

Fine Choices 2006
Memories and Dreams
Pucker Gallery | Boston



Fine Choices 2006 Memories and Dreams

For nearly four decades we have been privileged to present a wide range of art that engages both the spirit and the mind. Since October 1967 we have been devoted to finding works of art that explore the human condition in our modern world.

Our journey has been filled by rich relationships with the artists and their patrons, with museums and universities and with colleagues, as well as students. We have learned from them all. Each day remains an exciting adventure in learning and living.

We want to dedicate our 39th *Fine Choices* exhibition to the memories of dear friends who have passed away during this year and to their understanding friendships and support of the Gallery and of us.

We also dedicate this show to the dreams of each of the artists. Our endeavors require both a sense of the past and dreams for the future.

— BERNARD H. PUCKER

COVER: Samuel Bak
Search for a Still Life, 1976-1996
Oil on Linen
51 x 51 ³/₈"
BK481



Give and Take, Oil on Canvas
22 x 28", BK1049



Perfect Balance, Oil on Canvas
30 x 40", BK1061



Perfect Balance, Oil on Canvas
40 x 30", BK1061

■ Samuel Bak

Since the 17th century still life has been an important category of painting. In addition to the dexterity of the artist and the brilliance of the painting, we are also provided an insight into the atmosphere and quality of life of the era. The choice of objects, sometimes including a skull, awakens in us a profound awareness of *vanitas*, the ephemeral aspect of our own existence and our society. Samuel Bak's continuing search for a Still Life describes the world in which we live. It is a world that has been shattered, broken and fractured. Each of these worlds represents an insight into the question about the meaning of life in the 21st century against the backdrop of World War II, the Holocaust, the travesty of September 11, 2001 and the daily bestiality of human existence. In spite of all that has occurred, there is still life! It continues in the art of Samuel Bak. The objects that have survived are presented in a state of repair or disrepair. Even the letters that spell out S-T-I-L-L L-I-F-E are varied in material, shape and color. English and Hebrew letters "speak" of the disarray. Bak's works remind us that the events of the past certainly have left our world in need of tikkun – repair.

— BERNARD H. PUCKER



Happiness, Oil on Canvas
22 x 28", BK1050

Brother Thomas

The form of each of these vases is the same; however, each carries a special glaze, and in the glaze is the personality of the pot. The *Vase with Honan Tenmoku Glaze* is Brother Thomas' signature glaze. It has been with him for nearly five decades. It is rich and evocative, like a landscape of waterfalls and mist. We are drawn into its presence. The elegance of the *Vase with Chrysanthemum Glaze* reminds one of the mysteries of nature. The surface and reflection create a sense of lightness. Thomas' *Vase with Nightsky Blue Glaze* invites the beholder to dream of a star filled heaven aglow with beauty and aspirations. The *Ice Crackle and Iron Yellow Glaze Vase* evokes a winter ice covered landscape with a hopeful burst of vegetation available. While, the *Vase with Teadust and Kaki Glaze* draws us into the distant memory of a Japanese tea ceremony – one of dignity, friendships and careful attention to detail. The discipline of creating numerous vases of nearly the same form provides canvases for the viewer's spirit to rest, reflect and grow.

— BERNARD H. PUCKER



Vase, Honan Tenmoku Glaze
11 x 8 x 8", TH1901



Vase, Nightsky Blue Glaze
9 3/4 x 8 x 8", TH1902



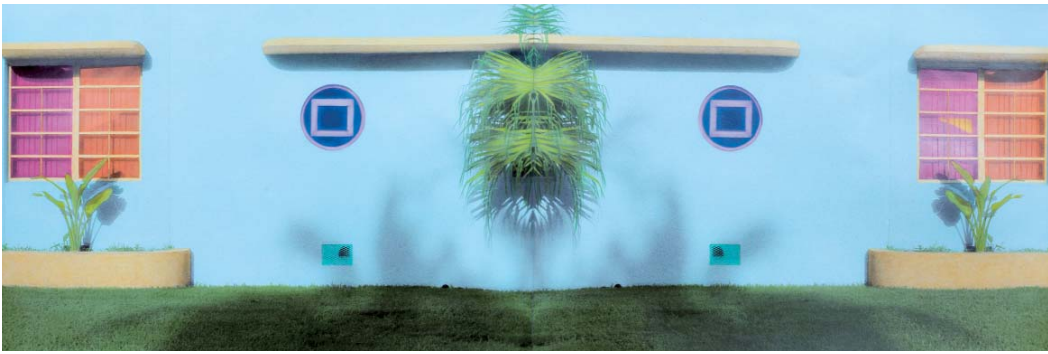
Vase, Chrysanthemum Glaze
11 x 8 x 8", TH1903



Vase, Ice Crackle and Iron Yellow Glaze
11 1/2 x 8 1/4 x 8 1/4", TH1904



Vase, Teadust and Kaki Glaze
10 3/4 x 8 1/2 x 8 1/2", TH1905



Monstera Palm and Portholes, South Beach
Hand Painted Photograph
13 x 38 1/2", MM173

■ Maria Muller

Maria Muller's hand painted photographs offer the realism of black and white photography and the whimsical fantasy of a world altered by the artist's vibrantly colored daydreams. Her recent travels have taken her to South Beach in Florida: a destination where the color of the place in reality matches the artist's imagination. The breezy, pastel hues of the building in *Monstera Palm and Portholes, South Beach* present a sharp contrast to the searing pinks and vivid ocean blues of *Carmine Wall, Three Windows, Two Palms, Miami*. The emerald green palm tree fronds projecting like spider legs from the central axes of both diptychs showcases Muller's extraordinary ability to capture the genuine colors of coastal Florida's flora and fauna. With a careful eye and a profound understanding of color, Maria Muller is able to transform our world into a vibrant and exciting place, alive and pulsating with color and detail.



Carmine Wall, Three Windows, Two Palms, Miami, Hand Painted Photograph
13 x 38 1/2", MM177

■ Donald Holden

English Painter J.M.W. Turner was famously quoted as saying, "If I could find anything blacker than black, I'd use it." Donald Holden would appear to echo that sentiment within his own body of work. His concentration of watercolor paintings are devoted almost exclusively to the subject of landscape falling victim to the hours of the day, from first light to nocturnal twilight as well as natural disasters as depicted in Holden's series of the Yellowstone fires of 1988. Layering thin washes of watercolor in several applications, Holden builds up substantial amount of chiaroscuro, developing a stark contrast between lights and darks, illustrating a world where at times, even Mother Nature is vulnerable to the unpredictable whims of natural catastrophe. In *Lake Tahoe Nightfall* the landscape is a wash of amethyst and aubergine, while the sun reflecting in the lake cuts the plane vertically with the intense yellow and vermilion of the summer sun. In contrast *Adirondack Moonlight IV* is a nocturnal masterpiece where the darkness of the trees allows one to savor the pale moonlight tearing the sky and shore alike. With his watercolor style, which began in 1986 and a myriad of instructional art publications to his credit, like Turner, Donald Holden can truly be called a master of light.

