

New Possibilities, New Works:

PHOTOGRAPHS BY

Goldberg • King • Muller • Wolinsky



PUCKER GALLERY • BOSTON

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"Appreciation is not the same as reflection." Yet, we would like to reflect on the exceptional relationship that has evolved between The Harrison Gallery and Pucker Gallery; between Jo Ellen Silipo and Bernie Pucker. With this time to remember and reflect comes a sense of appreciation for the opportunity to show the fine photography of Paul Cary Goldberg, B.A. King, Maria Muller and Cary Wolinsky. By presenting their work to our Gallery audiences we hope to expand the artists' personal and unique visions; and in doing so enrich the lives of more friends.

Upon reflection and appreciation,

– BERNIE AND SUE PUCKER

Paul Cary Goldberg

Most of the plant forms in these photographs have reached the end of their life cycle. For some reason they have become, along with broken eggshells, essential components in my first comprehensive series of still-life images in nearly four years. As they underwent their transformation in my studio, I became increasingly conscious of my disquiet with the inevitability of change.

These photographs have a weight about them. And a weightlessness. There is mystery in the shadows. Infinity in the details. The colors are plump and full of passion. But in the end, it's always the beauty that matters. What great comfort and reassurance to find it again; this time in the cracking, drying, dying leaves, berries, flowers, fruit, stems, pods, thorns, squash and eggshells.

The finished prints are made with a state-of-the-art Iris printmaking process using watercolor inks and cotton paper. By working with a master printer, I'm able to precisely control each image, creating prints that convey dimension and depth, smoothness of tone, saturation of color and richness of detail.





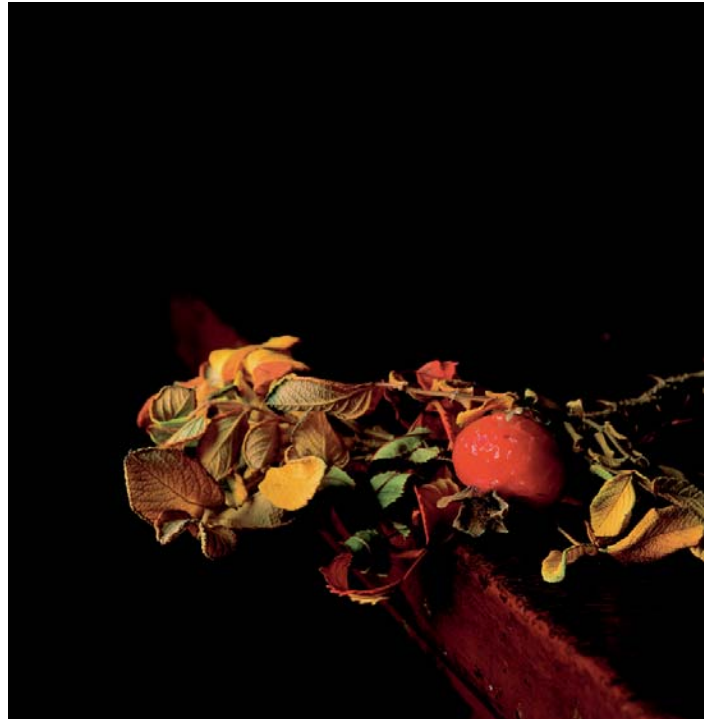
END OF AUTUMN, 2004, No. 6 Iris Print Edition of 15 22 x 22" PCG46



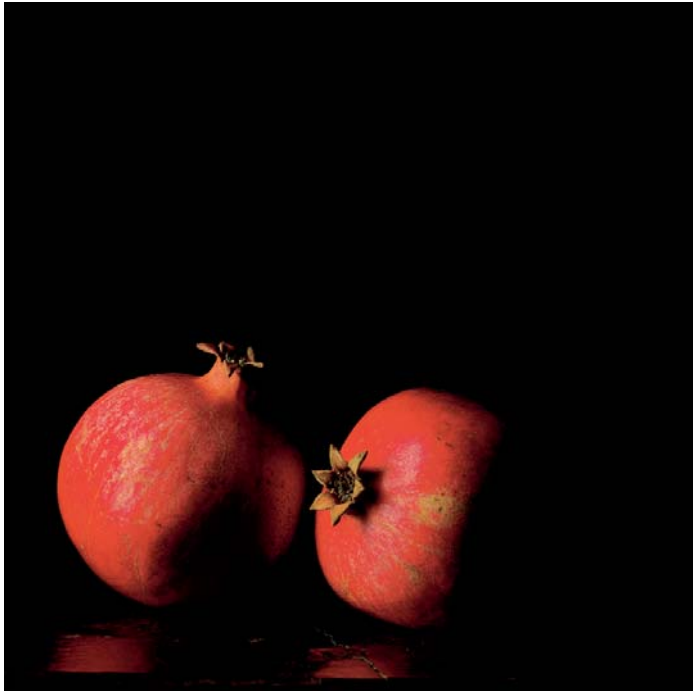
END OF AUTUMN, 2004, No. 5 Iris Print Edition of 15 22 x 22" PCG45



