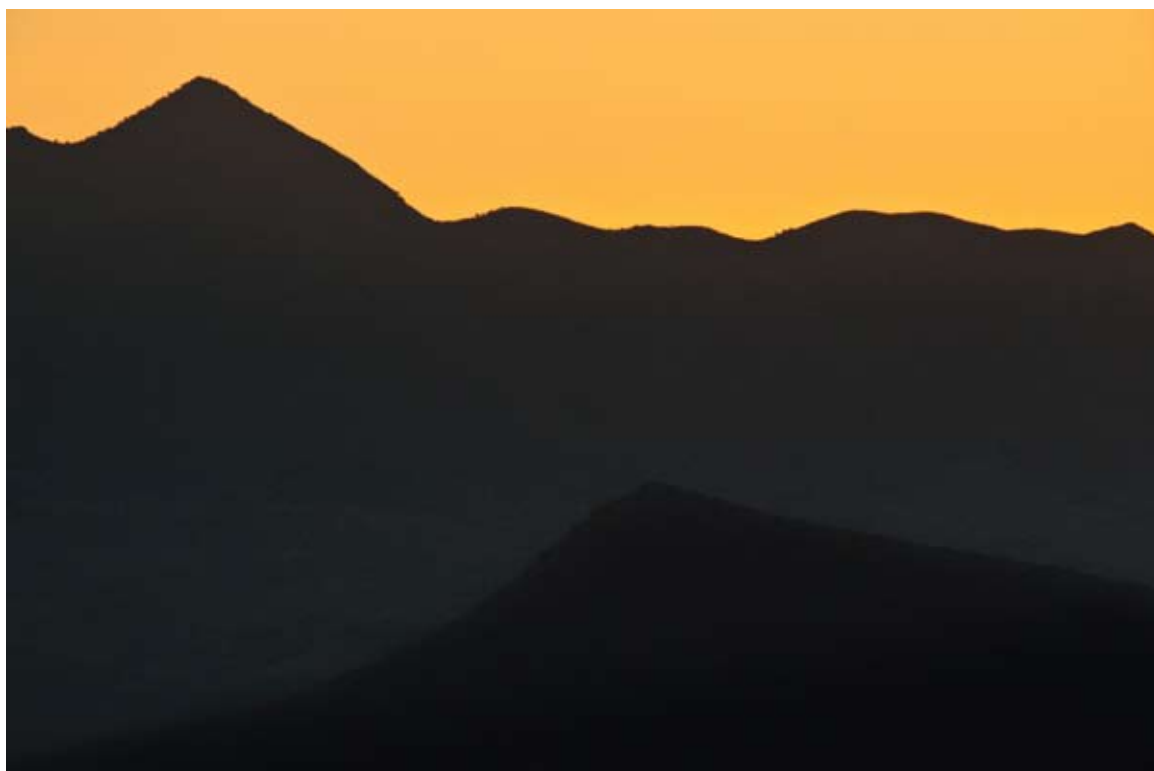


Pucker Gallery • Boston

# TOGETHER

Collages by Judith King  
& Photographs by Tony King



All works by Judith King are collages.

Cover Image:

Fall

2 ½ x 3 ½"

JK178

All works by Tony King are ink jet prints.

Cover Image:

Coming Light

10 x 15"

BA440

## Judy's WINDOWS OF DELIGHT



*'Tis the gift to be simple, 'tis the gift to be free,  
'Tis the gift to come down where we ought to be;  
And when we find ourselves in the place just right,  
'Twill be in the valley of love and delight.*

—SHAKER SONG, 18TH CENTURY

Barrie Shepherd wrote *Whatever Happened to Delight?* and in so doing stirred an appetite for it. Indeed, it may be an aspect hard to find in such a frantically burdened time as ours. It may be even unfashionable or irrelevant in some dour or dry circles, but I would suggest we need it more than ever.

For Judith Stoddard King delight is a daily staple. Herein we have a little feast.

Delight can run the gamut of emotional states—from calm serenity to energetic exuberance, from cloud cover to full sun. In this selection of collages Judy has chosen to share a broad range. We find a placid morning view of snow, sea and sky, the expectant waiting of *Dories* (JK173), and the nearly electric expanse of *Desert Poppies* (JK182).

