



WINTER STREET GALLERY

22 Winter Street
Edgartown, MA 02539

info@winterstreetgallery.com
winterstreetgallery.com

Wed–Sun, 11am–6pm
and by appointment

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*Widow's Walk at Winter Street Gallery
Curated by Charlap Hyman & Herrero*

CARMEN ALMON, CARLO BUGATTI, ALPHONSE CYTERE, LEONOR FINI,
PIETER DE GREBBER, CAMILLE HENROT, JENNY JESKY, MATTHEW
LEIFHEIT, THAD LOVETT, ELI PING, MIROSLAV TICHÝ, ANDRA URSUȚA

*July 22 - August 27, 2023
Opening July 22nd 4 - 7 PM*

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Winter Street Gallery is pleased to present *Widow's Walk*, an exhibition of historical and contemporary art and design curated by New York / Los Angeles-based architecture and interior design firm Charlap Hyman & Herrero (CHH). *Widow's Walk* will open with a public reception on July 22, 2023, from 4pm to 7pm and will continue until August 27, 2023.

The exhibition brings together works by **Carmen Almon, Carlo Bugatti, Alphonse Cytère, Leonor Fini, Pieter de Grebber, Camille Henrot, Jenny Jesky, Matthew Leifheit, Thad Lovett, Eli Ping, Miroslav Tichý, and Andra Ursuța.**

For me the question is, how do you get the rich ambiguities present in the architecture produced within the European condition into an architecture of separation and isolation? What fascinates me in American architecture, especially in the architecture of New England houses, is the way they are stock and they are elemental but they are also mysterious. They are austere, but it is not the austerity of the Modern Movement in European architecture; it's an austerity which is inexplicable. I mean, at first they look so very simple,

very direct, very elemental, but on a second look there's something else going on, and that's what interests me. This quality persists throughout the history of American architecture. The architecture is really bone dry, but the "bone dryness" is an essential American phenomenon.
— John Hejduk, *Mask of Medusa*, 1979

Widow's Walk is named for the architectural element present on the roofs of many houses on Martha's Vineyard, evoking the wives of mariners who watch for their spouses' return in vain as the ocean takes their lives. "The widow's walk meant both hope and despair, life, and death in the same element," proposes Hejduk. Each of the works brought together here speak, in their own way, to this state of longing.

In the gallery, the floor, the walls, and the ceilings are marked by smoke damage with impressions of objects and artwork formerly present. These traces and absences speak to the paradoxical beauty of widow's walks and recall their most pragmatic function — as accesses to the tops of chimneys so that sand could be poured into the shoot during a fire.

— Chelsey Mitchell and Adam Charlap Hyman

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PIETER DE GREBBER
Mary Magdalene, c. 1630-50

Oil on canvas
Signed in monogram lower center
38 3/4 x 31 1/4 in (98.4 x 79.4 cm)
46 1/4 x 38 1/2 in (117.5 x 97.8 cm) framed







MIROSLAV TICHÝ
Untitled (No. 15-3-42), n.d.

Gelatin silver print
5 1/8 × 3 7/16 in (13 × 8.7 cm)
15 × 10 in (38.1 × 25.4 cm) framed



MIROSLAV TICHÝ
Untitled (No. 7-6-80), n.d.

Gelatin silver print
5 5/16 × 4 1/2 in (13.5 × 11.4 cm)
13 × 11 1/2 in (33 × 29.2 cm) framed



MIROSLAV TICHÝ
Untitled (No. 4-11-19), n.d.

Gelatin silver print, ink and paper
7 3/4 × 6 5/16 in (19.7 × 16 cm)
13 × 12 1/2 in (33 × 31.8 cm) framed



CARMEN ALMON

*White Poppy with Blue Mountain
Swallowtail, 2023*

Copper sheet, brass tubing, steel
plate, steel wire, polymer clay, and flat
enamel paint
22 × 13 × 13 in (55.9 × 33 × 33 cm)

