

Arts Briefs

Arts Briefs for July 23, 2026 through July 30, 2026

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Garrett Gould's Art of the Almost Familiar

Sculptor Garrett Gould's objects — a yellow bell pepper, a drinking fountain, a soap dispenser frozen mid-pump — are never quite what they first appear to be. Is that a giant pickle? Yes and no.



Keg by Garrett Gould. (Photo courtesy Hammock Gallery)

Opening this weekend at Hammock Gallery in Provincetown, “Decoy Spread” brings together 10 recent sculptures carved from basswood and painstakingly painted to resemble molded plastic, polished metal, or glazed ceramic. Arranged at a consistent height in the gallery, the installation recalls the carefully curated displays of an outdoor outfitter, where handcrafted decoys, polished wood, and sporting gear are presented with equal attention to craftsmanship and atmosphere.

Gould’s sculptures inhabit the narrow space where everyday objects become folk art, and folk art slips effortlessly into industrial design. Like props from the stage set of everyday American life, they preserve the craftsmanship and attention to finish of their real-world counterparts while freeing them from the jobs they were designed to do. Even their exaggerated forms recall the inflatable pool toys stacked outside the floatie store on Route 6, though Gould’s humor is grounded less in absurdity than in plausibility.

At a moment when so much of the world is designed on screens and produced by machines, Gould works at the pace of the hand. That choice is more than technical. It suggests that slowing the act of making might also slow the act of looking, even as hours of labor-intensive woodworking disappear beneath surfaces that look factory-made.

On Cape Cod, “Decoy Spread” carries added resonance. Hand-carved duck decoys have long occupied a niche between hunting equipment and folk sculpture. Overlooking Provincetown Harbor, Hammock Gallery is an especially fitting setting where art, craft, and the working waterfront overlap. Here, Gould’s sculptures feel less imported than unearthed, as though they have belonged to the landscape all along.

“Decoy Spread” is on view through Aug. 16 at the gallery at 361C Commercial St. An opening reception will be held on Saturday, July 25 from 5 to 9 p.m. See hammockgallery.com for information. —C. Sean Horton

Not Just Another Band From East L.A.

Los Lobos — Spanish for “the wolves” — rose from the barrios of East Los Angeles to international stardom without ever losing touch with their roots.



In a career spanning five decades, Los Lobos has released 18 studio albums and won four Grammy Awards. (Photo courtesy Payomet)

Formed in the late 1970s by guitarist David Hidalgo and drummer Louie Perez, Los Lobos has released 18 studio albums, won four Grammy Awards, and continues to evolve nearly five decades after its beginnings. The band returns to the Payomet Performing Arts Center (29 Old Dewline Road, North Truro) on Friday, July 24 at 7 p.m.

Hidalgo and Perez bonded in high school over the music of Fairport Convention, Randy Newman, and Ry Cooder, writing songs and recording on borrowed reel-to-reel tape machines. As their lineup expanded to include musicians steeped in both rock and traditional Mexican music, Los Lobos became a fixture on the Los Angeles music scene.

“If you were married between 1973 and 1980 in East L.A., we probably played your wedding,” said Perez in a 2012 interview with the *Los Angeles Times*.

National attention followed with the 1984 album *How Will the Wolf Survive?*, which reflected the band’s struggle to find commercial success while remaining connected to its Mexican heritage. Three years later, Los Lobos’s recording of Richie Valens’s “La Bamba” became a No. 1 single and introduced the band to an international audience. Through the 1990s, Los Lobos toured widely with artists and bands including U2, Bob Dylan, and the Grateful Dead. In 1993, on the 20th anniversary of its founding, the band released a collection of rarities, outtakes, and live recordings titled *Just Another Band From East L.A.*

The band’s distinctive blend of rock, blues, soul, Tex-Mex, country, and traditional Mexican music has earned lasting acclaim. In 2021, Los Lobos received the National Endowment for the Arts Heritage Fellowship, the nation’s highest honor in folk and traditional arts. That same year, it released *Native Sons*, which won the 2022

Grammy Award for Best Americana Album. The band is also featured in the 2026 documentary *Los Lobos: Native Sons*.

