



PAAM is pleased to celebrate the extraordinary life and work of Will Barnet and to welcome the artist back to Provincetown. This exhibition is presented in conjunction with the Alexandre Gallery and Montclair State University where a portion of the work first appeared at the George Segal Gallery in 2010.

PAAM gratefully acknowledges Seamen's Bank Charitable Foundation and the Wequasset Resort and Golf Club for their generous support of this project. Through PAAM's Partners in Art Program, we recognize Yvette Drury Dubinsky and John Paul Dubinsky; Michael Fernon and Kenneth Weiss; Joe Fiorello; Judy and Dan Katz; Michel Wallerstein; and Michael Wasserman.

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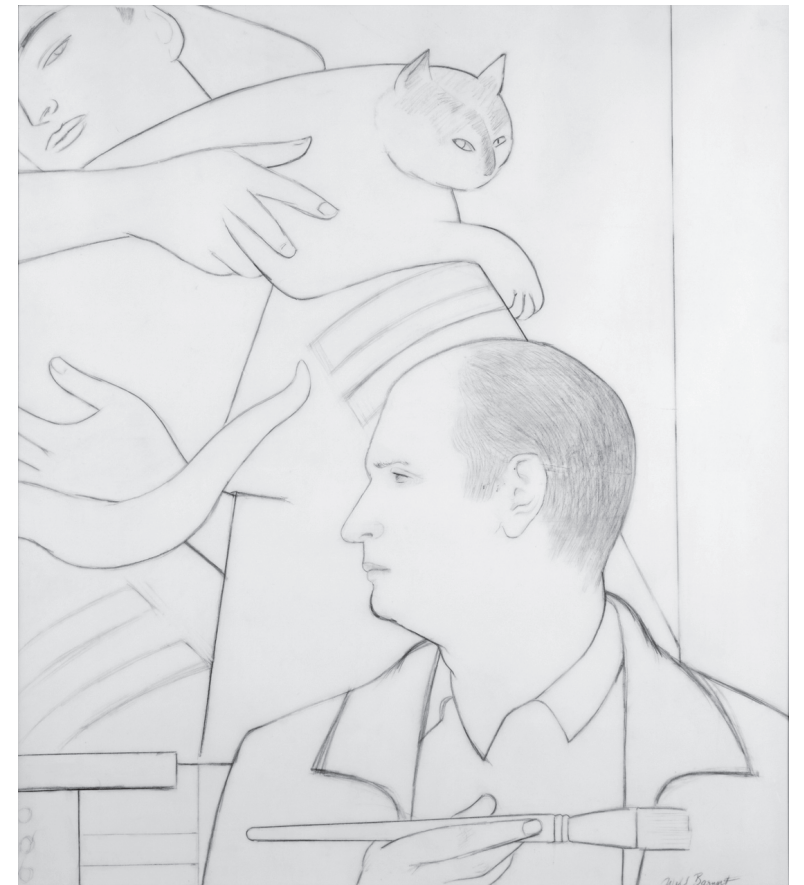


**Provincetown
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and Museum**

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WILL BARNET

in Provincetown



Organized by Will Barnet in conjunction with Alexandre Gallery

August 19—October 23, 2011

WILL BARNET

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This exhibition celebrates the centennial year of the American master Will Barnet. The work, which spans four decades of creative output, includes a series of drawings and prints—much of it chosen for the exhibition by the artist—and provides a glimpse into a life fueled by aesthetic independence and creative inquiry. Barnet describes the trajectory of the exhibition as a “transformation of the ‘everyday’ into the majestic.”

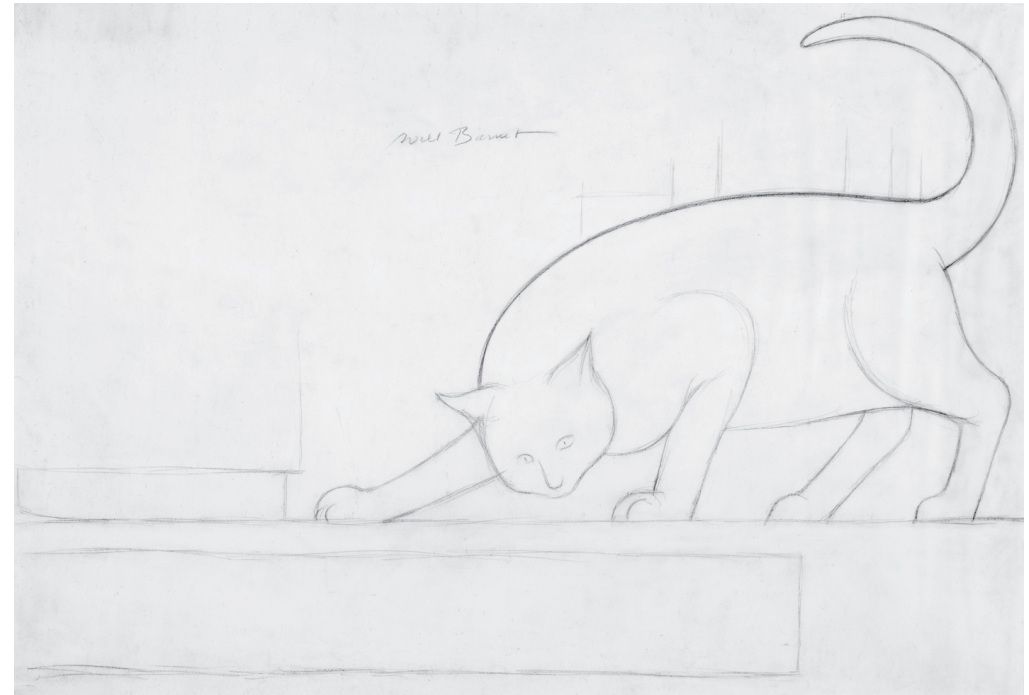
Will Barnet was born in Beverly, Massachusetts the youngest son of Noah and Sarah Barnet. The town maintained an active port, and Barnet often roamed the streets and waterfront, watching the ships sail into the harbor. By his eighth year he had determined to be an artist and went on to set up a studio in the cellar of his parents’ home; portraits of family and household cats marked the beginning of a life-long practice of capturing intimate domestic tableaux. When asked by the art critic James Thomas Flexner why he created so many singular and group portraits featuring his wife Elena, Barnet stated that he considered “family relationships fundamental to human existence.”

