



PIECES OF MEMORY

COLLAGES BY

JUDY KING

PUCKER GALLERY • BOSTON



New Moon • Collage • image: 2,5 x 3,75"; mat: 10 x 12" • JK208

cover:

Fair Winded Sunset • Collage • image: 3 x 4"; mat: 10 x 12" • JK215

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TO UNDERSTAND THE ARTIST JUDY KING and her collage works, it is best to first picture her at the studio worktable: snippets of deeply saturated colored paper organized by hue, lie in front of her next to feathers, photos, small found objects. She stares into space for a moment, and lets her thoughts settle on a time, place, memory, and landscape. She begins to break down these elements into shapes, colors, and textures and then pulls them back together again as a unified collage “painting.” King sits at her worktable cutting, arranging, gluing—creating the simplest of forms atop small squares of paper that evoke much more than simple responses from the viewer. She looks out the window then continues to work. Her art is a present moment deepened by past thoughts, memories, and experiences

This picture of Judy King quietly, effortlessly working in her studio is part of the essential dichotomy of her work. It is simple yet complex; her “little pictures” are wistful, yet evoke the vibrancy of the present; these “small enchantments” are abstractions and still very real and representational; King’s collages are all about surface, yet their content is deep.

Collage as a medium presents us with a similar dichotomy. Is it merely “child’s play” or an important tool in the sophisticated artist’s toolbox? The first use of collage is difficult to document, perhaps because of the fragility of paper fragments glued to a two-dimensional surface. In the introduction to King’s exhibition catalog, *Open Entries*, Jeanne V. Koles opines that the earliest examples are

from 10th century Japan where calligraphers embellished scrolls with pieces of decorative paper and found objects. Its history is a bit obscure, but most scholars agree that the word collage derives from the French verb *coller*, to glue and that collage allows us to float (unglued, so to speak) between reality and abstraction.

For those of us who have spent any time in the 20th- or 21st-century art classroom, collage was introduced as the product of the inventive minds of artists like Pablo Picasso, George Braque, Hannah Hoch, and Kurt Schwitters. According to this view, collage has its roots in Dada, and emerged in reaction to the war to end all wars. Collage allowed artists to interact with existing *materials* and use them to *transform* those materials into new forms, into a new reality (think ripped up newsprint, maps, photographs, political tracks reassembled to create new meanings). It is the *materiality* and *transformative nature* of collage that is so evident in the work of Judy King—but her work comes without the baggage of disillusionment of the medium’s fore-fathers and mothers. Rather the materiality and transformational power of Judy King’s collages come with and from a suitcase full of poetic musings.

The artist modestly says she chose collage as a medium because it was an uncomplicated, creative outlet that she could access during those quiet times when the children were asleep or out to play. It was an art form that she could pick-up and put-down as her duties and obligations required. Her own childhood was filled with



Keeper's House • Collage • image: 2,5 x 3,5"; mat: 10 x 12" • JK217

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To the Ocean • Collage • image: 2,5 x 3,5"; mat: 10 x 12" • JK229

paintings, gardens, and visits to museums but not with parental pressure to make art. She does remember, however, pulling out crayons and coloring books whenever her friends would visit, an early indication of her fascination with color and the two-dimensional surface. Her college studies were in studio art and art history at Hollins University (Virginia) and she did further studies in decoupage at the Hiram Manning studio in Boston. All of this attests to the upbringing of a creative person with a visually attuned eye and spirit.

King's new work (completed since 2012) is a continuation of abstraction and materiality. Her subjects are very personal and come from the real places and experiences around her: summering in Maine, winters in New England, a favorite tree, a boat on the horizon, lobster buoys, the road to a favorite place, windows and houses. With skilled hands, she crafts these pictures from shapes of colored paper, an occasional butterfly wing or wasp-nest paper, or a feather that she picked up on one of her many walks.

She affixes the shapes of her compositions—sometimes singly, sometimes overlapping, sometimes juxtaposed—with a deftness that creates scenes that are recognizable (you know it's a winter landscape or a boat sailing into the sunset) but stripped of the marks of individuality. They are abstracted into flat planes of color that pushes these personal moments into the realm



Butterfly • Collage • image: 3.75 x 2.5"; mat: 12 x 10" • JK210

of the universal. As viewers, we *experience* her sense of place; we *feel* the beauty of the snow and sun; we *understand* the good humor of a road into town; and we peer into (or out of) her windows and feel *comforted* by the communal joy that we see. Her compositions are expertly organized and executed; they are crafted with great skill, which adds to their power.

"This process [of collage] brings me tranquility," King said in an interview. "Each little picture is a world unto

itself where I seek completion and quietude. Our lives are so complex today and here I am able to simplify—find the simplest lines, colors, and shapes to convey the spirit to the page."

The spirit that Judith Stoddard King brings to creating and producing her collage works give us—viewers, collectors, admirers—pleasure, rest, and revival. It is as Matisse said of his own work, "an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters...a soothing, calming influence on the mind." Judy King's suitcase of poetic musings invested in scraps of paper and found objects provides us with comfort.