A longtime Payomet favorite, Los Lobos thrives in the tent's intimate atmosphere. Tickets are \$61 to \$94 at payomet.org. —Michael C. Fee

Building an Outer Cape Dance Community

Presented by Wellfleet Preservation Hall and produced by dancer and movement therapist Ellynne Skove, the inaugural Outer Cape Dance Festival runs from July 29 through Aug. 9. Skove says her goal is to showcase the region's dance community through performances by local dancers, choreographers, and musicians, along with movement workshops for people of all ages and abilities. Events will take place both inside the hall and at outdoor locations around Wellfleet.



Elena Lev, who will teach a workshop in addition to her solo performance at this year's Outer Cape Dance Festival, has had a decades-long career as a circus performer. (Photo by David Wong)

The festival opens on July 29 with a workshop led by circus artist Elena Lev, who is credited with introducing the hula hoop to Cirque du Soleil. Her hooping workshop is designed for beginners, says Skove: "It's for people who

don't even know they have hips." The following evening, Lev will perform her solo show, "*Looper*," described as "a meditation on time, perseverance, and play."

On July 30, Dennisport choreographer Karen Bernard, founder of the New Dance Alliance, will perform "*Rheumatica*," which celebrates her return to dance at age 77 after recovering from debilitating rheumatism. The next day, she'll lead a workshop for elders, which Skove describes as being about "how to find your way into the body that you have."

The festival continues on Aug. 5 with an evening of "ecstatic dance" featuring Provincetown's Patricia van Dijkhusen and local band Woof Woof Meow. Performances by the Movimento Project, founded by Brewster artists Leda Muhana and David Iannitelli, follow on Aug. 6 and 7.



Dancer and choreographer Karen Bernard's "*Rheumatica*" celebrates her return to dance after an illness. (Photo by Elyse Mertz)

The final workshop, "Languages of Nature," will be led by Harwich's Rebecca Burrill on Aug. 9 and concludes with an outdoor performance near Uncle Tim's Bridge.

Of all the art forms, dance is the least visible on the Outer Cape, Skove says. It's also one of the most fleeting: "You can't buy it and take it home." But she draws inspiration from the enthusiastic response to the Meredith

Monk Festival at the Fine Arts Work Center last April and the longstanding success of the Provincetown Dance Festival. “I know the interest is there,” she says. “That’s spurred me to keep forging ahead.”

Tickets and a complete schedule are at wellfleetpreservationhall.org. —*Dorothea Samaha*

Kvetching With Robby Hoffman

Robby Hoffman is Larry David for people who’d rather not hear a straight white man make jokes. Like the bespectacled creator of *Seinfeld* and *Curb Your Enthusiasm*, she complains, taunts, and berates her audience — and if you couldn’t tell from her accent, she’s also a fellow Jew from Brooklyn. A stand-up comedian best known for her Emmy-nominated role as a no-nonsense P.R. assistant in HBO’s *Hacks*, Hoffman will perform at Provincetown Town Hall (260 Commercial St.) on Saturday, July 25 as part of the Payomet Road Show series.



*Best known for her Emmy-nominated role in HBO’s *Hacks*, Robby Hoffman comes to Provincetown Town Hall this weekend. (Photo by Aaron Wynia)*

In her comedy, Hoffman often draws on her experience growing up poor in the Hasidic community of Crown Heights, one of 10 children sharing a home with a single bathroom. As a child, she moved to Montreal with her mother and siblings to escape their abusive father. In her 2019 comedy special “*I’m Nervous*,” Hoffman makes it clear from the outset that she doesn’t shy away from uncomfortable subjects: “Hope you like the Holocaust!” she yells at the start.

The special is an emotional roller-coaster. Hoffman goes after Nazis (not as “classy” as they used to be), finance bros who wear funky socks (“makes me sick”), and people who eat oysters. This makes it all the more jarring — and therefore funnier — when she doles out rare praise: “People don’t take me for somebody who loves flowers, but I just think they’re gorgeous.”

Her 2025 special “*Wake Up*” includes a bit that may resonate with Provincetown audiences. A lesbian who has had top surgery and identifies as butch, Hoffman calls out people who once used they/they pronouns but later returned to binary ones. “If you’ve ever went by ‘they/them,’ you should not be able to go back,” she says, addressing Wesleyan grads — shorthand for privileged liberals — who “needed a problem”: “No backsies!”

