

JTT
170a SUFFOLK STREET
NEW YORK NY 10002
212-574-8152

Bill Walton

January 11 - February 15, 2015

"... As I mentioned he loved his Freehold, New Jersey studio because of the size and the light. He also liked the feel of Freehold. Freehold is a rather small town even though it is the county seat for Monmouth county. The court house was there and Sweet Lou's was a small greasy little breakfast joint right down the street from his studio. A motley crew of customers were regulars at 'Sweet Lou's' and Bill would go over there every morning for coffee. Bill was always gregarious and would talk to anyone so he got to know 'Sweet Lou' the owner, Marie his wife and the others.

"None of them were artists as far as I know but there were curious about his work and I think they felt honored to have a real artist amongst them. I'm not sure what they would all talk about but it was like a little club. He really enjoyed that sense of belonging and I know he loved the routine and pattern of going to the same coffee shop everyday."



Sweet Lou & Marie (#4), n.d.

cotton, paint, concrete

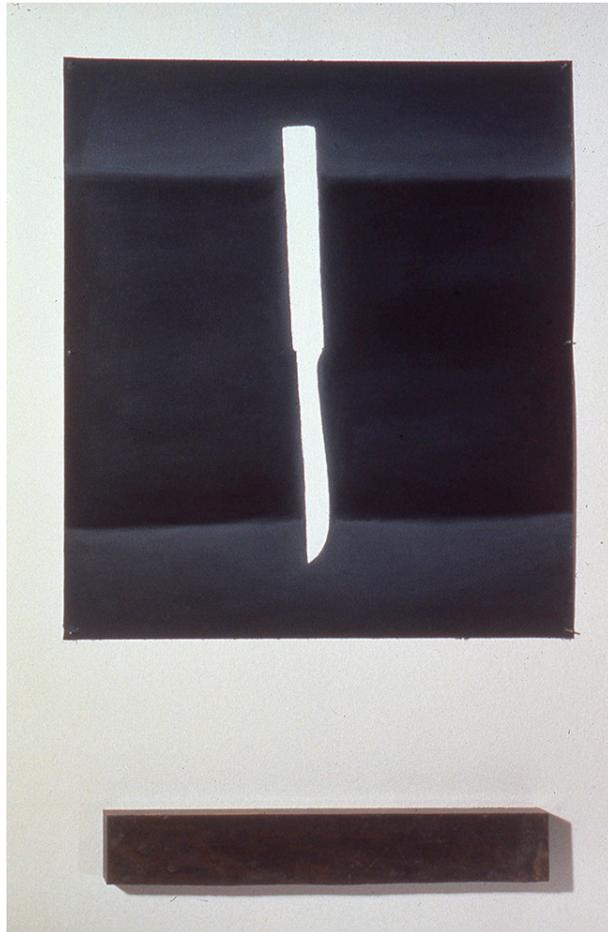
3.5 x 24 x 26 inches

BW-725

unique

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"... I have the actual knife from the 'Knife' piece. Bill did me a special little sculptural piece with it because I loved the object. We found the knife in the Franklin St. house when we moved there..."



Knife, n.d.
paint, linen, copper
18.75 x 11.75 inches
BW-866
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"...I think Jasmin asked about the West Branch. It refers to the west branch of the Delaware River in Pennsylvania and Bill used to fly fish there very often. It was one of his favorite spots for fishing and inspiration..."



West Branch, n.d.

