

# **DIANE AYOTT**

Love in December

**TRIDENTGALLERY**

December 5, 2015 – January 3, 2016

# DIANE AYOTT

## Love in December

December 5, 2015 – January 3, 2016

### Reception for the Artist

SATURDAY, DECEMBER 12, 5:00–7:00PM

During this exhibition, the gallery is open

**Sat 10–7 Fri Sun Mon 10–5 Tue Wed Thu 12–5**

#### ***Exceptions:***

Christmas Eve by appointment  
Christmas closed  
December 26 1–7pm  
December 27–31 12–5pm  
New Year's Day closed

Works of art purchased from this exhibition are available for pickup or delivery after December 12.

Trident Gallery is pleased to present *Love in December*, an exhibition of colorful, patterned, abstract mixed media paintings by Diane Ayott.

Wordsworth famously described poetry as “the spontaneous overflow of powerful feelings” resulting from emotions “recollected in tranquility,” a process in which feelings are crucially modified and directed by thoughtful intentions, “organic sensibility,” and the discipline of craft — that is, a process of shaping and polishing, which Horace before him called *limae labor et mora*, the patient toil of the file.

The disciplined excellence of Diane Ayott’s art is thrillingly accessible on these terms. Her intuitive and personal journaling process both provides a suggestive title and at a deeper level embeds emotion into her art, which we experience with immediacy because the language of abstraction is free of alienating specificity: *Promise, Proof Enough, Come Spring* — the suggestive power of these titles extends undiminished, because unqualified, into our personal geometries.

At the art surface, Ayott’s devoted study of aesthetic history and principles, and her months and years of meditative studio practice, applying the many tools of her mark making — brushes, boxtops, and rollers, if not files — give an authority, a complexity, and a rationality to her constructions, which allow them to become containers of emotion, encodings of the fragile data of shared experience.

Ayott’s paintings are beautiful, universal, and still personal, sharing “passions,” as Wordsworth prescribed for poems, “with an overbalance of pleasure.”

**Matthew Swift**  
Director

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Diane Ayott’s paintings on panel, canvas, and paper have been exhibited at galleries and museums in Chicago, Washington DC, New York City, Boston, and other northeast cities. She is represented by Trident Gallery in Gloucester and by Kathryn Markel Fine Arts in New York City. Her work is collected by private and corporate collectors and the US Department of State’s Art Bank program.

Diane Ayott lives and works on Boston’s North Shore. She holds an MFA in painting from the Massachusetts College of Art and Design (“MassArt”), and she is a professor at Montserrat College of Art in Beverly, Massachusetts.

## Main Room

*clockwise from window*



*In the Gap*  
2015  
mixed media on panel  
16 x 16 in.

\$1,700



*Love in December*  
2015  
mixed media on panel  
38 x 38 in.

\$5,700



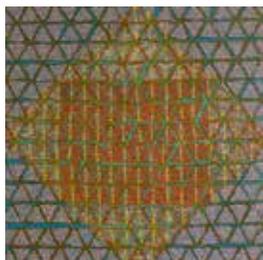
*Oohs*  
2005  
oil on paper  
14.5 x 11 in.

\$1,200



*Soft Coos*  
2005  
oil and pencil on paper  
14.5 x 11 in.

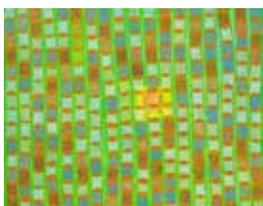
\$1,200



*Promise*  
2015  
mixed media on panel  
16 x 16 in.

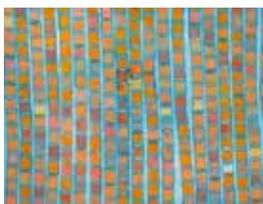
\$1,700

**Main Room, continued**  
*clockwise from window*



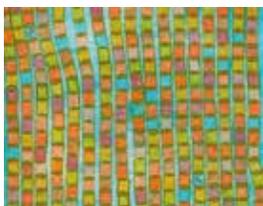
*Come Spring*  
2012  
mixed media on paper  
20 x 26 in.

