

# RECENT CHOICES:

*New Artists, New Works*



Pucker Gallery

B O S T O N

# MARCO ABARCA

**BORN** 1967, *Xalapa, Mexico*

**EDUCATION** 1985, *University of Veracruz, Xalapa*  
*Studied art and sculpture*

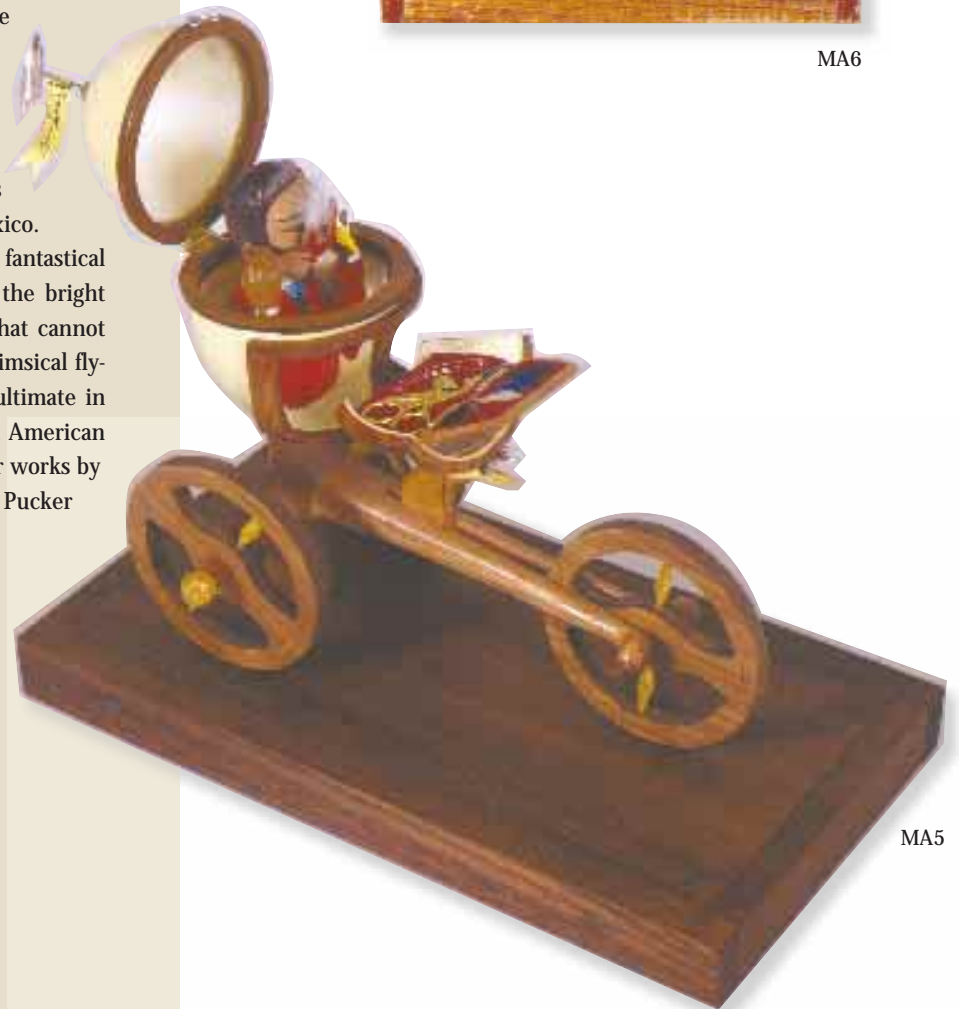
Are there explanations to aspects of life that we take for granted? God, religion, fate, and the Big Bang are all plausible answers, but according to Mexican artist Marco Abarca, life is explained through art. Corn—a staple of life for the people of Mexico, the sun rising and setting, and a street performer entertaining young children are all ordinary occurrences, yet the artist does not take them for granted. His fabrications pay homage to the vivid world of Mexican life. His attention to detail and color evokes humor, mystery, fear and curiosity. The ideas for his mixed media constructions come from stories Marco writes on his own or adapts from Mexican or pre-Columbian legends. He begins with a text or story and creates characters to bring the words to life. His materials are literally extracted or collected from the earth, creating a direct link between his fabrications and words and the physical elements of the world we inhabit.