END OF AUTUMN, 2004, No. 8 Iris Print Edition of 15 22 x 22" PCG48



END OF AUTUMN, 2004, No. 7 Iris Print Edition of 15 22 x 22" PCG47



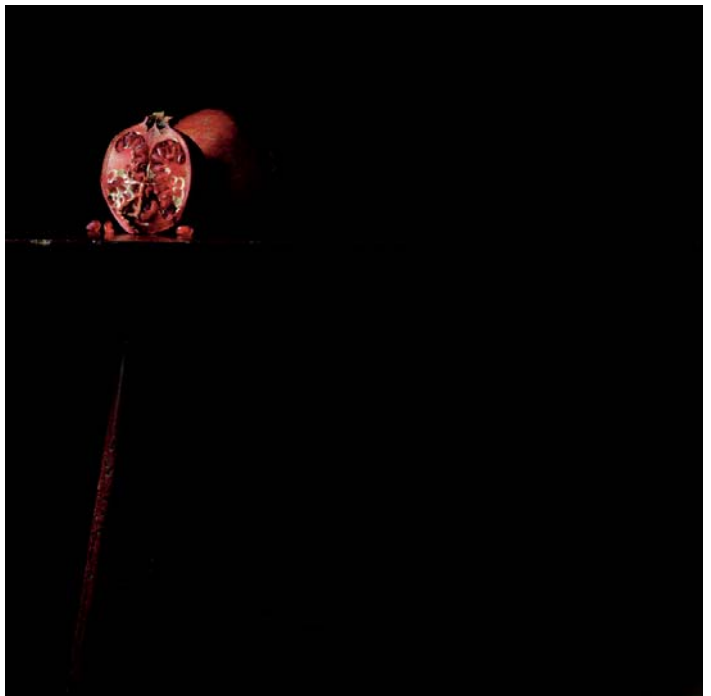
END OF AUTUMN, 2004, No. 3 Iris Print Edition of 15 22 x 22" PCG43



END OF AUTUMN, 2004, No. 10 Iris Print Edition of 15 22 x 22" PCG50



END OF AUTUMN, 2004, No. 4 Iris Print Edition of 15 20 x 22" PCG44



END OF AUTUMN, 2004, No. 2 Iris Print Edition of 15 22 x 22" PCG42

Paul Cary Goldberg

BIOGRAPHY

Born: New York, NY 1950

SOLO EXHIBITIONS

- 2005** Cape Ann Historical Museum, Gloucester, MA
2004 Southern Light Gallery, Amarillo, TX
2003 The Print Center, Philadelphia, PA
 Seraphin Gallery, Philadelphia, PA
2002 The School House Center, Provincetown, MA
 Topsfield Town Library, Topsfield, MA
2001 Smithtown Township Arts Council, St. James, NY
2001 Girrafics Gallery, East Hampton, NY
2000 Boston University, Sherman Gallery, Boston MA

SELECTED GROUP EXHIBITIONS

- 2005** *New Possibilities, New Works*, Pucker Gallery, Boston, MA
- 2004** *Ocean View*, Montserrat College of Art, Beverly, MA
International Fine Art Photographic Exhibition, Fort Collins Museum of Contemporary Art, Fort Collins, CO
55th Annual Art of the Northeast, Silvermine Guild Arts Center, New Canaan, CT
Recent Choices, Pucker Gallery, Boston, MA
North Shore Artist Show, Wenham Museum, Wenham, MA
Members Juried Exhibition, Concord Art Association, Concord, MA
- 2003** *Energy*, Cambridge Art Association, Cambridge, MA
Deep Listening, Gallery of Modern Art, Marblehead, MA
Conversations, Concord Art Association, Concord, MA
International Juried Exhibition, Peninsula Open Studios, San Francisco, CA
Dimensions 2003, Associated Artists of Winston-Salem, NC
Photography Now 2003, Center for Photography at Woodstock, Woodstock, NY
The Francis N. Roddy Competition, Concord Art Association, Concord, MA
Members Juried Exhibition, Concord Art Association, Concord, MA
Both Sides of the Cut: Six Photographers from Cape Ann, Gordon College, Wenham, MA
Outside and In, Gallery of Modern Art, Marblehead, MA
Winter Juried Show 2003, Art Complex Museum, Duxbury, MA
- 2002** *Inner Voices*, Gallery of Modern Art, Marblehead, MA
New Directions, Barrett Arts Center, Poughkeepsie, NY
Francis N. Roddy Open Competition, Concord Art Association, Concord, MA
Photo National 2002, Lancaster Museum of Art, Lancaster, PA
2002 PRC Members' Exhibition, Photographic Resource Center, Boston, MA
 Gallery of Modern Art, Marblehead, MA
76th Annual International Competition, The Print Center, Philadelphia, PA
Dimensions 2002, Associated Artists of Winston-Salem, NC
Winter Juried Show 2002, The Art Complex Museum, Duxbury, MA
- 2001** *Winners' 2001*, Smithtown Township Arts Council, St. James, NY
Third National Photography Biennial, Silvermine Guild Arts Center, New Canaan, CT