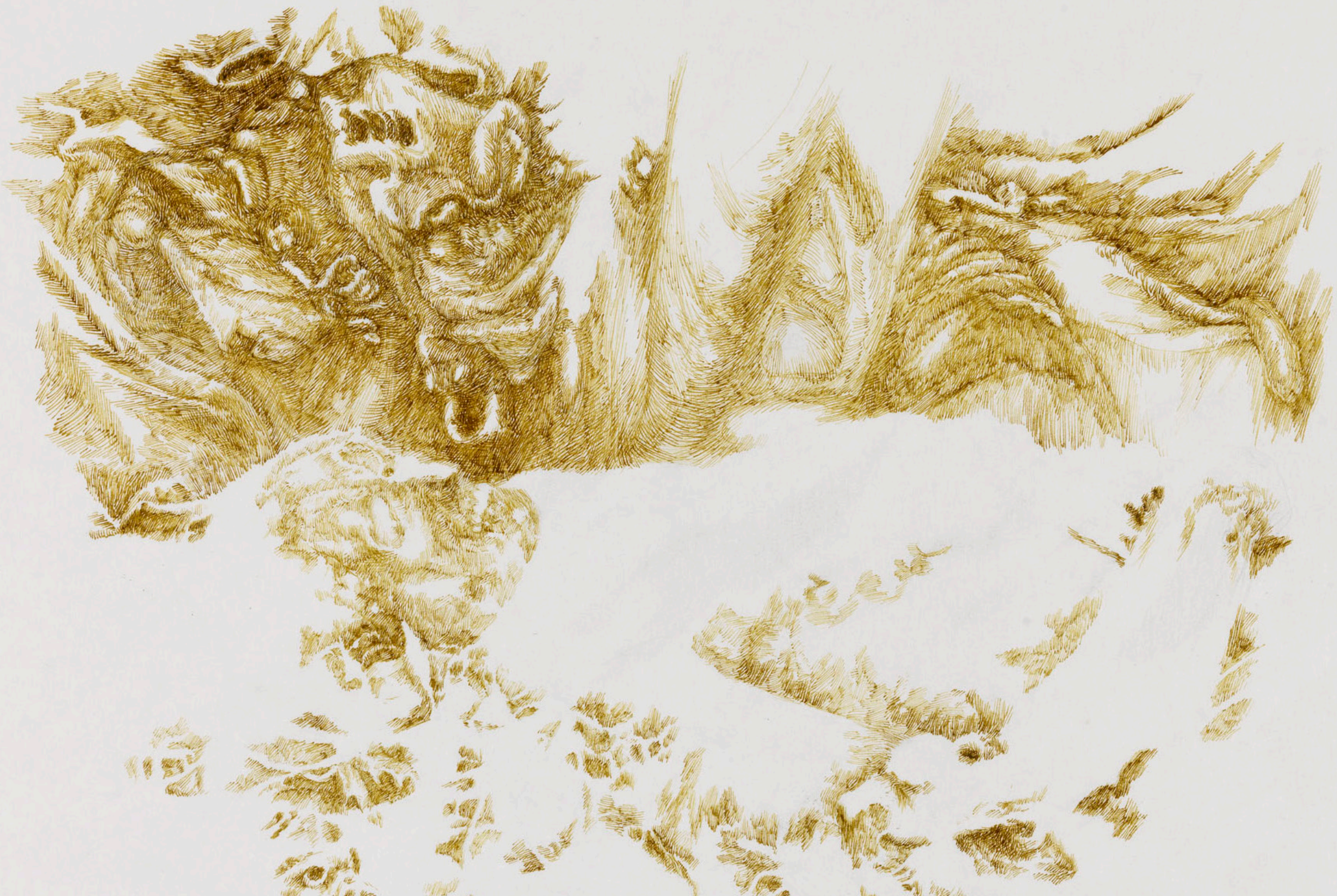




ANDRA URSUȚA

Man From the Internet 71, 2016

Ink on paper in hand cast
polyurethane and dirt frame
10 × 14 in (25.4 × 35.6 cm)
17 × 21 in (43.2 × 53.3 cm) framed





ALPHONSE CYTERE

Unis French Art Nouveau Vase, c. 1914-20

Flamed sandstone with metallic glaze
Stamped "Gres De A. Cytere Rambervillers
Vosges" and "Unis France" on underside
17 1/2 x 9 1/2 in (44.5 x 24.1 cm)



CARLO BUGATTI

Black tinted wood sellette with two trays, n.d.

Four-legged base partially covered with copper
and pewter inlays
41 5/16 × 8 1/4 × 9 1/16 in (105 × 21 × 23 cm)





LEONOR FINI

*Portrait Of Bachoo Dinshaw, Countess
Woronzow, 1946*

Oil on canvas

Signed and dated lower right

21 3/4 x 18 1/4 in (55.2 x 46.4 cm)

26 1/2 x 23 1/2 in (67.3 x 59.7 cm) framed



CAMILLE HENROT

Faciathérapie (Mina Hebbaz) (Series
"Sculptures Massées"), 2011

Bronze

Signed, numbered, and stamped
"CAA 8/8 AC stamped" on reverse
29 1/8 x 14 1/8 x 2 3/4 in (74 x
35.9 x 7 cm)