In each of Judy's diminutive collages we find a poem, not unlike haiku. She presents a vivid sensory impression of a beloved or admired place. Each view is succinct, uncluttered and complete. Each "window" of her world is wonderfully accessible. We need no explanation and barely need a title. As in haiku, it is the clear eye that matters, not I.

*"I am a part of all that I have met;  
Yet all experience is an arch wherethro'  
Gleams that untravell'd world whose margin fades  
For ever and forever when I move."*

FROM ULYSSES BY ALFRED LORD TENNYSON

*Desert Poppies*

2 ½ x 3 ½"

JK182



Riding or walking with Judy means frequent stops. She ought to have a bumper sticker reading, "I Brake for Delight." When "The world is too much with us," as Wordsworth eloquently lamented, we can focus on a charmed moment in Judy's artful view.

On some occasions a single collage evokes an entire season. We may be bidden to approach as a neighbor. Other times we take a distant perch. Often I am intrigued by a place I had not previously experienced. An unfamiliar palette excites. Judy has us pausing on a road, gazing back at the shore from the sea, standing on a hill... In each experience she achieves balance. Her windows are not at odds with anything. They are serenely

*Ranch Gate*  
2 ½ x 3 ½"  
JK181

conceived. Judy is always quite certain of her stance. We may have come out of chaos to sit with her, but she draws us to a place of calm and delight.

Judy has great sensitivity to hue and texture and space. She does not consider a window finished until she has found the right color, the exact spatial relationship, the only texture that will do. It is no surprise that she artfully approaches her gardening, cooking, arranging of flowers, and her laying of table in the same way; selecting each element for its appeal and harmonious interaction for the pleasing whole, and achieving a satisfying composition in every sense.

Judy often uses red or a surprise color we're not expecting. It makes us pay attention. A pink cloud, a yellow dory, rose curtains, a melon sky—all are memorable. She makes us stop, look, savor and remember.

I have learned to appreciate living with views like *Ranch Gate* (JK181) and *Plowed Field* (JK177). When people ask, sometimes disparagingly, how I could have moved from Hawaii and New England to Kansas, I have only to produce such images and reply, "Every place has its points." Judy is a gatherer of those points, or, rather, simple exquisite views which most of us don't take the time to see. She has a gift for reducing them to basic playful components, so that we can feel as little children do with favorite blocks in hand.

Judy's compositions make me smile. There is no negativity in her windows: they are wonderfully livable. I like them in corners, alcoves, snug and comfy spaces, powder rooms, hallways, over my desk, and between actual windows.

Judy King has a merry heart. She invites us to leave our overfilled calendars, phones and plates, and come into the sanctuary of unaffected simplicity. It is a most hospitable invitation; personal, intimate, gentle and open. She wants us to relax and enjoy and be well. She gives us distilled essence and we are not bothered in any way. There is no agenda, no slogan attached.

Judy tells us in the foreword of her lovely book, *Windows*, "This process brings me tranquility and in many ways is a form of meditation." The benefits of contemplation come to us, the viewers, as well. Self-forgetful stillness is a holy state.

"It was Emily Dickinson, I believe, who once wrote in a letter to a friend that 'consider the lilies of the field' was the one commandment she had never disobeyed."<sup>1</sup> Let us join Emily and Judy in this habit. If we take this window notion into our everyday, we notice more, focus better, and discover compositions in unexpected places.

I am grateful to Judy for helping me to see and to find delight. No small gifts!

