



# OPEN ENTRIES:

New Collages by JUDITH S. KING

PUCKER GALLERY | BOSTON



KENNEBUNKPORT • 3 ¾ x 2 ¾" • JK159



RED CAR • 3 ½ x 2 ½" • JK139



SIDE ENTRANCE • 2 ½ x 3 ½" • JK130

ALL WORKS ARE COLLAGE.

# OPEN ENTRIES:

New Collages by JUDITH S. KING



MAILBOX • 2 ½ x 3 ½" • JK142

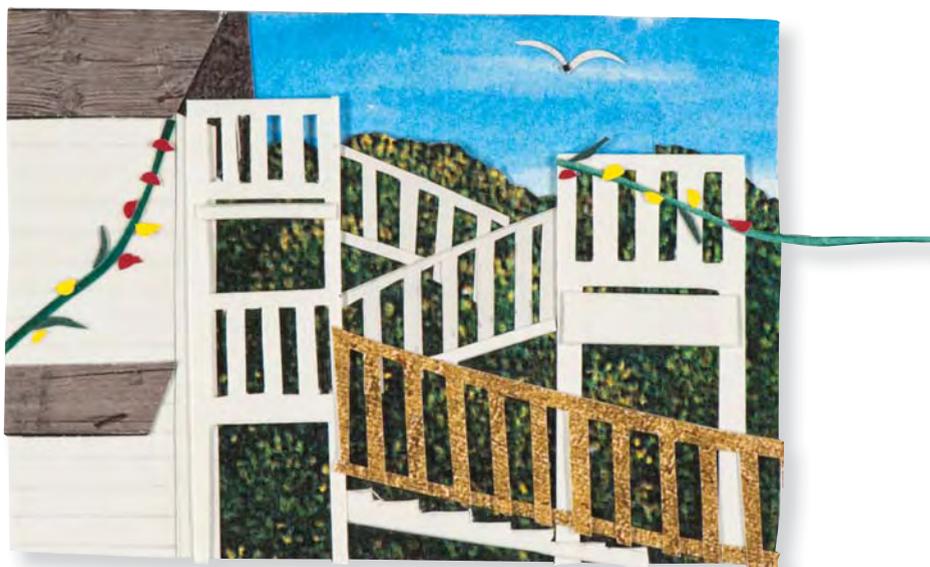
“Collage is the 20<sup>th</sup> century’s greatest innovation.”

ROBERT MOTHERWELL (1915-1991)

As early as the 10<sup>th</sup> century, Japanese calligraphers embellished their poetry scrolls with cut pieces of decorative paper and ornamental objects. But the word “collage” and the assemblage technique to which it refers only became part of the artistic lexicon in the early 20<sup>th</sup> century. The question of who introduced collage as we know it today is often debated. The word derives from the French *coller* for glue, and was originally used by Georges Braque and Pablo Picasso in early experimental works done between 1907 and 1914. Since both artists left most of their work during this period unsigned and undated, it is problematic to assign credit for the beginning of collage to either man. It is clear, however, that in the ensuing century collage has become a highly recognized art form

embraced by artists of all styles. Judy King is among its most ardent and able practitioners.

Collage appealed to innovative Modernists like Braque and Picasso and pioneering Abstract Expressionists like Robert Motherwell (who in the above quote claims collage as the “20<sup>th</sup> century’s greatest innovation”) because it challenged established artistic axioms. In collage, the traditional distinction between painting and sculpture is blurred as the artist introduces dimensionality and texture to an otherwise flat surface. Previously strict classifications of realism and abstraction are also obscured in collage as the artist incorporates real objects into an artificially constructed space. Judy King’s representational collages may recreate recognizable spaces but they are built using the tools of abstraction: vivid swaths of uniform color, pur-



