

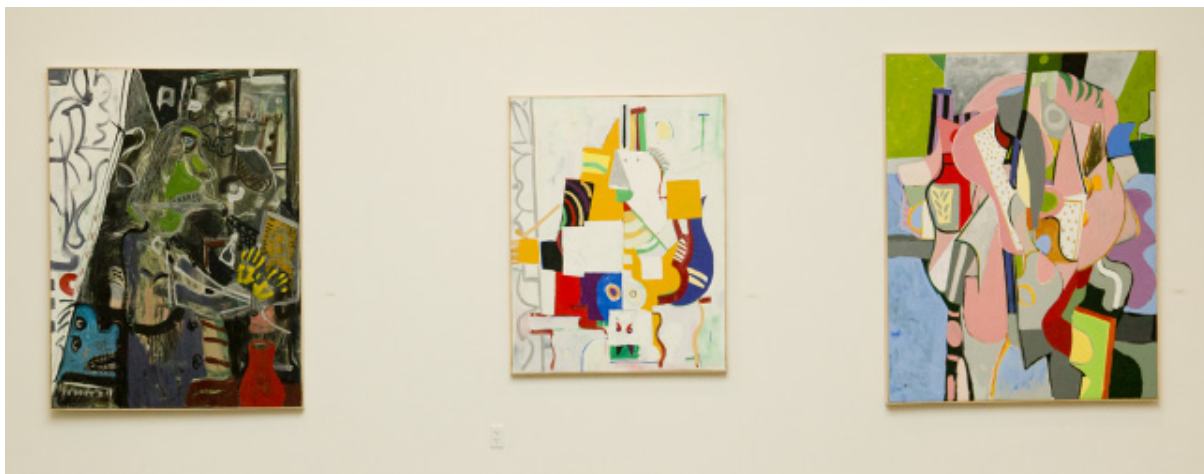


Provincetown
Art Association
and Museum

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BILL BARRELL

Full Circle



Telephone Ring, 1998
oil on canvas, 50 x 66"

Ship of Fools, 2000
oil on primed wood, 9 x 11.75"

Boat Island, 1993
oil on board, 9.25 x 12"

Blue Vase, 1993
oil on board, 13.5 x 13.25"

Still Life, 1998
oil on canvas, 32 x 36"

Too Soon to Leave (Homage to Peter Dean), 1992
oil on board, 11 x 17"

The Lake, 2001
oil on board, 16 x 20"

The Victim, 2000
oil on canvas, 14 x 18"



PAAM is an equal opportunity provider and employer.



curated by Robert Henry

May 27—July 10, 2011

BILL BARRELL: *Full Circle*

The artist Bill Barrell came of age artistically in the 1950s, inspired by the nascent figurative expressionist movement, and the heady atmosphere of Hans Hofmann's Provincetown School of Fine Art. Born in London, England in 1932, Barrell emigrated to the US in 1954 and after a summer visit to Provincetown in 1956, took up residence in the town the following year. While unable to afford the Hofmann school's tuition, he took advantage of the renowned teacher's open critiques and became close friends with Hofmann students Bob Beauchamp, Red Grooms, and Bob Thompson.

This summer at the Provincetown Art Association and Museum, from May 27 to July 10, the artist's work will be celebrated in the place where his creative life took root, in an exhibition fittingly titled *Bill Barrell: Full Circle*.

The exhibition at PAAM will present work created over Barrell's more than fifty-year career. Curator Robert Henry says of the artist and his work, "Bill Barrell is a Modernist. The physicality of painting and of paint, and its application is at the core of his work. More recently a kind of post-modern attitude has arisen. Quite a few of the paintings in the exhibition are clearly tributes to modern masters such as Gorky, Picasso, Matisse, and Guston. They are Barrell's interpretation of the history of Modernism."

Beginnings: Barrell had his first show at the Sun Gallery in Provincetown in 1959. The now legendary gallery was founded in 1955 by artists Dominic Falcone and Yvonne Anderson and became a lightning rod for experimental, contemporary work, including a new type of art performance or "Happening." In 1960 Barrell took over the Sun to continue the tradition of showing figurative expressionist work by such artists as Bob Beauchamp, Bob Thompson, Tony Vevers and Red Grooms. Grooms had his first Happening, *A Play Called Fire*, at the Sun Gallery in 1958 and Claes Oldenburg's first show was also at The Sun.

Working Together: In 1960, Barrell's decision to direct the Sun Gallery marked the beginning of a long career of working to establish and support artist-run organizations. In 1964 he became a member of Rhino Horn, a group the artist Tony Vevers states was "like the Sun—the group espoused a figurative, socially aware position that was expressed in a vigorous, rough, expressionistic painterly style." In the mid-sixties Barrell went on to co-found the St. Marks Place Gallery with fellow artists, and in the 1970s he was one of ten artists to establish the Organization of Independent Artists (OIA), which supported the exhibition of artists' work in public buildings. The efforts of the OIA resulted in the display of artists' work in major court houses and administration buildings in NYC and Washington DC.

By the 80s Barrell had set up a studio in Jersey City, NJ, in an old tobacco factory at 111 First Street, which became a home for over 120 artists. Later, together with others, Bill Barrell helped to establish ProArts, an organization that assisted artists in finding work and exhibition space. As well as a home and studio space for artists, 111 First Street featured 8000 square feet of exhibition space; many of the exhibitions over the space's twenty-year history were reviewed by the NY Times.

The Art of Synthesis: The New York Times critic William Zimmer states, "[Barrell's] aesthetic might be a continuation in rough American guise of the calm luxuriousness and voluptuousness associated with Matisse. His influence is strong in Mr. Barrell's paintings, as is Picasso's. One of Mr. Barrell's feats is to have harmoniously married the two rivals."

Barrell describes it this way: "I have been pulled in many directions but always realize that deep down I have to investigate all the nooks and crannies of various approaches to arrive at that magical moment when they are pulled together into one new experience."

PAAM gratefully acknowledges the artist and Curator Robert Henry for the creation of this exhibition.



Going Out for Dinner (Spain), 1963
oil on canvas, 15 x 18"

Lakeside, 1964
oil on board, 10.5 x 13"

Country Studio, 1964
oil on canvas, 14 x 18"

Descent from the Cross, 1965
oil on canvas, 13.5 x 13"

Descent from the Cross, 1968
oil on canvas, mounted on board, 9.5 x 18.5"

The Magician (Ibeza, Spain), 1963
oil on canvas, 50 x 55"

The Muse, 1976
oil on canvas, 42 x 52"

Adam and Eve in Eastport, 1970
oil on canvas, 48 x 70"

Bathers, 1998
oil on canvas, 42 x 48"

The Huntress, 1997
oil on canvas, 48 x 66"

Artist, 1997
oil on canvas, 67 x 49"

Green Light, 2006
oil on canvas, 54 x 42"

Pink Table, 2011
oil on canvas, 68 x 54"

Open Window, 2010
oil on canvas, 54 x 66"

Cow Parts, 1996
oil on canvas, 45 x 54"