— TOM LISKA

— ELIZABETH N. BROOKS



Lake Tahoe Nightfall, Watercolor
7 x 10 1/2", DH11



Adirondack Moonlight IV, Watercolor
7 1/4 x 10 3/4", DH21

Judy King

Judy Stoddard King has been creating collages for more than three decades. While, these works are diminutive in size they encompass a most important aspects of fine art – in conveying the essence of the artist’s visual experiences, they also allow the viewer to think about the nature of vision itself. They encourage us to more fully appreciate our own world. These representational works offer scenes of places that the artist has lived or visited throughout her life. Often they are New England scenes that capture the ebb and flow of the seasons. Meticulously and gracefully crafted, King creates perspective and depth in the collages by layering shapes of paper in varying colors and hues and then adding elements such as a glitter, feathers and ribbon to create texture. These collages evoke a sense of wonder in the natural and the built world and in representing the visual delight of that world. As Susan Marsh said in her 2006 essay about King’s work, “These works are the result of Judy’s quiet, thoughtful eye, her skillful hands, and her sense of balance and beauty. They spring from her meditation on the relationship between the world we inhabit and the world the artist creates.”

— DESTINY M. BARLETTA



Baluster Jug,
Tenmoku Glaze with Pellet Decoration
Stoneware, 12 3/4", PR622



Maine Day, Collage
2 1/2 x 3 1/4", JK70



Summer Dream, Collage
2 1/2 x 3 1/2", JK50



Fall Colors, Collage
3 1/2 x 2 1/4", JK62



Autumn River, Collage
2 1/2 x 3 3/4", JK52

Dish,
Wood Fired with Slip and Wax Resist
Stoneware, 3 1/2 x 15 x 15", PR576



Phil Rogers

Welsh artist, Phil Rogers, is an internationally esteemed potter, whose works unite functionality with beauty in uncomplicated, utilitarian forms and rich glazes. Born out of a tradition influenced by Medieval British ceramic techniques and Japanese and Korean ceramics, each of Rogers’ works is simply elegant in its expression of balance and grace. The *Dish* is sturdy and masculine. Its decoration is provided through a rich, lustrous glaze and restrained, wax-resist designs. It is built to be both strong and beautiful. Likewise, the glazing and decorating techniques used on the *Baluster Jug* are restrained and elegant. The incredibly dense and mirror-like finish of the dark, tenmoku glaze provides the perfect canvas for the subtle markings on the jug. Through his functional and graceful jugs, Rogers pays homage to this traditional British form. It is through Rogers’ rich knowledge and understanding of this past and tradition that he is able to create works that are so enduring and solid, while at the same moment are entirely modern and of the present.

— JESSICA STEFFENS



Large Rectangular Vase, Porcelain
8³/₄ x 8 x 6", PG194



Oval Vase, Porcelain
7³/₄ x 7 x 5", PG142

Fance Franck

Fance Franck is a potter whose work is unique in the Pucker Gallery collection of stoneware and larger style ceramics. Her skills were honed through her travels to Japan, China and England but with her knowledge of eastern glazes and methods, she creates a body of work which is her own signature. She sets her self apart from many other potters with a majority of her pieces being petite, but divine in form and gorgeously delicate in appearance.

— ALFRED ZÜNIGA

Gerald Garston

The reintroduction of the paintings of Gerald Garston at the Pucker Gallery late last year was an enormous success. As the summer of 2006 is in full swing, the subjects of his paintings take on a new life. The tomatoes of *From the Garden - Tomatoes* look good enough to eat, while the flags of *Opening Day* are flapping in the wind. The sentiment of Garston's work is timeless. It is so because the paintings are seemingly simple in color scheme and format making them accessible to both the art enthusiast and to those who simply enjoy the memories of summer.

— ALFRED ZÜNIGA



From the Garden - Tomatoes, Oil on Canvas
36 x 40 1/8", GP869

Opening Day, Oil on Canvas
44 x 40", G545



Tuscan Hills, Oil on Canvas
51 x 63 1/2", JH612



Cannes, Oil on Canvas
23 1/4 x 29", JH604

■ Jeffrey Hessing

A colorful embodiment of the practice of plein air painting, Jeffrey Hessing's landscape paintings are visually stunning works of lush reds, vibrant yellows, sharp greens and mellow blues. Every landscape is supercharged with intensity, which according to Hessing enhances the characteristics of the place itself, as well as the inhabitants of the region. Hessing was born in Brooklyn, New York and moved to Vence, France in 1980 where he continues to paint under the influence of the Impressionists, the Post-Impressionists and most notably, the Fauves. Just as Matisse did with *The Red Room*, Hessing's awareness of color temperature is executed most brilliantly in *Tuscan Hills* with the burning blazes of yellow, orange, and red that fill the late afternoon sky, informing us of the encroaching dusk. The valley floor is alive with activity as hot red meadows and a creamy blue horizon are punctuated by roads and vegetation that seem to encompass just about every color one could fathom. In *Cannes*, Hessing's palette is slightly subdued to better articulate the charisma of this place. The foreground of the homes are merged into one another as they twist and wane down the hillside, where ships can be seen returning to port, racing hues of violet and turquoise on the water signifying the remains of the day.

— TOM LISKA



Bowl with Lip
Iron Painted Glaze, Stoneware
4 1/2 x 14 1/4 x 11 1/4", NT179

■ Noriyasu Tsuchiya

Noriyasu Tsuchiya, a Japanese potter who apprenticed to Living National Treasure Tatsuzo Shimaoka, now lives and works in Shimoda. There he has found his own voice and approach to pottery, working with stoneware as well as porcelain. The two works pictured are traditional forms with patterning typical to Tsuchiya through his use of iron glazes. Both exemplify Tsuchiya's understanding of clay and glazing. In the *Flat Vase*, Tsuchiya has applied a thick layer of iron glaze while creating a pattern via wax resist brushwork. The result is a feeling of fluidity in the glaze moving over the white decoration. The *Bowl with Lip*, though similar in glazing has a different feel; the decoration has actually been applied with iron brushwork and the glazing complements the form of the vessel. Tsuchiya has wrapped the brushwork pattern around the outside walls of the bowl and draped the pattern down the inside walls of this open form.

— EMILY TEVALD



Flat Vase, Iron Glaze with Wax Resist Brushwork, Stoneware
10 1/2 x 7 x 5 3/4", NT125

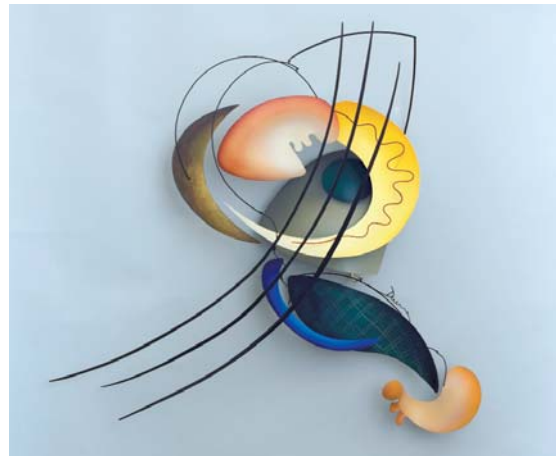
■ Mark Davis

Internal Forces and *The Guitar Player* are two of Mark Davis' most recent works that have taken his mobile creations into the domain of the painting. These wall-mounted sculptures have led the work to a new understanding of movement. No longer just movement in the round, instead the pieces are addressing space as would leaves on a tree with small, shimmering flutters or on a larger scale with long slow waves that venture out from the branch. Color has also become a richer investigation for the artist. What was once bright and jubilant enthusiasm, has now grown into elegant subtlety where delicate hues of dark and light feather in and out from one another. This is further accentuated by the facility of craftsmanship where the entire experience of the work is that of unity.