EASY ACCESS • 2 ½ x 3 ½" • JK144

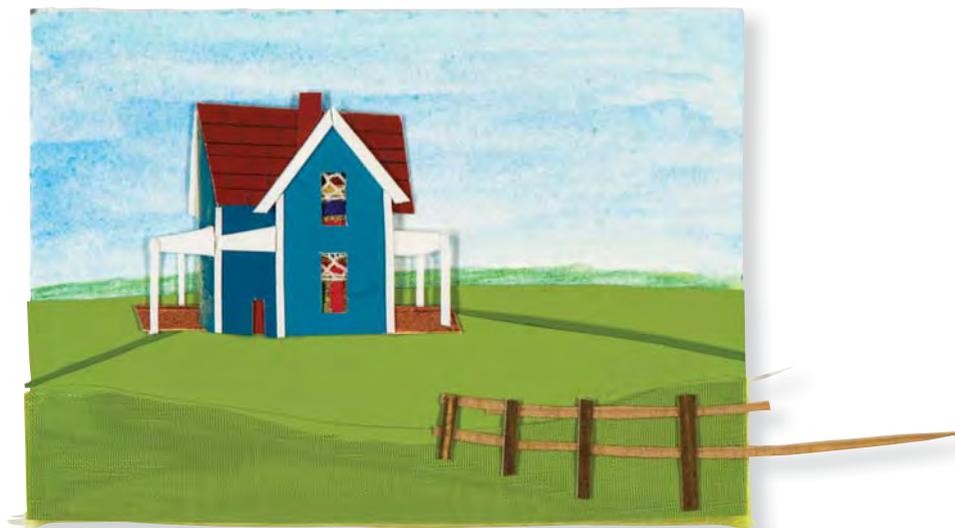
posefully minimal accents, geometric shapes, artfully used textures, and the spare use of paint. This technique distills each picture down to its very essence.

Another unique aspect of collage is the harmony between the mindfulness of its conception and the immediacy of its execution. On the one hand, there is little opportunity to re-work the image once the artist glues the paper, fabrics, or objects onto the surface. The impact of placing each object is instantaneous. But the act of assembling and gluing the pieces together is merely the denouement, where the artist as craftswoman executes her own creative concept. Unlike with painting, collage cannot be spontaneous. It must be well thought out in advance precisely because it cannot be changed. For an artist like Judy King, the act of manipulating often minute elements to closely resemble real-life scenes makes collage technically impressive and emotionally contemplative and expressive. The artist's hands and intentions are written all over each piece and we cannot help but to feel close to her and her world.

In Judy King's small-scale collages, each choice of color, object, and texture teems with purpose. The artist shares herself with us by generously allowing us into the wonderful places and spaces of her

everyday life, all the while expressing a contagious vibrancy and joy for daily existence. *Kennebunkport* (JK159), which the artist calls home part of the year, feels like an invitation with its wide open door and view of the stairs. We do not know who lives here (might we assume this is the artist's own home?). At first, we may feel like an interloper but the beckoning open door and accessible stairs call us to enter and inhabit this beautiful home as if it were our own.

The theme of domesticity recurs in King's work in the form of many such homes, doors, and windows. Though predominantly exterior views, King always offers glimpses inside through open entries and lighted interior rooms. Homes like the ones shown in *Mailbox* (JK142), *Easy Access* (JK144), and *Side Entrance* (JK130) feel like seaside vacation cottages and King has just mailed us the key and invited us to let ourselves in and stay for the summer. These uncomplicated assemblages of color, shape, texture, and shadow contain just enough detail to be understandable and approachable, while at the same time they offer little mysteries yearning to be uncovered. Not all of King's house collages are close-ups that invite us to peek behind lace curtains or poke our heads in open doors. Some, like *Red Car* (JK139) and *Oldest Cottage* (JK160), are full views of the dignified



OLDEST COTTAGE • 2 ½ X 4 ¾" • JK160

and handsome New England homes that King so clearly admires.