Abarca's 2003 work, *Don Catarino, The Wizard of Feathers* (MA5) is a perfect embodiment of this philosophy. The piece is constructed of wood, metal, an ostrich egg and actual feathers from birds native to his hometown of Oaxaca, Mexico. The story of Don Catarino is uniquely original; a fantastical tale of a craftsman in his workshop who creates the bright plumage of exotic and simple birds, alike. Birds that cannot access Catarino's workshop are welcomed by a whimsical flying vehicle, outfitted with his sewing kit for the ultimate in personal service! As superb examples of the Latin American folk art tradition, *The Wizard of Feathers*, and other works by Marco Abarca are a wonderful addition to the Pucker Gallery collection.

— ALFRED ZUÑIGA



MA6



MA5



MA3



MA3 (open)



MA1



MA2

# ROZ KAROL ABLOW

**BORN** *Allentown, Pennsylvania*

**EDUCATION** *Bennington College, B.A.  
Boston University School for the Arts*

**SELECTED COLLECTIONS** *Boston Public Library, Boston, MA  
Mobil Corporation, New York, NY  
Connecticut General Life, Hartford, CT  
Sears, Roebuck & Company, Chicago, IL*

Roz Karol Ablow's new works are richly colored and textured collages of patterned papers with areas of color and geometric forms. The relationship between her artistic process, the materials and the result is one of both improvisation and skilled workmanship. The energy and vitality of the artist is captured in each picture.

In *Tribal Space* (RA33), the artist works within the limitations of a pre-existing form (the diamond-patterned paper cutouts). She fills around that form with abstract shapes of her own – blocks of umber highlighted with periwinkle blue, and punctuated by a shock of orange and black. Soft acrylics in various shapes complete the image.

A repetition of this diamond paper fragment runs through the paintings in this series, but each is worked to different effect. In *Room with a View* (RA31), papers printed with stripes and patterns, accent a single cutout diamond. Here, harmonious colors seem to flow easily in and around the hard lines of the cut papers.

The subtle greens and purples of *Room with a View* are replaced with bright prisms of color in *City Space* (RA30). Straight lines and voluptuous curves are created from the beautifully patterned papers cutouts and vivid color swatches. For Ablow, there is a sense of excitement in resolving color, pattern and shapes and abstractly working them on the surface of the paper.

— JEANNE V. GRESSLER



RA37

RA30



RA32



RA31



RA36

# ROBERT ESHOO

**BORN** 1926, New Britain, Connecticut

**EDUCATION** *The School of the Museum of Fine Arts  
Syracuse University, B.F.A. and M.F.A.  
Vesper George School  
Skowhegan School of Painting and  
Sculpture*

**SELECTED  
COLLECTIONS** *Museum of Fine Arts, Boston, MA  
Addison Gallery at Phillips Academy,  
Andover, MA  
Portland Museum of Art, Portland, ME  
Hood Art Museum at Dartmouth  
College, Hanover, NH  
Wadsworth Athenaeum, Hartford, CT  
Chase Manhattan Bank, New York, NY  
Currier Gallery of Art, Manchester, NH*

Robert Eshoo received undergraduate and graduate degrees in fine arts and has been an art teacher in the New England area for many years. Creating oil and watercolor paintings in the *trompe l'oeil* tradition, Eshoo's earlier work considered the plight of the Native American peoples. Given that *trompe l'oeil* painting strives to construct a fully faceted world in two-dimensions, perhaps the most logical progression of *trompe l'oeil* painting is the creation of actual three-dimensional works. To this end, Eshoo's recent work has been transformed by the use of real objects – worn wood, faded paper, broken items, and metal. These assemblage sculptures are three-dimensional compositions of various found and constructed objects. Eshoo's use of such materials allows him to create art that provides a dialogue with the viewer. Because these items have a history, they offer a narrative for us to contemplate. It is as if the work says, "Like you, I have a past."

*Captain* from 2003 (RE37) is a scene of an ambiguous voyage with a single figure and birds that occupy a desolate wooden seascape. Although Eshoo has joined the scene together in a carefully balanced composition, the captain/clown figure seems mischievous and whimsical, yet isolated. The viewer is being lead by the clown through uncertain waters toward an unknown destination. We might consider a symbolic connection between the 'captain' figure and the role of the artist. Birds are also a common theme in Eshoo's work, and appear in both *Eden* (RE32) and *Pendulum* (RE36). The artist says that he loves birds because they give him a sense of independence and the ability to, "be a free spirit." Through these two works, which are characterized by a wonderful open composition and sensitivity, the artist does convey a sense of freedom. Perhaps, he finds freedom in the departure to depth and space from paint on a flat surface.

