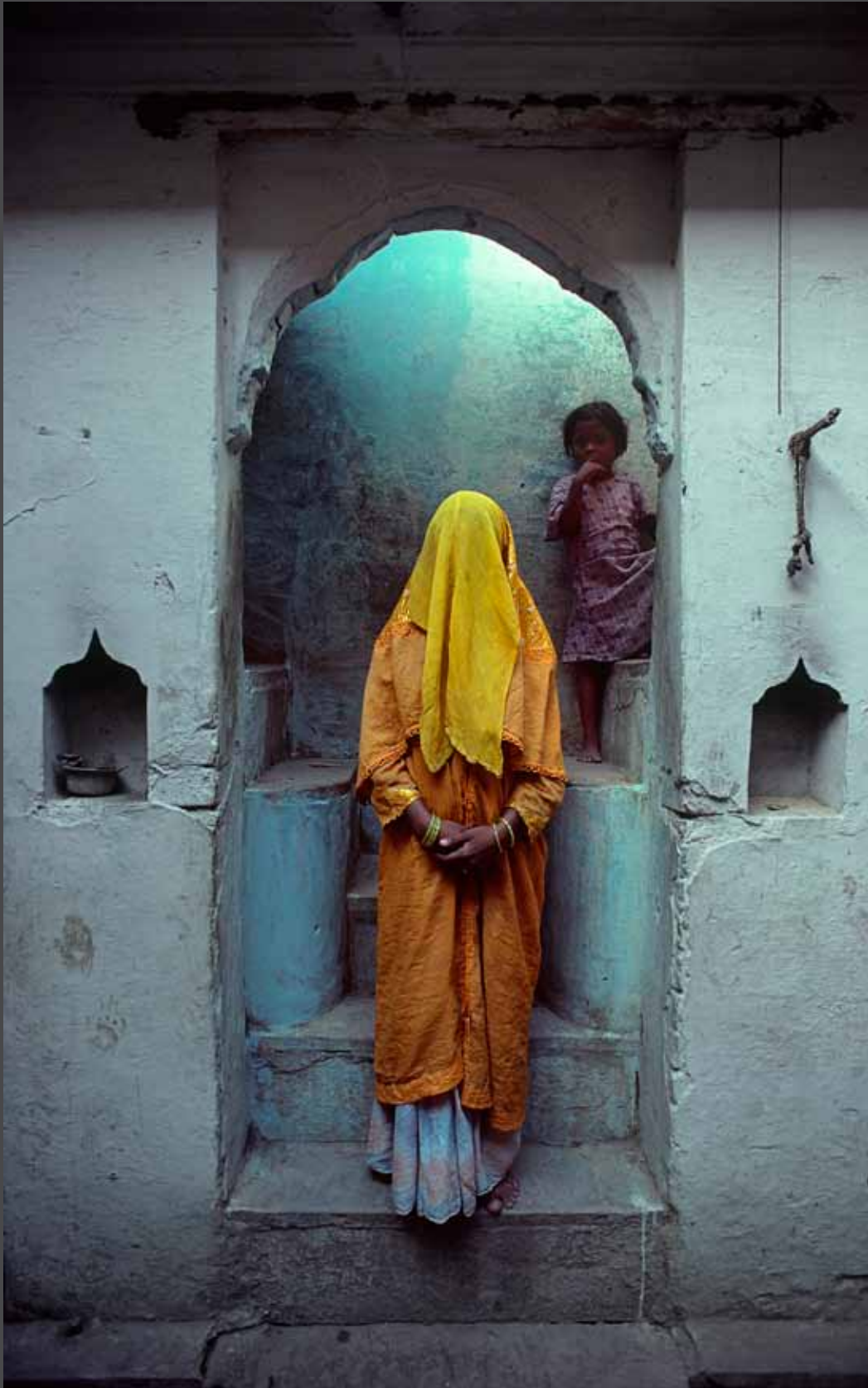


More Than Portraits

Barbara Emmel Wolinsky and Cary Wolinsky



Pucker Gallery • Boston



PURDAH
 Varanasi, India
 October 1982
 10 x 6 5/8"
 CW36

I was photographing a dyer at his home in Varanasi, India when a girl skipped down the steps to hand him a piece of paper. After reading it, he glanced up and said, "My wife asks if you will make a portrait of her." She appeared on the steps in purdah, her face veiled in the Muslim tradition. When I asked her if this was how she wanted to be photographed, her husband answered, "This is the only way you may photograph my wife." Their young daughter stood behind her mother and watched. I wonder, nearly 40 years later, how the future unfolded for that little girl.