—Honee A. Hess

Executive Director

Center for Crafts, Worcester, Massachusetts



Sanibel · Collage · image: 2,75 x 4"; mat: 10 x 12" · JK216

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Island Inn · Collage · image: 2,5 x 4"; mat: 10 x 12" · JK194



Cornfield • Collage • image: 2,5 x 3,75"; mat: 10 x 12" • JK220

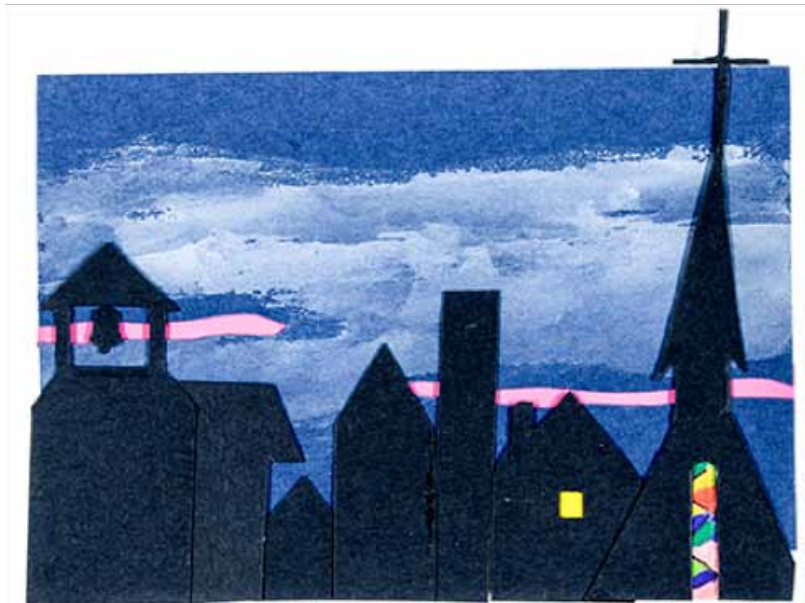


Swan • Collage • image: 2,75 x 3,75"; mat: 10 x 12" • JK219



Back of Barn • Collage • image: 2.75 x 3.75"; mat: 10 x 12" • JK222

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Spire • Collage • image: 3 x 3.75"; mat: 10 x 12" • JK234



Snowbound • Collage • image: 2.75 x 3.75"; mat: 9.5 x 10.5" • JK203



Icicles • Collage • image: 2.75 x 3.75"; mat: 10 x 12" • JK224



Old Tree • Collage • image: 4.25 x 2.75"; mat: 12 x 10" • JK231



High Tide • Collage • image: 3.75 x 3"; mat: 12 x 10" • JK232



Open Window · Collage · image: 2.75 x 3.25"; mat: 10 x 12" · JK230



Side by Side · Collage · image: 2.75 x 4"; mat: 10 x 12" · JK206

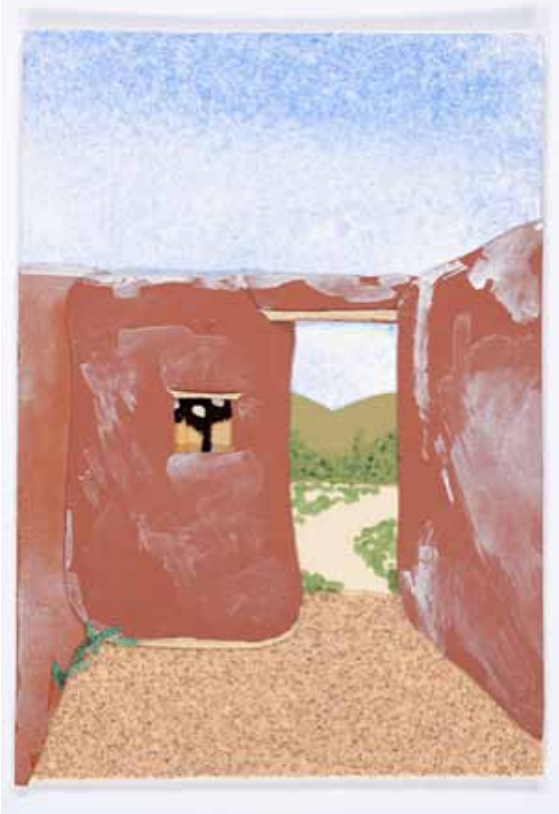


Lobster Pots • Collage • image: 2,5 x 4"; mat: 10 x 12" • JK211

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Summer Rentals • Collage • image: 2,5 x 3,5"; mat: 10 x 12" • JK223