Edition 8 of 8 + 4 APs

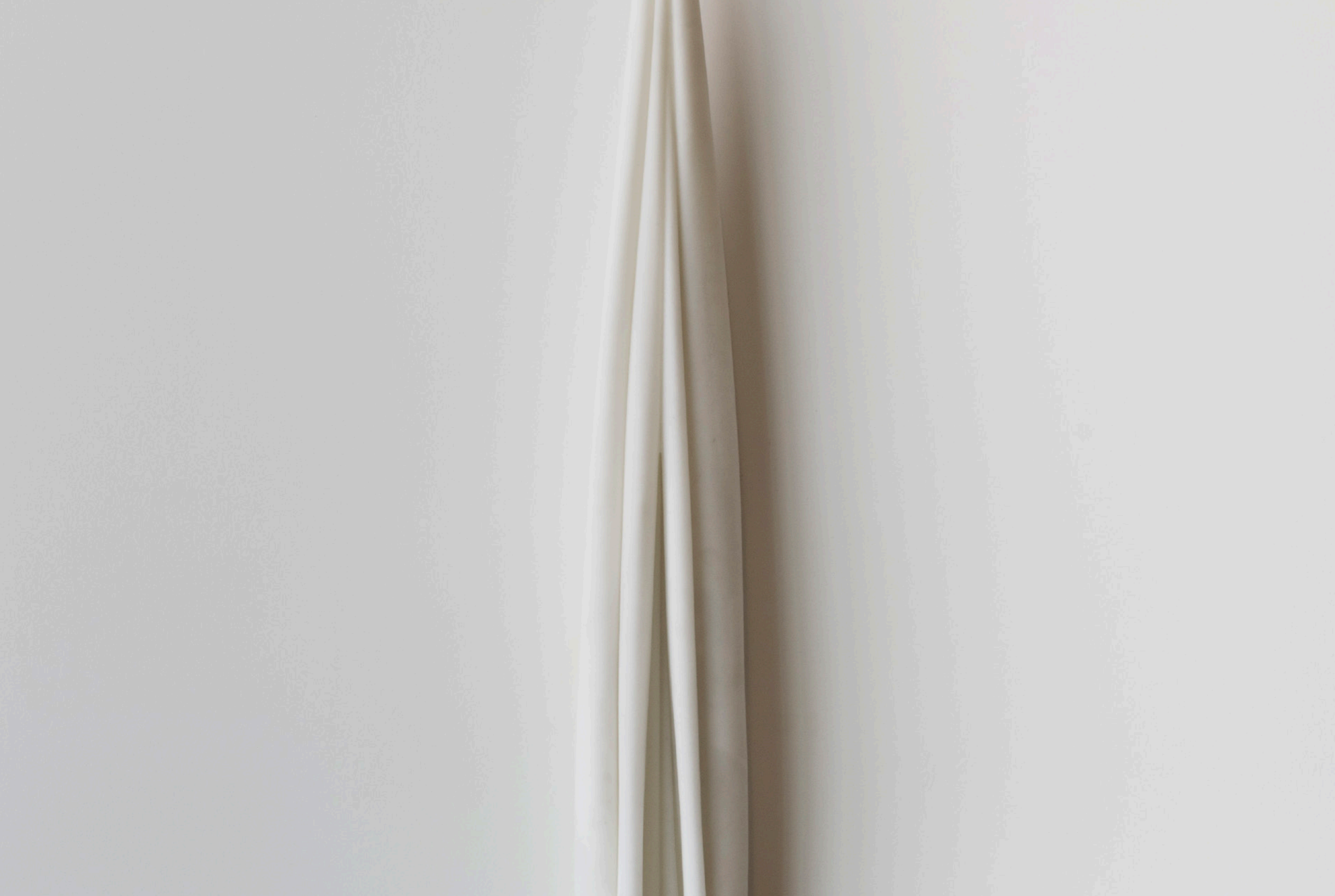






ELI PING
Mote, 2023

Canvas and resin
74 × 7 × 4 in (188 × 17.8 × 10.2 cm)







MATTHEW LEIFHEIT

Belvedere (from the series "To Die Alive"), 2021

Dye sublimation print
Signed and numbered on verso
10 x 8 in (25.4 x 20.3 cm)
11 5/8 x 8 5/8 in (29.5 x 21.9 cm) framed
Edition 1 of 3



THAD LOVETT

Untitled (photograph of Jean-Michel Frank), c. 1940

Photograph
2 1/2 x 2 1/2 in (6.3 x 6.3 cm)
10 x 6 in (25.4 x 15.2 cm)
framed

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ABOUT CHARLAP HYMAN & HERRERO

Charlap Hyman & Herrero is an architecture and design firm that considers all aspects of the built environment, centering collaboration at the core of their practice. Working across a multitude of mediums, CHH endeavors to create spaces that become worlds unto themselves, from gardens to freestanding structures, theater sets to curated exhibitions.

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