

Detail from *The Last Leopard—Avoiding Extinction*

BUNNY PEARLMAN

THE LAST LEOPARD—AVOIDING EXTINCTION

May 7–June 27, 2021

Curated by Bert Yarborough



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BUNNY PEARLMAN



Detail from *As the Deer Panteth for the Water*

My garden is doing a lot of growing now that the sun is gracing us with its presence. Looking forward to adding a few grown colorful plants before moving my easel out. But I'm excited.

My moods have entered Mercury—taking things apart and putting them back together again. I think I am still in the first stage along with the planet—it appears... My mind is close to seething with ideas for paintings! –Bunny Pearlman

As I write, the country is in the midst of the third wave of the Covid-19 pandemic. It is impossible to ignore this epidemic as it ravages the population and colors our lives in this “new” world. In spite of this horror, Bunny Pearlman, in her 80's, and in frail health, continues to engage in the life affirming act of creation: to bring into being by making. For over sixty years, through a myriad of artistic practices, research, travels, triumphs and tragedies she has maintained, what for me and many others, can only be defined as an inspiring spirit. The snippet of correspondence quoted

above describes this posture, which manifests itself in this exhibition: *The Last Leopard—Avoiding Extinction*.

I met Bunny in 1980 and later was fortunate to join her very small stable of artists at the East End Gallery. Arthur Cohen, Kahn and Selesnick and Tabitha Vevers were some of those exhibiting there at that time. Bunny's passion for art and artists was paramount, for being an artist herself, it fostered a unique collaborative process resulting in engaging and compelling exhibitions.

During this period, I visited the gallery and her nearby apartment on the bay often, to talk and have tea. One of her landscapes is on the wall to my right as I type. “Provincetown 2000” is a small (10” x 8”) view of the harbor, delicately executed with watercolor on a skim coat of plaster over wood. It is a perfect moment in time of light, space and stillness, one that no photograph can duplicate as it was made by eye, hand and heart. This work is rooted in



Detail from *Unfinished Studio with Chairs*

place, as all of her work embodies, whether that be those of actual physical spaces or those works of interior worlds.

It is my intention to capture the moment or moments—which I do by combining different images and fragments of images that suggest non ordinary measures of time and space—bending the natural idea of depth and dimension—of perception.... to count the things that count...—Bunny Pearlman

Pearlman often works in series and the quotes above are taken, in part, from her statement relating to the ongoing body of work titled, *A Time for Counting*, which now numbers more than 25 medium sized paintings. These “split-screen” works are part biographical/spiritual travel-log, homage to the beauty of the commonplace and a merging distillation of two genres: landscape and still-life.

These paintings are wonderfully contemporary and prescient, embodying the ongoing

extension and transformation of this practices boundaries.

What became apparent to me as I viewed and handled years of work is the range of touch employed: from delicate washes of watercolor and pencil to scratched and carved surfaces of plaster, often with relief elements integrated into the imagery. Her work is “constructed” into being and there is a delight in the viewing of a body of work that is “well felt”. There is a fearlessness with material that matches her vision as she invites the viewer to join her spiritual travels, often creating surfaces that embody the ancient.

The Last Leopard—Avoiding Extinction is more than a metaphorical title for the individual artist speaking to and from, life on this planet: hers, ours, the leopards. This humble, vital and dynamic body of work is also a testimony from the heart, hand and intellect: it is a gift to all of us who seek.” —Bert Yarborough, Curator

BUNNY PEARLMAN



Detail from *Ladies Who Lunched*

Afghanistan, 2003

Fresco, 16" x 20"

Aleph Bet, 2003–04

Fresco, 22 piece altar
10" x 8" each

Altar II, Oracle, 1999

Fresco, found object, 12.5" x 8"
From the *Altars, Arad* series

Altar III, Old Man with Persimmon, 1999

Fresco, tile on scrap wood, 12.5" x 8"
From the *Altars, Arad* series

Altar: Temptation, 2000

Carved plaster, fresco, found object 20" x 8"
From the *Sacred and Profane Altars, Arad* series