Honoring location and place is an integral part of King's work, especially her beloved New England, but also the numerous other regions she frequents. From the luxurious St. John resort *Caneel Bay* (JK141), calling us to swim in its deep blue waters, to the rustic adobe homes of *Taos* (JK157), whose color contrasts expertly bespeak the Southwest, looking at Judy King's work is like taking a vacation to the bewitching spots that the artist knows so well. Clearly, the seaside is of special importance to King as she infuses her many water works with palpable vitality and warmth. The rich spectrum of blues she utilizes embody all the nuances of the sea—whether it is rough (as in *Sailing*, JK129) or calm (as in *Break of Day*, JK127), shallow (as in *Shipwreck*, JK128) or deep (as in *Catamaran*, JK132). King uses a similarly splendid palette of blues to express sky in different seasons and times of day. The sky in *Spring Bursting* (JK148) is that intense and clear blue we get after winter's paleness fades and before summer's haziness sets in. In fact, seasonal variations figure predominantly in many of King's works. *Pilgrim Church* (JK152) is a highly nuanced winter scene in which atmosphere and light are skillfully achieved through the deft layering of the cut colored paper, overlapping netting, and well-chosen painterly marks. On the other hand, you can

practically smell the cut grass in *Mowing* (JK131) as the lush colors and netting overlay evoke the brilliant light, warm feelings, and total relaxation that we felt as children at the end of a great summer day.

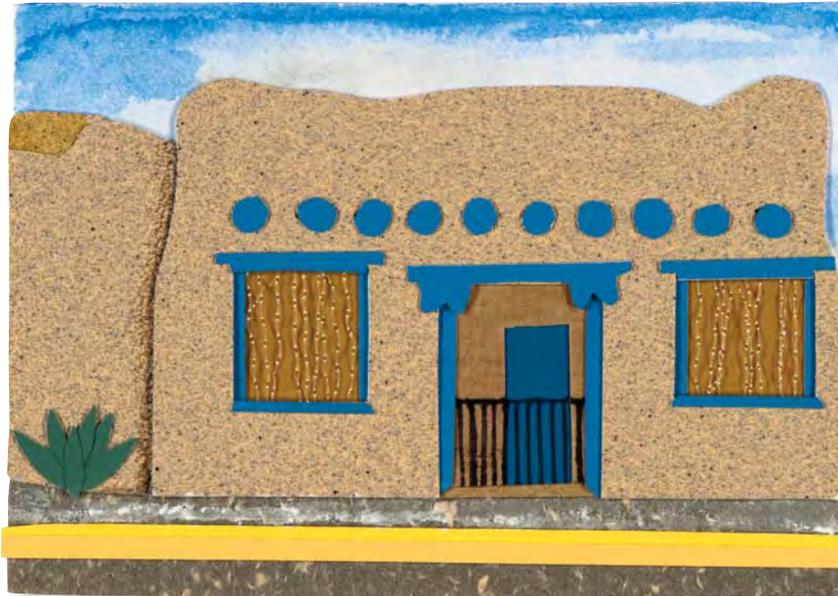
So much of Judy King's work conjures the lightheartedness and buoyancy of youth, of carefree summer days spent at the beach or the expectation and excitement of holidays (as in *4<sup>th</sup> of July*, JK155, and *Christmas Corner*, JK135). In the end, perhaps this explains the enduring and universal appeal of collage—and what made it such an interesting medium for artistic luminaries such as Picasso and Motherwell. Many of us remember those school-age art projects where we cut paper and magazine clippings to create personal collages and to express our own selves in an artistic and meaningful way. Though few of us achieve the effortless beauty that Judy King does with this medium, we can all relate not only to the method she has used in her art, but also to the times, places, spaces, and emotions she expresses.