—CAROL REYNOLDS

*Carol Reynolds is a teacher and editor residing in Kansas.*

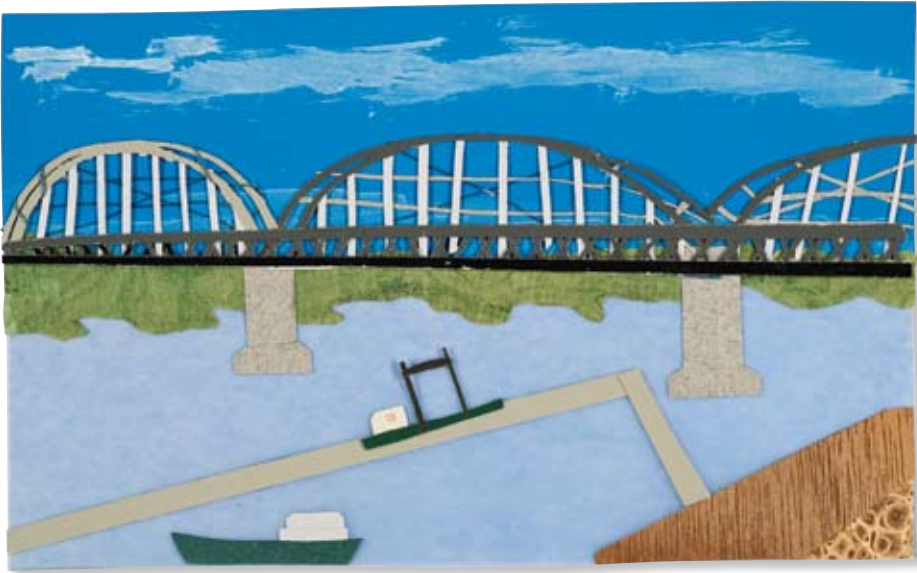


*Plowed Field*  
2 ½ x 3 ½"  
JK177

<sup>1</sup> J. Barrie Shepherd, *Whatever Happened to Delight?* (Louisville, 2006), p. 100.



Summer Dream  
3 ¼ x 5 ½"  
JK166



Mississippi  
3 ¼ x 5 ½"  
JK167



Sunrise  
2 ¼ x 3 ½"  
JK168



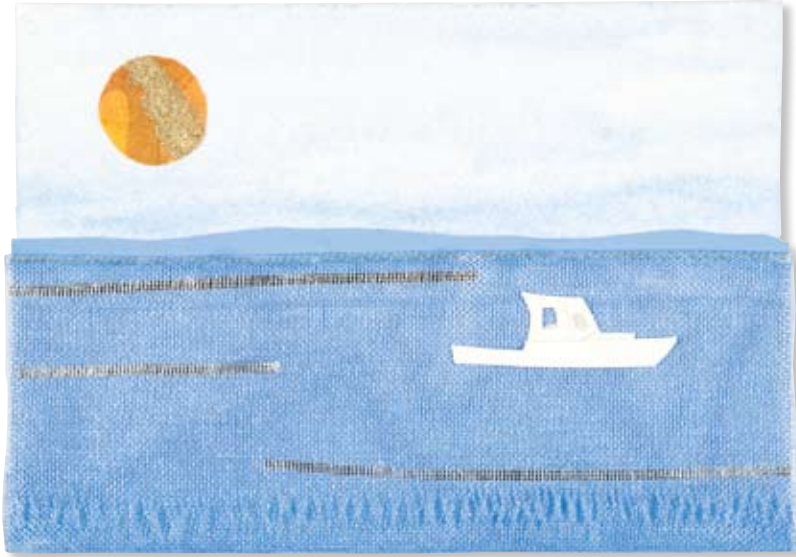
*Harbor*  
2 ¼ x 3 ½"  
JK169



*Gables*  
2 ¼ x 3 ½"  
JK170



*Blue Shutter*  
2 ¼ x 3 ½"  
JK171



*Lobster Boat*  
2 ¼ x 3 ½"  
JK172



*Early Morning Patch*  
2 ¼ x 3 ½"  
JK174



*Desert Crag*  
2 ¼ x 3 ½"  
JK175



*Boat House*  
2 ¼ x 3 ½"  
JK176



*Rebecca*  
3 ½ x 2 ½"  
JK184



*Rockport Harbor*  
2 ½ x 3 ½"  
JK179



*Giant Saguaro*  
3 ¼ x 2 ½"  
JK185



## Judith King: BIOGRAPHY



Judith Stoddard King was born on November 16, 1934. She attended the Bancroft School and the Ethel Walker School and graduated from Hollins University in Virginia with a degree in Art History and Studio Art. She studied decoupage at the Hiram Manning Studio in Boston in the 1970s and began to create collages soon thereafter. King has exhibited at the Fletcher/Priest Gallery and the Neal Rosenblum Goldsmith Gallery in Worcester, Massachusetts and at the Mast Cove Gallery in Kennebunkport, Maine. King's works have been shown at Pucker Gallery since 2004 and this marks her fourth exhibition. *Windows*, a beautiful book of the artist's collages, was published in 2004 by Black Ice Publishers. Judy King is a member of the Collections Committee at the Worcester Art Museum and is involved with the Kennebunkport Conservation Trust. She resides in Southborough, Massachusetts, and Cape Porpoise, Maine, with her husband, the photographer Tony King. They have four children and five grandchildren.