— DAVID WINKLER



Internal Forces
Wall-mounted mobile in brass and aluminum with steel wires and acrylic colors
35 x 48 x 19", MD371



The Guitar Player
Wall-mounted mobile in brass and aluminum with steel wires and acrylic colors
31 x 33 x 12", MD364

■ Onda Yaki

These works of Japanese folk ceramics, known as Onda Yaki, were created in Onda Sarayama (Japanese for "Plate Mountain") which was founded as a potting community in 1705. Little has changed about the process and aesthetics of ceramic production in Onda since that time. Clay slip decoration, chatter marking, drip and wipe glazing, (such as in the *Large Lidded Jar*) are all decorative techniques that have survived for two hundred years. Currently, ten of the fourteen families inhabiting the area participate in pottery production, and all pieces are still fired in a *noborigama* (climbing kiln). Onda ceramics fulfill all the necessary requirements of the best utilitarian wares. They are made by well-trained, highly skilled potters working in a traditional manner, using local materials and techniques that have been passed down for generations. As is seen in the *Slender Jar* with finger wipe marks and slip decoration, the works are straight-forward and honest, and combine solid and restrained shapes with a variety of decorative methods executed in a rich palette of glazes.

— DESTINY M. BARLETTA



Large Lidded Jar, Stoneware
20 1/4 x 13 1/2 x 13 1/2", ON869



Slender Jar, Stoneware
14 3/4 x 8 1/2 x 8 1/2", ON865

■ Sung Jae Choi

The Korean Punchong technique involves using dark stoneware covered with white slip and Sung Jae Choi adds a unique and contemporary approach to this traditional method. His forms, both thrown and press molded, echo traditional Korean forms, while his decoration is more modern. Choi applies slip and then quickly creates lines and marks that turn his vessels into abstracted landscapes. Once his forms are created, the artist contemplates their decoration at length, because once he applies the slip he has just a few seconds to create the exact affect he wants before the slip dries permanently. The *Vase*, a press molded form, creates an almost canvas-like plane for Choi to contemplate and execute his decoration, a water scene with ducks passing through an energetic backdrop. On the other hand, the *Punchong Bottle* is a wheel thrown form, creating more of a challenge in its decoration. Here a single duck sits quietly in a still and peaceful landscape. Through his decoration, Choi invites his audience to use their imagination to enter his world.

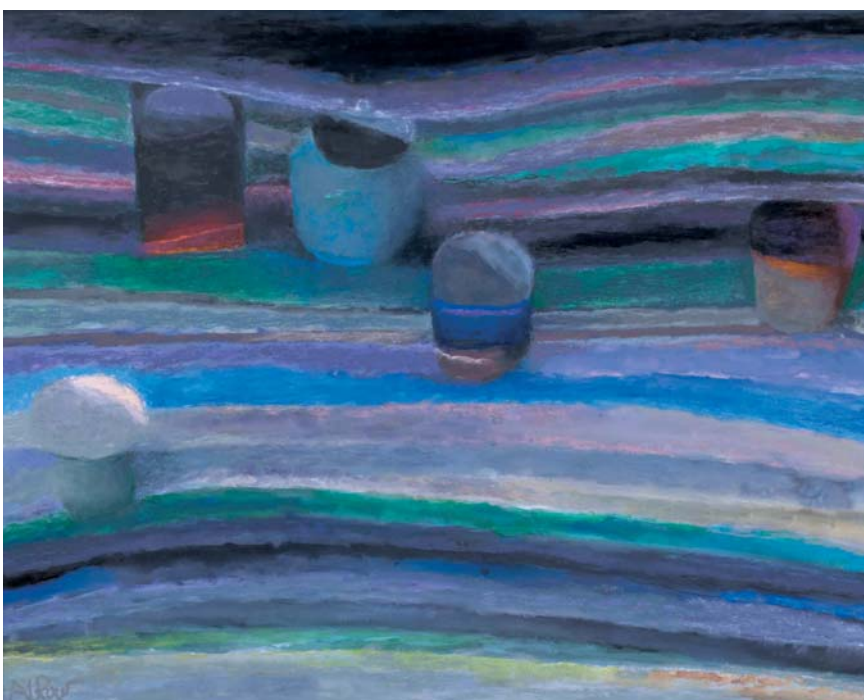
— EMILY TEVALD



Vase, White Slip and Ash Glaze
Stoneware, 19 x 11 3/2 x 6", SC25



Punchong Bottle, White Slip and Ash Glaze
Stoneware, 11 3/4 x 7 x 7", SC82



The Blue Stripe, Pastel and Gouache
21 x 26 1/2", JA105



Still Life Sequence, Watercolor and Gouache
11 1/4 x 8 1/4", JA203

■ Joseph Ablow

There is a dialog that exists within a still life painting which defines the personality of object, space and light, just as one might find with any portrait. For Joseph Ablow the characters of his performance are common items; bowls, cups, pitchers and tables. The language however is color. Color outlines the mood and setting of the scene as well as the deeper psychology of the performers and their relationships to one another. For example, with *The Blue Stripe* the artist sets the scene with rows of horizontal stripes, some of which blend and flow together with varying colors and textures. Upon this background are five independent objects, each with its own charm and personality. Yet, one is isolated from the others standing unto itself, glowing and alone, by a bright river of blue. By comparison, *Still Life Sequence* looks at another small group of objects placed in a vertical relationship to the horizon line of a table's edge. In this story objects overlap and intermingle, laced together by the fluid tones of watercolor which defines the ground each character stands on.

— DAVID WINKLER



Coming in Nicely, Iris Print
14 x 9 1/4", BA259



Too Close Together, Iris Print
14 x 9 1/4", BA260

■ B.A. King

Coming in Nicely and *Too Close Together* offer the viewer astonishing portrayals of wild horses in the American Southwest as captured by New England photographer B.A. King. The pictures evoke a visceral reaction with the animals bounding recklessly toward both artist and viewer. They are not only seen, but also felt, heard, smelled and even tasted. The horses' slick, black coats are damp with perspiration, the desert sand is churned from the ground by the relentless beating of hooves and the sound of the galloping steeds is almost deafening. As a result, it is difficult to imagine that the following was uttered by King himself in a recent letter to a dear friend: "People think I'm a wildlife photographer. I'm not. I photograph nature because it is interesting, important and often wonderful looking. But, I use nature to achieve something beyond subject matter. I also am just as likely to photograph a hub cap."