- 2001** *Francis N. Roddy Memorial Exhibition*, Concord Art Association, Concord, MA
4th Annual Photography Show, Newburyport Art Association, Newburyport, MA
Current Works 2001, Society for Contemporary Photography, Kansas City, MO
National Juried Competition, Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ
2001 PRC Members' Exhibition, Photographic Resource Center, Boston, MA
82nd Scottish Salon of Photography 2001, Scottish Photographic Federation, Low Parks Museum, Hamilton, Scotland
2001 National Art Competition, Provincetown Art Association and Museum, Provincetown, MA
17th Annual New Mexico Photographer Magazine National Art Exhibition, Runnels Gallery, Eastern New Mexico University, Portales, NM
2001 Georgetown International Fine Arts Juried Competition, Fraser Gallery, Washington, D.C.
32nd Annual National Juried Exhibition, Palm Springs Desert Museum, Palm Springs, CA
22nd Annual Juried Photography Exhibition, Smithtown Township Arts Council, St. James, NY
Beauty, Cambridge Art Association, Cambridge, MA
Winter Juried Show 2001, Duxbury Art Association, Duxbury, MA

AWARDS AND HONORS

- 2003** *Best Photography*, Members Juried Exhibition, Concord Art Association, Judy Ann Goldman, juror.
Honorable Mention, Ironstone Vineyards Juried Art Exhibition.
- 2002** *The Print Center Selection Award*, 76th Annual International Competition, The Print Center, Jacqueline van Rhyn, juror.
- 2001** *Jurors Award*, Francis N. Roddy Memorial Exhibition, Concord Art Association, Ellen Miller, juror.
Award for Excellence, 4th Annual Photography Show, Newburyport Art Association, Barbara Krakow, juror.
Honorable Mention, 82nd Scottish Salon of Photography, Scottish Photographic Federation, Peter Rees, Jack Paul and Jack Rose, jurors.
First Prize, 2001 Georgetown International Fine Arts Juried, John Winslow, juror.
Best of Show, 22nd Annual Juried Photography Exhibition, Smithtown Township Arts Council, Barbara Head Millstein, Curator of Photographs, Brooklyn Museum of Art, juror.
Juror's Commendation, Winter Juried Show, Duxbury Art Association, Karen Haas, Museum of Fine Arts, Boston, juror.

COLLECTIONS

- Boston Public Library, Boston, MA
 Cleveland Museum of Art, Cleveland, OH
 DeCordova Museum, Lincoln, MA
 Fidelity Investments, Boston, MA
 Fiduciary Trust, Boston, MA
 Mellon Bank, Pittsburgh, PA
 Museum of Fine Arts, Boston, MA



GREAT EGRET Iris Print 13 x 20" BA196



DARK AND LIGHT BIRDS I Iris Print
3 x 3" BA221



DARK AND LIGHT BIRDS II Iris Print
3 x 3 1/2" BA220

B.A. King

I'm a restless explorer of whatever neighborhood I'm in and my life has been dominated by wanting to show people what I found that I admired on my rambles. I'm fascinated by nature and dazzled by human potential. Sometimes I think my business is people, and of photography as my way of reaching them. The riddle I live with is how can wild nature and humankind live together and both thrive? Grace is what I worship (another word for balance and decency in my vocabulary) and I'm likely to photograph anything that tugs or tickles my soul.

A good photograph looks well printed by many different processes, in the way a lovely melody can be played in a guitar or a clarinet. But, there is often one particular instrument that above the others best expresses the essence of the music. There are many old and new printing techniques available to photographers now and each sometimes offers an edge over the others for certain images. The trick and the fun is to pick the proper process for each particular picture. Some images want to ride the surface of the paper, hard and shining. Iris printing, in my experience is not helpful here. Others, for the quietness and subtlety of their potential, need to be in and under the surface. Platinum printing and other similar processes have suited black and white images needing such treatment, but there has been a great need for a subtle and supple color printing process, especially since Kodak stopped producing dye transfer chemistry. The Iris printing process is it...so far...at least for me.