*Gallery Entrance*  
2 ½ x 3 ¾"  
JK180



*Desert Bloom*  
2 ½ x 3 ¾"  
JK183

## Tony King: TOGETHER



Once in awhile someone asks me why I take pictures and what I mean by them. Invariably they are disappointed by my response and I am, too.

The truth is, I can't help it. I've always been driven to show people what I admire. It's not just showing off; it's almost as natural and automatic to me as breathing. I use a camera because I don't draw or write well.

All my life I've been attracted to wildish and rural places and the creatures, plants and people who live in them. Lately, I've been thinking a lot about what nature can mean to children. I had trouble with early schooling and it was my friendship with nature that evened things out for me. I believe companionship with nature blesses a child's life. It helps them feel a part of the whole system of life on earth and that gives them confidence and encourages them to get beyond themselves. It helps liberate them from loneliness and peer pressure and provides them with glimpses of nature's sweetest, most powerful message: life wants to go on. Given half a chance, life will go on.

We have allowed ourselves to bully our earth and water, forgetting that the future health of human society depends on the good health of nature now. We forgot that nature is an interconnected, all-encompassing system. It's like a mobile suspended over a baby's crib—tap it anywhere and the whole thing undulates in a way that expresses your touch.

Today so many people live in cities and in near-urban conditions that many of us are innocent of nature's ways. In our daily lives, few of us get to see much of nature's inspiring charm and beauty, or are given time to consider nature's humbling mysteries; like, how is human society supposed to fit with all the other societies of life on earth? It's easy to become self-absorbed in cities, crowded together as we are, hurrying one another along. I think we subconsciously miss man's ancient kinship with the natural world. As a result, society suffers from a

*Bringing a Gift*  
9 3/4 x 20"  
BA416





*Raven*  
6 ½ x 18"  
BA419

sort of spiritual vitamin deficiency.

I find much to admire, even worship, in the world the way it is. What I do is try to make spirit-lifting photographs of whatever neighborhood I'm in. I often wish I were a more obviously useful part of the mechanics of society.

As I get older my urge to show people things intensifies. It is a huge comfort as well as privilege to be part of Pucker Gallery. Every two years I bring in my latest work to show Bernie Pucker and Liz Burgess, my curators. I always feel as I did as a small boy: hurrying home, slightly breathless, from the ravine behind our house, carrying specimens I'd gathered to show my mother and whomever I could get to look at them.

This is the third time Judy and I have exhibited together at Pucker Gallery. We sat together in second grade and we've been married for 54 years. She gets to see my pictures before anyone else, except when I hold a particular one back as a surprise for a special time. Judy is my most helpful critic and in every way my biggest supporter. She has always encouraged me to go off on my rambles, hunting for things to photograph—even when our four children were little and she could have used my help around the house. She is the one I'm always on my way home to.

Jim Gonzalez organizes all of my newer images and stores them electronically and scans the older work to be used in new projects. He makes most of our prints and supervises all work done outside. He does much of the driving on long trips in our minivan, in which we bring our computer, monitor, printer and telephone.

Regina Zanetti keeps track of everything not in a computer, including Jim and I. She knows where everything is: words, prints, negatives—including the early materials. She is also sales manager of Time and Quiet Press, and regularly makes wise editorial comments about our books and other presentations.

## ABOUT THE PHOTOGRAPHS

I admire how photography can trap visual events the human mind-eye can't catch, let alone hold onto, an example of which is *A Falcon Flew By* (BA415).