Cary Wolinsky

It is a joy to share the Pucker Gallery exhibition space for the first time with my wife and best friend, Barbara Emmel Wolinsky. We have often traveled together during the many years of being on assignment in all parts of the world. While I was making photographs, Babs was discovering the objects and stories that inspire her remarkable box constructions. Babs made it possible for us to travel with our son, Yari, who is now a filmmaker. With three artists in the family, there is no escaping the critiques.

For this exhibition, I have continued to edit images toward a retrospective I call *Visual Memory*. Inspired by Babs' box construction series titled *Square Inches of Face*, my focus here is on portraits.

For me, making a portrait is a collaborative moment of trust. You present yourself to me, the stranger with a camera, with the expectation that I will deliver...what? An image you project of yourself? Perhaps, but, at its best, making a portrait opens the door to our stories and to our common experiences.

Cary Wolinsky worked as a news photographer for *The Boston Globe* in 1968 while completing a degree in photojournalism at Boston University. In 1972, he began his 37-year career as a *National Geographic* photographer producing articles and photo essays in 27 countries. His work has been published, collected, and exhibited throughout the world.

All works by Cary Wolinsky are archival pigment prints and can be printed at various sizes. Contact the gallery for details.

Barbara Emmel Wolinsky

A box usually starts with a single object that grabs my attention. It may suggest a story, a place, a memory, or a dream. One object calls to another and, together, they require a world in which they can speak. A box assembles like characters in a play. Once I sense the plot, there is excitement. Each time I open a drawer, a new cast member may appear, the plot may shift, or the metaphor becomes richer. Of course, there are also blind alleys. A box may sit half done for months or years. To bring it back to life I just need to see the right object at the right moment.

The right object could have been found in the detritus along the high tide line of India or the windrows of New Guinea or Cape Cod. It could be a piece of wind-etched wood, an otherworldly seed pod, or a sun-bleached bone found along the roadsides or desert floor of western Australia. The object could be a sparkling trim or a colorful bead from a Moroccan, Turkish, or Indian market or a silver spoon, porcelain doll part, old photo, advertising card, or book page from a Japanese, English, or American antique shop. I have thousands of these odd bits of ephemera stored in shallow drawers—and boxes.

Barbara Emmel Wolinsky studied at Parsons School of Design and The Carpenter Center for Visual Arts at Harvard. After a brief stint as an advertising art director in New York, she moved to Boston, worked for the Real Paper, and formed the design firm Brook Five. After marrying Cary Wolinsky in 1978, her design career was repeatedly and wonderfully interrupted by travel throughout the world. Barbara continued to produce designs that won awards from the Art Director's Club of Boston, and wonderful illustrations and paintings through her design firm, Trillium Studios.

All works by Barbara Emmel Wolinsky are mixed media constructions.



GROW UP, 2014
23 x 23 x 2.75"
BW4

Grow Up began with a self-portrait by a little girl and a children's chalkboard book. It then became a visual portrayal of her fantasized life when I added the three figures. For me, the meaning of this work changes with every turn in my life.



WATERFALL MEDITATION
Kamiichi, Toyama, Japan
June 6, 2003
9 3/8 x 14"
CW109

*Souei Sakamoto, a Shingon-mikkyo (esoteric Buddhism) leader from Ishikawa Prefecture, practices **takigyou** (waterfall training), a way to focus the mind and increase awareness of the self. The waterfall is channeled through six dragon's heads. Each flow represents one of six senses: sight, sound, taste, smell, hearing, and spirit (mind and body). While under the ice-cold water, he chants the **rokkonshoujo** (prayer of the six senses).*



FLOWER BOY
Maharashtra, India
1972
10 x 6 5/8"
CW110

A street vendor sells decorations for bicycle wheels.



SCARIFIED
Gnangara, Western Australia
November 17, 1986
20 x 13"
CW102

A Yolngu dancer from Ramingining, in Arnhem Land, Australia holds a didgeridoo. At the age of 16 or 17, men and women are cut using sharp stones as a rite of passage.