Tickets are \$50-\$100 at payomet.org. —*Lauren Hakimi*

Sharli Powers Land’s Life in Color

When the family of Sharli Powers Land approached the Bakker Gallery about selling their mother’s art, director Spencer Keasey was struck not only by the work but also by Land’s biography.



Closet.

Land first came to Provincetown in 1969 for a residency at the Fine Arts Work Center during the program's second year and remained a fellow through 1971. She was married, with a two-year-old child (and would soon have another), and later served on FAWC's board of trustees while chairing its visual arts committee. "It's that struggle, the balance between family and being an artist, that intrigues me," says Keasey. Land died in 1994 at 52.

Land had a Pop sensibility and favored bright colors in her paintings of spaces and tableaux. Two works on view depict her FAWC studio. *Down to Bradford Street* shows a burst of sunlight piercing a dark interior. Its composition of flat geometric shapes in neon and primary colors makes it more abstract than representational.



Down to Bradford Street by Sharli Powers Land. (Photos courtesy Bakker Gallery)

In contrast, *Studio Interior* creates an illusionistic space with clearly defined elements: windows, a door, furniture, and an easel. The openness of the room itself — and Provincetown's brilliant light, suggested by rich, saturated

yellows — are the true subjects of the painting. The work reads as a paean to the FAWC program, demonstrating the joy and productivity that freedom and support for the arts can provide.

Land embraced domestic life on her own terms. *Summer Shoes* depicts a scattering of shoes in a cropped, upward-tilted composition that suggests a photograph. *Closet* expresses a similar informality, depicting the mundane interior of a clothes closet with wire hangers and a jumble of objects on a shelf. Land's interest lay not in organizing or ironing these items, but in painting them. Electric pinks and lively patterns vibrate across the canvas.



Summer Shoes.

Driving was inspired by a trip to the Catskills. At the time, Land was ill, perhaps two years before her death from cancer. Her knees poke up from below in the shotgun seat, while the arm of a windshield wiper points toward the road ahead and a hilly, golden landscape. A joyful medley of colors — celadon, tangerine, chartreuse, and plum — fills the scene. Though the road disappears into the distance, the journey is just beginning. The tilted car suggests they are picking up speed as Land turns up the radio.



Driving.

The exhibition is on view at Bakker Gallery and Auctions (359 Commercial St., Provincetown) through July 26. See bakkerproject.com. —Chet Domitz

None Other Than Zoë With a Z

“Growing up in England, I was the only Zoë I knew,” says Zoë Lewis — multi-instrumentalist, self-described “storyteller of the world,” and longtime Provincetown favorite. “Not Chloe, not Joey — Zoë. With a Z.”



Provincetown favorite Zoë Lewis debuts a new show, “Zoë With a Z,” at the Art House this summer. (Photo courtesy Zoë Lewis)

On Tuesday, July 28, Lewis will bring her travel stories and original songs to the Art House stage for a “dose of joy” with a new hour-long show, “Zoë With a Z.” She will be joined by cellist Parker Ousley (a.k.a. “Parker with a P”).

The title, she says, is “lightly inspired” by Liza Minnelli’s 1972 concert film *Liza With a Z*. “It’s a little tip of the hat.”

The review — which Lewis calls a “romp of a show” — will feature a multimedia installation on screen at the Art House and decades of stories, original songs, and comedy, with songs like “When the Developers Came to Tea.” Lewis’s music ranges from New Orleans jazz and Latin melodies to French tunes and ukulele ballads. “We want to take you on a little journey of who we are,” she says.

Lewis has lived in Provincetown for 35 years. She “washed ashore as a vagabond” in her 20s, she says, and “couldn’t leave. I’m not a city girl, I need to be by the sea, and I’m gay. This place, for me, it’s like Nirvana.”

And if there’s one thing she hopes audiences take away from the new show, it’s optimism: “We want to leave you with a feeling of how lucky we are to be in our little corner of the world,” she says.

Tickets are \$45-\$50 at theearthhouseptown.com. —*Zoya Haq*