

FEATURED

Of time and tides

By Bart Charlow Aug 8, 2026  0



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Bart on Art

by Bart A. Charlow

More Information

Pamela Walsh Gallery, 540
Ramona St., Palo Alto, (650)
300-6315,
pamelawalshgallery.com.

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“Between Tides,” a Pamela Walsh Gallery exhibit on through Aug. 22, is more than just seascapes. Walsh bills it as a show about movement, lines as much as water, and indeed there is more variety here.

Starting with actual water scenes, Danielle Eubank leads with five almost abstract oil on linen paintings of ripples on water, each quite different, each engaging.

“Connemara Bog II” takes an almost monochromatic blue single high key ripple to disturb reflections of reeds, with a touch of light yellow for contrast.

“Mara’a I” is predominantly saturated yellow against a dark highly rippled surface. “Mara’a IV” is blue monochrome again with a moiré pattern across ripples.

“Petaluma River II” shows what appears to be a reflected cross, most likely a telephone pole, in russet on a silvery surface. “Santa Barbara Island II” is topped by deep orange reflections, while a single ripple spreads down toward the bottom of a cerulean surface. All intriguing in their simplicity.

Andrew Faulkner chimes in with his “invented color space,” two coastal abstracted landscapes in blues, greens and oranges. A strong colorist influenced in part by Diebenkorn, Faulkner’s land and waterscapes have an iconic California sensibility. “Coastal Break” and “Terracotta Shore” have that familiar look. You’ll be sure you know the places.

Larry Horowitz paints two more traditionally impressionistic land and seascapes, “Ochre Grasses” showing those in front of a waterway backed by a simple shore and lone tree. “Narragansett Rocks” is an almost classical take on the famous New England rocky headlands.

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Carolyn Meyer's contributions are three more realistic depictions — still impressionistic — of familiar sea scenes, “California Summer” from a high mountain viewpoint over the ocean. “Lowest Tide” is a more abstract sunset scene of a woman standing in the water.

“Cowell’s Beach” and “Sausalito Neighborhood” will look familiar.

Marshall Crossman’s “Pacifica 10” and “Pacifica 13” are very recognizable impressionistic wave scenes. His “Beach Series 112” and “Beach Series 87” appear to show a person splashing in strong waves. You can imagine hearing the lifeguard warning of rip tides off screen.

Hanah Bureau exhibits two highly abstracted blocky shore scenes, “Light Reflections” and “Shoreline Study 15.” Where Faulkner’s pieces shout color, Bureau’s mute down significantly, almost but not quite washing out to neutrals.

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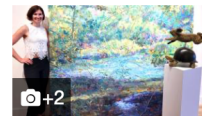
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Gary Ruddell has a couple of water scenes, then drifts into paintings of kids on a playground. “Geometry of Time” is a fishing boat scene. “Study for Point Reyes” shows distant figures on the sand and in the water; there is no

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Put This on Your Fall Calendar: Redwood City Library Foundation’s 5th Annual Upscale Pub Crawl to Fight Book Bans!

🕒 Wednesday, October 7th, 2026 @ 5:00 pm – 9:00 pm

📍 Redwood City Downtown Library

🎫 If you donate before Sept. 11, tickets are \$45.00 (plus \$4.87 service charge), or for \$55.00 (plus \$5.54 service charge).

horizon in this aerial view painting, leaving an impression of going on forever.

At this point the whole show departs the ocean for human figures.

K L Folgner and Diane Warner-Wang show paintings in the style of the California Figurative movement.

Folgner’s “Velvet Morning” is a reclining nude in strong dark colors. Her “Facts Integrated” appears to be a male nude from back view.

Warner-Wang’s is more about character lines suggesting a clothed woman done in gestural movements on blue in “Everything Can Be Different.” She also presents a floral still life abstracted in coral and blue in “Symphony.”

Yoko Kubrick has several pieces of sculpture in various media with sinuous lines and mostly humanlike forms. Bronze, black and white marble, and even stainless steel all twist and twirl.

Fernando Reyes goes totally abstract with three paintings. “Exuberance” and “Mingling” display influences of Piet Mondrian or possibly Jackson Pollock to my eye. “Spring’s Awakening” is more realistic, a very colorful set of branches and leaves against a blue sky, bearing a resemblance to Matisse’s exuberant later works.

Circling back to landscape, Don Scott MacDonald’s three acrylic and alkyd paintings are studies of moody dusk scenes, appearing like blurry photographs.

Even if you were expecting water everywhere from the exhibit title, you won’t be disappointed with the variety of line and form in the very wide-ranging array of artwork.

charge), you get a ticket and our snazzy T-shirt with our classic pub crawl logo. Tickets are \$55.00 (plus \$5.54 service charge) after Sept. 11.

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Pamela Walsh Gallery, 540 Ramona St., Palo Alto, (650) 300-6315, pamelawalshgallery.com.

Bart Charlow, author, artist, and consultant, blends more than 50 years of painting and photography with narrative storytelling. Explore the intersection of observation and expression through his insights on the local art scene, find his books at bartcharlow.com and his art at bartsart.weebly.com.



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