



BEYOND REAL

CONTEMPORARY LANDSCAPES

TRIDENTGALLERY

August 15 – September 13, 2015

BEYOND REAL

CONTEMPORARY LANDSCAPES

Artists' Reception

SATURDAY, AUGUST 22, 5:00 –7:00PM

During this exhibition, the gallery is open daily 10–5 and Saturdays 10–7.

Trident Gallery's summer group exhibition offers more than fifty paintings, drawings, photographs, and mixed media works in the genre of landscape—interpreted, here in Gloucester, to include vistas of the coast and sea.

I have chosen the art to represent a diversity of artistic approaches to landscape, from contemporary luminism to abstraction, in order to reveal something about the genre as practiced today, and to reveal through contrast the diversity of dimensions beyond the real, in which artists create meaning and beauty beyond the satisfactions of representation.

In this exhibition are special works of art which are among the highest achievements of the artists I work with, and I am very pleased to introduce painter Peter Lyons to the Trident Gallery audience.

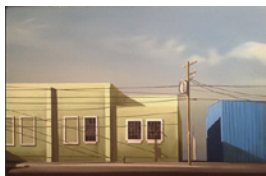
Beyond Real includes major, large scale works by Peter Lyons, Susan Erony, Ed Touchette, Zygmund Jankowski, and Gabrielle Barzaghi. It is also the east coast debut of Winston Swift Boyer's *Ocean Series* of large scale photographs of sea horizons, works of art in dialogue with the paintings of past Gloucester summer visitor Mark Rothko.

Exceptional older works by Albert Alcalay, Nell Blaine, and Roger Martin, and selected recent works by Eileen Mueller, Ruth Mordecai, Pamela Ellis Hawkes, Patti Sullivan, Lynn Swigart, and Charlie Carroll complete the exhibition.

MATTHEW SWIFT
DIRECTOR

Main Room

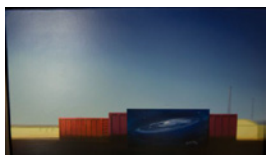
clockwise from window



PETER LYONS
Gloucester Afternoon
2013
oil on canvas
24 x 36 in.



PETER LYONS
Peppermint Twist
2002-2003
oil on panel
35.5 x 72 in.



PETER LYONS
Milky Way
2015
oil on canvas
14 x 24 in.



PETER LYONS
Breakthrough
2014
oil on canvas
14 x 22 in.

*For prices, please
email, call, or visit the gallery.*



PETER LYONS
American Dream
2014
oil on canvas
16 x 24 in.



ZYGMUND JANKOWSKI
Something Tropical
undated
oil on canvas
48 x 76 in.



PETER J LYONS
Deity
2014
oil on canvas
14 x 22 in.

Main Room, continued

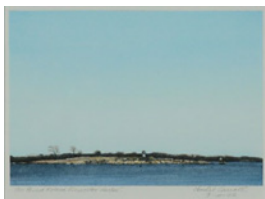
clockwise from window



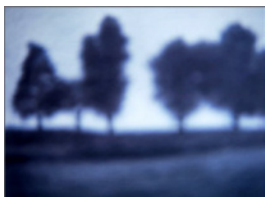
SUSAN ERONY
Winter, 2009
2010
burned paper and acrylic on canvas
48 x 60 in.



CHARLIE CARROLL
Storm's Passage
October 5, 2002
gouache on paper
4.5 x 6 in.

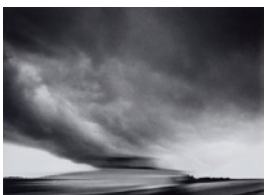


CHARLIE CARROLL
Ten Pound Island, Gloucester Harbor
2002
watercolor on paper
4.5 x 6 in.



PAMELA ELLIS HAWKES
Virtual Landscape No. 2341
2006
pigment inkjet print
20 x 26.5 in.
Edition of 5

*For prices, please
email, call, or visit the gallery.*



LYNN SWIGART
Car and Cloud, Kentucky
1971
silver gelatin print
Image: 11.75 x 18 in.
Mat: 22 x 28 in.
Edition of 5



RUTH MORDECAI
Between Landscape and Sculpture #1
2013
acrylic, oil, and collage on paper
60 x 40 in.