wood, linen, oil

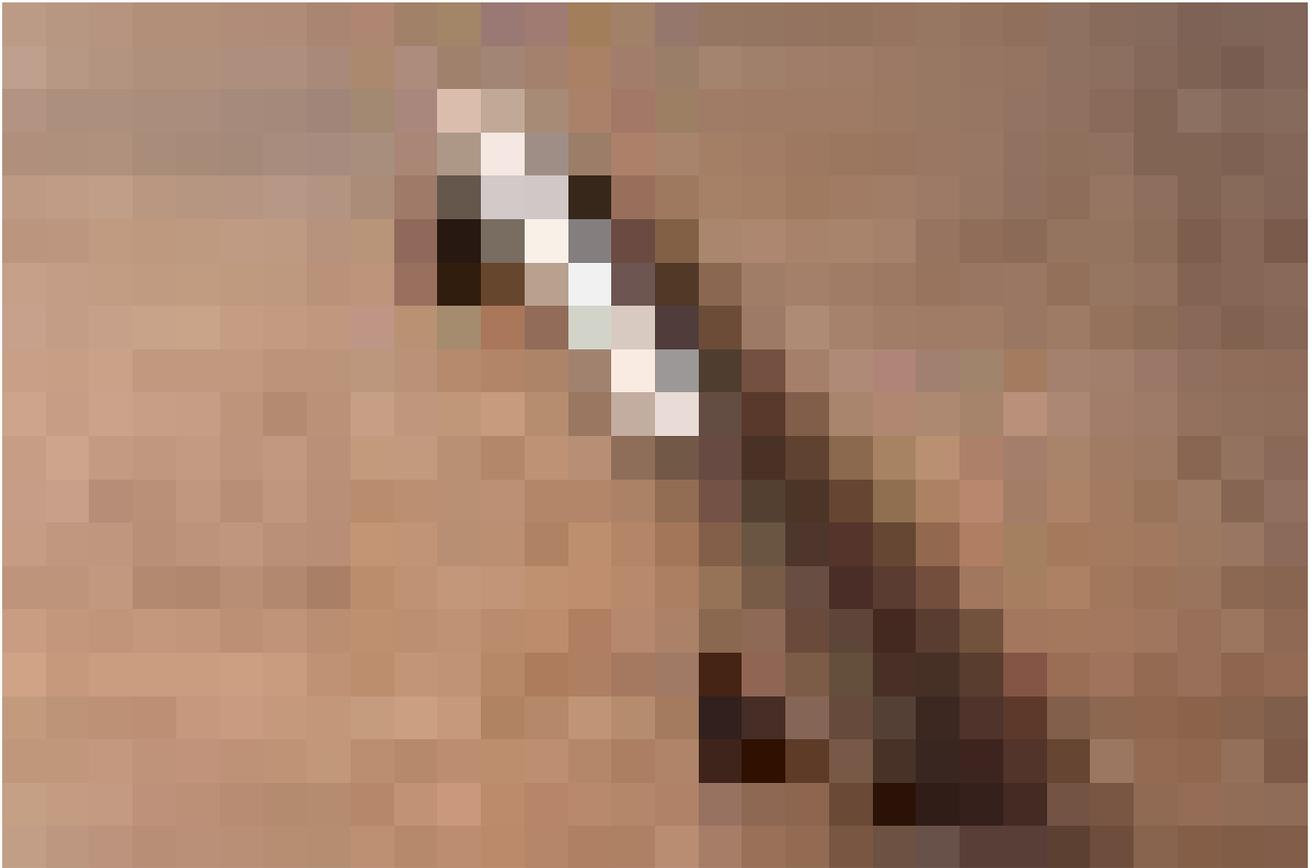
38.25 x 31.5 x 2.75 inches

BW-871

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“...the 'Red Floor/ White Floor' Series is not named for the wood in the piece but the wood on his studio floor. The wood was found but I can't remember where he found it. ...”



Red Floor/White Floor, n.d.

iron, wood, oil paint, brass leaf

8.5 x 56.75 x 10 inches

BW-739

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"...We were fly fishing our way through Wyoming one summer and Bill was fascinated by the Native American art. It stirred something deep down in his psyche. He bought a drum crafted by a local Indian artist. The way the skin was stretched over the frame stayed with him for years..."



West of Roulette #5, n.d.

copper, wood, cotton

16.5 x 4 x 2 inches

BW-835

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Making art was a private love affair for Bill Walton.

It was an intimate conversation that took place on a daily basis and in a disciplined way. This eternal love between artist and material, this back and forth, this spiritual flow was intense, passionate and concentrated to the early morning hours.

Very few people were ever invited into the artist's studio, there was never any apprentice, never a lot of noise, just a quiet practice and repeat, practice and repeat like an Argentinean tango with silent music.

There was never a lack of inspiration. It came from the roads he traveled, the places in nature where the odd met the sublime, the streams he fished and the keen eye that could filter and refine. In a solitary place sitting on a rock, at dawn or dusk, waiting with a rod and reel for the brook trout to stir the surface of the water Walton would pause for the muse and she would come. Out of the dark pool would spring an intense vision and the artist would be watching!

Once I asked him about bright colors. He just said, "Take a closer look!"

The color is all within each piece. It comes in the forging of the metals, the heat of the doing, the precision and the care taken, the adoration. Nothing is more colorful than a spiritual reverence for the tiniest twist and turn, the ebb and flow, the comings and goings of creation. A soul that contemplates is never colorless. It's just complete!

— Joyce Schwaller

JTT is proud to present its second solo exhibition with Bill Walton (1931-2010).