IBIS LADDER Ink Jet Print, Watercolor Filter 18 3/4 x 15" BA217



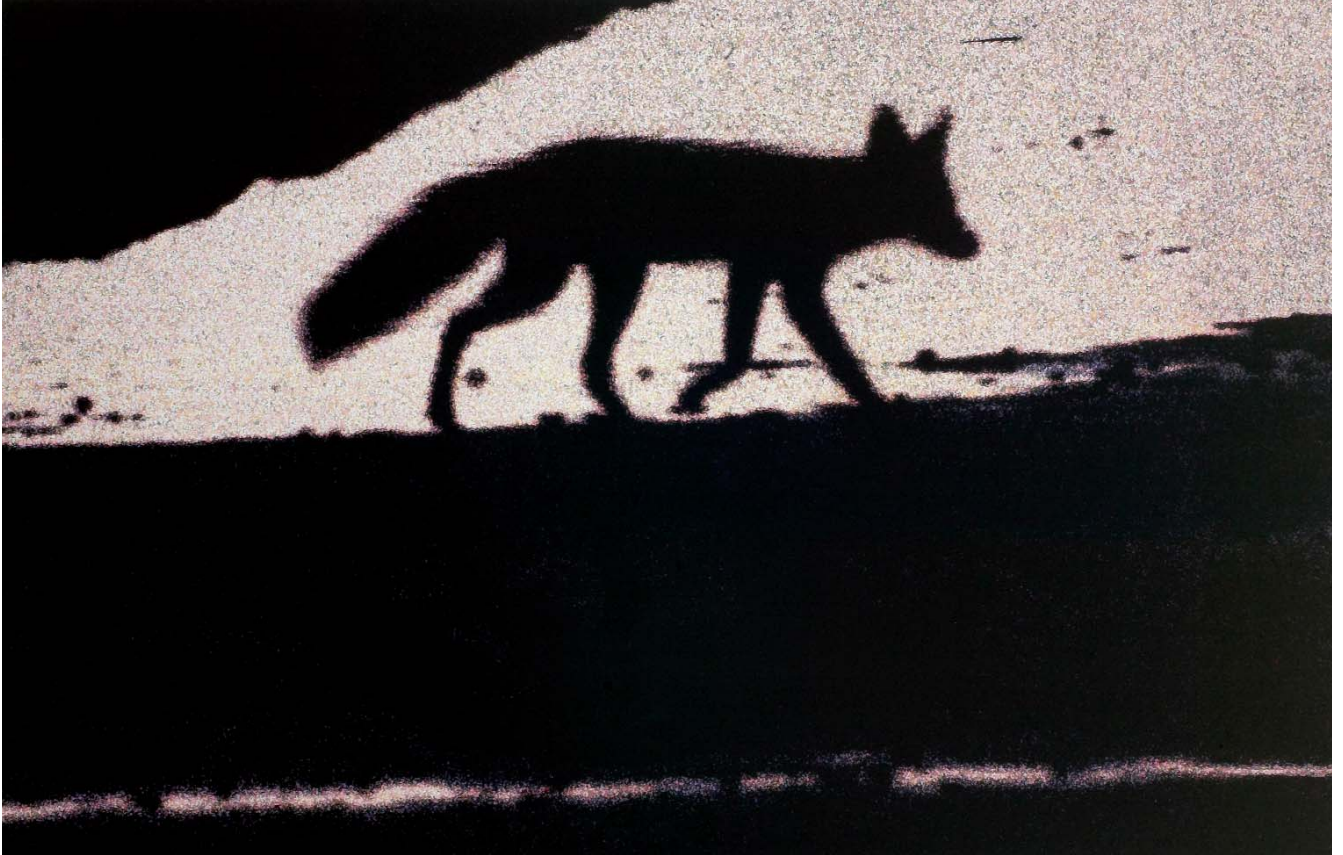
HUG AND KISSES Iris Print 13 x 20" BA231



FROM ABOVE Ink Jet Print, Watercolor Filter 20 x 13" BA210



THE CALICO LOBSTER Iris Print 20 x 15 1/2" BA200



FOX ON THE MUDFLATS Ink Jet Print, Watercolor Filter 26 x 40" BA207



SPIRIT TREE Ink Jet Print, Watercolor Filter 26 x 40" BA235

B.A. King

BIOGRAPHY

EDUCATION

The Whitney School, Toronto, Ontario, Canada
 The Bancroft School, Worcester, MA
 The Crescent School, Toronto, Ontario, Canada
 The Upper Canada College Preparatory School,
 Toronto, Ontario, Canada
 St. Andrews College, Ontario, Canada
 Hamilton College, Clinton, NY, B.A., French
 Literature and International Relations
 Sorbonne, Paris, France
 Literature and Geography

SOLO EXHIBITIONS

The Seeing Spirit, Pucker Gallery, Boston, MA
 Siembab Gallery, Boston, MA
 The Witkin Gallery, New York, NY
 The Worcester Art Museum, Worcester, MA
Visual Poetry, Pucker Gallery, Boston, MA
 The Royal Ontario Museum, Toronto, Ontario, Canada
 The Minneapolis Institute of Art, Minneapolis, MN
 The Photographer's Gallery, London, United Kingdom
 The Children's Museum, Boston, MA
 National Film Board of Canada, Montreal, Quebec, Canada

PUBLIC COLLECTIONS

Boston Public Library, Boston, MA
 Bancroft School, Worcester, MA
 Chewonki Foundation, Wiscasset, ME
 Chrysler Museum of Art, Norfolk, VA
 Cleveland Museum of Art, Cleveland, OH
 DeCordova Museum, Lincoln, MA
 Fitchburg Art Museum, Fitchburg, MA
 Fogg Museum, Boston, MA
 Hood Museum, Dartmouth College, Hanover, NH
 Minneapolis Institute of Art, Minneapolis, MN
 Minneapolis Society of Fine Arts, Minneapolis, MN
 Museum of Fine Arts, Boston, MA
 Museum of Modern Art, New York, NY
 National Film Board of Canada, Ottawa, Quebec, Canada
 Rhode Island School of Design, Providence, RI
 Worcester Art Museum, Worcester, MA