Main Room, continued

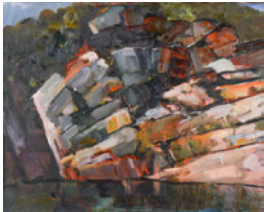
clockwise from window



GABRIELLE BARZAGHI
Virgin Spring
2013
pastel on paper
50 x 70 in.



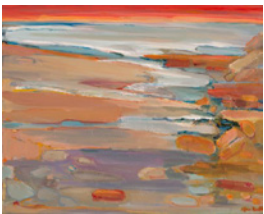
ZYGMUND JANKOWSKI
Black Moon
undated
oil on Masonite
36 x 48 in.



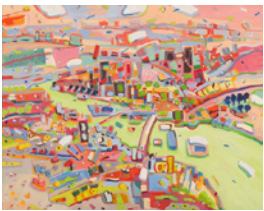
EILEEN MUELLER
Flat Ledge Quarry with Green Trees
2014
oil on canvas
24 x 30 in.



EILEEN MUELLER
Rock Dance
2013
oil on canvas
24 x 30 in.



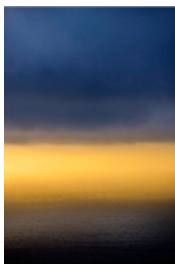
EILEEN MUELLER
Dawn
2015
oil on canvas
Canvas: 24 x 30 in.



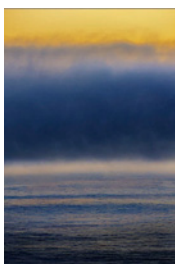
ED TOUCHETTE
City on River
2006
acrylic on canvas
Canvas: 48 x 60 in.

*For prices, please
email, call, or visit the gallery.*

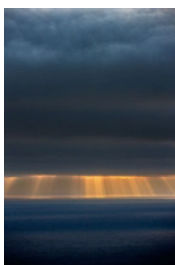
Vault Room



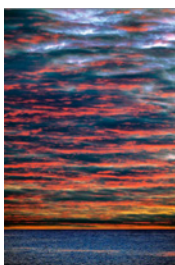
WINSTON SWIFT BOYER
Ocean 2.25.13
2013
pigment inkjet print
40 x 27 in.



WINSTON SWIFT BOYER
Ocean 9.20.13 II
2013
pigment inkjet print
40 x 27 in.



WINSTON SWIFT BOYER
Ocean 5.9.13
2013
pigment inkjet print
40 x 27 in.



WINSTON SWIFT BOYER
Ocean 8.6.14
[Eastern Point, Gloucester]
2014
pigment inkjet print
60 x 40 in.

*For prices, please
email, call, or visit the gallery.*

OCEAN SERIES PRINTS

additional images in the series are in the booklet on the library table

small print
40" x 27" image

(LIMITED TO 24)

large print
60" x 40" image
72" x 48" image

*For prices,
please
email, call, or
visit the gallery.*

(LIMITED TO 24)

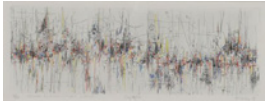
museum print
84" x 56" image

(LIMITED TO 12)

Listed prices are for loose prints at the size on display.

Several display configurations are available; prints shown are on stretched canvas; prints on paper are available.
Prices increase as an edition sells out; prices charted above are for the first 6/6/4 prints in the edition.

Office
alphabetical by artist



ALBERT ALCALAY
City Skyline
1959
etching and watercolor (unique)
6 x 15.5 in.



ALBERT ALCALAY
Rocky Neck
1955
oil on canvas
20 x 24 in.



ALBERT ALCALAY
Untitled
1961-64
pen and ink on rice paper
26.5 x 23.5 in.

*For prices, please
email, call, or visit the gallery.*



GABRIELLE BARZAGHI
Three Trees and Two Boulders
2010
ink, pigment, and collage on paper
18 x 24 in.



NELL BLAINE
Gloucester Harbor
1958
pastel on paper
23 x 31 in.

