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With ‘Lucky Hank,’ Odenkirk feels fortunate indeed

By Catherine G. Wagley
Globe correspondent

LOS ANGELES — The artist Betye Saar lives up three flights of stairs in a house with a pink door, tucked into a Laurel Canyon hillside. She has lived in the canyon, one of few truly wooded enclaves in LA, since 1962. “I feel lucky that I live up here in nature,” Saar, 96, said one afternoon in late February. She sat at her dining table while her youngest daughter, Tracye Saar-Cavanaugh, a writer and the director of Saar’s studio, worked in the room next door.

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By Stuart Miller
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Saar brings her travels to the Gardner

Top: “Heart of a Wanderer” by artist Betty Saar is grouped by region and on view at the Isabella Stewart Gardner Museum. Above and below: Saar at Watts Towers, 1963 and in 1958, Boston Sunday Globe

Saar is still best known for the work she began in the late 1960s, assemblages with a common race: black. The art of Saar’s impact was widely recognized. She was a central figure in the development of assemblage art and has been influential in the field of contemporary art. Her work continues to inspire and challenge viewers today.