SELECTED PUBLICATIONS

Ojibwa Summer, words by James Houston, Barre Publishers, 1972.
A Place to Begin, words by Hal Borland, Sierra Club Scribners, 1975.
The Faces of the Great Lakes, introduction by Sigurd Olsen, words by
 Jonathan Ela, Sierra Club Scribners, 1976.
Criss Cross Applesauce, words by Tommie De Paula, Addison House, 1978.
My Maine Thing, Black Ice Publishers, 1981.
This Proud Place: About New England, Countrymen Press, 1983.
A Year To Remember: A New England Day Book, Black Ice Publishers, David R,
 Godine, 1990.
Keep in Touch: A Book of Postcard Images, David R. Godine, 1990.
Versed in Country Things: Robert Frost Poetry, edited by Edward Connery
 Latham, Bullfinch Press, 1996.
Time and Quiet, Black Ice Publishers, 2001.
Snow Season: Poetry by Emerson, Holmes, Longfellow, and Whittier, edited by
 Edward Connery Latham, Safe Harbor Books, 2001.
From Snow to Snow: Robert Frost Poetry, edited by Edward Connery Latham,
 The Perpetua Press, 2003.



FROST Iris Print 13 x 20" BA212



ABSENT Iris Print 7 x 11" BA203



HORSE WRANGLER Ink Jet Print, Watercolor Filter 6 1/2 x 10" BA228

Maria Muller

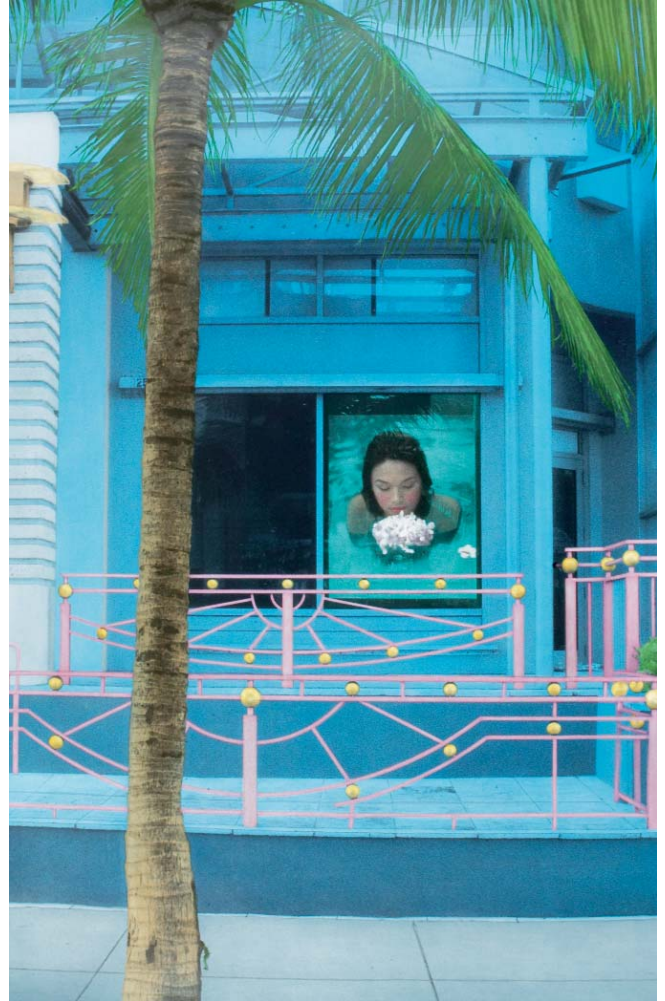
My artwork is a blending of photography and painting. By meticulously painting over black and white photographs with vibrant colors, I imbue my subjects with mood, mystery, sensuality, or whimsy. The photographs are never obscured or overridden by the oil paint I use, but instead retain their details and shadings, and become fused with the added color.

Over time, my hand-colored photographs have included a great many subjects – still-lives, landscapes, interiors, narrative vignettes, architecture and figurative studies. No matter what the subject, there is an emphasis on spatial orderliness and simplicity. The desire to distill whatever I am photographing down to its essential elements inspires my compositions, and there is often a quirkiness that characterizes the photos, even before I add color to them.

Fundamentally, I am a colorist with a profound interest in the visceral and emotive impacts of hue, saturation, and tone. Verisimilitude is not my intent. The color choices I make arise from my imagination and more efficaciously capture my intuitive response to the image I have photographed. These colors ultimately transform the seeming reality of the photograph into the hyper-real, evocative, or, in the end, the surreal. Using color I strive to create a world for the viewer that is more arresting...and more delightful.

Of the many presentation formats I have used for my photographs, one that continues to fascinate me is the mirrored diptych. As with my color choices, with certain subjects the symmetry of the mirror image enables me to more effectively express my intuitive response to the scene before my lens, while at the same time producing a completely new scene. Following a historical tradition of symmetry in art, especially the decorative arts, my aim is to go beyond the decorative, employing repetition and pattern to captivate the viewer.

Advances in digital technology have enabled me to begin exploring yet another tool for artistic expression. Recent collaborations with very skilled master printer have resulted in Iris prints that fully replicate my color vision in a wholly pleasing manner. For the first time, I am able to create much larger versions of my hand colored photographs with acceptable longevity. With their velvety surfaces, Iris prints are a new medium in and of themselves. This opens up a new avenue of creative expression that I find quite exciting.