Adobe Ruins • Collage • image: 3,5 x 2,5"; mat: 12 x 10" • JK195



Inn Doorway • Collage • image: 3,5 x 2,25"; mat: 12 x 10" • JK196

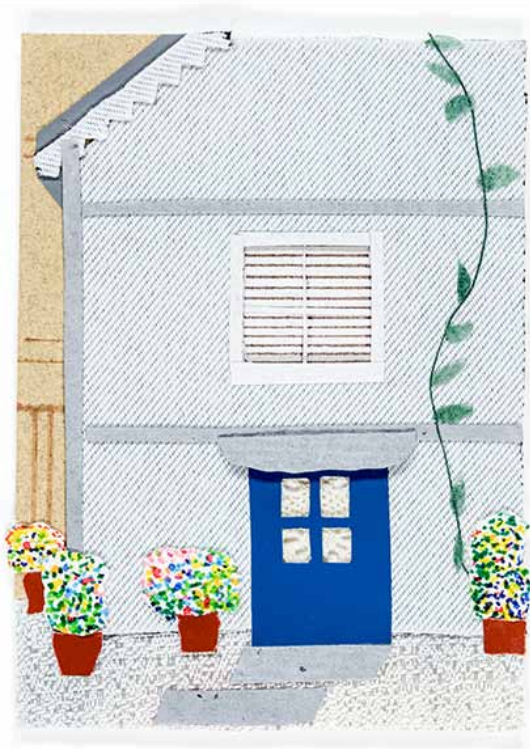


Meadow · Collage · image: 3 x 3,75"; mat: 10 x 12" · JK225

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Low Tide · Collage · image: 2,5 x 3,5"; mat: 10 x 12" · JK227



Paris · Collage · image: 3,75 x 2,75"; mat: 12 x 10" · JK233



Boat House Steps · Collage · image: 3,5 x 2,5"; mat: 12 x 10" · JK221



Apples • Collage • image: 2.75 x 3.75"; mat: 10 x 12" • JK207

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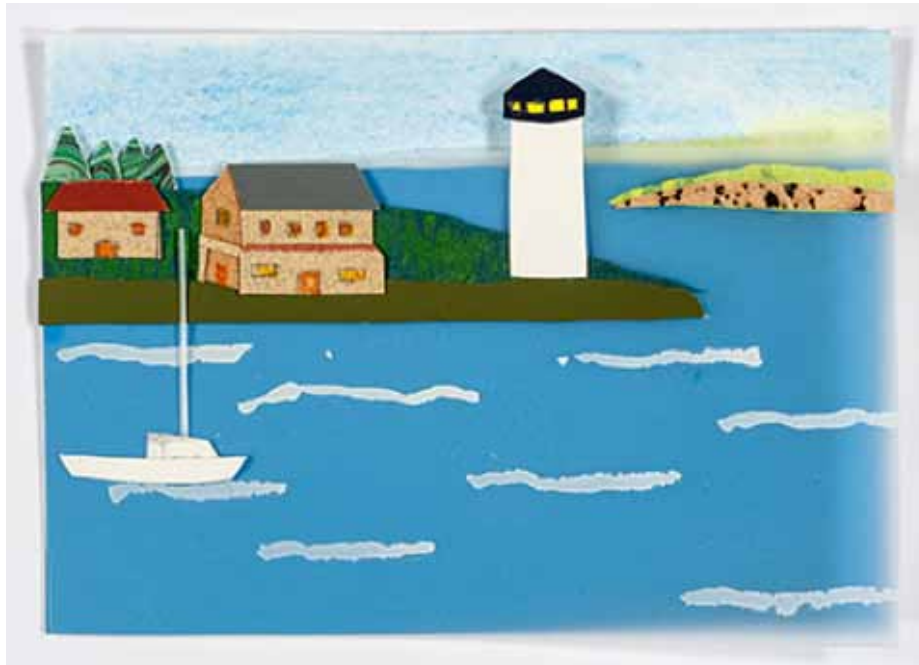
Rose Hedge • Collage • image: 2.5 x 4"; mat: 10 x 12" • JK209



Island House · Collage · image: 3 x 4"; mat: 10 x 12" · JK214



Rock Island · Collage · image: 2.75 x 3.75"; mat: 10 x 12" · JK218



Beacon • Collage • image: 2,5 x 3,5"; mat: 10 x 12" • JK228

BIOGRAPHY

JUDY 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 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 fifth exhibition. Black Ice Publishers printed a beautiful book of the artist's collages, entitled *Windows*, in 2004. 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 • *Editors:* Destiny M. Barletta and Jennifer Farrell • *Photography:* James Gonzales
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Rooftops · Collage · image: 3 x 4" ; mat: 10 x 12" · JK213

PUCKER GALLERY

ESTABLISHED 1967 BOSTON

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Please visit www.puckergallery.com to view current and past exhibition catalogues, experience audio tours, and subscribe to the *Artwork of the Week* and *Pottery of the Week* e-mail lists.

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 stops are Hynes Convention Center and Copley Station on the Green Line.

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

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DATES:

16 JANUARY THROUGH 28 FEBRUARY 2016

OPENING RECEPTION:

16 JANUARY, 3:00 PM TO 6:00 PM

The public is invited to attend.

The artist will be present.



Sailing • Collage • image: 2.75 x 3.75"; mat: 10 x 12" • JK198