— DESTINY MCDONALD

RE36



RE32

RE37



RE33



RE31

# PAUL CARY GOLDBERG

**BORN** 1950, New York, New York

**EDUCATION** Boston University, B.A. in English Literature  
Emerson College, Studies in Journalism

**SELECTED COLLECTIONS** Museum of Fine Arts, Boston, MA  
Boston Public Library, Boston, MA  
Fidelity Investments, Boston, MA  
Fiduciary Trust, Boston, MA  
Mellon Bank, Pittsburgh, PA

The proper execution of a still life photograph is a tenuous task at best. The various parts that must come together to form a truly great image can be compared to musical instruments playing in an orchestra; working together to create a harmonious piece of music that is pleasing to the ear. Even the initial step of choosing objects to photograph is a skill that few artists have mastered. The subsequent placement of those objects within the perimeter set forth by the camera's viewfinder is equally challenging, while the placement of the light source can cause the final image to emerge unbalanced, flat and not pleasing to the eye.

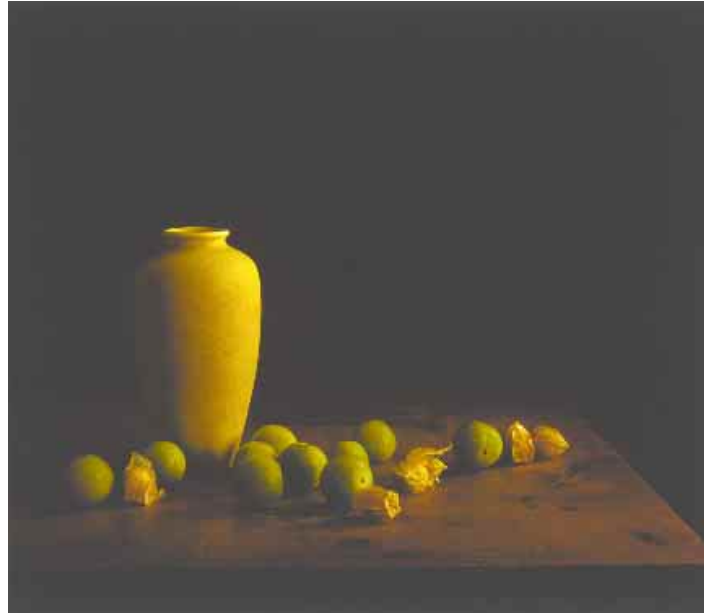
The photographs by Paul Cary Goldberg are the epitome of still life photography at its purest. Each object has been deftly chosen by the artist to exist within a distinctly serene and undisturbed plane of space. He carefully demarcates an area in which each object will rest elegantly in photographic perpetuity. As the artist gathers objects that make up the composition set forth by his mind's eye, he achieves a sense of unequivocal equilibrium: the ideal amount of visual interest without being overly inclusive of his beloved objects.

In *Two Pears* (PCG4), the artist brings forth perfection from two imperfect fruits. The pears, one yellow and slightly bruised and the other a subdued chartreuse with its blemish, a natural imperfection, are turned purposefully toward the camera. The viewer gazes into a space redolent with silence and possessing the stillness of a vacuum. In *Fruits de Charlevoix* (PCG5), the fruits glow green and orange with an inner radiance. Each orb wears a halo of light like a small crown perched on a background of intense, inky blackness.

The *Recent Choices* exhibition features selections from the artist's collection entitled, *Objects of my Affections*.