\$2,800



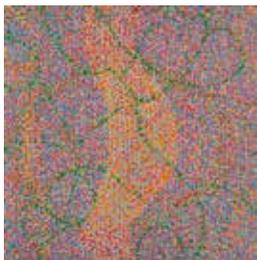
*Daily Order*  
2012  
mixed media on paper  
20 x 26 in.

\$2,800



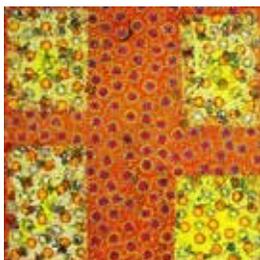
*Water Daily*  
2012  
mixed media on paper  
20 x 26 in.

\$2,800



*Counting #13*  
2014  
acrylic on paper  
8.5 x 8.5 in.

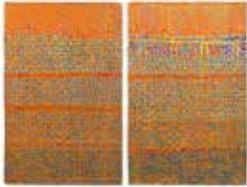
\$700



*Wild Child*  
2015  
mixed media on canvas  
30 x 30 in. gallery wrap

\$4,000

**Main Room, continued**  
*clockwise from window*



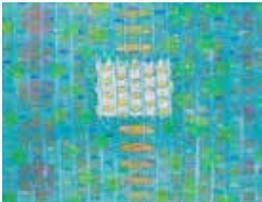
*Two*  
2010  
acrylic on paper  
11 x 14.5 in. diptych

\$1,200



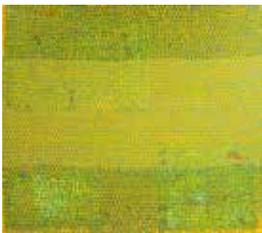
*Poker*  
2014  
acrylic on paper  
8.5 x 17 in. diptych

\$1,200



*Communion*  
2012  
mixed media on paper  
20 x 26 in.

\$2,800



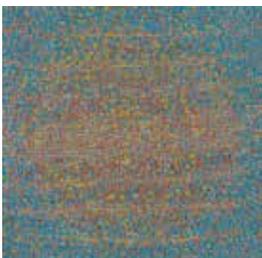
*Back and Forth*  
2015  
mixed media on canvas  
32 x 36 in. gallery wrap

\$4,900



*Counting #18*  
2014  
acrylic on paper  
8.5 x 8.5 in.

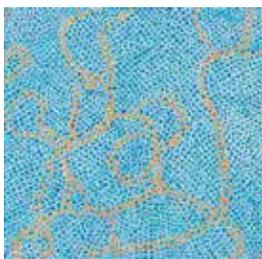
\$700



*Counting #1*  
2014  
acrylic on paper  
8.5 x 8.5 in.

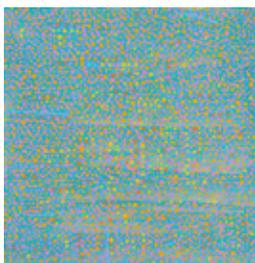
\$700

**Main Room, continued**  
*clockwise from window*



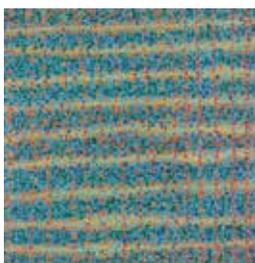
*Counting #10*  
2014  
acrylic on paper  
8.5 x 8.5 in.

\$700



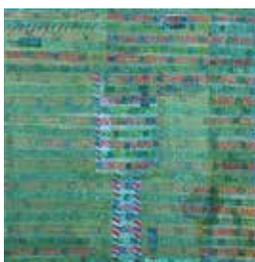
*Counting #17*  
2014  
acrylic on paper  
8.5 x 8.5 in.

\$700



*Counting #14*  
2014  
acrylic on paper  
8.5 x 8.5 in.

\$700



*Talking to Kids*  
2015  
mixed media on panel  
16 x 16 in.

\$1,700

# Diane Ayott

## Artist's Statement

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**M**y painting is complex, both in the layering of information and in the development of color relationships. It involves keen attention to the specific accrual of marks over time and their integration in the overall gestalt of each piece. From a distance, viewers may experience an overall color palette, but once close to the work, small bits of distinct, painted information reveal themselves.