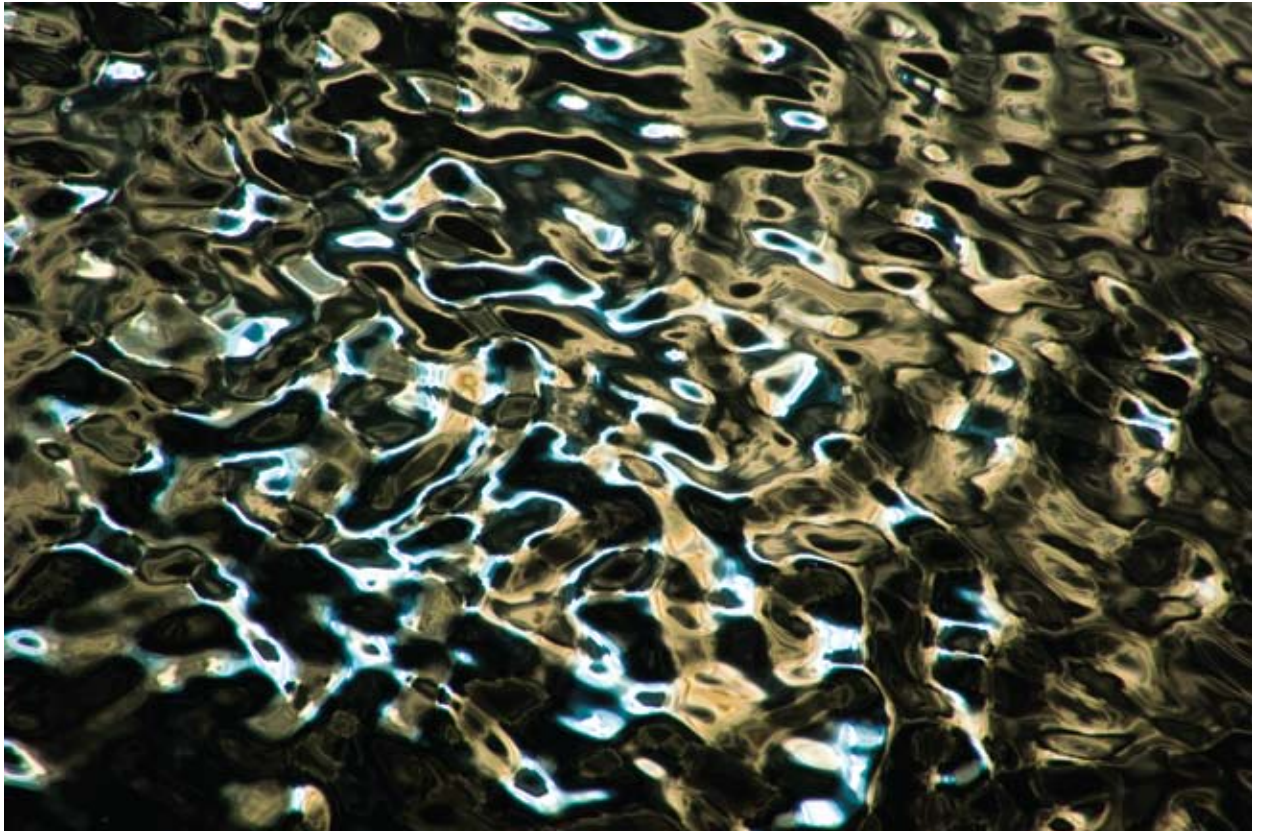
Our printing is straightforward; we might heighten contrast to emphasize elements in a picture, in the way a storyteller raises or lowers his voice. Sometimes we crop an image to simplify or intensify subject matter. And once in awhile we'll make a more radical adjustment, like with *Collapsing Wave* (BA454). This photograph is as much about light as it is about water. Jim and I found that we needed to intensify the color green in order to show people the glorious light inside the wave itself.