— ELIZABETH BROOKS

PCG5



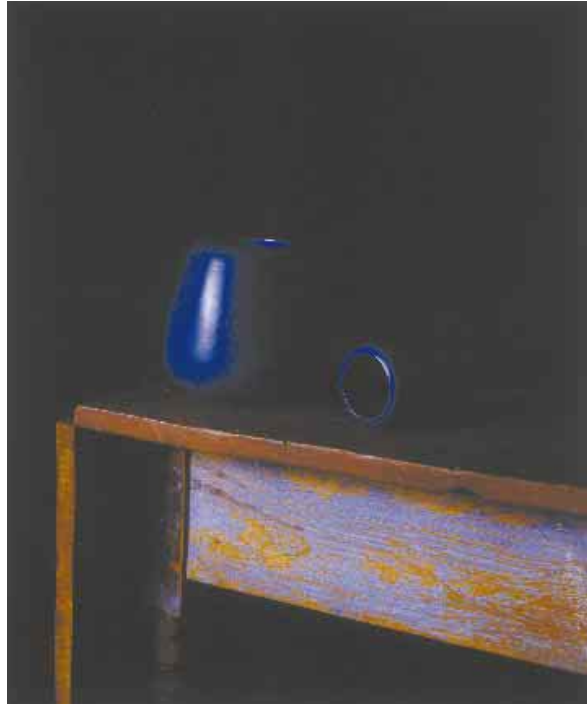
PCG2



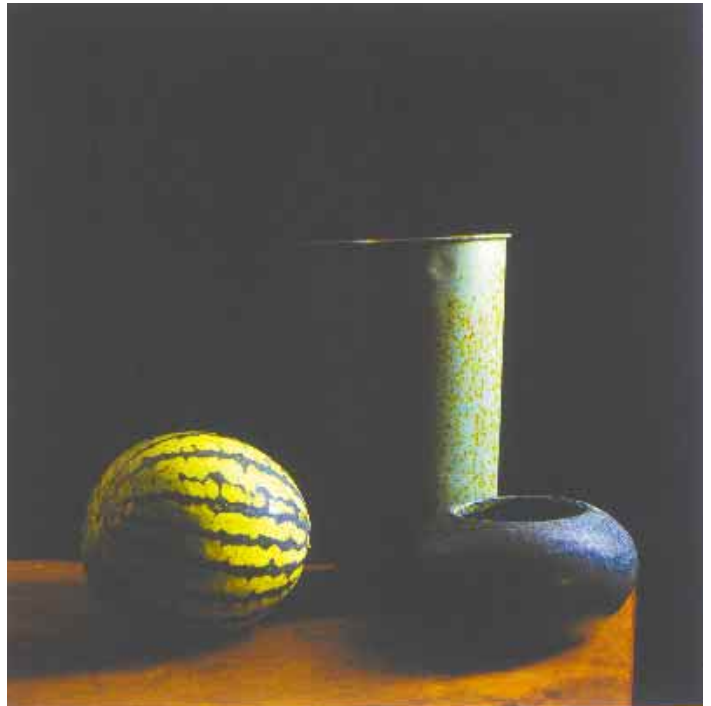
PCG1



PC G3



PCG4



PCG8

# DONALD HOLDEN

- BORN** 1931, Los Angeles, California
- EDUCATION** 1951, Columbia University, B.A.  
1952, Ohio State University, M.A.  
1986, Honorary Degree; Maine College of Art, L.L.D.
- SELECTED COLLECTIONS** Ashmolean Museum, Oxford, England  
British Museum, London, England  
Fine Arts Museums of San Francisco, CA  
Fitzwilliam Museum, Cambridge, England  
Metropolitan Museum of Art, New York, NY  
National Gallery of Art, Washington, DC  
Philadelphia Museum of Art, PA  
Victoria and Albert Museum, London, England  
Yale University Art Gallery, New Haven, CT

The Japanese principle of *Notan* seeks a balanced consciousness of light and dark. Harmony between positive and negative space is a hallmark of Eastern visual design and Donald Holden demonstrates this principle exquisitely throughout his repertoire of watercolors. Much like the familiar *Yin Yang*, his compositions provoke a sense of duality in contrast. Simultaneously abstract and concrete, somber and sparkling, Holden's work reveals mastery of his medium. Deftly casting light to suit his every whim, he defies but never abandons realism.

*Yellowstone Fire LVII* (DH19) is among over fifty paintings of the Yellowstone fire of 1988. Peculiarly tranquil, these images of wraith-like fire shrouded in smoke, clouds of bright orange, red and yellow are broken by black-toothed silhouettes, a forest that becomes a sea of night in the periphery. The succinct definition of form and soft, ethereal ambiance summon feelings of quiet serenity.

In *Hudson Moonlight VI* (DH27), one feels swathed in a warm blanket of darkness, peering out into a nocturnal vastness. The minimal composition of this work, like that of many others, offers myriad possibilities for interpretation limited only by our imagination. The imagery can suggest different feelings or memories for each viewer. This freedom lies in Holden's elegant simplicity.

Donald Holden's watercolor style began in 1986 and continues today. A lifelong artist accomplished in a variety of media and disciplines, he rediscovered watercolor and fell in love with the process. The results are what only a labor of love can yield. Since the 1970's, Holden has authored several instructional books on painting, drawing and other artist's techniques using the pseudonym Wendon Blake, a play on his children's names, Wendy and Blake. His distinctive artwork adorns museum collections spanning the globe. Donald Holden resides in Irvington, New York with his wife Willi.