Altar—Winged Figures, 1972

Oil on canvas, 12" x 10"

Ancient Detritus I, 2004

Carved plaster, fresco, found object 10" x 8"
From the *Altars, Tsfat* series

Ancient Detritus II, 2004

Carved plaster, fresco, found object 10" x 8"
From the *Altars, Tsfat* series

As the Deer Panteth for the Water, 1997

Gouache, watercolor on wood
24" x 36"

Baby Buddha, 1998

Watercolor on clayboard, 10" x 8"
Collection of Lise Balk King

Beech Forest, 2011–12

Gouache on gessoed board, 9" x 12"
From the *A Time for Counting* series
Collection of Jahna Rain

Binah—Understanding From the Heart, 2000

Fresco, 20" x 16"
From the *Kabbalah Spherot* series

Bluebird: Divine Messenger, 2003

Fresco, tile on scrap wood, 12" x 9.5"

Blue Buddha: Prayer for

World Healing, 2020

Watercolor, gouache, graphite, gold
leaf on clayboard, 10" x 8"

Blue Pitcher and Trees?, 2021

Watercolor, gouache, graphite
on clayboard, 10" x 8"
From the *Disguises and Offerings* series

Bowl of Green Apples Agoraphobia, 2021

Watercolor, gouache, graphite
on clayboard, 11" x 14"
From the *Disguises and Offerings* series



Detail from *Triptych*

Bridge of Sighs, 2001

Fresco, 12" x 9"

Collection of Jahna Rain

Carnations, Mexican Pottery, and Snow, 2019

Oil on board, 24" x 18"

Chokhmah—Nefesh Ruach Neshama (Wisdom, the Three Levels of Soul Consciousness), 2003

Fresco, 20" x 16"

From the *Kabbalah Spherot* series

Follow Your Heart, 1997

Gouache, silver leaf on clayboard

9" x 12"

Grace Van Vorst Church Garden, 2012

Gouache on gessoed board, 14" x 18"

From the *A Time for Counting* series

Great Pond, Early Spring, 2015

Gouache on gessoed board, 20" x 16"

From the *A Time for Counting* series

Great Pond, Eagle Fishing, 2015

Gouache on gessoed board, 20" x 16"

From the *A Time for Counting* series

Great Pond, Winter, 2015

Gouache on gessoed board, 20" x 16"

From the *A Time for Counting* series

Heart Box: For Lise, 1997

Mixed media, 4.5" x 5" x 5"

From the *Heart Box* Series

Collection of Lise Balk King

Heart Box: I Am Asleep,

But My Heart Is Awake, 1997

Mixed media, 12" x 5" x 5"

From the *Heart Box* Series

Collection of Lise Balk King

Incognito, 2020

Watercolor, gouache, graphite

on clayboard, 10" x 8"

From the *Disguises and Offerings* series

Keter, Ein Sof—Infinite, 2003

Fresco, 20" x 16"

From the *Kabbalah Spherot* series

Ladies Who Lunched, 1977

Oil, collage on canvas, 10" x 8"

Looking Back, 1997

Gouache on clayboard, 10" x 8"

Mise En Garde, 1995

Gouache on clayboard, 8" x 10"

Mizrach (East), 2003

Fresco, tile on scrap wood, 10" x 8.5"

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Morning Blackbirds, 2011–12
Gouache, graphite on gessoed board, 18" x 14"
From the *A Time for Counting* series

Mule Deer Skull, 2002
Fresco, 14" x 11"

(Old) Man with Shell, 1976
Oil, collage on canvas, 14" x 10"

Open Heart, 1996
Watercolor, gouache on clayboard
10" x 8"
Collection of Christine Andersen

Overland, 2017
Watercolor, gouache, graphite
on clayboard, 20" x 16"
From the *Disguises and Offerings* series

