York's Museum of Modern Art's exhibition *The Responsive Eye*, proclaimed the arrival of Op Art. Born in the early 1960's as a reaction to the Abstract Expressionism of Jackson Pollock, Willem de Kooning and others, it embraced the opposite of nearly everything those artists stood for. Op Art's bold departures were nowhere more vividly exemplified than in the paintings of the 34 year old artist from Cleveland, Richard Anuszkiewicz, whose "sizzling colors, arranged in symmetrical bands, stripes and squares, almost jump from canvas to eye," wrote New York Times art critic Grace Glueck. Indeed, Glueck suggested that Richard Anuszkiewicz, "whose riveting canvases had been turning heads in New York since 1960, long before "Op" was in, had fair claim to the title of 'Op old master'."

Anuszkiewicz summarizes his approach to painting as follows: "My work is of an experimental nature and has centered on an investigation into the effects of complementary colors of full intensity when juxtaposed and the optical changes that occur as a result, and a study of the dynamic effect of the whole under changing conditions of light, and the effect of light on color."

Born in 1930 in Erie, Pennsylvania, his work exploded on the NY art scene in the 1960's and is exhibited and sold around the world today. Anuszkiewicz, like many of his high-profile contemporaries, was an active printmaker, expressing his vision through a variety of printing approaches. In the early 1970's he began his "Annual" series. These works were created from passion (rather than commercial aspirations) and were not sold. Instead the artist gave these screen prints on masonite, plastic or paper, to friends and family. They are sought-after intimate works.



Richard Anuszkiewicz, Untitled, 1979, acrylic print on board, 5 1/2 x 6 1/2"

Early on in his career, Anuszkiewicz came to Provincetown to study with Henry Hensche as, in fact, did Varujan Boghosian. Berta Walker, a long-time friend of Anuszkiewicz's during her days working at the Whitney Museum, was delighted to create an exhibition several years ago in Provincetown "Hawthorne, His Students, Their Students" in which Hensche and his students were featured. Both Anuszkiewicz and Boghosian were part of that exhibition as Hensche students. Walker represented Richard Anuszkiewicz during the years she was Director of the Graham Modern Gallery in New York. "I am so thrilled to present Richard Anuszkiewicz again after all these years. His an extraordinary talent and a beautiful person, and I have enjoyed many years of collaborating with him in New York from the mid-70's to today," says Walker.



Elspeth Halvorsen, Mother Moon, mixed media wall construction, 1986

## ELSPETH HALVORSEN

### *Constructions*

"ELSPETH HALVORSEN gives us a lingering vision into a world not quite hers or ours or anyone's - but one we all recognize.... observing Halvorsen's light we think of Henri Matisse and his kind of French light." (Mary Ann Caws, Elspeth Halvorsen, An Intimate Cosmos, one person exhibition at PAAM, 2013). And the curator of that exhibition, Varujan Boghosian, noted in his interview with Susan Rand Brown for Art New England, "(In) Halvorsen's integrity and spectacular simplicity . . . There is a purity in the work like that of artists Myron Stout and Naum Gabo...Looking at their work [we sense] a quality of light, a feeling of distance and space."

And in that same article, Brown observes: "Many of the pieces Boghosian selected for the PAAM exhibition are Minimalist masterpieces in which life as we know it is stripped to its

elements: floating circles, horizon, tides, and the air we can almost breathe, buoyed within a soft and changing light. Halvorsen's is an art form closely linked to Dada and Surrealism. Though not widely exhibited, (the) sculptural assemblages by Joan Miró, Max Ernst, and Marcel Duchamp, meticulously balanced compilations of objects that read like dreams, make the point."