— ELIZABETH N. BROOKS

■ Inuit Artists

Does the flourish of artistic creation of the late 20th century in the Canadian arctic represent the last gasp of a dying culture, or the affirmation of a people adapting to the realities of a new world? The ever growing arms of the global economy reach to embrace the peoples of the distant corners of the earth heedless of the dangers of acculturation. In some ways the Inuit carvings represent a swan song, expressing what they no longer are, and in others we can see the emergence of a new cultural identity. The graceful whalebone carving by Sakey Eruike (1933-1989), *Man with Spear*, depicts the hunter, who was the foundation of the Inuit family and community. Traditionally, the hunter had a spiritual and mystical relationship with the animal and spirit world—a world that is represented by D.R. Pigtoukin's enigmatic sculpture *Loon Helping Spirit*. Pigtoukin's life story and art embody the irony of the 21st century Inuit. Born in a Northern camp, but educated by Catholic nuns, Pigtoukin lost his native language of Inuktitut, and now lives in the South. However, he carves to rediscover the tales of his ancestors and bridge the spirit world of the past with that of the present.

— MARC N. SCHEPENS



Man with Spear, Whale Bone,
Sakey Eruike
20 x 25", IN30

Loon Helping Spirit, Soapstone,
D.R. Pitoukin
16 x 20", IN228

■ Ken Matsuzaki

Originally an apprentice to Living National Treasure Tatsuzo Shimaoka, Ken Matsuzaki's work continues to push forward the Mingei tradition into the realm of contemporary Japanese ceramics via a stunning mastery of clay and the fire. These two magnificent yohen shino vessels came from the first firing of Matsuzaki's new wood kiln in Mashiko, Japan. Each piece has been covered with a thin layer of shino, a glaze created using feldspar. Using his hand as a brush, Matsuzaki swipes a heavier shino across the form, creating a thick, sensual decoration. The pieces are then finished by wood firing over a period of seven days. *Natural Ash Glaze Yohen Shino Rectangular Vase* is a wonderful example of this approach. This piece was formed on a wheel using a coiling method, followed by a pine chisel used to create the facets on the top and sides. *Natural Ash Glaze Yohen Shino Water Container* was made with a similar wheel and coil technique. The glazing on these two pieces, a combination of shino and wood ash, creates the feeling of peering into a subtly landscaped scene, perhaps ocean waves or snow covered mountains shrouded in mists of rain or snow.

— EMILY TEVALD



*Yohen Shino
Rectangular Vase*
Natural Ash Glaze, Stoneware
10 x 10 1/2 x 4", MK259



Yohen Shino Water Container
Natural Ash Glaze, Stoneware
6 1/2 x 8 x 8", MK270

■ Roz Karol Ablow

Roz Karol Ablow uses a combination of paint and paper collage to define the space and sound of her abstractions. The works are both construction and reduction as the process is an organic one, flowing both toward and away from ideas laid out previously. In *Procession*, vertical lances of blue and ochre move throughout the image like staccato notes echoing through a cavernous space. These notes find unity as a whole through the interweaving of black space which helps to define the strength and clarity of tone. Texture also plays a significant role in much of the artist's work, as in *Transparencies* where layers of gold and silver patterned papers interact with juxtaposed areas of opaque and translucent color. Above all else it is the strength of composition that maintains the integrity of each image. With an intimate understanding of structure, balance, light and dark, Ablow has created work that moves the eye over the entire scene and grows richer with time.

— DAVID WINKLER



Transparencies, Mixed Media
11 7/8 x 9", RA34



Procession, Mixed Media
21 7/8 x 30 1/2", RA17

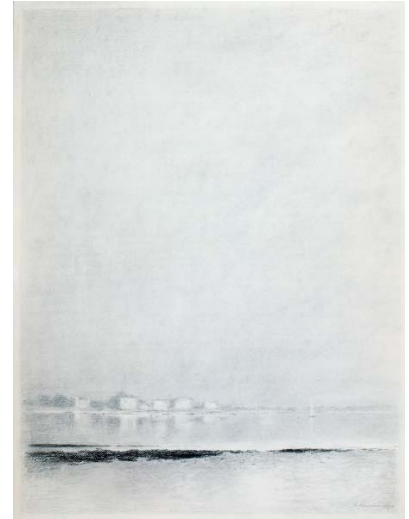
■ Gunnar Norrman

Great artists have the ability to transform the mundane and the quotidian into the ethereal and the eternal. These exceptional creators portray the universe in their unique idiom whether their inspiration is drawn from landscapes of the mind's eye or those surrounding us in the natural world. Gunnar Norrman (1912-2005) captures all of the emotions and desires that have compelled humans to the coast and the sea with a staggering minimum of detail in *I Hamnen (In the Harbor)*, and *Söndagsmorgon (Sunday Morning)*. We have all been to the sea and strained our eyes to the horizon, lulled by the ocean's rhythm, but how often have we been pulled adrift beyond that horizon by the insistent tug of tone and line in the charcoal swell of an infinite two-dimensional rag paper sea?

— MARC N. SCHEPENS



I Hamnen (In the Harbor), 1986,
Charcoal
19 x 24 1/2"



Söndagsmorgon (Sunday Morning), 1993,
Charcoal
25 x 18 1/2"



Just About Home, Oil on Linen
66 x 36", MR28

■ Marguerite Robichaux

In the broad arena of landscape painting, it would seem that few contemporary artists are able to successfully convey the rugged and often chaotic persona of the lands they inhabit. The matter is further complicated by artists looking to the mechanical image and contending with its cool and tepid reproduction in an attempt to render the majesty of Mother Nature. However, there are some artists who still adhere to the classical practice of traditional painting out-of-doors. Louisiana-born painter Marguerite Robichaux has accomplished this feat consistently within her body of work dealing with the untamed landscape of the Bigelow Range near her home in western Maine since 1982. The paintings, which are executed with a well diluted mixture of oil paint complement the essence of an environment constantly changing through the seasons. In her work, *Egrets* the setting is Robichaux's native Louisiana, where a flock of birds nests in the branches of a submerged tree under the dismal light of a failing sky.



Egrets, Oil on Panel
16 x 12", MR14

Her sensibility remains unshaken regardless of the change in venue, and the sentiment carries over flawlessly. Her palette of red, umber, and white speak vividly in their allaprima appearance. Marguerite Robichaux's work brings to mind the idea of place, of an environment that remains ones own, to be recalled only in the medium of paint. This can truly be called landscape painting.

— TOM LISKA

■ Marco Abarca

The most recent works of Mexican artist Marco Abarca begin with an original story. The stories are based on Abarca's memories as a child woven with fantasy and Mexican folklore. As the characters are introduced in the text, the fabrication begin to take shape. In *The Seal who Found its Shadow*, Jacinta the Seal, the walrus, and the dancing poodles each are a colorful, detailed carving of wood. As if a snapshot was taken of a real circus, so is the dynamic performance of Jacinta frozen in time. *Maria's Unicorn* rises on her hind legs grinning with a face carved in Abarca's unique manner. Marco's commitment to the amalgamation of text and craft results in a fabrication that is a wonderful testament to his artistic creativity and skills as sculptor.