— JEANNE V. KOLES —

*Jeanne Koles is an independent consultant who writes, designs, and does project management for museums and the cultural sector in New England.*



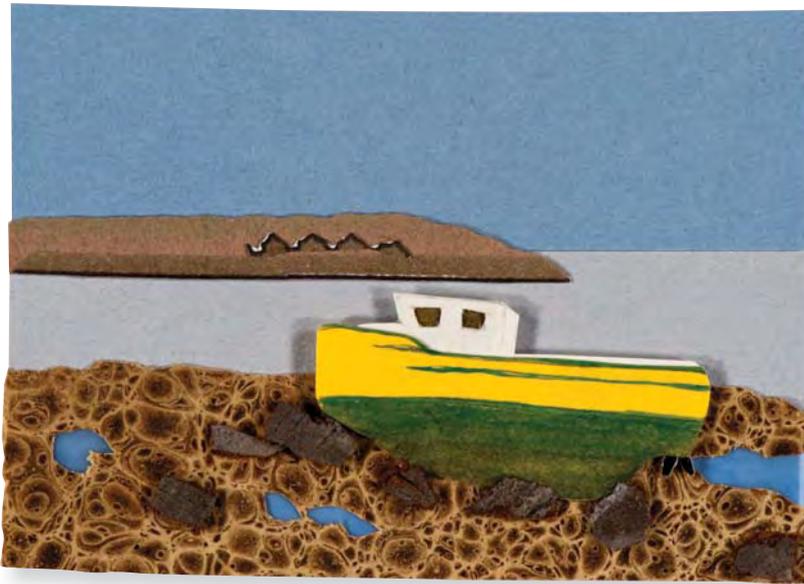
CANEEL BAY • 2 ½ x 3 ½" • JK141



TAOS • 2 ¾ x 3 ¾" • JK157



BREAK OF DAY • 2 ½ x 3 ½" • JK127



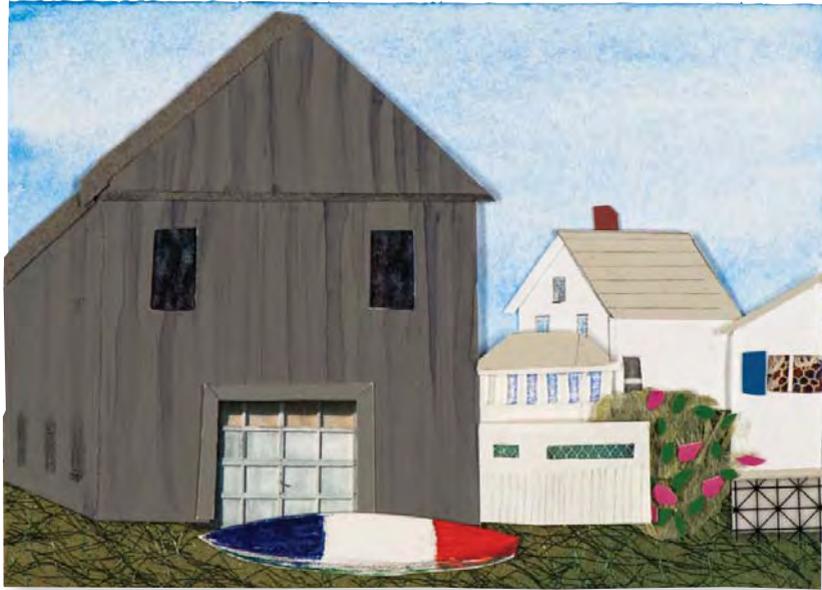
SHIP WRECK • 2 ½ x 3 ½" • JK128



CATAMARAN • 2 ¼ x 3 ¼" • JK132



MOWING • 2 ¼ x 3" • JK131



4TH OF JULY • 2 ½ x 3 ¾" • JK155



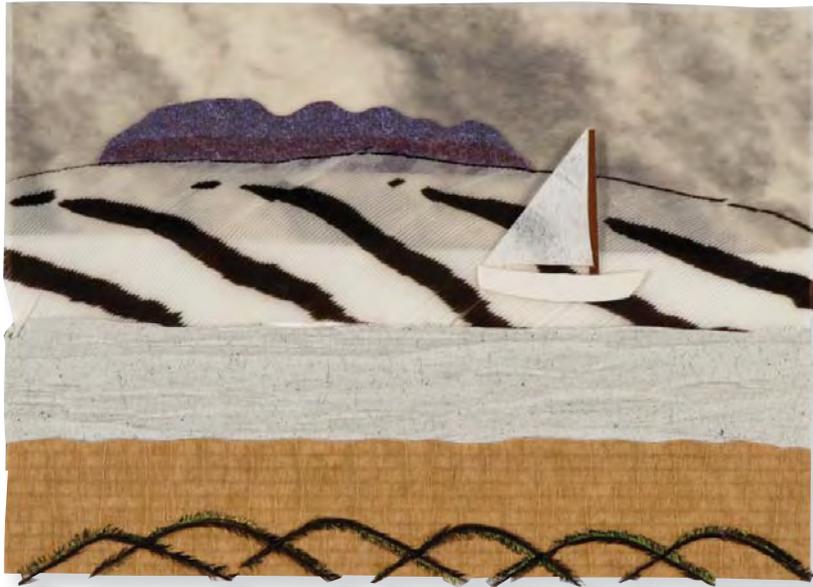
CHRISTMAS CORNER • 2 ½ x 3 ½" • JK135