—TONY KING, 2012

*Silk*  
11 ¼ x 17"  
BA458



*Backwater*  
13 ¼ x 20"  
BA447



*Oak on Oak*  
13 ½ x 19 ½"  
BA404



*Dream of Summer*  
13 ½ x 19 ½"  
BA405

*A Falcon Flew By*  
 14 ¼ x 14"  
 BA415



*Day Out of Night*  
 11 x 10 ½"  
 BA457



*Forgotten Messages*  
 17 x 11 ½"  
 BA411



*Soggy Morning*  
12 ½ x 15 ½"  
BA406



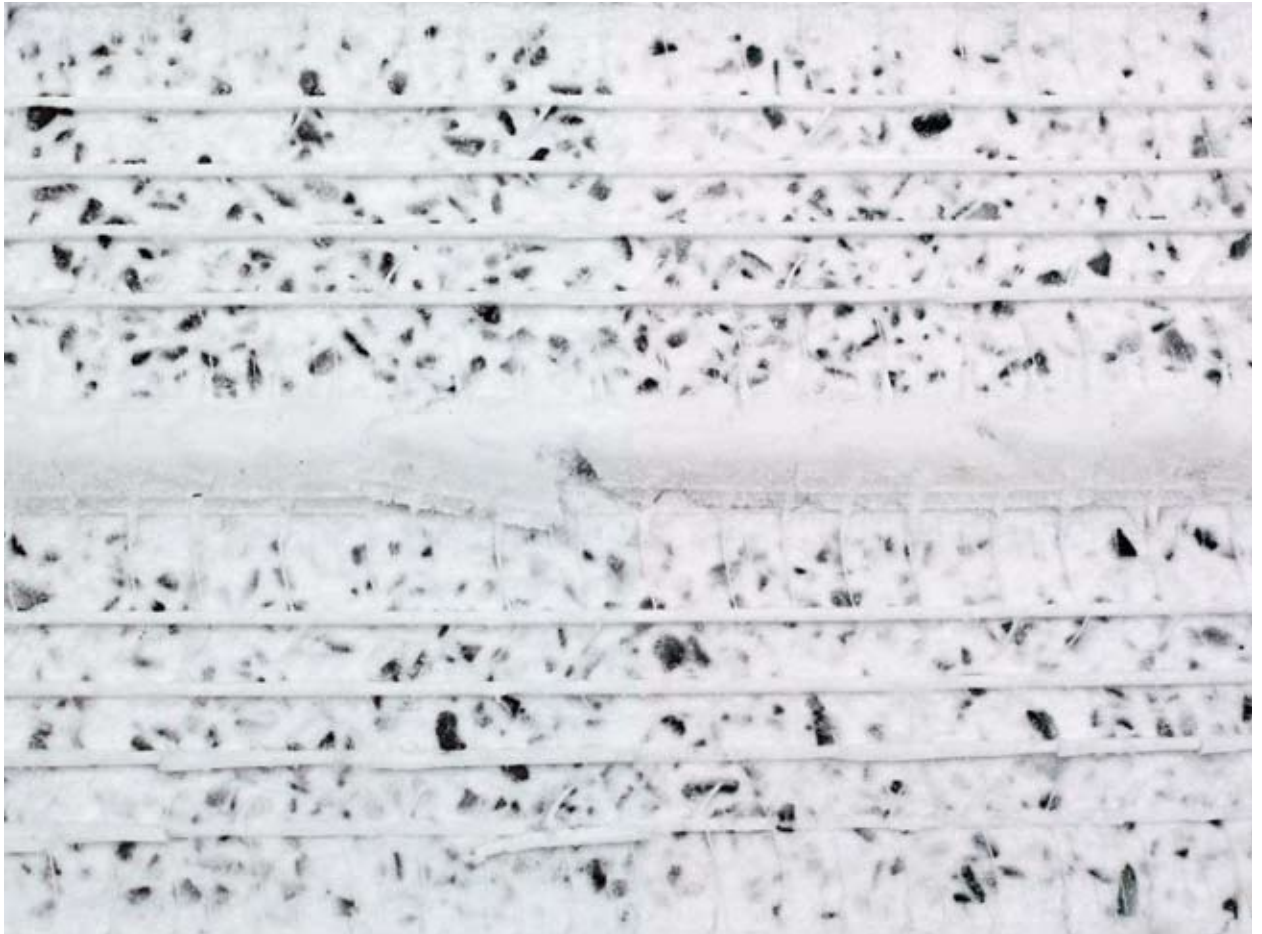
*Coffee Indoors*  
12 ½ x 16 ¾"  
BA407



*Dawn Theatre*  
4 ½ x 6 ¾"  
BA456

Red, White, Blue & Green  
9 1/2 x 14"  
BA409

Navy Blue Facecloth  
6 x 9"  
BA410



New Tires  
18 x 24"  
BA400





Short Story  
14 x 21"  
BA414



Desert Cardinal  
14 x 21"  
BA413

Great Egret  
11 ¼ x 17"  
BA417



Avoid Waterhole  
9 x 20"  
BA412



Anne's Broach  
11 ½ x 12"  
BA408



White Ibis  
9 ¼ x 12"  
BA423



*Little Blue Heron*  
10 x 10 ½"  
BA426



*Phainopepla Pair*  
9 ¼ x 18"  
BA428



*Silver and Blue*  
9 x 14"  
BA446



*Talisman*  
11 ¼ x 20"  
BA418

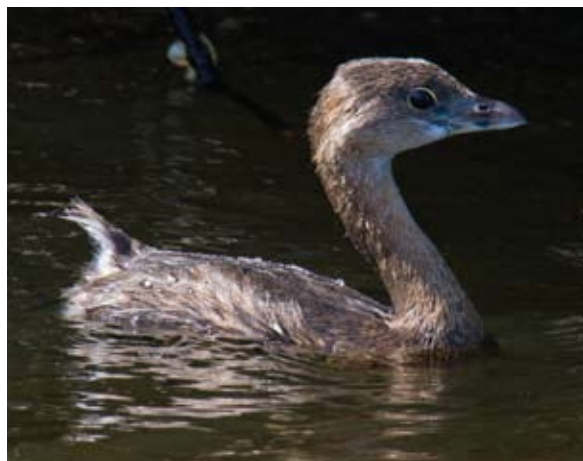
*Pond's Edge*  
10 x 9 1/4"  
BA421



*Male Phainopepla*  
5 3/4 x 9"  
BA429



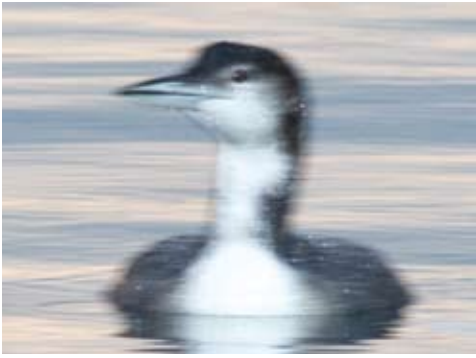
*Mobile*  
6 x 4"  
BA420



*Pied-billed Grebe*  
8 x 10"  
BA422



*Loon*  
9 1/2 x 18"  
BA424



Winter Loon  
5 x 7"  
BA425



Chickadee  
12 1/2 x 14"  
BA433



Curve-billed Thrasher  
11 1/2 x 12"  
BA434



Icon  
12 3/4 x 19"  
BA427



*Ice Flight*  
13 x 19"  
BA401