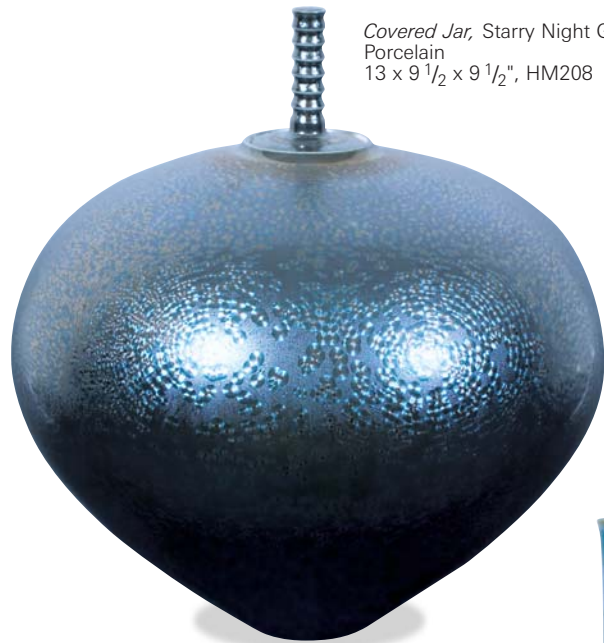
— ALFRED ZÚNIGA



Maria's Unicorn, Mixed Media
30 x 24 x 11", MA13



The Seal who Found its Shadow, Mixed Media
23 1/4 x 24 1/2 x 14 1/2", MA12



Covered Jar, Starry Night Glaze
Porcelain
13 x 9 1/2 x 9 1/2", HM208

Bottle, Cobalt Blue
Crystalline Glaze, Porcelain
15 x 6 x 6", HM160



■ Hideaki Miyamura

The porcelains by Hideaki Miyamura are a perfect balance of scientific exploration and technical aptitude with sheer elegance and beauty. Japanese by both birth and ceramic training, the artist came to the United States to pursue his interest in producing refined porcelain works that were inspired by European forms, particularly the delicate shapes of Italian glasswork. Miyamura's crystalline glazes are highly volatile and require the most delicate atmospheric balance within the kiln and patience to produce such incredibly fine results. The *Bottle with Cobalt Blue Crystalline Glaze* is an extraordinary example of the intense color and luminosity that can be garnered from these volatile glazes. The delicate form provides the canvas for the brilliant colors and abstract, crystalline design created by the glaze. Likewise, the shape of the *Covered Jar with Starry Night Glaze* is both delicate and incredibly sensual. The small lid with its elegant spiral handle lifts off to provide only the smallest look inside to the mysteries of this pot. The black, crystalline glaze creates an intense, dark luminosity that makes the surface seem highly three-dimensional. Through this form, and many others, Miyamura creates an aesthetic experience that requires all of the viewer's senses and the ability to see beyond the exterior surface of ceramic art.

— JESSICA STEFFENS



Locked in Silence, Oil on board
24 x 36", P128



Shooting Gallery, Oil on Wood
16 x 40", P84

■ Enrico Pinardi

The great Belgian surrealist René Magritte drew inspiration from those awkward waking moments, when the mind still wanders the world of dreams, tries to interpret one's surroundings captured by still-sleeping seeing orbs. Enrico Pinardi's paintings do not spoil us with that confusion of the waking world. Instead, Pinardi confronts us, setting tables in the sanctuary of our consciousness, a place some would rather euphemize as a dream world. Pinardi's paintings *Shooting Gallery* and *Locked in Silence* do not represent a dream or nightmare. Presided over by a target as in *Shooting Gallery*, or laden by the boards of a crucifix as in *Locked in Silence*, Pinardi's alters represent the Last Supper. However, we are not in the presence of the Last Supper of Christ, but our own individual final repast. Although some of the tables set by Pinardi are burdened with the symbols of our beliefs they mock us, depicting the human condition in all of its profound simplicity. We die alone.

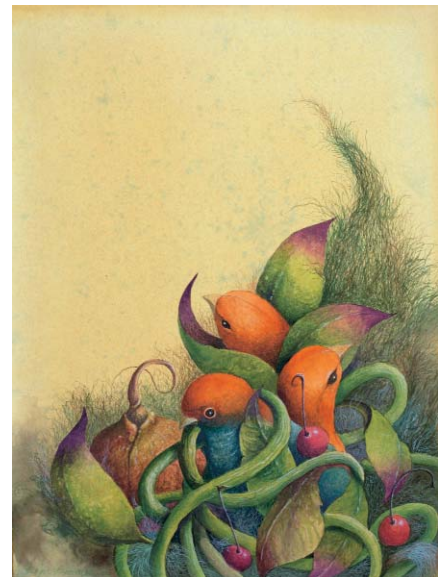
— MARC N. SCHEPENS

■ Roger Bowman

Nature is an integral part of Roger Bowman's artistic world. His medium is watercolor and gouache. Emerging from the signature antique, yellow surface of muslin are familiar themes of a forest or garden: birds, vegetables, nests, eggs, plants. As the vines gently embrace the hosts it has claimed, the birds in *Three Orange Heads* meld together to form a completely new entity, one which evokes harmony, not fear. In *Gospel Dress*, the subject matter is reminiscent of the surrealism of Hieronymus Bosch but with Bowman's work, the warm colors and tiny birds comfortably nestled in their "home" make the piece beautiful and oddly welcoming.



Gospel Dress
Watercolor and Gouache on Muslin
17 x 14", RB26



Three Orange Heads
Watercolor and Gouache on Muslin
15 x 11", RB41

— ALFRED ZÜNIGA

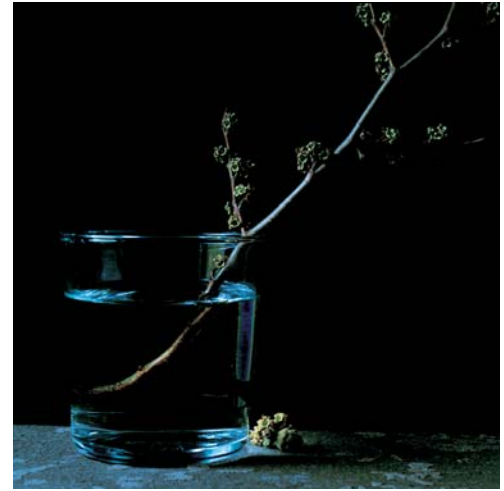
■ Paul Cary Goldberg

The proper execution of a still life photograph is a tenuous task at best. The various parts that need to come together to form a striking and memorable image can be compared to musical instruments playing in an orchestra; working together to create something aesthetically pleasing. The photographs of Paul Cary Goldberg are the epitome of still life photography and these images from his *End of Autumn* series are no exception. In this body of work, objects from the overgrown path leading to the artist's studio have been collected and carefully assembled to capture nature at a turning point; at that cusp between autumn and winter when the world is entering a period of decay and dormancy. A white hydrangea at the brink of demise, a once budding branch, and a stack of aged and yellowing periodicals whose pages appear to flutter like onion skin, all come together to confront the viewer. These ephemeral elements serve as memento mori, visual representations of the fragility of human life in the face of nature and the passage of time.