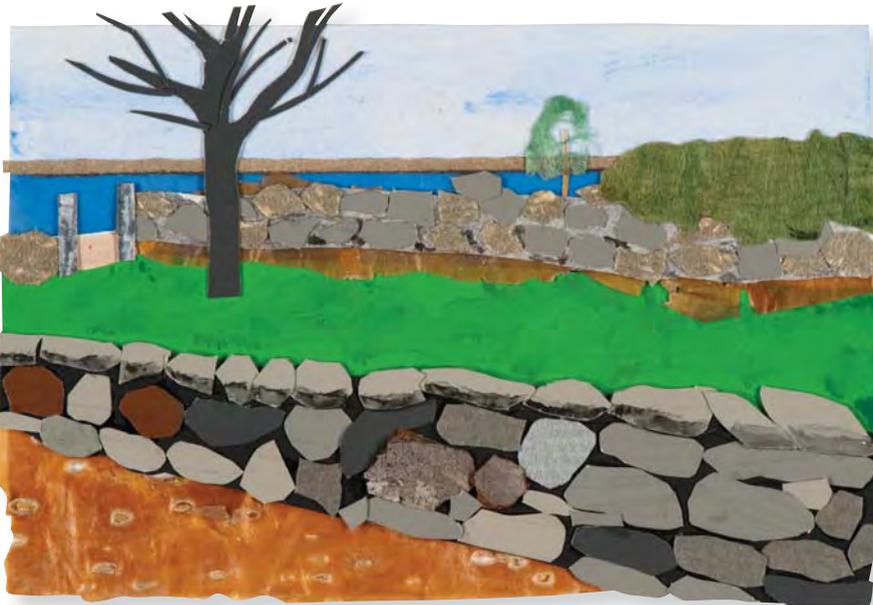
UPSTAIRS • 2 ½ x 3 ½" • JK125



TRACKS • 2 ½ x 3 ½" • JK126



STORMY SEA • 2 ½ x 3 ½" • JK136



GOOSEWING • 2 ½ x 3 ¾" • JK138



SPRING • 2 ¼ x 4 ¾" • JK133



HIDING • 2 ½ x 3 ½" • JK134



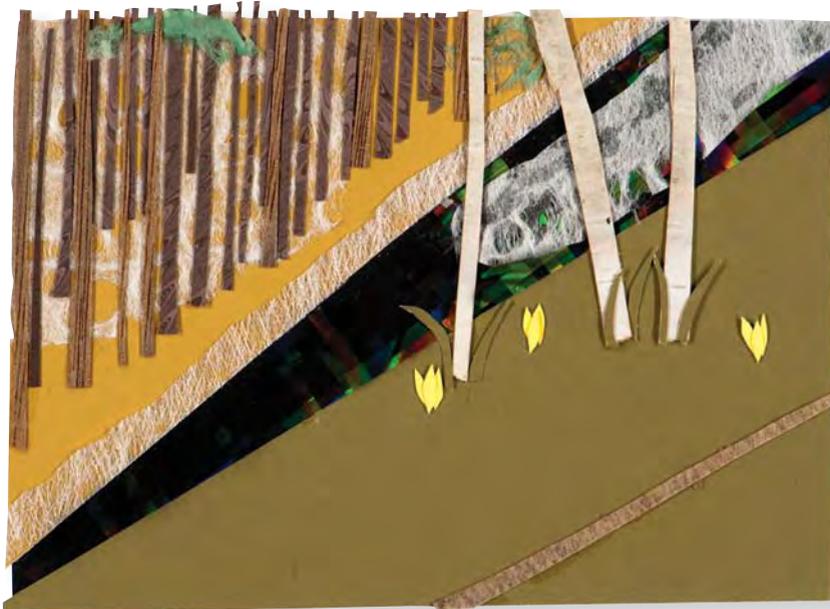
BIRD HOUSES • 2 ½ x 3 ¾" • JK140



STAIRWAY TO PARADISE • 2 ½ x 3 ½" • JK149



LOBSTER BUOYS • 2 ½ x 3 ½" • JK143



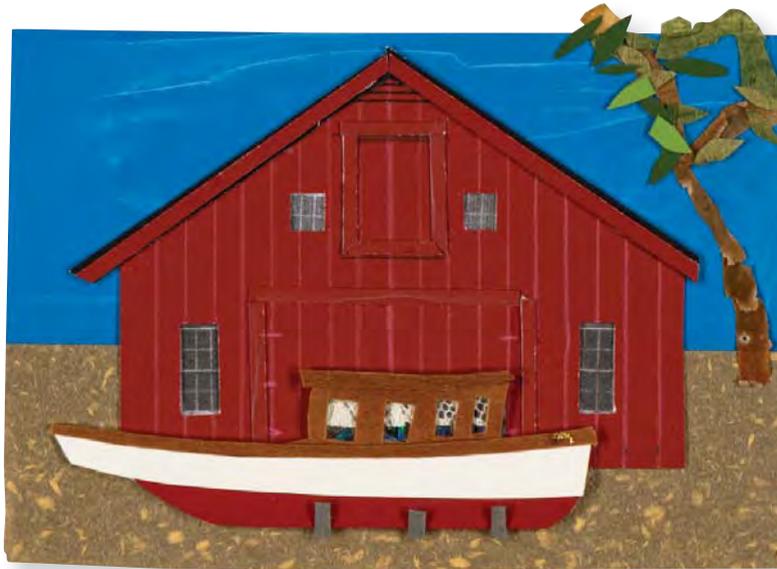
EDGE OF SPRING • 2 ½ x 3 ½" • JK145



OUT BACK • 2 ½ x 3 ½" • JK147



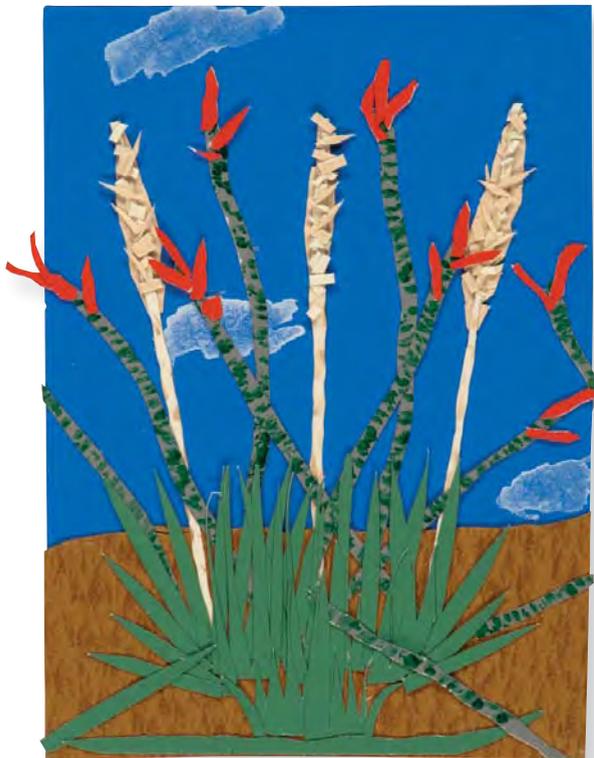