WOMAN IN WINDOW, MIAMI Hand Colored Photograph 23 x 15" MM149



BIG PINK Hand Colored Photograph 12 x 19" MM141



SPANISH INTERIOR WITH COLUMNS (diptych) Hand Colored Photograph 13 x 38" MM143



BIRDS AND PINK BUILDING, MIAMI (diptych) Hand Colored Photograph 13 x 38" MM145



BLUE WALL WITH MEN'S FACES, MIAMI (diptych) Hand Colored Photograph 13 x 38" MM146



TENT, 10 iris Print, Edition of 25 25 x 38" MM137



QUEER PARTY, BERLIN Hand Colored Photograph 15 x 23" MM142



TWO YELLOW DOORS, MIAMI (diptych) Hand Colored Photograph 19 x 25 1/2" MM148



FLOPPING PALM FROND, MIAMI (DIPTYCH) Hand Colored Photograph 13 x 38" MM144

Maria Muller

BIOGRAPHY

SOLO EXHIBITIONS:

2001 *Reality Transformed*, Pucker Gallery, Boston, MA
 Fletcher/Priest Gallery, Worcester, MA
New Work/New England, DeCordova Museum, Lincoln, MA
Hand-Colored Photographs, Fitchburg Museum, Fitchburg, MA

1986 Lee Gallery, Boston, MA

1984 Fogg Art Museum, Cambridge, MA

1983 *Hand-Colored Photographs*, Hoffman Gallery, Spokane, WA

GROUP EXHIBITIONS:

2005 *New Possibilities, New Works*, Pucker Gallery, Boston, MA

2000 The William Benton Museum of Art, The University of Connecticut, Storrs, CT

1999 *One Thousand and Under*, Fletcher/Priest Gallery, Worcester, MA
Five Fine Photographers, Pucker Gallery, Boston, MA

1996 *Recent Acquisitions*, DeCordova Museum, Lincoln, MA
Palate/Palette: An Exhibition of Food Related Works, Starr Gallery, Newton, MA

1994 *Artists' Books: Text, Image, Form*, Barn Gallery, Ogunquit, ME

1993 *Faber Birren Color Award Show*, Stamford Art Association, Stamford, CT
New England Biennial 1993, Photographic Resource Center, Boston, MA
Why Artists' Books?, The Houghton Library, Harvard University, Cambridge, MA

1990 *The Painted Photograph*, John Michael Kohler Arts Center, Sheboygan, WI

1988 *The Emerging Concept*, Newton Arts Center Gallery, Newton, MA

1987 *Four Photographers*, Cambridge Multicultural Arts Center, Cambridge, MA

1986 *Figures and Faces: The Human Seen*, Cambridge Art Association, Cambridge, MA
 Clark Gallery, Lincoln, MA
 Francesca Anderson Gallery, Boston, MA

AWARDS:

1996 *Communication Arts*, Photography Annual Award of Excellence: Book Series

1993 *MIT Technology Review*, "Encountering the Machine," First prize

1991 *Massachusetts Artists Foundation Fellowship Award*, Artists' Books

1989 *Massachusetts Artists Foundation Finalist*, Artists' Books
Bunting Institute Finalist, Radcliff College, Cambridge, MA

PUBLIC COLLECTIONS:

Boston Public Library, Boston, MA
 Cleveland Museum of Art, Cleveland, OH
 DeCordova Museum and Sculpture Park, Lincoln, MA
 Fogg Art Museum, Cambridge, MA
 The Houghton Library, Harvard University, Cambridge, MA
 Mead Art Museum, Amherst College, Amherst, MA
 Museum of Fine Arts, Boston, MA
 The New York Public Library, New York, NY
 Rose Art Museum, Brandeis University, Waltham, MA
 United States Embassy, Brussels, Belgium
 The William Benton Museum of Art, University of Connecticut, Storrs, CT

PUBLICATIONS:

Graphis Nudes 3, Graphis Inc., New York, NY, 1999.
Photo Annual 1998, Graphis Press Corp., Zurich, Switzerland, 1998.
Graphis Fine Art, Graphis Press Corp., Zurich, Switzerland, 1996.
Shorelines, Graphis Press Corp., Zurich, Switzerland, 1996.
Graphis Alternative Photography 95, Graphis Press Corp., Zurich, Switzerland, 1995.
Technology Review, MIT, Cambridge, MA, 1993.

Cary Wolinsky

We have never been here before. Step off the plane. Our senses are under assault. The numbness we felt in the cabin gives way to aromas. We taste and feel the air. The music of language and the rhythm of this place is unique. Everything we see is new and we are enchanted, amused, or perhaps horrified, saddened.

Within a few days, the smells, the sounds, and even what we see begins to seem "normal."

We have evolved to be highly visual beings. We live in an endless sea of images. To protect ourselves we learn to see only what we need.

As a photographer, I have both the challenge and privilege of keeping my eyes open. My viewfinder is a meditation space where I can look harder and see deeper. My photograph is a memory, a narrative, a poem.