— ELIZABETH N. BROOKS



End of Autumn 2004, No. 15, Iris Print, Edition of 15
22 x 22", PCG57



End of Autumn 2004, No. 16, Iris Print, Edition of 15
22 x 22", PCG58

■ Shoji Hamada

In the book *The Unknown Craftsman* Soetsu Yanagi discusses the concept of pattern, "A pattern is a picture of the essence of an object, an object's very life; its beauty is of that life. Pattern does not explain, but rather its beauty is determined by the freedom it gives to the viewer's imagination." This concept is the fundamental nature of what makes the fine art pottery by Shoji Hamada so successful. Hamada, a friend of Yanagi's, was designated a Living National Treasure and worked in Mashiko, a Japanese community steeped in rich pottery tradition. Hamada was very interested in and influenced by Mingei art, the folk art of the people. He and his colleagues spent time looking at functional, handmade objects from cultures around the world. Hamada's understanding and appreciation for Mingei work is expertly demonstrated in his own pottery. *Plate with Rust Glaze over Wax Resist* is an excellent example of Hamada's well known pattern, done here with wax resist. The *Pourer*, used for tea, is a stunning, functional piece that demonstrates Hamada's unique brushwork patterning. Hamada's influence as a potter continues to reach across generations and inform potters as they begin their ceramic endeavors. These two pieces are wonderful examples of his work and his understanding of beauty and function.

— EMILY TEVALD



Pourer, Iron Brushwork Design, Stoneware
4 1/4 x 7 1/4 x 8 3/4", H5



Plate, Rust Glaze over Wax Resist, Stoneware
2 1/8 x 10 7/8 x 10 7/8", H8



Copake Woods (Camphill), Pastel
23 1/2 x 35", JMS562

■ Jim Schantz

The pastel artist, Jim Schantz, depicts images inspired by the majesty of the Berkshire landscape in western Massachusetts. Schantz recently wrote, "We have this gift of the landscape, which surrounds us daily with a spirit of renewal and hope. Each day anew is a feast of visual promise." It is through such spirit that Jim Schantz recently announced his support of the Camphill Foundation, an organization dedicated to forming communities of individuals with physical and intellectual disabilities. Camphill values each person's ability to contribute to the good of the community through socialization, agricultural experience and work for adults and children. The communities, therefore, provide a sense of independence and hope for both the individual and his/her family. The proceeds from the sale of Schantz' *Copake Woods* will go directly to the Camphill Foundation and contribute to the effort to create such a community of learning and nourishment in New England. The beautiful image of *Copake Woods* provides a close, cropped view from the interior of a dense thicket of trees. The image is an intimate and personal response to nature that Schantz shares through his vivid palette and vision of renewal and hope.

— JESSICA STEFFENS



Becket, Spring Dusk,
Pastel
45 1/2 x 33 1/2"
JMS552



Punchong Dish, Stoneware
17 1/2 x 17 1/2 x 3 1/2", KL79



Vase, Stoneware
10 x 9 x 9", KL49

■ Kang Hyo Lee

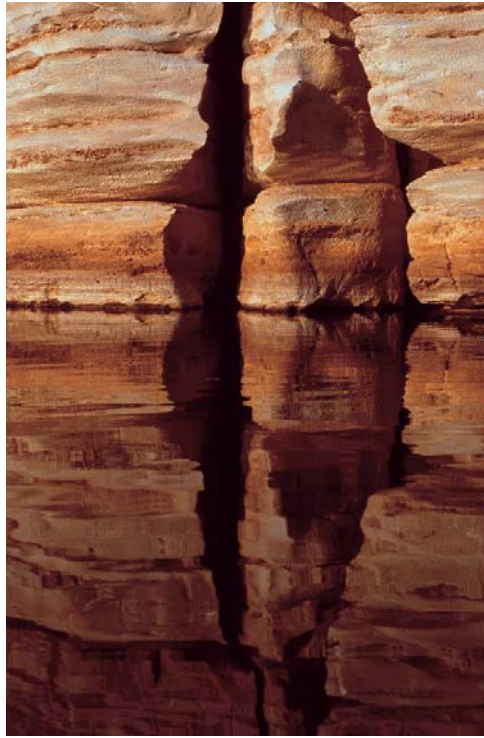
Kang Hyo Lee's works are based on the ancient Korean Punchong technique of white slip over dark clay. His pieces, ranging from small vase forms to gorgeous platters and larger traditional jars, are energetic and wonderful examples of this technique. Lee's pieces are wood fired, creating an organic feel with beautiful pink blushes on treatment of the clay. The form of his *Vase*, along with the decoration, makes it feel as if the pot is in perpetual motion, always drawing the viewer around the form and into the vessel. His *Punchong Dish* in description is a straightforward piece—a dish with white slip—but Lee's control and sense of the form is superb. Through the glazing and firing he has created subtle variations of color which lead the eye around the dish. His works are included in many international public collections, including the Victoria and Albert Museum in London, and the Asian Art Museum of San Francisco.

— EMILY TEVALD

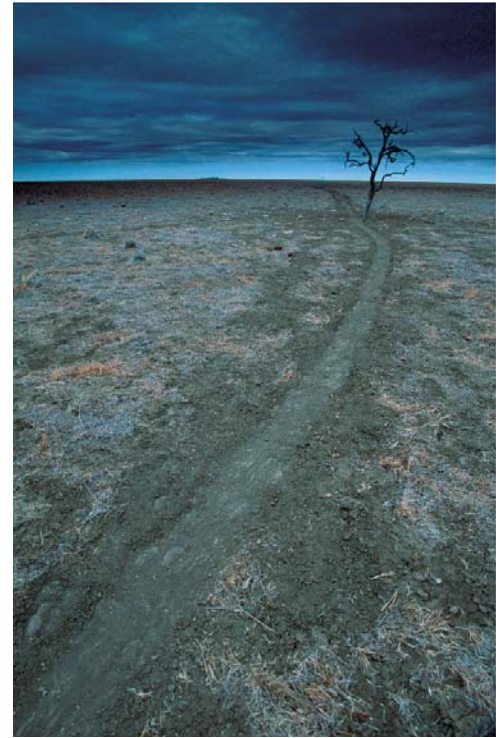
■ Cary Wolinsky

Some photographs possess a duality of purpose in that they are aesthetically pleasing and also allow the photographer to tell an amazing story with a single image. The work of Cary Wolinsky, a photographer with *National Geographic* magazine for over twenty years, does just that. It is up to the viewer, however, to decide how these images will be absorbed by their eyes and minds. For example, *The Nothing* is an uncomplicated, yet striking composition: a single tree set in a scorched and arid landscape; its sinuous limbs set against an ominous, blue-black sky that appears pregnant with the rain that will restore life to this part of the world. For those viewers who want a more cerebral experience, there is also an interesting story: this scene was captured in the Australian desert in an area of the world that has been so savagely overgrazed by livestock that nothing viable can grow in its place. This image is a fine example of how Wolinsky expertly captures both the magnificence of a place, as well as the fascinating story it tells.