— K E N G R A Y

DH26



DH27



DH22



DH19



DH24

# RICHARD MILGRIM

- BORN** 1955, *White Plains, New York*
- EDUCATION** 1977, *Antioch College, B.A. in Fine Arts and Japanese Studies*  
1978, *Seminar at Ômoto School of Traditional Japanese Arts, Kameoka City, Kyoto Prefecture*
- SELECTED COLLECTIONS** *Minneapolis Institute of Art, Minneapolis, MN*  
*Everson Museum of Art, Syracuse, NY*  
*Museum of Fine Arts, Boston, MA*

Richard Milgrim is the newest artist represented by the Pucker Gallery. He is the first Western potter whose tea ceramics have been endorsed by the Grand Tea Master of the Urasenke tea school. A native of New York, Milgrim first visited Japan in 1977 and traveled throughout the country, researching ceramics and Japanese arts and studying the language.

After college, Milgrim began a dedicated study of both Japanese pottery and the tea ceremony as an apprentice with Iwabuchi Shiegya, Master Potter in Kyoto. He said there was an intuitive attraction for him that is hard to explain. "For some reason I found Eastern art the most interesting. It was obviously a different aesthetic tradition and very distinctive from the Western style. There was just a connection." His first one-man show was held in Kyoto in 1981 and in 1984 Milgrim acquired a traditional farmhouse in the village of Yotsuya and built his own kiln. Milgrim has exhibited extensively throughout Japan and worldwide and was selected to participate in the Japan National Ceramic Art Exhibition.

Milgrim's favorite ceramics are cups, bowls and pots used in the Japanese tea ceremony. The "*chawan*" or tea bowl is undoubtedly the most popular and commonly collected of the various tea utensils. Some treasured tea bowls are over 400 years old and still in use today. In fact, special tea bowls are sometimes bestowed with poetic names given by the potter or the bowl's owner. To create his pots, Milgrim uses a large oil fired kiln, with wood for certain parts of the process. He completes three or four firings a year and each firing usually lasts from 40 to 55 hours. In addition, Milgrim creates his own clay blend and makes his own ash glazes.

Perhaps, the art critic Yoshid Kôzô's statement best characterizes Milgrim's work. "With his unique understanding of the principles of harmony, respect, peace and tranquility, which are at the heart of the Way of Tea, Richard has succeeded in recreating the splendor of the tea ceramics of the Momoyama age, not as a Japanese nor as an American, but as a citizen of a borderless world."

— DESTINY MCDONALD

RM10





RM1



RM7



RM6



RM14



RM9

# MARGUERITE ROBICHAUX

**BORN** 1950, Alabama

**EDUCATION** 1972, Louisiana Tech University, B.F.A.  
1974, Louisiana State University, M.F.A.

**SELECTED COLLECTIONS** Bates College Museum, Lewiston, ME  
Colby College Museum, Waterville, ME  
Farnsworth Art Museum, Rockland, ME  
Ogunquit Museum of American Art, Ogunquit, ME  
Portland Museum of Art, Portland, ME  
New Orleans Museum of Art, LA

Landscape painters toil under a specific set of challenges that are unique unto that subject matter. They must balance the need for a personal visual style while portraying an accurate characterization of a specific space within an uncontrollable and ever changing venue. Nature has its own way of being coy and temperamental - the sun slips behind a bank of clouds, rain begins to fall or the wind mistakes a painting canvas for a sail. Whatever small physical challenges or discomforts one might encounter would certainly prove of little consequence for an artist who is devoted to a truthful depiction of self within the natural world.

Marguerite Robichaux, a Louisiana native, has made her home in Northern Maine since 1982 surrounded by deep woods, cascading mountains and turbulent waterways. Throughout her artistic career, landscape painting has been her passion and has consistently reflected her respect for both place and process.

In her work entitled *Lily Pond* (MR9), the artist depicts a Louisiana water scene with light softly filtering through the spidery branches of two trees at water's edge. Equally important to the depiction of these quiet places is the technique the artist used to paint them. She uses oils in semi-translucent washes, quite often letting small parts of bare canvas come through to create a source of light within the work. The oil paint drips down through the image in certain areas, but always in a controlled manner to remind us that we are looking at a painting - an interpretation not a reproduction of the scene.