*Lazuli Bunting*  
9 x 18"  
BA430



*Pale Green & Blue*  
11 x 11"  
BA431



*Courtship*  
7 ¼ x 10"  
BA432



*Wall of Crystals*  
13 x 19"  
BA403



*Confetti*  
13 x 19"  
BA402



*Appaloosa*  
16 x 24"  
BA435



*First Light*  
14 ½ x 16"  
BA436



*"Perfect" Door*  
10 x 7 ½"  
BA439



*Sky on the Water*  
8 ½ x 13 ½"  
BA437



*Sandy Girl*  
20 x 13 ½"  
BA444



*Stone Breasts*  
8 ½ x 14"  
BA443



*Pale Forms*  
9 ½ x 14"  
BA442



*Necklace*  
4 ¾ x 16"  
BA451



*Blue Morning*  
6 x 9"  
BA441

*Sea Attacking Land*  
10 x 20"  
BA449



*Metallic Water*  
10 ½ x 16"  
BA455

*Like Bone*  
10 ¼ x 19"  
BA448



*Collapsing Wave*  
12 ¼ x 20"  
BA454

*Summer Wave*  
9 ¼ x 20"  
BA453



*Running Wave*  
13 x 20"  
BA452

## Tony King: BIOGRAPHY



**T**ony King was born in Toronto, Ontario in 1934 of a Canadian father and American mother. He has spent most of his life photographing the world around him and is increasingly drawn to photographing nature. He is married to Judith Stoddard King and they have four children and five grandchildren. The Kings live in Southborough, Massachusetts and Cape Porpoise, Maine. He has been represented by Pucker Gallery since 1998.

### EDUCATION

King attended schools in Canada and received a B.A. from Hamilton College in Clinton, New York. He spent his junior year at the Sorbonne in Paris, studying literature and geography.