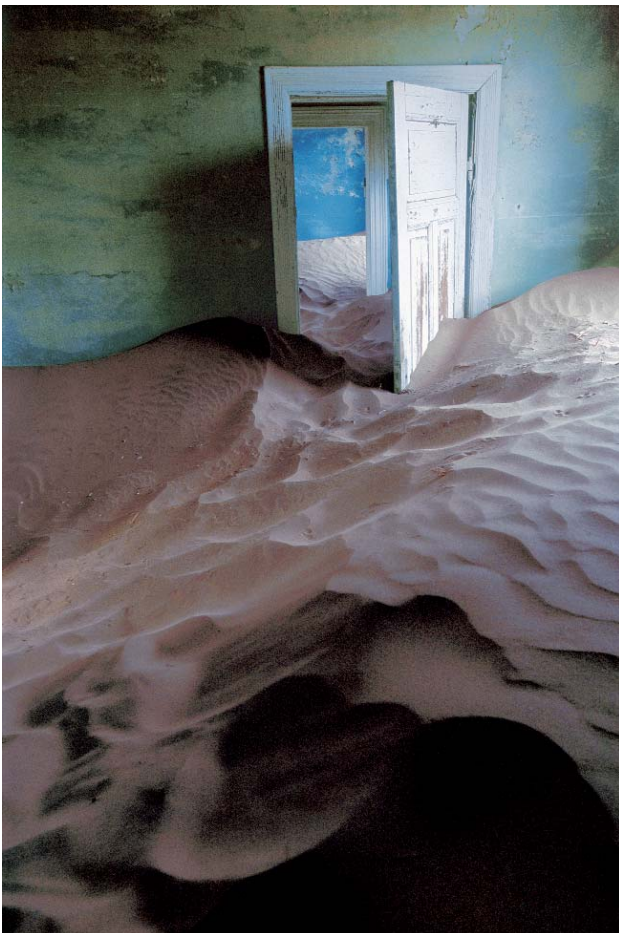
NORTH RIVER, NORWELL

Iris Print

Edition of 30

18 x 27"

CW8



SAND HOUSE BLUE, VERTICAL

Iris Print

Edition of 30

27 x 18"

CW2



CUNA

Iris Print

Edition of 30

27 x 18"

CW7



BALDEV TEMPLE Iris Print Edition of 30 18 x 27" CW9



MONOLO Iris Print Edition of 30 18 x 27" CW1



SAND HOUSE BLUE, WIDE Iris Print Edition of 30 18 x 27" CW6



SAND HOUSE BLUE, PINK, GREEN Iris Print Edition of 30 18 x 27" CW3



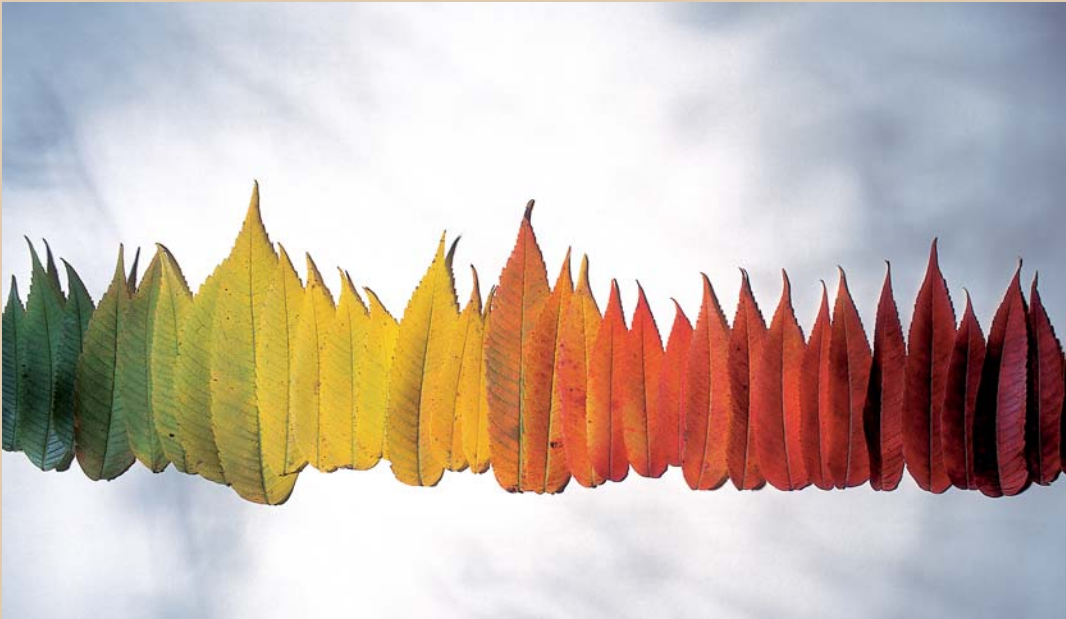
SAND HOUSE ORANGE Iris Print Edition of 30 18 x 27" CW5



SAND HOUSE GREEN Iris Print Edition of 30 18 x 27" CW4

Cary Wolinsky

BIOGRAPHY



SUMAC Iris Print Edition of 30 18 x 27" CW10

Cary Wolinsky began working as a news and magazine photographer for the Boston Globe in 1968 while completing a degree in journalism at Boston University's School of Communications. By 1972, he was providing freelance photo stories to many national magazines, including *Natural History*, *National Geographic*, *Smithsonian*, *Newsweek* and *International Wildlife*.