— DAVID WINKLER

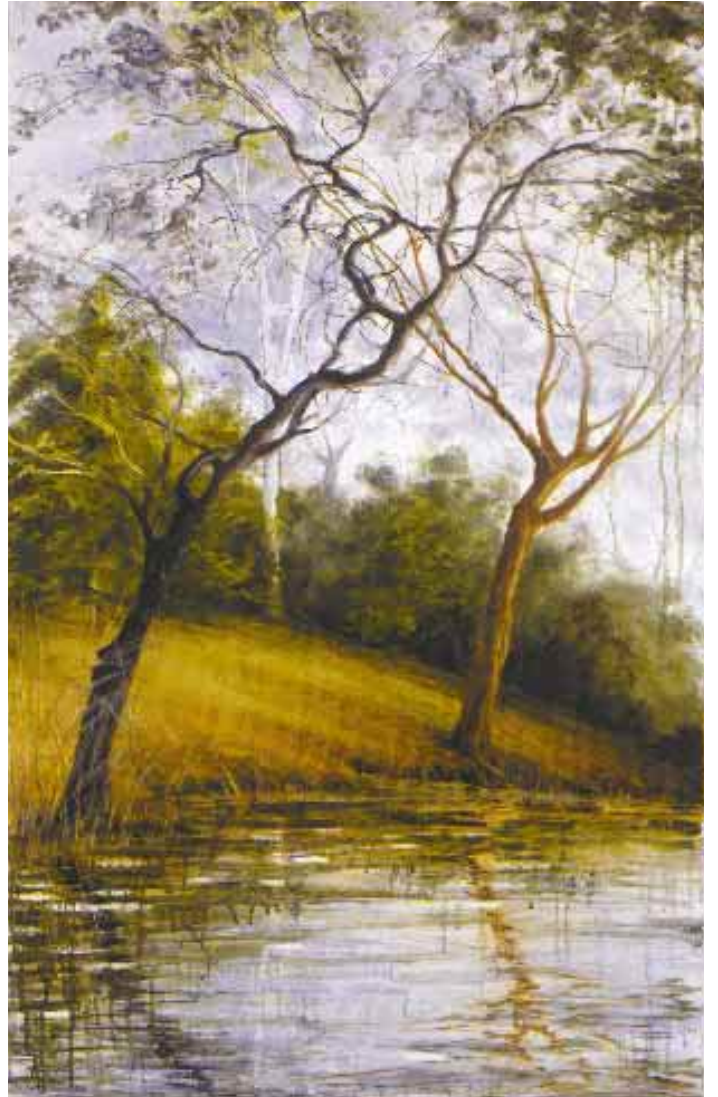
MR17



MR6



MR19



MR9

# PIETRO SPICA

<b>BORN</b>	<i>1953, Dolo, Italy</i>
<b>EDUCATION</b>	<i>1976, University of Milan, B.A., History Thesis on the 1936 Spanish Revolution</i>
<b>SELECTED EXHIBITIONS</b>	<i>1975, Il Punto Gallery, Genoa, Italy 1976, Boccioni Gallery, Milan, Italy 1978, Bon á Tírer Gallery, Milan, Italy 1985, On-Line Gallery, Rio de Janeiro, Brazil 1993, L'Affiche Gallery, Milan, Italy</i>

Some might say that the artist's first and primary responsibility is to seek to understand themselves through their work. Once a certain level of self-comprehension has been attained, a relationship with the rest of the world can be entertained. Pietro Spica's paintings represent a veritable voyage into his own subconscious that reaches out to us through its travels. Spica invites us to accompany him in his artistic self-examination where his use of shape, form and color break down the conventional boundaries of our physical world. His works bring us to the waking world, somewhere between our dreams and the early morning. We rub our eyes, and like the spider web flashes of the capillaries in the back or our seeing orbs, his paintings melt into our vision. Like Sartre's *Nausea*, Spica's inner voyage results in a realization of the limitless possibilities of the present and an artistic declaration to live "authentically" and to live in freedom.

Unlike Sartre though, Spica never forsakes his past. In fact, it is his past experiences that inform his subconscious and artistic voyage. In *Blossoms on Lake Monate* (PS115), we are reminded of the artist's Italian roots, and in *Morocco, 1976* (PS118), Spica recalls his far-reaching travels. In other works, such as *Rainbow Fish* (PS137), Spica turns his attention to the animal world around us. His artistic quest into the subconscious allows him to view his own being and how it relates to the rest of the world. These paintings ask us to rejoice in the freedoms we are given in this world. The artist wants us to identify with the process of building and finding identity in a world awash with conformity. As we wake, and rub the sleep from our eyes to a new day, Pietro Spica encourages us to appreciate the infinite possibilities of existence.