### SELECTED SOLO EXHIBITIONS

Children's Museum, Boston, MA

Minneapolis Institute of Art, Minneapolis, MN

National Film Board of Canada, Ottawa, Ontario, Canada

Photographer's Gallery, London, England

Pucker Gallery, Boston, MA

Royal Ontario Museum, Toronto, Ontario, Canada

Siembab Gallery, Boston, MA

Witkin Gallery, New York, NY

Worcester Art Museum, Worcester, MA

*Salt Suds*  
13 ¼ x 20"  
BA450





*Tinker Mackerel*  
8 ½ x 14"  
BA445

#### SELECTED PUBLIC COLLECTIONS

Cleveland Museum of Art, Cleveland, OH  
Fogg Museum, Harvard University,  
Cambridge, MA  
Minneapolis Institute of Art, Minneapolis, MN  
Museum of Fine Arts, Boston, MA  
Museum of Modern Art, New York, NY  
National Film Board of Canada, Ottawa, Ontario, Canada  
Rhode Island School of Design, Providence, RI  
Worcester Art Museum, Worcester, MA

#### SELECTED PUBLICATIONS

*Ojibwa Summer*. Words by James Houston. Barre Publishers, 1972.

*A Place to Begin*. Words by Hal Borland. Sierra Club Books, distributed by Scribners, 1975.

*The Faces of the Great Lakes*. Introduction by Sigurd Olson, words by Jonathan Ela. Sierra Club Books, distributed by Scribners, 1976.

*Criss Cross Applesauce*. Photographs by Tony King with artwork by his four children and words by Tomie de Paola. Addison House, 1978.

*My Maine Thing*. Photographs and words by Tony King. Black Ice Publishers, 1981.

*This Proud Place: About New England*. Words and photographs by Tony King. Countrymen Press, 1983.

*The Very Best Christmas Tree*. Story by Tony King, woodcuts by Michael McCurdy. Black Ice Publishers and David R. Godine, 1984.

*The Christmas Junk Box*. Story by Tony King, woodcuts by Michael McCurdy. Black Ice Publishers and David R. Godine, 1987.

*A Year To Remember: A New England Day Book*. Black Ice Publishers and David R. Godine, 1990.

*Keep in Touch: A Book of Postcard Images*. Words and photographs by Tony King. Introduction by Gene Shalit. David R. Godine, 1990.

*Versed in Country Things: Robert Frost Poetry*. Photographs by Tony King, edited by Edward Connery Latham. Bullfinch Press, 1996.

*Time and Quiet*. Black Ice Publishers, 2001.

*Snow Season: Poetry by Emerson, Holmes, Longfellow and Whittier*. Photographs by Tony King, edited by Edward Connery Latham. Safe Harbor Books, 2001.

*From Snow to Snow: Robert Frost Poetry*. Photographs by Tony King, edited by Edward Connery Latham. The Perpetua Press, 2003.

*The Oak Behind the House*. Introduction by David Acton, photographs and words by Tony King. Quantuck Lane Press, distributed by W.W. Norton & Company, 2007.

*Look Around Books*. An ongoing series of small books for children about nature. Photographs and words by Tony King. Time and Quiet Press, 2009.

*Going Home Books*. A new series of small books in black and white. Photographs and words by King. Time and Quiet Press, 2012.

# PUCKER GALLERY

ESTABLISHED 1967 BOSTON

## PUCKER GALLERY

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## CHANGE SERVICE REQUESTED

To view this catalogue and other Gallery publications and to experience an audio tour of the exhibition, please visit [www.puckergallery.com](http://www.puckergallery.com).

### GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM  
Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stop is Copley Station on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

# TOGETHER

Collages by Judith King  
& Photographs by Tony King

### DATES:

8 September through 8 October 2012

### OPENING RECEPTION:

8 September 2012  
3:00 to 6:00 PM

*The public is invited to attend.  
The artists will be present.*

### CREDITS:

*Design:* Leslie Anne Feagley  
*Editors:* Destiny M. Barletta and Justine H. Choi  
*Photography of collages:* James Gonzalez

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*Dories*  
2 ¼ x 3 ½"  
JK173



*Village Dories*  
7 ¾ x 13 ½"  
BA438