



PATTERN OF SEEING
WORKS BY TONY KING

Pucker Gallery
Boston

A pattern can sometimes be described as repetitive, monotonous, perhaps even tedious to some. But the concept of pattern in the work of photographer Tony King is a source of comfort and solace, peace, and tranquility. Tony embraced pattern as a verb, using it to describe the behavior of how he returned to a place repeatedly over a period of days, months, even years. It is not uncommon for the same derelict barn, the same body of water, even the same rock on a shore to appear in Tony's work hundreds, even thousands of times. Tony King had a pattern of seeing the world that nourished his soul and was conveyed to his viewer in a manner as gentle and soothing as the artist was in life.

Many of Tony's patterns of seeing repeated with shifts in the world that occur day after day. While these changes are imperceptible to most, Tony's fascination with transition was heightened by his sensitivity to these elements in nature. In this body of work, we are introduced to the Marsh House, a traditional home in Massachusetts. The house itself is austere, with plain clapboard sides and a shingle roof. Despite its simplicity, it was a place that clearly captivated Tony. He returned to the house often, photographing it and the surrounding area from a multitude of angles and at different times of day. In *Approaching Storm* (BA573) and *High Tide at Marsh House* (BA575) the house is seen from almost the same point of view highlighting the intricate patchwork of marshland that surrounds it. The two images are separated primarily by their tidal differences: the lush green grass in the first frame being swallowed by water as the tide slowly creeps up in the second frame. Tony clearly found comfort in the predictability of the tides and sought to capture their reliability in repeated visits to this place and its evolving landscape.

Tony also had an affinity for pattern within a pattern. A favorite subject, the lobster trap, was likely appealing for its symmetry of line and shape and diversity of eclectic color. In *Washed Traps* (BA577), the traps are stacked tidily,

their cage-like frames lined up like a sheet of graph paper punctuated by the lace-like webbing of ropes that keep the traps fastened to the bottom of the sea. In this image, the traps are clearly active, a chaotic yet coordinated jumble of equipment. In the next, *Waiting for Spring* (BA578), the traps are dormant, identical in their seasonal slumber as they are laid to rest on the dock until next season. The motif of pattern is layered here: the pattern of the objects themselves coupled with a reference to the pattern of lobstering as a way of life. These images also serve to capture a sense of rhythm of a place largely dominated by the ebb and flow of this fickle industry, all of which Tony found captivating.

Beyond his photographs, Tony was a person who thrived on pattern to inform his every day. He was a creature of habit, one might say, often embracing repetition as a way to enhance the gentle and calming presence that permeated those in his sphere. For example, Tony had a "uniform" for his Boston visits: a tweed jacket, some sort of hat and a forest green knit tie that he wore on virtually every visit, including those in the summer when beads of sweat would line his forehead. He would carry the same pencil, held snugly in a sleek metal tube to sign his work, and would always deliver his prints in an elegant black portfolio. He was sure to park his car in the same garage so he could chat with his favorite parking attendant and lunch always included his reliable order of a "Coca Cola" to accompany the meal. These simple but charming actions informed Tony's work and in a similar fashion, the work informed who Tony was as a human being: consistent, beautiful, and steady. He was an artist who was keen to the rhythm of things, and his pattern of seeing opened the eyes of his viewer to the magnificence held in the world around him and us.

Written by Elizabeth Burgess, Director of Operations at Pucker Gallery. Liz counts Tony King as a dear friend, mentor, and inspiration for how life should be lived. She is comforted by daily reminders of Tony and his gentle spirit and is eternally grateful for the gifts he added to the world.