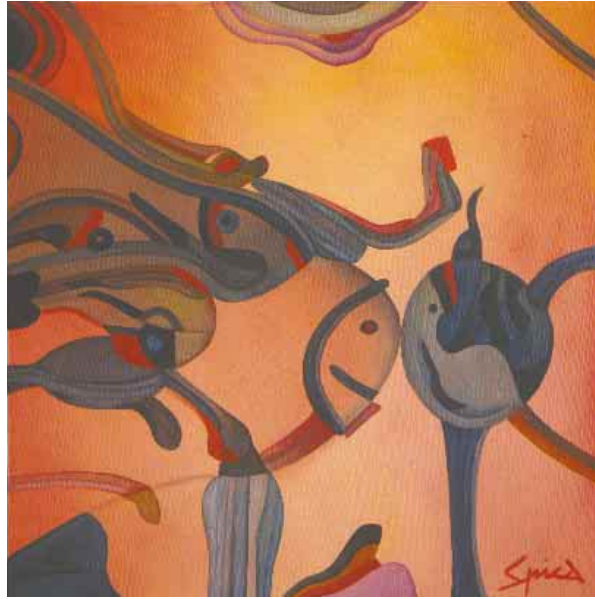
— MARC SCHEPENS



PS136







PS115



PS118

# RECENT CHOICES:

## Summer 2004

We often describe our 37 years of experience since the Gallery was founded as a remarkable journey. We are privileged to have been exposed to the creative endeavors of thousands of artists, each working to express their artistic vision via unique techniques and media. Their specific worldviews are the result.

Our most demanding task has been to remain open to all of these sincere individual expressions, to know when an artist's work resonates with our sensibilities, to put our trust in the art and devote our best energies to sharing these creations with others. You – our friends, clients and patrons have been open to these eclectic selections as well. You have supported our choices and have been important to the evolution and growth of many artists' creative endeavors. Thank you.

Over the past decade, we have continued to look at and look for art that attracts our eye and our spirit. This summer, we are pleased to present an exhibition of energy, creativity, and diversity. Each artist's works are presented with an introduction written by a staff member.

We dedicate this exhibition and catalogue to our staff. Their abilities, work and commitment to the artists and to the Gallery have been a great joy for us!

Our goal remains to present art of technical quality and personal vision.

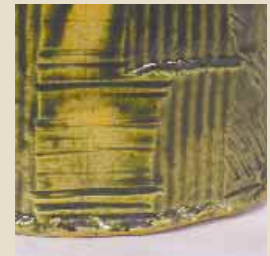
Please join us to celebrate Recent Choices 2004 and our 37<sup>th</sup> year on Newbury Street.

— BERNIE AND SUE PUCKER

### C R E D I T S :

DESIGN: Leslie Anne Feagley  
EDITORS: Jeanne Gressler and Destiny McDonald  
PHOTOGRAPHY: Max Coniglio

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Details of reproduced works.

# LIST OF WORKS

### C O V E R

Roz Karol Ablow	RA33	<i>Tribal Space</i>	Acrylic and Collage on Museum Board	12 1/2 x 9"
Robert Eshoo	RE35	<i>Love Dove</i>	Construction	16 x 8 3/4 x 5"
Marguerite Robichaux	MR18	<i>Cypress Lake</i>	Oil on Linen	41 x 27"
Donald Holden	DH17	<i>Yellowstone Fire XL</i>	Watercolor	13 x 9"

### B A C K C O V E R

Marco Abarca	MA7	<i>Don Catarino and the Mother Bird</i>	Mixed Media	26 x 28 x 15"
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**MARCO ABARCA**

MA1	<i>Frida y Deigo en Noche de Rabanos en Oaxaca, (Frida and Diego on the Night of the Radishes in Oaxaca)</i>	Mixed Media	17 1/2 x 11 1/4 x 8 1/2"
MA2	<i>Circo de Marco Abarca (Circus of Marco Abarca)</i>	Mixed Media	open: 35 1/4 x 20 1/2 x 3 1/2" closed: 35 1/4 x 10 1/2 x 6 1/2"
MA3	<i>Mother Nature And Her Mother Of Pearl Mirror</i>	Mixed Media	open: 19 1/2 x 29 x 6 1/2" closed: 19 1/2 x 14 1/4 x 6 1/2"
MA5	<i>El Mago de las Plumas (The Wizard of the Feathers)</i>	Mixed Media	17 x 10 3/4 x 20 1/4"
MA6	<i>El Jaguar Devorando al Sol (The Jaguar Devouring the Sun)</i>	Mixed Media	29 1/2 x 13 1/2 x 9 1/4"