Dick Suthern, a Dalgety sheep grazier, carries his "fancy" dogs.



AUSTRALIAN GRAZIER WITH HIS DOGS
Dalgety, New South Wales, Australia
March 16, 1999
13 x 20"
CW108



TIBETAN WOMAN WITH PRAYER WHEEL
Gamisi, Sichuan, China
October 9, 1984
20 x 13"
CW105

A Tibetan woman sits on the wall of the Gamisi Temple and chants while spinning a prayer wheel.

It seemed easy. Show how much wool a sheep grows in a season by shearing off half the wool and having the sheep stand sideways. Using lessons from a failed attempt in New Zealand, I located 100 unshorn sheep near Melbourne, converted the sheep shed to a studio, and selected the cutest animal to be half-undressed for all the world to see. It took the country's best shearer carefully cutting around soft and wrinkled skin, 12 motorcycle shepherds locking arms to prevent escape, and 30 sheep to get the photograph.



HALF-SHORN SHEEP
Beaufort, Victoria, Australia
May 1988
18 x 27"
CW26

On Amantani Island, many people spin, weave, and knit wool from sheep, alpaca, and llama. I photographed Teribio Juli Calsin and his wife, Saturnin, who weave on a primitive, horizontal treadle loom and on ground looms. Saturnin, wearing a heavy wool skirt, shows me a traditional Huaraca sling that she made.



SLING
Amantani Island, Peru
December 8, 1985
20 x 13"
CW107



NEPALESE BOY
Kathmandu, Nepal
June 1973
27 x 18"
CW106

A sleepy boy rests on the windowsill of an old temple building in the center of Kathmandu.



CROSSING THE TAJ
Agra, India
1973
13 x 20"
CW44

*A woman in white crosses in front
of a red sandstone mosque, part
of the Taj Mahal complex.*

Hera Rama, a Robari tenant farmer, stands in front of his home after working in his fields since before dawn. This traditional cotton costume allows for ease of movement while protecting the body from the sun and thorny plants. The Robaris' wide cotton turbans can also be used to make a sling to carry a lamb when it is too weak to walk.



ROBARI SHEPHERD
Mota Varnora, Kutch, India
February 19, 1992
20 x 13"
CW20

CUNA
San Blas Islands, Panama
November 18, 1991
10 x 6 5/8"
CW7



Urbaguaru, a Guna Indian woman, uses her body weight to operate a sugarcane press. Guna women have a keen sense of fashion and compete furiously to create and wear the finest mola blouses with the most elaborate beadwork. Some have different handmade blouses for each day of the year. (The spelling Guna replaced Cuna and Kuna in 2010.)

To live a pure life, Hindus believe they should wear unstitched cloth. After bathing in the Ganges River, a Hindu man stands on the roof of a temple drying a cotton doti in the breeze and morning sun. He owns only the clothes he was wearing and this second doti, which will replace the one tied at his waist.



DRYING A DOTI
Varanasi, India
January 27, 1992
27 x 18"
CW32

A water buffalo cools in a pond at the end of a hot day.



WATER BUFFALO
Kathmandu, Nepal
1972
20 x 13"
CW58



YURT WOMAN
Urumqi, Xinjiang Province,
China
May 29, 1985
13 x 20"
CW101

A yurt-dwelling Kazak family is camped in an area south of Urumqi named Nan Shan Xi Bien Gu (Southern Mountains West of Abundant Trees). The mother, Gurjan, has eight children, four of whom live in the yurt. The boy, Muratepic, is 10. They built the yurt themselves in 1950, with traditional decorations made from wool. Having a movable house helps raise sheep (they keep 200) and goats because they move from pasture to pasture during the summer.



BIRDMAN IN THE TEASHOP
Chengdu, Sichuan, China
September 22, 1984
13 x 20"
CW104

A man sits with his caged bird in a Chengdu tea shop, a well-known meeting place for bird fanciers who sell and trade songbirds.

While traveling in Gujarat by train, I kept seeing this distinctive character at every station stop. It turned out he was riding the rails between the coaches and hopping off to avoid getting caught.