HIGH TIDE AT MARSH HOUSE
Archival inkjet print
image: 7.25 x 20"; paper: 8.5 x 21.75"
BA575



FALL AT MARSH HOUSE
Archival inkjet print
image: 7.25 x 19.75"; paper: 8.5 x 21.5"
BA574



APPROACHING STORM
Archival inkjet print
image: 8.25 x 20"; paper: 9.25 x 21.75"
BA573



LIGHTHOUSE KEEPER'S WALK
Archival inkjet print
image: 16 x 15.75"; paper: 22 x 17"
BA13



NECKLACE
Archival inkjet print
image: 4.5 x 16"; paper: 6 x 18"
BA451



FULL PERIDOT WAVE
Archival inkjet print
image: 9 x 20"; paper: 10.5 x 22"
BA569



IMPACT
Archival inkjet print
image: 11 x 14.25"
paper: 13 x 19"
BA570

WASHED TRAPS
Archival inkjet print
image: 10.5 x 14"
paper: 13 x 19"
BA577



**WAITING FOR
SPRING**
Archival inkjet print
image: 14 x 18"
paper: 16 x 20"
BA578





OFF THE DOCK

Silver gelatin print

image: 5 x 13"; paper: 11 x 14"

BA111



SIDE HILL

Archival inkjet print

image: 10 x 15"; paper: 12 x 17"

BA40



WEATHERED STARS AND STRIPES
Archival inkjet print
image: 9 x 13.75"; paper: 13 x 19"
BA568



BROKEN PANE
Archival inkjet print
image: 10.5 x 14"; paper: 13 x 19"
BA566



CALM

Archival inkjet print

image: 7 x 7.75"; paper: 8.75 x 8.5"

BA564



SKIFF

Archival inkjet print

image: 9.5 x 14"; paper: 12.5 x 17"

BA65



DUNE GRASS

Archival inkjet print

image: 10 x 15"; paper: 13 x 19"

BA580



WINTER BEACH PATH

Archival inkjet print

image: 10 x 15"; paper: 13 x 19"

BA581



STRING OF MACKEREL
Archival inkjet print
image: 7.5 x 8"; paper: 10.5 x 11"
BA113



GOOSEFAIR
Archival inkjet print
image: 4 x 6"; paper: 7 x 9"
BA56



WRECK OF THE DANDELION
Archival inkjet print
image: 6.5 x 17.5"; paper: 7.75 x 19.5"
BA588

HEAVY WALL
Archival inkjet print
image: 10.5 x 15"
paper: 17 x 22"
BA586



LIGHT RULES
Archival inkjet print
image: 10.25 x 13"
paper: 13 x 19"
BA585





SEA SMOKE
Archival inkjet print
image: 13.25 x 20"; paper: 16 x 22.5"
BA63



SAND DOLLAR I
Silver gelatin print
image: 8.25 x 11"; paper: 11 x 14"
BA96



FLOWER
Archival inkjet print
image: 7.5 x 11"; paper: 11.5 x 15"
BA182

VILLAGE DORIES
Archival inkjet print
image: 7.75 x 13.5"
paper: 8.5 x 11"
BA438



DORY
Archival inkjet print
image: 11 x 7.5"; paper: 15 x 11.5"
BA166



CAPE POND ICE
Archival inkjet print, unsigned
image: 21 x 14"; paper: 22 x 17"
BA579



FREE HOPE
Archival inkjet print
image: 7 x 10.5"; paper: 8.5 x 11"
BA587

AT THE EDGE OF NIGHT
Archival inkjet print
image: 5.25 x 11"
paper: 8.25 x 14"
BA343



STRING MUSIC
Archival inkjet print
image: 17 x 11.25"
paper: 19 x 13"
BA563





HEART ROCK
Archival inkjet print
image: 10.75 x 10.75"; paper: 14.75 x 14.75"
BA12



WINTERING LOBSTER SHACKS
Archival inkjet print
image: 10 x 15"; paper: 13 x 19"
BA582

WATCHFUL
Archival inkjet print
image: 9.5 x 14"
paper: 13 x 19"
BA572



DEPARTURE
Archival inkjet print
image: 14 x 19.25"; paper: 17 x 22"
BA567



EMBRACING GRAVITY
Archival inkjet print
image: 12.5 x 12.25"; paper: 16.25 x 16"
BA463