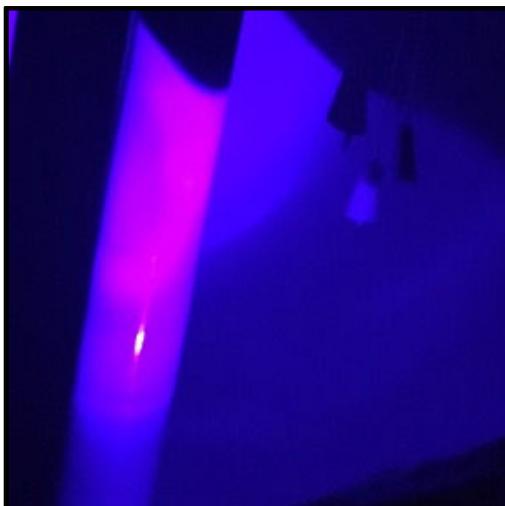
Elsbeth Halvorsen's mixed media constructions balance expansion and containment, liberty and boundaries, filling her work with found objects gathered in surrealist assemblages. The group of assemblages in this exhibition were created throughout her career, focusing on minimal and abstract space and yin/yang balance. They create the sense of miniaturist surrealistic stage sets - or even temples - wherein her repeating symbols of moon, sphere/egg, mirror/ reflecting surface, draw our attention psychologically inward.

Joseph Cornell is the best-known name within this genre and very recently, the Hollis Taggart Galleries in Manhattan positioned her constructions with those of Cornell, Pierre Roy, Lucas Samaras, and others, in its exhibition, *Image in the Box: From Cornell to Contemporary*. And the Fine Arts Work Center featured the Halvorsen/Vevers family in 2016.

Approaching 90, Halvorsen continues to make art daily. "Through the long, cold Provincetown winters, Halvorsen remains busy in her studio. The genius of assemblage involves a constant openness to transformation of the ephemeral," notes Susan Rand Brown.



Elsbeth Halvorsen, *Mermaid and The Horseshoe Crab*, 2001, box construction, 28 x 49 x 4"



Grace Hopkins, *Blue Light 01*, 2018  
photograph on aluminum, 20 x 20"

## GRACE HOPKINS

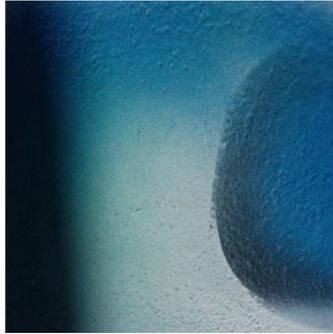
*photography*

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.

Hopkins builds a highly energized visual image from a tiny piece of reality. The photo abstractions in this exhibition are actually printed on aluminum, creating a sensuous, tactile image. They can be exhibited as single

images, diptychs, triptychs or polyptychs, depending on the artist's point-of-view. And often, viewers select two or three works of art and install them as specific group.

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



Grace Hopkins, Mexico 01, 2018  
photograph on aluminum, 20 x 20"



Grace Hopkins, Mexico 08, 2018,  
photograph on aluminum, 20 x 20"

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."

As the daughter of artist Budd Hopkins and renowned art writer April Kingsley, Grace Hopkins grew up immersed in the historical art energy of Provincetown and New York. She studied photography at the School of the Museum of Fine Arts, Boston and has been creating photographs since 1991. She has shown her work in New York, Miami, Boston and Cape Cod.

## **KARL KNATHS (1891-1971)** *paintings and works on paper*

KARL KNATHS life changed while studying art at the University of Chicago, where he had a job as a guard at the Chicago presentation of the 1913 Armory Show. It's synchronicity at its best, that this young artist, raised on a farm in Wisconsin, should accept a guards job for one of the most important exhibitions ever to be presented in America. The job changed his life as he was exposed first to modernism and began to incorporate aspects of the progressive styles, particularly that of Cézanne, into his own art. After a brief stay in New York in 1919, he became a lifelong resident of Provincetown, where he exhibited regularly. Here, Knaths met a number of painters, among them Oliver Chaffee, Agnes Weinrich and Ambrose Webster, who had either studied in Paris or had been influenced by the Paris school. They introduced him to the new modes of abstract and cubist painting. In 1922 he married the musician Helen Weinrich, whom he'd met through her sister, Agnes Weinrich. The sisters had been living in Provincetown summers since 1914, when Agnes started studying with Charles



Karl Knaths, King Cock, oil on canvas, 36 x 31 1/2"

Hawthorne. Agnes Weinrich became a major influence on Knaths' work and introduced him into the New York art scene, including to Peggy Guggenheim. He often noted that Agnes Weinrich had one of the greatest influences on his work.