In my studio I explore this rich geography of color and bits of information as fully as possible. As a result, these pieces invite the viewer to take time, to look carefully, and to pause in the pleasure of the visual.

My art is informed by both contemporary and modernist painting. I use acrylic and oil paint as well as various collage materials on paper, panel, and canvas. I explore pattern and repetition, not for the sake of pattern and repetition but for the dream-like experience and qualities it offers me. Over time, visual information accrues in the work, and the meditative process sets up spatial relationships and intriguing color vibrations. The overall begins to emerge and holds me in a kind of intimate conversation, yet it looms large. The skewed nature of the geometry begins to dip into the awkward, and it is in this complex space of relationships that I make art. At work is not only my hand but also my attentive mind.

In some cases, the repeating patterns and vibrating color allow the mark making to shimmer in space. At other times, the work requires a quiet and calmer feeling. I follow the direction of my work, and my intention is to express its individual clarity as completely as I can.

An integral part of my studio practice involves workbooks. In these books, I intuitively explore language relative to: feelings, free associations, definition lists, self-reflection notes, and the initial cataloguing of all my completed work. This part of my practice supports exploration and allows the painting territory to expand.

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As an artist who loves Cape Ann and who has spent so many years living in, working in and experiencing the beauty of the place, I am excited to exhibit my work at the Trident Gallery on Main Street in Gloucester. I thank Gallery Director Matthew Swift for his invitation to present my work to this culturally rich and vibrant community.



## From Interviews

### *Tell us how you title your paintings.*

Titles are of great importance for me, an integral part of my creative process. I use a studio work book, which has become very important to me. In it I record notes on my process, studio visits, lists of possible titles, reflections on exhibits, notes on talks, reactions to other artists and I also paste in images and notes, etc. from others.

### *What artists have inspired you?*

The list is rather long, diverse, and incomplete: Anne Truitt, Agnes Martin, Bridget Riley, Julie Mehretu, Jacob El Hanani, Giorgio Morandi, Rachel Perry Welty, Tara Donovan, Robert Ryman, Porfirio DiDonna, Richard Dibenkorn, Fitz Henry Lane, Marsden Hartley, Joan Mitchell, Claude, Monet, Vincent Van Gogh, Jackson Pollock, Lucien Freud, Fairfield Porter, Emille Nolde, Gabrielle Munter, Henri Matisse, Mark Rothko, Cy Twombly, Mattais Grunenwald, David Smith, Adam Fuss, Cecily Brown, Eva Hesse, Susan Rothenberg...and some of my close colleagues and some of my students!

*Chester College of New England Student Annual, 2008*

### *How has your work evolved?*

My work evolved out of the landscape. I first started exhibiting in the 80s, and I was a realistic landscape painter. Over the years, my work evolved into more organic abstraction and then a much more formal abstraction. Now my work includes exhibits of collage, of course, and of color.

*Salem Evening News, 2011*

# Critical Commentary

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"Ayott's exceptional skill as a colorist is evident in the gorgeous painting *Floater*; the dazzling peacock blue and orange creates a jewel-like opulence reminiscent of the geometric abstractions of Gustav Klimt."

Susan Mulski, *Art New England*

The accrual of repetitive marks creates a dense quilt of patterns that weave in and out of each other. Eventually, a skewed image grows organically from her process of loose patterning. She shifts between balance and distortion, remaining conscious of space, volume, texture and other formal elements.

In her recent work, Ayott has intensified the combinations of colors she employs, creating more spatial depth within her images. The incorporation of bright, vibrating colors shimmer in space, enhancing both the power and playfulness of the work. Combining such saturated colors with the sensuality of her detailed layering activates the surface with a buzzing, charismatic energy.

A crucial part of Ayott's studio practice is spent with a notebook and a dictionary. She uses titles to hint at narrative and describe mood. There is a sense that the work is both serious and curious, expressing the emotional and logical qualities of accumulating thoughts while fleshing out the meaning by way of repetition. As viewers we read layers as the overall color palette, and then closer up, small bits of distinct information reveal themselves; we get lost in visually picking apart each distinct pattern and color, discovering the pieces that created the whole.

Kathryn Markel  
Director, Kathryn Markel Fine Arts

"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... 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."