**ROZ KAROL ABLOW**

RA30	<i>City Space</i>	Acrylic and Collage on Museum Board	11 3/8 x 9 1/2"
RA31	<i>Room with a View</i>	Acrylic and Collage on Museum Board	13 3/16 x 9 3/8"
RA32	<i>Urban Night</i>	Acrylic and Collage on Museum Board	10 1/2 x 8 3/8"
RA36	<i>Tumbling</i>	Acrylic and Collage on Museum Board	11 x 8 1/4"
RA37	<i>Cascade</i>	Acrylic and Collage on Museum Board	30 x 24"

**ROBERT ESHOO**

RE31	<i>The Balcony</i>	Construction	20 1/2 x 16 x 9"
RE32	<i>Eden</i>	Construction	7 1/2 x 11 3/4 x 2"
RE33	<i>Are you Coming In or Going Out</i>	Construction	10 1/4 x 13 1/4 x 5 1/2"
RE36	<i>Pendulum</i>	Construction	26 3/8 x 12 1/2 x 3 1/4"
RE37	<i>Captain</i>	Construction	16 3/4 x 27 1/8 x 4 1/2"

**PAUL CARY GOLDBERG**

PCG1	<i>Fulper, Garlic and Hydrangea</i>	Iris Print, Edition of 30	22 x 22"
PCG2	<i>Lift Off</i>	Iris Print, Edition of 15	30 x 30"
PCG3	<i>Memories in Marblehead III</i>	Iris Print, Edition of 30	22 x 18"
PCG4	<i>Two Pears</i>	Iris Print, Edition of 30	22 x 22"
PCG5	<i>Les Fruits de Charlevoix</i>	Iris Print, Edition of 30	19 x 22"
PCG8	<i>Three Green Shades</i>	Iris Print, Edition of 15	22 x 22"

**DONALD HOLDEN**

DH19	<i>Yellowstone Fire LVII</i>	Watercolor	6 1/4 x 10 3/4"
DH22	<i>Adirondacks XVI</i>	Watercolor	7 1/4 x 10 3/4"
DH24	<i>Dusk at Lake Powell XII</i>	Watercolor	7 1/4 x 10 3/4"
DH26	<i>Dusk at Yellowstone I</i>	Watercolor	13 x 9"
DH27	<i>Hudson Moonlight VI</i>	Watercolor	7 1/4 x 10 3/4"

**RICHARD MILGRIM**

RM1	<i>Rectangular Thrown Platter with Black Mat Glaze Over Rutile Base</i>	Stoneware	11 1/4 x 20 3/4 x 1 3/4"
RM6	<i>Thrown Teabowl with Black and White Cascading Glaze</i>	Stoneware	3 3/4 x 5 x 4 7/8"
RM7	<i>Oribe Faceted Water Container</i>	Stoneware	7 1/4 x 6 x 6"
RM9	<i>Gray Shino Lobed Water Container in Paulownia Wood Box</i>	Stoneware	6 1/2 x 7 1/4 x 7 1/4"
RM10	<i>Red Shino Vase with Diamond Cutouts</i>	Stoneware	13 x 8 1/2 x 8 1/2"
RM14	<i>Lobed Vase with Black Mountain And White Under Glaze</i>	Stoneware	6 1/2 x 5 x 4 1/4"

**MARGUERITE ROBICHAUX**

MR6	<i>Cnoc an Ghleanna (Glan Mountain)</i>	Oil on Birch Panel	18 x 18"
MR9	<i>Lily Pond</i>	Oil on Linen	41 x 27"
MR11	<i>Pickeral Point</i>	Oil on Birch Panel	16 x 12"
MR17	<i>Flooded Field</i>	Oil on Canvas	10 x 10"
MR19	<i>Pine Marsh</i>	Oil on Linen	41 x 27"

**PIETRO SPICA**

PS115	<i>Blossoms on Lake Monate</i>	Acrylic on Canvas	24 x 48"
PS118	<i>Morocco, 1976</i>	Acrylic on Canvas	24 x 48"
PS135	<i>Lovable Meeting</i>	Acrylic on Canvas	24 x 24"
PS136	<i>Le Cirque</i>	Acrylic on Canvas	24 x 24"
PS137	<i>Rainbow Fish</i>	Acrylic on Canvas	24 x 24"
PS138	<i>In My Garden</i>	Acrylic on Canvas	29 x 42"

# RECENT CHOICES:

## *New Artists, New Works*

DATES: 10 July to 7 September 2004

OPENING RECEPTION: 10 July 2004, 3 to 6 PM

The public is invited to attend.

Several of the artists will be present.



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