Pears After Cezanne, 2020
Watercolor, graphite on clayboard
8" x 10"
From the *Disguises and Offerings* series

Pilgrim, 1993
Gouache on clayboard, 10" x 8"

Pleasant Dreams, 1996
Gouache on clayboard, 8" x 10"
Collection of Lise Balk King

Profane II: Studio in the Desert, 2000
Carved plaster, fresco, 20" x 8"
From the *Sacred and Profane Altars, Arad* series

Profane III: Hero, 2003
Carved plaster, fresco, found object 20" x 8"
From the *Sacred and Profane Altars, Arad* series

Provincetown, 2000
Fresco, 10" x 8"
Collection of Bert Yarborough

Rooftops I, Apartment, Cape Codder, 2011–12
Gouache on gessoed board, 18" x 14"
From the *A Time for Counting* series

Rooftops II, Crisp Morning, 2011–12
Gouache on gessoed board, 16" x 12"
From the *A Time for Counting* series

Secret Passion, 1999
Gouache, watercolor on clayboard
12" x 9"

Self-Portrait as Fellini Babe, 2020
Watercolor, gouache, graphite
on clayboard, 10" x 8"
From the *Disguises and Offerings* series

Shema, Blessing in the Woods, Memento Mori, 2019
Watercolor on gessoed board, 24" x 18"

Still Life With Two Windows, 2021
Watercolor, gouache, graphite on clayboard
12" x 9"

From the *Disguises and Offerings* series

Strawberry Dream I, 2012–13
Embossing, gold leaf on gessoed board
18" x 14"

From the *A Time for Counting* series

Strawberry Dream II, 2013
Embossing, gold leaf on gessoed board
20" x 16"

From the *A Time for Counting* series

Strawberry Dream III, 2013
Embossing, gold leaf on gessoed board
24" x 18"

From the *A Time for Counting* series

Strawberry Dream IV: Medusa, 2021
Watercolor, gouache, graphite, gold leaf
on gessoed board, 12" x 9"

From the *Disguises and Offerings* series

Strawberry Dream V: Offering, 2021
Watercolor, gouache, graphite, gold leaf
on gessoed board, 9" x 12"

From the *Disguises and Offerings* series

Studio with Birds, 2012–13
Gouache on gessoed board, 18" x 14"
From the *A Time for Counting* series

The Akaidah (Binding of Isaac), 2004
Carved plaster, fresco, found object 10" x 8"

The Bay, Pink Lilies and Pears, 2020
Oil on board, 24" x 18"

The Last Hurrah, 2019
Oil on board, 24" x 18"
From the *A Time for Counting* series

*The Last Leopard, Avoiding
Extinction*, 1999
Watercolor on gessoed board
19" x 28"

Threshold, 1998
Flashe on gessoed board, 13" x 9"
Collection of Marshall Oglesby

Tifferot—Beautification, 2003
Fresco, 20" x 16"
From the *Kabbalah Spherot* series

Triptych, 1994
Mixed media on gessoed board
19" x 21"

*Tomatoes, View to Masada
and the Dead Sea*, 2000
Watercolor on gessoed board
14" x 20"
Collection of Jahna Rain

Unfinished Studio with Chairs, 1999
Watercolor on board, 19" x 28"

Urban Garden I, 2012
Gouache on gessoed board, 9" x 13"
From the *A Time for Counting* series
Collection of Jahna Rain

Van Vorst Park I, 2012
Gouache, watercolor on gessoed board
18" x 14"
From the *A Time for Counting* series

Van Vorst Park II, 2012
Gouache on gessoed board, 20" x 16"
From the *A Time for Counting* series

View From My Deck, 2001
Fresco, 11" x 11"

*View From My Window to the
Ancient Cemetary in Tsfat*, 2004
Fresco, found object, 10" x 8"
From the *Altars, Tsfat* series

Walnut Avenue, 2003
Fresco, 15" x 27"

Zen Eggs, 1997
Gouache, graphite on gessoed board, 8" x 10"

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