WIRE RIM
Gujarat, India
1972
20 x 13"
CW103

*Kae Shimizu wears a **junihitoe**, a kimono popular among aristocratic ladies during the Heian Period. The English translation is “12-layer kimono,” though they can have up to 25 layers. The Japanese have a special name—**junibun**, or “more than enough”—for the effect of layers of color. This photograph was taken at the Nishijin Textile Center in Kyoto, where for \$100 per hour women rent the kimono, have experts wrap it and apply their makeup, and have their photographs taken.*



TWELVE-LAYERED KIMONO
Kyoto, Japan
February 16, 1997
10 x 6 5/8"
CW35



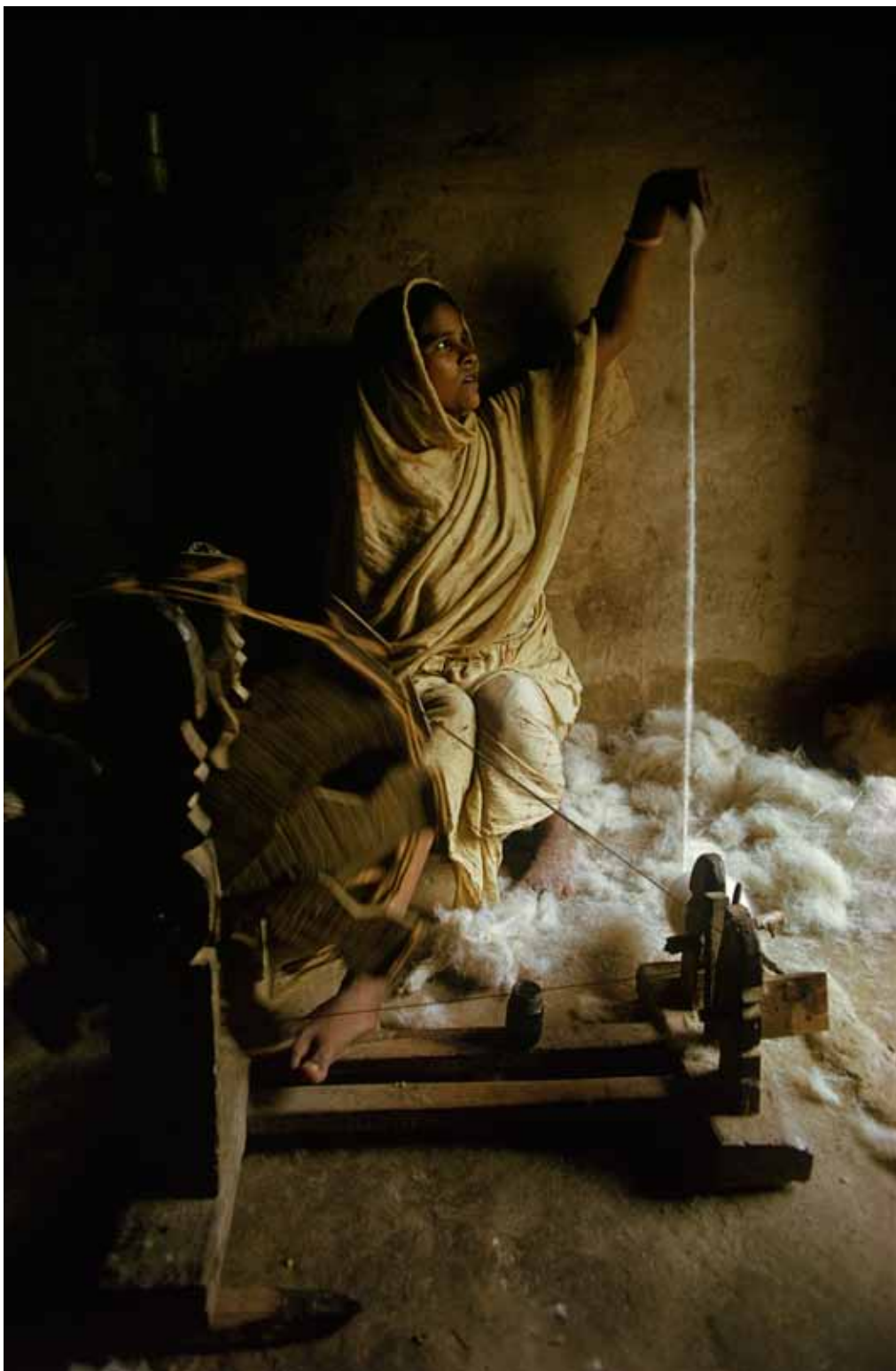
CALCUTTA MAN
Calcutta (now Kolkata), India
September 1973
27 x 18"
CW42

Answering the call to prayer, a man walks across the marble floor of a Calcutta mosque while carrying his shoe.