Katherine French  
Director, Danforth Museum



# Curriculum Vitae

b. 1953 in Lynn. Resides in Salem.

## Gallery Representation

2010– Kathryn Markel Fine Arts (New York NY)  
2015– Trident Gallery (Gloucester MA)

## Selected Solo Exhibitions

2015 *Diane Ayott: Jeepers Creepers*  
Kathryn Markel Fine Arts (New York NY)  
2011 *Diane Ayott*  
Hess Gallery, Pine Manor College (Chestnut Hill MA)  
2010–11 *Beyond Measure: Paintings by Diane Ayott*  
Barrington Center for the Arts, Gordon College (Wenham MA)  
2010 *Diction: New Work by Diane Ayott*  
Kathryn Markel Fine Arts (New York NY)  
2009 *Diane Ayott: Upstream*  
Carol Schlossberg Alumni Gallery, Montserrat College of Art (Beverly MA)  
2008 *Complexity: Paintings by Diane Ayott*  
Wheelock College (Boston MA)  
2006 *Moment to Moment*  
Danforth Museum (Framingham MA)  
2005 *Defining Surface*  
Hall Space (Boston MA)

## Selected Group Exhibitions

2015 *Humble Iterations*, Kathryn Markel Fine Arts (New York NY)  
*The Physicality of Color*, Art Museum, University of Durham (Durham NH)  
*Paper Works*, Warm Springs Gallery (Charlottesville VA)  
2014 *One*, Art Market Provincetown (Provincetown MA)  
2013 *Above and Beyond*, Art Market Provincetown (Provincetown MA)  
2012 *Little Languages — Coded Pictures* Kathryn Markel Fine Arts (New York NY)  
*Creative Differences*, Gallery Della-Piana (Wenham MA)  
2011 *Piece by Piece: Collage and Paper Assemblage From the Art Bank Collection*, Art Bank Gallery, US  
Department of State Art Bank Program (Washington DC)  
2010 *Pattern and Repetition*, Trustman Gallery, Simmons College (Boston MA)  
*Paintings: Contemporary Realism to Abstraction*, Susan Maasch Gallery (Portland ME)  
2009 *July Exhibition*, Susan Maasch Gallery (Portland ME)  
*The Algorithms of Art*, McIninch Gallery, Southern New Hampshire University (Manchester NH)  
*32nd Small Works Exhibition*, Washington Square East Galleries (New York NY)  
2008 *From Paintings to Drawings*, Hall Space Gallery (Dorchester MA)  
*New England New Talent*, Fitchburg Art Museum (Fitchburg MA)  
*Boston Color*, Kathryn Markel Fine Arts (New York NY)  
*NO CHROMOPHOBIA*, OK Harris (New York NY)  
*Consequences of Geometry*, McCoy Gallery, Merrimack College (North Andover MA)  
2007–8 *Consequences of Geometry*, Art Complex Museum (Duxbury MA)  
2007 *Abstract & Geometric*, Woman Made (Chicago IL)

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## Education

MFA, painting Massachusetts College of Art and Design (Boston MA)

## Teaching

current Professor, Monserrat College of Art (Beverly MA)

## Grants

2014, 2007 Luz Dorrien Faculty Development Fund, Montserrat College of Art (Beverly MA)  
2007, 2004 Cornellia Endowed Fund, Montserrat College of Art (Beverly MA)  
2007, 2006 Professional Development Fund, Montserrat College of Art (Beverly MA)  
2000 Professional Development Fund, Salem State College (Salem MA)  
1986 Arts Lottery Grant, Landscape Painting, Gloucester Arts and Humanities Council (Gloucester MA)

## Residencies

2016 TBA  
2014 Horned Dorset Colony (Leonardsville NY)  
2008  
1995, 1987 Vermont Studio Center (Johnson VT)  
2000 Professional Development Fund, Salem State College (Salem MA)  
1986 Arts Lottery Grant, Landscape Painting, Gloucester Arts and Humanities Council (Gloucester MA)

## Publications

2011 *Diane Ayott: Beyond Measure*, by Susan Mulski, *Art New England*, Jan/Feb 2011.  
2011 "It's a 'Wild Party'," by Amanda McGregor, *Salem Evening News*.  
2011 "Montserrat College of Art professor featured in D.C. exhibit," *Beverly Citizen*.  
2009 Feature in *Portfolio Magazine*, Montserrat College of Art.  
2008 Included by jury in *Studio Visit*, vol. 3, Open Studio Press.  
2008 "SO Good Interviews Diane Ayott," *Chester College of New England Student Annual*.  
2006 *Diane Ayott: Defining Surface*, by Kristen I. Pounds, *Art New England*, Feb/March 2006.  
2002 "The Language of Abstraction," by Diane Ayott, *Sextant: The Journal of Salem State College*.  
2002 Profile "Diane Ayott, Today," *New England College Journal*.

