



Surviving Act, 2005, oil and pencil on paper, 9 x 7 inches

Diane Ayott

MOMENT TO MOMENT
APRIL 26 – MAY 28, 2006

Danforth Museum of Art

Artist talk, Sunday April 30, 3 pm
Reception to follow.

*This exhibit is a part of the New England
Currents series and is in the Swartz Gallery.*



Diane Ayott

MOMENT TO MOMENT

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left

Dreaming Deep, 2005

oil on paper

21¼ x 15 inches

center

Complex Picnic, 2005

oil and pencil on paper

16 x 7 inches

Diane Ayott likes to get beneath the surface of things. She dives deep into a dreamlike fusion of color and shape. Lines cut through a grid of small circles. Layers of dots and dashes hold down the carefully positioned oval. Within her thoughtful compositions, tension builds through repetitive gesture. Colors seem to shimmer and vibrate. The viewer is caught within the act of looking and can't quite let go.

We are held not only by the perfection of surface, but also by the sheer ability of these paintings to speak. In much the same way that a child will become delighted with one sound, Ayott can fall in love with a single shape, which she then repeats with various levels of intensity. The ovals in *Surviving Act* are barely noticeable in the top half of the composition, but rise to the surface in the lower half. While the title holds out a tantalizing hint of mystery, the true meaning of the work lies in a visual language that is hard won. Ayott is capable of telling a number of stories that involve careful looking, each of which can be privately embraced and then retold by the viewer.

There is nothing minimal in this narrative. Ayott's use of the grid does not impose a rigid structure over the delicacy of her work. Instead, the grid expands to include layers of meaning. It becomes a formal container for emotion, a simple framing device for a composition that is made up of dashes, lines and dots – the most elemental of marks that describe a momentary understanding of true impulse and feeling.

Katherine French, Curator





Orange O's, 2005,
mixed media on paper
15 x 10½ inches



Works on Paper

Surviving Act, 2005, oil and pencil, 9 x 7 inches

Notation, 2005, oil, 3½ x 4½ inches

One Fourth of July, 2005, oil, 11 x 15 inches

Pluperfect, 2005, mixed media, 11 x 16 inches

Self-Possession, 2005, mixed media,
10 x 14 inches

Dreaming Deep, 2005, oil, 21¼ x 15 inches

Soft Coos, 2005, oil and pencil, 15 x 11 inches

Oohs and Ahs, 2005, oil, 22 x 15 inches

Orange O's, 2005, mixed media,
15 x 10½ inches

Signatory, mixed media, 11 x 7½ inches

Trance, 2006, oil on mat board, 10 x 8 inches

Talkie, 2005, oil, 22¼ x 11½ inches

Making It Up, 2005, oil, 19 ½ x 7 inches

Current Cycle, 2006, oil, 11¼ x 11½ inches

Hyacinth, 2006, mixed media, 11 x 15 inches

Complex Picnic, 2005, oil and pencil,
16 x 7 inches

Found Conversation, 2005, oil,
14½ x 8½ inches

Paintings on Panel

Moment to Moment, 2005, oil, 40 x 38 inches

Lipstick Butch, 2006, oil, 40 x 38 inches

Outcome, 2006, oil, 40 x 38 inches

Blue Boy, 2006, oil, 40 x 38 inches

Colliding Conversations, 2006, oil,
40 x 38 inches

Small Paintings on Canvas

New Lease, 2005, oil, 12 x 12 inches

Tricky Zipper, 2005, oil, 12 x 12 inches

Little Feets, 2003, oil, 14 x 14 inches

Catch-As-Catch-Can, 2004, oil, 8 x 8 inches

detail, *Making It Up*, 2005, oil, 19 ½ x 7 inches

Diane Ayott's work is engaged with the contemporary language of abstraction. Layered combinations of markings – dots, dashes, lines, slashes, circles, ovals and loops – contribute to overall shifts in color and complex patterns. Her work reveals a specific universe of the visual, while maintaining a commitment to the rectangle as a target of action.