The young artist was supported in his pursuits by the librarians at the Beverly Public Library, in which he discovered the vast world of art history and in particular the empathic power and humanism of Rembrandt and Daumier. Barnet went on to study at the School of the Museum of Fine Arts (SMFA) in Boston with the artist Philip L. Hale; the teacher’s exacting approach to depicting the human form, and the study of David, Ingres, and Vermeer would serve as a foundation in draftsmanship that is evident in Barnet’s mastery of line and form and can be seen in the elegant figurative drawings featured in this exhibition.

After several years of study at the SMFA, Barnet was awarded a scholarship by the Arts Students League in New York City in 1930; there he studied painting with Stuart Davis and printmaking with Harry Wickey and Charles Locke. In 1936 he became the official printer at the League and instructed numerous artists—including Louise Bourgeois, Cy Twombly and Paul Jenkins—for over four decades.

In the 1940s Barnet began to experiment with abstraction, and along with Peter Busa and Steve Wheeler, he forged the "Indian Space" movement. These compositions are inspired by the bold geometries of Native American artists, and feature interlocking flat forms and patterns, with an emphasis on positive form and negative space. Since that time he has moved fluidly between figurative and abstract modes of expression. Two wood block prints in the exhibition—Big Grey and Enclosure—dating from 1960s, serve as fine examples of Barnet’s abstract work.

Barnet’s connection to Provincetown is longstanding. He describes a summer in 1956, in which he remembers “walking down a road and feeling happy to be in an environment surrounded by sun, water, and sailboats. These feelings had a great impact on my palette and I created a series of works, which had various levels of nature: under water, above water and in the heavens.”



Study for *JANITUS SIMUTIS*, 1969
graphite on vellum, 41 1/2 x 32 1/8"

Study for *YOUTH*, 1970
graphite on paper, 20 1/4 x 32 1/4"

Study for *MIDNIGHT*, 1984
carbon on vellum, 41 x 29"

Study for *THE PURPLE BOTTLE*, 1997
graphite on vellum, 35 1/2 x 39 1/2"

Study for *THE WALK*, 1984
carbon, pencil on vellum, 52 x 38"

Study for *THE SLED*, 1985
charcoal on vellum, 30 5/8 x 36"

Study for *WHITE STAIRWAY*, 1973
graphite on paper, 55 3/4 x 23"

Study for *THE CALLER*, 1976
graphite on treated paper, 36 1/2 x 35 1/2"

Study for *THE RED MOTH*, 1990
charcoal on vellum, 39 3/4 x 23 3/4"

Study for *KATHERINE KUH*, 1982
charcoal on vellum, 40 x 38"

Study for *MEDITATION AND MINOU*, 1979-80
graphite, gouache on paper, 29 x 37"

Study for *THE HOBBY HORSE*, 1983
charcoal on vellum, 38 1/2 x 38 1/4"

Study for *FIFTH SEASON*, 1975
charcoal on vellum, 44 x 33 1/4"

Study for *THE SPIDER SEWED AT NIGHT*, 1989-91
charcoal and pastel on vellum, 52 x 41 3/4"

Study for *SELF-PORTRAIT* and
WOMAN AND WHITE CAT, (1983)
charcoal on vellum, 52 1/4 x 38"

Study for *POLLY, MINOU AND EON*, 1979
graphite on vellum, 37 3/4 x 41 3/4"

Study for *THE RED TOP*, 1984
charcoal on vellum, 28 1/4 x 34 3/4"

Study for *THE RATTLE*, 1984
charcoal on paper, 27 x 18 1/4"
PAAM Collection, gift of the artist, 2000

ENCLOSURE, 1963
color wood block print, 23 x 28"
Courtesy of James Bennette and David Cowan

BIG GREY, 1962
color wood block print, 25 x 20 1/2"
Courtesy of James Bennette and David Cowan