Karl Knaths, Painters Cap, 1954, oil on canvas,  
24 1/4 x 39 1/8"

Duncan Phillips, who founded the Phillips collection in Washington, D.C., became a major collector of Knaths' art, with more than 35 pieces currently in the collection of the Museum. Phillips wrote: "When I first saw the paintings of Karl Knaths, what impressed and charmed me were the integrated qualities of fresh vision and self-reliant invention. I seemed to understand his sense of the simple seafaring life he had found in his Cape Cod environment. The fishermen and their gear, the docks and the shacks, the moors and the dunes, the glimpses of the sea in every light of every season became his intimate experience. And the familiar objects

of his house, the lilacs at his door, the rooster strutting in his yard, the deer in the pine woods, were the lyrical subjects of his brush destined to be his descriptive and decorative symbols of line and plane and color." The familiar scenes of Provincetown were transposed, as he liked to call it, into increasingly abstract schemes defined by black linear calligraphic lines. He was not really interested in pretty landscapes or in romantic associations, except insofar as they offered him a variety of shapes for rearrangement.

Lloyd Goodrich of the Whitney Museum, in writing about Knaths for his 1959 "Four American Expressionists" exhibition at the Whitney observes: "From the beginning Knaths showed himself a born colorist, with that instinctive harmonic sense that cannot be taught but must be innate. The first impression of Knaths' work is a paradoxical combination of spontaneity and logic - spontaneity in handling and freshness of color, logic in design and chromatic harmony.



Karl Knaths, Autumn Dunes, 1931, gouache, 13 1/2 x 21 1/2"

The paradox is partly explained by his belief that there are definite, measurable correspondences between sound in music and color and space in painting...specifically between musical intervals, and color intervals and spatial proportions." Knaths was very influenced by the works and writings of Wassily Kandinsky (1866-1944), which stimulated his interest in these theories. He believed that there were correspondences between musical intervals and spatial proportions, a theory that suited his cubist pictorial structure.

Asked once what single thing he most wanted people to get from his paintings, he thought a long moment and said, "Poetry." Karl Knaths (pronounced with the K sounded) followed no school, but viewed the world through his own private prism. He was a gentle, big-boned man, who was born on a farm in Eau Claire, Wisconsin, the son of an immigrant from Leipzig and a woman who was a descendant of early Wisconsin settlers. In an interview with John Canaday of the New York Times in 1962, Knaths indicated he did not analyze his emotional responses, but he believed that "when they did come, they would be relayed to the observer, if he himself worked out a structural scheme that satisfied him." Continuing, he said, "I break things up for their plastic qualities, but I don't deform them."

In this, the 50th Anniversary year of the Fine Arts Work Center in Provincetown, it seems special to include the following quote by Josephine Del Deo from her history of the beginnings of the Fine Arts Work Center. Describing the very first Fellowship gathering, she wrote: "The figure of Karl Knaths, beamingly and modestly ensconced behind a studio table which bears only a glass of water and a small American flag, is an image that, for me, epitomized the lean days, but the immensely rich and exciting beginnings, of the Fine Arts Work Center."

Closing This Sunday, 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

**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**



PROVINCETOWN 208 Bradford St, Provincetown, MA 508 487 6411  
WELLFLEET 40 Main St, Wellfleet, MA 774 383 3161  
[www.BertaWalkerGallery.com](http://www.BertaWalkerGallery.com) AMPLE PARKING

Grace Hopkins, Director  
Berta Walker, Curator



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