## Notable Collections

Diane Ayott's art is collected by private and corporate collectors and the US Department of State's Art Bank program.

## inventory

The gallery maintains an extensive inventory of art by represented artists and a selection of exceptional works of art by noted artists of the past.

To explore the full inventory, clients may review images of art and other materials either in the gallery or privately before selecting art to view in person at their convenience in the gallery or at the client's home or place of work. *Most inventory is available for a viewing in the gallery within two days of a request.* Gallery facilities include Ultra-HD monitors and a large projection screen. Selected art by represented artists is always on display in the gallery office. The Gallery Director personally guides clients through the review and selection process.

## services

Trident Gallery is a full service fine art gallery serving individuals and organizations, including new and established collectors, public and private collections, architecture and interior design firms, real estate brokers, property managers, and estates. The gallery advises clients in selecting, acquiring, collecting, and selling fine art, including ancillary matters of framing, installation, and lighting; rotation, transportation, and storage; documentation, appraisal, and insurance; conservation and restoration; and all other matters arising in connection with the ownership of fine art.

## prices

Unless otherwise noted, stated prices include the work of art and the mount and frame as displayed or described. Massachusetts sales tax of 6.25% is not included. Unique works of art displayed in frames are not normally available without the frame. The Gallery is pleased to arrange mounting and framing for clients.

## delivery

Works sold from an exhibition are available for delivery at the conclusion of the exhibition, except during December, when clients may take possession immediately after the reception

## three rooms

Two small galleries complement the exhibition in the Main Room. The Vault Room shows selections from gallery inventory guided by collectors' interests. Most The Director's Office is a showcase of art by each gallery artist.

## news

You are invited to subscribe to the gallery's email newsletter to receive timely information about gallery exhibitions and performances, and to join the postal mailing list to receive printed invitations to exhibitions. You may do both at the top of the gallery home page, by leaving an address in the gallery guest book, or by calling or writing the gallery.

To see Trident Gallery posts in your Facebook newsfeed, please "like" the Trident Gallery Page.

## hours

Gallery hours are specific to each exhibition.

During *Diane Ayott: Love in December*,

December 5, 2015 – January 3, 2016,

hours are Sat 10–7 Fri Sun Mon 10–5 Tue Wed Thu 12–5



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Gloucester MA 01930-6010

978.491.7785

Matthew Swift

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Facebook.com/TridentGallery

Twitter.com/TridentGallery

Instagram.com/TridentGallery

# TRIDENTGALLERY

GLOUCESTER MASSACHUSETTS

MATTHEW SWIFT, DIRECTOR

## CONTEMPORARY ART AND PERFORMANCE

ON HISTORIC CAPE ANN

Compelling art, illuminating critical context, and dedicated professionalism distinguish Trident Gallery as a leader of the vital arts scene of Cape Ann and as a singular resource for collectors, corporate clients, and the public.

**Trident Gallery** shows beautiful and intelligent contemporary art in all mediums, emphasizing the work of artists continuing Gloucester's rich legacy as a center for new American Art.

Every five weeks, the gallery presents a new exhibition of contemporary art in a rich context of written commentary and public discussion.

Gallery Director Dr. Matthew Swift curates and produces gallery exhibitions, drawing on over twenty years of multi-disciplinary scholarship, teaching, and creative exploration..

The **Trident Live Art Series** presents performances by seasoned professionals showing experimental and collaborative work in the intimate salon setting of the gallery.

Live Art Series Director Sarah Slifer Swift curates and produces the performances, drawing on two decades of experience in the United States and abroad as a dance artist, choreographer, and producer.