— ELIZABETH N. BROOKS



Geikie Gorge, Iris Print
27 x 18", CW12



The Nothing, Iris Print
27 x 18 1/2", CW13

■ David Aronson

Some say that the eyes are a mirror to the soul; however, in David Aronson's artwork, the hands are evocative of the inner self. The protagonists in the encaustic painting, *The Pawnbrokers* have claw like hands that clutch our personal belongings with vindictive avarice and contempt. However, in the bronze sculpture *The Medium*, the Seer's long, thin and elegantly parted fingers conjure a passage into a mystical realm. The hand levitates the oracle into the supertemporal. Aronson's figurative expressionism evokes a profound fascination with humanity and the mysteries of existence. The artist's facility in both two-dimensional and three-dimensional mediums display the creative virtuosity that transcends Aronson's oeuvre beyond the confines of a contextual label like "Boston Expressionism," which has been conveniently assigned to the artist and his contemporaries in more recent years.

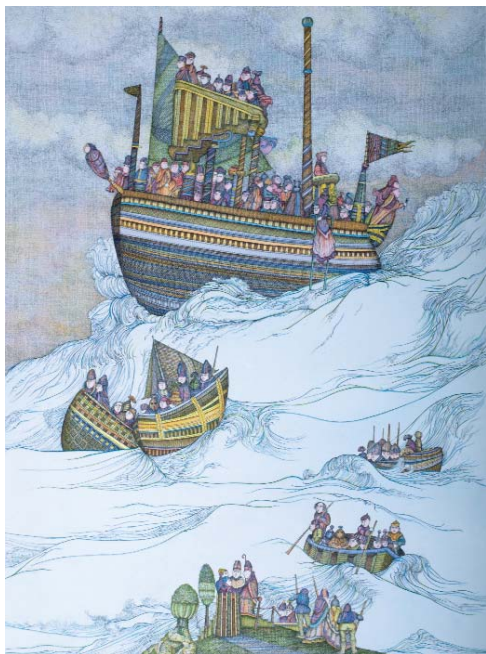
— MARC N. SCHEPENS



The Pawnbrokers, Encaustic
36 x 42", AP219



The Medium, Bronze
Edition of 15
15 x 13 x 12 1/2"



Holy Land Shores, Hand Colored Etching
Edition of IV
18 x 24", ZB20

■ Zevi Blum

Zevi Blum was born in Paris in 1933 and has made his career as an academic art teacher and artist in the United States. Blum's fanciful and remarkably creative works feature a menagerie of characters including acrobats and aerialists, saints, priests, vixens and villains. His scenes are often marked by references to religion, war, superstition, sexual desire and strange physical caricature. The artist's process of creating etchings and then hand coloring the prints with countless layers of thin watercolor is meticulous, detailed, beautiful and perhaps even obsessive. The subtlety of color and detail of the waves and figures in *Holy Land Shores* is a visual feast for the viewer and Blum's early education as an architect at Cornell University is evident in the complicated boat forms. *Saints in Grotto, #1* shows a group of medieval men in clerical garb who are using various devices to retrieve saints from their comfortable underground caves. This work points to the artifice of hierarchical religious endeavors and also cleverly inverts the usual dichotomy of heaven and earth. In the tradition of William Hogarth and Honoré Daumier, these are works of artistic satire as its best. Blum understands that the human comedy will ever provide fodder for the artist who is willing to see with open eyes. The artist's work is carefully balanced on the idea that satire is on some level an expression of our own experiences and proclivities.

— DESTINY M. BARLETTA



Saints in Grotto, #1, Hand Colored Etching, Edition of V
17 1/2 x 23 1/2", ZB31



Spiral Lobed Bowl, Kuro under Rutile Glaze
Stoneware
5 3/4 x 10 x 10", RM27



Six Lobed Vase, Kuro Matte under Yellow Satin Glaze
Stoneware
6 1/2 x 9 1/4 x 6 3/4", RM26

■ Richard Milgrim

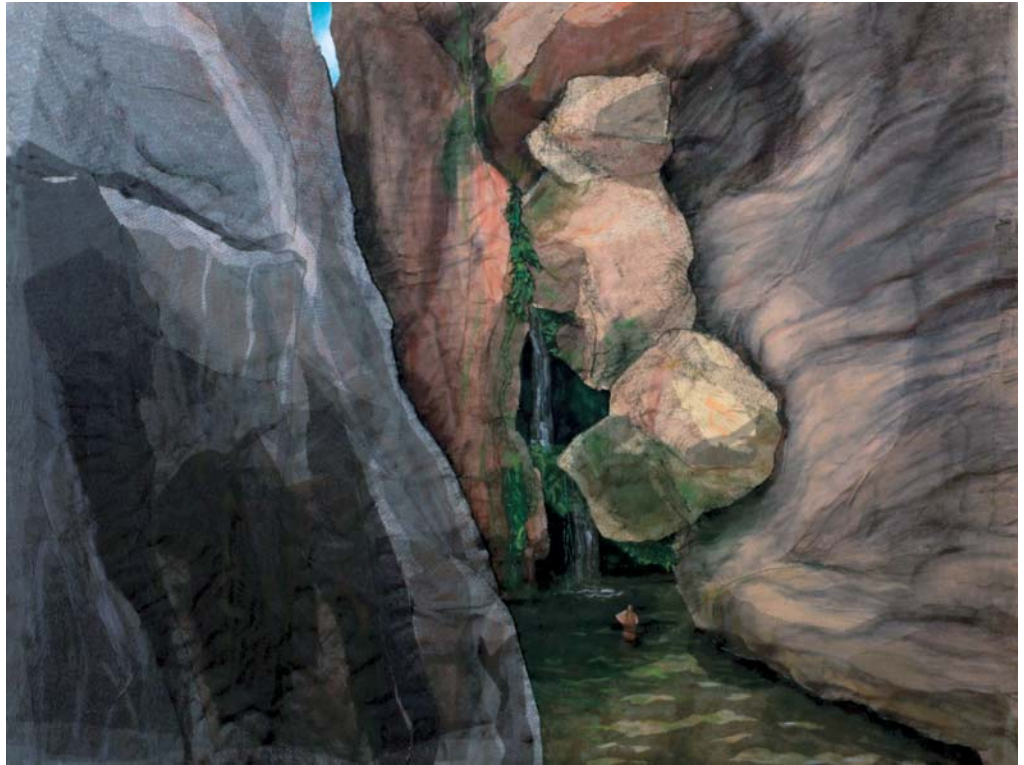
Richard Milgrim is an American potter whose studies of Japanese Tea Ceremony and related ceramics pieces have brought him high regard, both in the United States and in Japan. Richard is the first American-born potter to be endorsed by the Grand Tea Master of the Urasenke tea school. He splits his work between two kilns, one at his home in New England, the other in Yotsuya, Japan, where he spends roughly half of every calendar year. These two pots have a similar approach to form with their lobed segmentation and dark glaze layered under a lighter glaze. Both works demonstrate Milgrim's understanding of form and decoration as he manipulates the vessels to accentuate their shape and the movement contained within each piece.