DREAM OF SAILING
Archival inkjet print
image: 12 x 12"; paper: 19 x 13"
BA565



QUIET MARSH HOUSE
Archival inkjet print
image: 8.25 x 10"; paper: 8.5 x 10.75"
BA576



LINED ROUTE
Archival inkjet print
image: 8.25 x 13.5"
paper: 13 x 19"
BA583



MEMORY OF A FRIEND
Archival inkjet print
image: 14 x 14"
paper: 17 x 22"
BA584



BIG SKY AT FARM
Archival inkjet print
image: 6.5 x 10"; paper: 8.75 x 12"
BA562



SWEET PEA
Archival inkjet print
image: 12 x 18"; paper: 13 x 19"
BA1

“What there is still to see we have not yet dreamed of.” -BROTHER THOMAS

Tony King was an eternal seeker and appreciator. Nature was his muse and his camera was his means of focusing and discovering anew what he and we had never dreamed of.

It remains a privilege and a blessing to have known Tony and to have worked with him for 43 years.

There was a gentle firmness to his every act. He was blessed with an inner compass that directed the decisions of his rich and meaningful life. Family and nature, friends and art inspired and guided him. His art remains a remarkable invitation to wander with him—to better look and see, to better experience and grow.

His generous gift of openness and quiet joy remains present in times of happiness and times of distress and unease. During these past months of health and social chaos we are reassured through Tony’s *Pattern of Seeing* that there are experiences yet to be had, and these experiences will enable us to fashion a more beautiful world for all.

-BERNIE PUCKER, 15 June 2020



SARDINE BOATS AT LOW TIDE

Archival inkjet print

image: 11.5 x 17"; paper: 13 x 19"

BA571

Acclaimed photographer Tony King was born in Canada and held dual Canadian/American citizenship. He received a Bachelor's degree in French Literature and International Relations from Hamilton College and later studied at the Sorbonne in Paris. King cast his thoughtful eye on a wide range of subjects and places and created photographs with rare honesty and grace. Always inspired by the natural world, he spent his life telling stories in words and photographs. His images have illustrated numerous books about New England as well as Robert Frost poetry and children's books. Acquisitions by the National Gallery of Canada, Boston Public Library, the Cleveland Museum of Art, and the Museum of Modern Art, NYC enhance his resume.

Mr. King, who died May 2017, resided in Southborough, Massachusetts, and Kennebunkport, Maine. His art has been exhibited by Pucker Gallery since 1998.

Judy King would like to express her heartfelt thanks to Pucker Gallery and Liz Burgess, and dedicates this exhibition with love and appreciation to Regina Zanetti and Jim Gonzales.



PUCKER GALLERY

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GALLERY HOURS:

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

We are open to all and taking the necessary precautions for visitor and staff safety. We welcome appointments to maximize visitor experience.

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

CREDITS:

Design: Leslie Anne Feagley

Editors: Jeanne Koles and Jacqueline Belfield Gertner

With thanks to the *Judy and Tony King Foundation* and the gifted technical printer Ray Levesque for working to make this exhibition possible. We are also pleased to exhibit several new collage works by Judy King alongside Tony's work.

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Please visit www.puckergallery.com to view current and past exhibition catalogues and subscribe to the *Artwork of the Week* email list.

PATTERN OF SEEING WORKS BY TONY KING

DATES: 5 September through 11 October 2020

ONLINE EVENTS: Please visit www.puckergallery.com/events for a list of virtual gatherings and events accompanying *Pattern of Seeing*.



WOODEN DOOR
Archival inkjet print
image: 12 x 12"; paper: 13 x 19"
BA589

Cover:
WISCASSET SCHOONERS
Archival inkjet print
image: 20 x 20"; paper: 23 x 23"
BA38