Ayott has exhibited extensively both nationally and abroad. Her work appears in a number of private collections. She is currently on the faculty at the Montserrat College of Art in Beverly, MA.

Selected Solo Exhibitions

Diane Ayott: Moment to Moment, New England Currents, Danforth Museum, Framingham, MA, 2006
Defining Surface, HallSpace, Boston, MA, 2005
The Paintings and Drawings of Diane Ayott, Winfisky Gallery, Salem State College, Salem, MA, 2000
Particular Surfaces, New England College Art Gallery, Henniker, NH, 2000
New Work, Endicott College Art Gallery, Beverly, MA, 1999
Distillations, Pat Doran Gallery, Massachusetts College of Art, Boston, MA, 1998
Landschaftmalerei, Gallerie M, Kassel, Germany, 1990
Objekte in der Landschaft, Städtisches Museum, Herford, Germany, 1989

Selected Group Exhibitions

National Prize Show, CAA, 2006, Curated by Cheryl Brutvan, Beal Curator of Contemporary Art, MFA, Boston, MA
By Arrangement, Jane Deering Gallery, Annisquam, MA, and Concord Art Association, Concord, MA, 2005
Curated by Katherine French
Annual Juried Show, Essex Art Center, Lawrence, MA, 2004, Juried by Joseph D. Ketter II
New Art '04, Kingston Gallery, Boston, 2004, Juried by Anne Wilson Lloyd
Annual Small Works Exhibition, Attleboro Museum, Attleboro, MA, 2004, Juried by Dorothy Simpson Krause
New England / New Talent, Fitchburg Art Museum, Fitchburg, MA, 2002, Curated by Anja Chavez
Meditations, Memories and Explorations, Gallery of Modern Art, Marblehead, MA, 2002
Salon, Montserrat College of Art Gallery, Beverly, MA, 2001
Salon Redux, Trustman Gallery, Simmons College, Boston MA, 2001, Both Salon Exhibits curated by Laura Donaldson
What do You See? Gallery of Modern Art, Marblehead, MA, 2001
Any more, Real Art Ways, Hartford, CT, 2001, Curated by David Borowski
Ten Contemporary Artists, Gallery of Modern Art, Marblehead, MA, 2000
The National Prize Show, Cambridge Art Association, Cambridge, MA, 2000
Juried by Carl Belz, Director Emeritus, Rose Art Museum, Brandeis University
Manifest, A Biennial Survey of Contemporary Visual Art, The Copley Society of Art, Boston, 1999
Juried by Allison Ferris, Curator of Contemporary Art, Bowdoin College Museum of Art,
Allison Kemmerer, Assistant Curator, Addison Gallery of American Art and Linda Norden,
Barbara Lee Associate Curator of Contemporary Art, Harvard University Art Museums
The Persistence of Paint, Trustman Gallery, Simmons College, Boston, MA, 1998
Juried by Nina Nielsen, Nielsen Gallery and Magdalena Campos-Pons, Bunting Fellow and Museum School Faculty
144 Square Inch Exhibition, Erector Square Gallery, New Haven, CT, 1996, Juried by Robert Reed
Metaphor for the 20th Century; Personal Perspectives, Hera Gallery, Wakefield, RI, 1996
Juried by Rachel Rosenfield Lafo, Curator, DeCordova Museum and Sculpture Park, Lincoln, MA
The Drawing Show, Boston Visual Artists Union Gallery, Boston, MA, 1990,
Juried by Howard Yezerski, Howard Yezerski Gallery, Boston, MA
Die Bruderkirche, Kassel, Germany, 1989, Juried by Professor Werner Kausch

Publications and Reviews

The Language of Abstraction, Diane Ayott, Sextant, *The Journal of Salem State College*, Fall/Spring, 2002
Profile – Diane Ayott, Today, *New England College Journal*, Spring, 2002
Diane Ayott: Defining Surface, *Art New England*, Feb/Mar, by Kristen I. Pounds, 2006

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Montserrat College
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