Mr. Wolinsky has taken a leading role in introducing quality photography in electronic publishing. He co-founded Picture Network International, an on-line, photography database system designed to serve established and emerging publishing markets. In 1997 PNI, was sold to Kodak and continues marketing photography on-line under the name Picture Quest.

In 2003 he co-founded the Center for Digital Imaging Arts at Boston University, an educational program designed to integrate a variety of disciplines including photography, video production, graphic design, web design, and print production.

Mr. Wolinsky's photographs have been licensed for advertising and editorial use in hundreds of publications throughout the world. His photographic prints have been exhibited and acquired by museums and private collections in the United States, Europe, Australia and Asia.

Born: October 14, 1947, Jeannette, PA

Education: Boston University, School of Communications, 1965-1969

SELECTED NATIONAL GEOGRAPHIC MAGAZINE PROJECTS

Poison: Twelve Toxic Tales, May 2005

The Mind is What the Brain Does, March 2005

Writing on the Land, 84532, Moab Utah, March 2005

Ah, Summertime, 02557, Oak Bluffs, Massachusetts, June 2003

A Town of Grave Importance, 05641, Barre, Vermont, October, 2003

Dreamweavers - Weaving the Future, January, 2003

Finders Keepers, 71958, Murfreesboro, Arkansas, March, 2002

Diamonds - The Real Story, March, 2002

All the Comforts for the Home on Wheels, 87347, Jamestown, New Mexico, February, 2001

America's Largest Parking Lot, 85346, Quartzsite, Arizona, January, 2001

Surviving Space, January, 2001

New Eyes on the Ocean, October, 2000

Australia, A Harsh Awakening, July, 2000

The History of Writing, August, 1999

The Quest for Color, July, 1999

Deep in the Heart of Mayaland, November/December, 1998

(National Geographic Traveler)

Living Williamsburg, January/February, 1997 (National Geographic Traveler)

Sir Joseph Banks: The Greening of the Empire, November, 1996

Saving Britain's Shore, October 1995

Wildflowers of Western Australia, January, 1995

Cotton, King of Textiles, June, 1994

Douglas MacArthur, March, 1992

The National Park Service Turns 75, August, 1991

Inside the Kremlin, January, 1990

Fabric of History - Wool, May, 1988

Sichuan: Where China Changes Course, September, 1985

Silk, The Queen of Textiles, January, 1984

Perth - Fair Winds And Full Sails, May, 1982

Madawaska: Down East With A French Accent, September, 1980

War and Peace in Northern Ireland, April, 1981

The U.S. Virgin Islands, February, 1981

Two Englands, October, 1979

Pennsylvania: Faire Land of William Penn, June, 1978

On The Trail of Wisconsin's Ice Age, August, 1977

SELECTED PERMANENT COLLECTIONS

Boston University, Boston, MA

Beth Israel Deaconess Hospital, Boston, MA

DeCordova Museum and Sculpture Park, Lincoln, MA

Kodak Archives, Washington, D.C.

Museum of Fine Arts, Boston, MA

Rose Art Museum, Brandeis University, Waltham, MA

New Possibilities, New Works:

PHOTOGRAPHS BY

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ABOVE: MARIA MULLER, MONASTERY ROOF WITH TWO MOUNDS, SPAIN (diptych) Hand Colored Photograph 13 x 38" MM147

COVER IMAGE: PAUL CARY GOLDBERG, END OF AUTUMN, 2004, No. 1 Iris Print Edition of 15 22 x 22" PCG41

CREDITS:

Design: Leslie Feagley
Editor: Destiny McDonald
Photography: Max Coniglio

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Printed in China by South China
Printing Company Limited

PUCKER GALLERY DATES

4 June 2005 – 3 July 2005

Opening Reception: 4 June 2005, 3 to 6 pm

The public is invited to attend. The artists will be present.

HARRISON GALLERY DATES

1 September 2005 – 29 September 2005

Opening Reception: 2 September 2005; 4 to 7 pm

The public is invited to attend.

PUCKER GALLERY

171 Newbury Street
Boston, MA 02116
Phone: 617.267.9473
Fax: 617.424.9759
E-mail: contactus@puckergallery.com
Website: www.puckergallery.com

Gallery Hours: Monday through
Saturday 10:00 am to 5:30 pm;
Sundays 1:00 to 5:00 pm.

Member of the Boston Art Dealers Association.

*One hour free validated parking is available
in the lot on the corner of Newbury and
Dartmouth Streets.*

HARRISON GALLERY

39 Spring Street
Williamson, MA 01267
Phone: 413.458.1700
Fax: 413.458.1710
E-mail: info@theharrisingallery.com
Website: www.theharrisingallery.com

Gallery Hours: Monday through
Saturday 10:00 am to 5:30 pm;
Sundays 12:00 to 5:00 pm.

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