NORTH CAPTIVA • 2 ½ x 3 ½" • JK150



WYE'S BOAT • 2 ¼ x 3 ¼" • JK154



WINTER LIGHT • 2 ½ x 3 ¾" • JK153



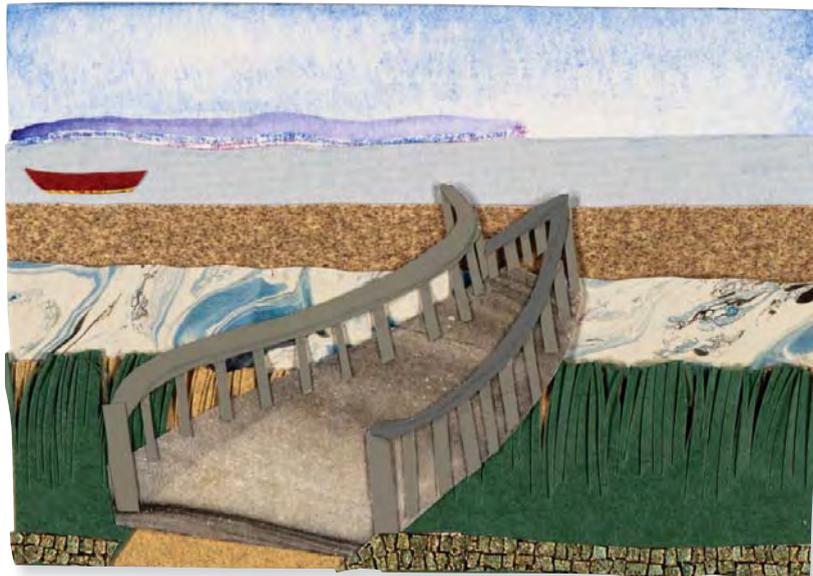
OCATILLO • 3 ½ x 2 ½" • JK156



CENTURY CACTUS • 3 ¾ x 2 ¾" • JK146



ICE MOON • 2 ½ x 3 ½" • JK158



GOOD HARBOR BRIDGE • 2 ½ x 3 ½" • JK151



SPRING BURSTING • 3 ½ x 2 ½" • JK148



WALTER HANCOCK'S TOWER • 3 ½ x 2 ½" • JK137

## BIOGRAPHY

### JUDITH S. KING

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 1970's 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 is her third exhibition. A beautiful book of the artist's collages, entitled *Windows*, 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.

#### — CREDITS —

Design: Leslie Anne Feagley  
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GALLERY

ESTABLISHED 1967 BOSTON

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## OPEN ENTRIES:

New Collages by JUDITH S. KING

4 September to 11 October 2010

OPENING RECEPTION:

25 September 2010, 3:00 to 6:00 PM

The public is invited to attend.

The artist will be present.

Front Cover Image:

SAILING • 2 ½ x 3 ½" • JK129



PILGRIM CHURCH • 2 ¾ x 3 ¾" • JK152