On the occasion of his 500th bullfight, Mexican matador Manolo Martinez awaits his moment to enter the ring.



MANOLO MARTINEZ
Queretaro, Mexico
1972
18 x 27"
CW1



THE SPINNER
Bhadohi, India
1972
27 x 18"
CW18

*A spinner makes yarn for
carpets that will be exported
all over the world.*

MOROCCAN MEN
Zaouet, Morocco
February 20, 1987
27 x 18"
CW47



Sidi Daoud Aboufaridh Ahmend, 55, walks his friend Sidi Chaji Daoud, 92, home from prayers at the mosque. Daoud is blind and is the holy man of the village. Both boast of sons who work in France. Daoud invited us for tea and I photographed the two of them in the courtyard of his home as they joked with each other.



PIGGY BANKER, 1993
16 x 12 x 6"
BW11

Piggy Banker started with this unusual clock case that reminded me of a late 19th-century bank. When I found the rubber squeaky doll of the proud pig, the construction quickly came together—painting the blue sky, attaching a few tiny pigs, replacing the flat glass window with a dome, and giving him a bundle of cash.

*Planting and Meeting at the Garden are studies using encaustic wax. Sculpting the flower photos into the wax gave them a three-dimensional look. I did not realize how hard it would be to manipulate the heating iron between the partitions of the silverware drawer I used for **Meeting in the Garden**. **Planting** was easier.*



MEETING AT THE GARDEN, 2008
13.75 x 7.5 x 2.25"
BW2



PLANTING, 2016
19 x 14.75 x 1.5"
BW10



AUGUSTUS UGOTUS: CITIZENS UNITED, 2017
29 x 29 x 7.5"
BW1

Along an unpopulated stretch of a Berkshire mountain road I spotted a broken-down trailer surrounded by weary-looking furniture, some cardboard boxes full of who-knows-what, and a FOR SALE sign. A double row of chairs funneled me to an old trunk full of detritus that looked promising for box construction. The dark-haired, mustachioed man sitting in the open door of the trailer seemed to have the unshakable belief that his broken toys were priceless antiques. When I turned to walk away, I noticed an unclothed doll sitting on one of the chairs. Had he been there before? I asked the price. The man grumbled. "You can have him for five bucks." When I got back to our cabin, my son and husband took one look at the clown and refused to let him inside.

Inspired by Robert Palmer's song, I recruited Mickey Mouse to be simply irresistible to his ladies in the circus.



SIMPLY IRRESISTIBLE, 1993
16.75 x 16.75 x 8"
BW6

Each construction in the *Square Inches of Face* series is built on a square grid of textured or decorative paper or, as in *Grow Up* (back cover), a children's chalkboard book. Central to each box is a face—a clown who swallows up cash, a baby who drifts as a balloon, a child's drawing who sees her future, and a young lady who admires her caged bird.



PRINCESS, 2016
23 x 23 x 2.75"
BW5



ACTIVATE: A STRANGE EPISODE, 2018
23 x 23 x 2.75"
BW9



BALLOON BOY, 2011
23 x 23 x 2.75"
BW3

*"A man finds room
in the few square
inches of the face
for the traits of all
his ancestors; for
the expression of all
his history, and his
wants."*

– RALPH WALDO EMERSON



CASH CLOWN, 2012
23 x 23 x 2.75"
BW8

*As part of a story on cotton for **National Geographic**, Cary and I spent a day photographing at the Crane Paper Company in Dalton, MA. At the time, Crane not only made the paper for the US Treasury, but they also received and recycled the old paper money. They had a hay bale of cash—estimated to be about \$20,000—shredded into tiny strips. Hence—**No Cash Value**. We tried to photograph the bale, but the natural light in the factory kept changing dramatically. So, they gave us the bale to take home.*



NO CASH VALUE, 1993
11.5 x 7.25 x 4"
BW7

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More Than Portraits

Barbara Emmel Wolinsky & Cary Wolinsky

DATES:

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ONLINE EVENTS:

Please visit www.puckergallery.com for a list of virtual gatherings and events accompanying *More Than Portraits*.



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