— EMILY TEVALD

■ Ali Cann-Clift

Alison Cann-Clift, known as Ali, creates cloth paintings by sewing layers of colored cloth, tulle, string and embroidered fabric and painting on touches of pastel. Her unique and subtle method of layering fabric to create dimension and atmospheric effect is creatively expressed through still life works and landscapes, such as *Grand Canyon II*. A theme that is woven through many of her recent works is the hand written letter. In the age of electronic communication, the letter may seem antiquated, but is still an important artistic symbol. In *Paper Moon*, we see crumpled and torn letters scattered on a table, as our eyes are delighted by the silky blue sky in the background. These letters represents possibility; the words contained within are limitless. Are they letters of love; memory; bitter longing? In the artist's ambiguity, the viewer finds space for his or her own interpretation. We are free to imagine any words we choose and to enact that scenario in our mind's eye. Ali's paintings have evolved through many phases, from early circus themes, still life tableaux, works inspired by the Mexican Day of the Dead and the Venetian Carnival, and her most recent renderings of the Grand Canyon, but each work is imbued with a profound sense of mystery, loss and the unknown.

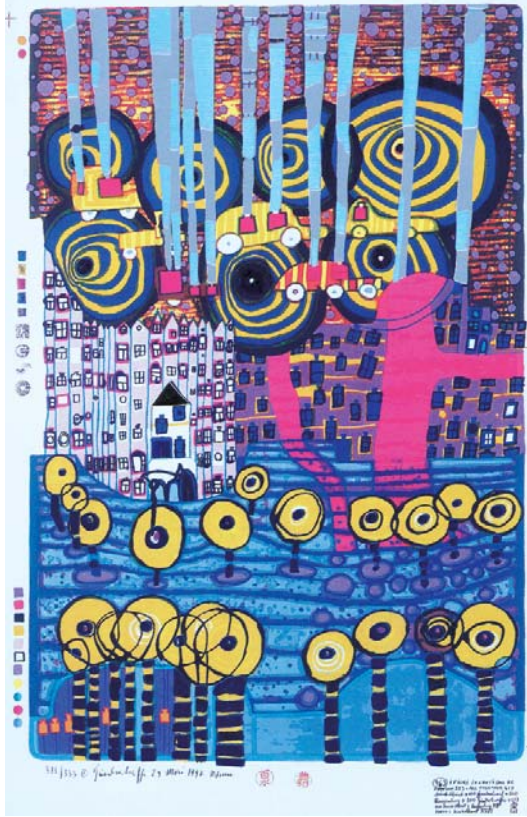
— DESTINY M.
BARLETTA



Grand Canyon, II
Cloth Painting
25 x 31 1/2"
AC273



Paper Moon
Cloth Painting
33 1/2 x 25"
AC270



Secret Flowers of the King, Silkscreen, Edition of 333
35 1/2 x 23 1/2", HWG113

Southern African Ceramics

The Southern African art collection is an accumulation of works gathered from various regions with regard to their creators: the Zulu, Shona, Tonga, Lozi and the Chokwe. Part of what makes the work so important is the way it is actually used. The utilitarian functions are what make viewing Southern African art truly a unique experience. For example, Zulu beerpots are the perfect example of form meeting with function. These decorated, blackened and burnished pots are vessels which within their conception are given spiritual connotations. They are made for the ritualized brewing and consumption of sorghum beer. They are also believed to be linked to ancestors who govern fertility of the Zulu tribes. A first rate example can be found in S682, where the vessel has been blackened to a high gloss and has been decorated with a pattern encompassing most of the pot. Another subtle example can be found in SA14, where much like the former the pot has also been blackened, except now the pattern is a plant motif that has been etched into the façade reinstating perhaps the Zulu notion of fertility. In addition to beerpots, works such as weaved baskets, stools, headrests, and relish bowls also included in the collection fully complete a true immersion into the art and culture of Southern Africa.

— TOM LISKA



Friedensreich Hundertwasser

Friedensreich Hundertwasser (1928-2000) was an artist who helped to define his world and an artist like no other. Throughout a career of over fifty years, paintings and prints were made, protests vocalized, and the physical translation of his imagination was imbedded upon many buildings around the world. To oversimplify an artist's lifelong system of beliefs is an unfavorable necessity, but essentially Hundertwasser's vision was to retranslate the world into a natural balance where resources were not depleted and human beings live as part of the natural world, not against it. *Blood Garden House* and *Secret Flowers of the King* are part of the personal, artistic language that Hundertwasser defined his world view by. Within his imagery all things are organic, linked by an overall design influence that is centered around universal connections of all things. Cars, roads, houses, trees, water, and people are all intertwined and sustained by the careful balance of one within the other, rather than one against all others.

— DAVID WINKLER



Blood Garden House, Japanese Wood Cut, Edition of 200
21 1/4 x 17", HWG63, 463A

LEFT:
Zulu Beerpot, Clay
10 1/2 x 12 1/2 x 12 1/2", SA14

RIGHT:
Zulu Beerpot, Clay
10 1/4 x 14 x 14", SA682

Tatsuzo Shimaoka

Tatsuzo Shimaoka originally apprenticed to Shoji Hamada in Mashiko, Japan. After his apprenticeship, Shimaoka set up his own home and kiln next door to Hamada's complex, which is now a reference museum of Mingei folk art. Having a strong grounding in Mingei art, Shimaoka found his own voice and became Living National Treasure, primarily known for his rope inlay technique. This technique, in which Shimaoka uses a braided rope to create a rolled decoration into the leather hard clay, has its roots in Korean slip inlay. After covering a pot with slip he then meticulously scrapes away the ridges created from the rope, revealing the natural color of the clay beneath. His pieces are glazed and then wood fired, creating fluid patterns and a harmonious balance between form and decoration. His large *Plate* utilizes a selection of rope patterns as well as colored slips; the wax resist patterning is familiar to Shimaoka's work. The *Vase* is a stunning side fired pot with a summation of various elements: patterning combined with a wave-like application of blue slip on the lower half and lugs and shell marks from the wood firing, which produces a vessel of immense integrity and beauty.

— EMILY TEVALD



Vase, Stoneware
11 x 10 1/4 x 10 1/4", #221



Plate, Stoneware
3 1/2 x 17 3/4 x 17 3/4", #58

Pescheria, Pastel
18 x 18", LK613



Rio di S. Severo, Pastel
25 1/2 x 11 1/2", LK610



Red Boat, Pastel
20 1/2 x 8 1/2", LK607

■ Mallory Lake

The pastels by Mallory Lake offer a glimpse of a world that is both beautiful and mysterious. The Vermont-based artist travels to Italy often to capture images of its landscapes and waterscapes, which she then translates with pastel and paper into images that are familiar and haunting. This result is achieved through Lake's deft ability to depict the constantly changing aspects of atmosphere and light that are projected on the seemingly unchanging objects of the landscape. *Red Boat* depicts a solitary boat in a Venetian canal. The boat becomes the canvas for Lake's subjects, the mist and light that play off of the water in the canal. The long, narrow shape of the image lends itself to the intimacy of the scene, as if the viewer comes upon it while peering through a narrow, Venetian window. *Pescheria*, another image inspired by the waterways of Venice, uses a reduced color palette to depict the rapidly changing atmosphere of early dusk on the canal. The mist and diminishing daylight obscure the colors in this place and allow only the soft hue of blues and greens to be seen.

— JESSICA STEFFENS

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Editor: Destiny McDonald Barletta
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Mallory Lake, *Canal Grande*, Pastel
14 x 14", LK609

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