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One thing I remember vividly from my days at Mass. College of Art was the emphasis on knowing what went before. We traveled through art history from the crumbling ancient cave paintings to the sensuous portraits of the Renaissance Masters, all the way up to the latest, wildest abstract art of the 50s and 60s. I loved the Impressionist artists' portrayals of ample-bo-somed, high-born ladies and delicate ballerinas. But I was mystified by the unpredictable paintdripping technique of Jackson Pollock, and the slick commercial icons of Andy Warhol. How was a rendering of a Campbell's soup can considered Art, for god's sake?

Older and wiser now. What went before is what you build on. And learn from. And sometimes even steal from. Interestingly, the pages of that heavy, over-sized art history book I lugged around were filled with paintings of women through the ages, but very few names of women artists.

On a field trip to Boston, my class got to see a group of Louise Nevelson's sculptures momentarily stored in a basement, being readied for a museum show. One was all black, and the other

was a rich metallic gold. I never forgot them.

Last winter, I read four Nevelson biographies, soaking up her eccentricity and her genius, and I got a brilliant idea for a painting — a portrait of Louise in the center, surrounded with minia-

ture interpretations of her sculptures. Now it's done, to be unveiled at Saturday's Art Walk. In the gallery, it will join my tribute to Georgia Ö'Keeffe in her colorful desert setting, and my homage to Andy Warhol, who moved on from soup cans to legendary beauties. And of course, the classic pose of the Beatles ... after the little black suits and on to the era of Abbey Road.







™EALLERY HOURS

WED 👸 THU 👸 FRI Noon to 4pm

> SAT **₹** 11-2p.m. or by appointment. Call 790-7003

OUR TWO NEW ADDITIONS:





Buttons is a cutie ... another rescue dog. He loves "cookies" and backrubs.



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