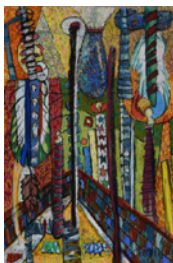
Office, continued
alphabetical by artist



WINSTON SWIFT BOYER
110 Prospect Street, Gloucester MA
2010
pigment inkjet print
20 x 16 in.
Edition of 36

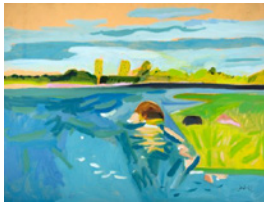


SUSAN ERONY
Roots
2015
mixed media on canvas
12 x 9 in.



DENNIS FLAVIN
Downtown
2013
pastel on paper
36 x 24 in.

*For prices, please
email, call, or visit the gallery.*



ZYGMUND JANKOWSKI
Byzantium
undated
oil on Masonite
36 x 48 in.



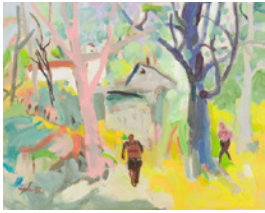
ZYGMUND JANKOWSKI
House on Prospect Street
undated
oil on paper
26.5 x 35 in.



ZYGMUND JANKOWSKI
The Yellow and Lavender
oil on canvas
24 x 28 in.

Office, continued

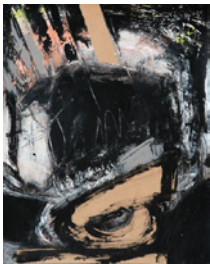
alphabetical by artist



ZYGMUND JANKOWSKI
White House with Man in the Woods
undated
oil on canvas
16 x 20 in.



ROGER MARTIN
Half Tide Salvages
1981
oil on canvas
30 x 40 in.

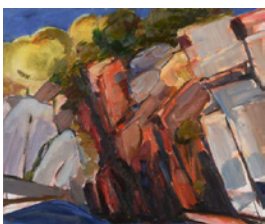


RUTH MORDECAI
James #3
2014
acrylic, oil, and collage on paper
15 x 11 in.

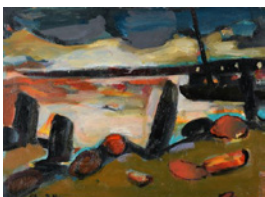
*For prices, please
email, call, or visit the gallery.*



RUTH MORDECAI
Yellow Field
2013
acrylic, oil, and collage on panel
11 x 14 in.



EILEEN MUELLER
Flat Ledge Quarry with Golden Trees
2013
oil on canvas
20 x 24 in.



EILEEN MUELLER
Harbor
2013
oil on panel
12 x 16 in.

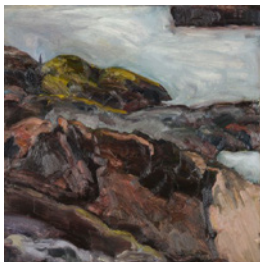
Office, continued
alphabetical by artist



EILEEN MUELLER
Seascape with Fog
2013
oil on panel
6 x 6 in.



JOSEPH POIRIER
The Fort
2013
oil on canvas
30 x 24 in.



PATTI SULLIVAN
Untitled (Bass Rocks Series)
2013
oil on cradled panel
20 x 20 in.
[#TG 1314]

*For prices, please
email, call, or visit the gallery.*



PATTI SULLIVAN
Untitled (Bass Rocks Series)
2013
oil on cradled panel
20 x 20 in.
[#TG 1315]



LYNN SWIGART
Gas Tank, Gloucester
19 April 1977
silver gelatin print
8 x 6 in.



LYNN SWIGART
Landscape near Mossville, Illinois
1970

Office, continued

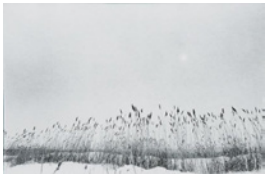
alphabetical by artist



LYNN SWIGART
Railroad Signal, New Mexico
1979
silver gelatin print
17.5 x 13.5 in.



LYNN SWIGART
Railroad Tracks and Snow, Indiana
1985
silver gelatin print
12.5 x 8.5 in.



LYNN SWIGART
Wingaersheek Grasses
1977
silver gelatin print
8.5 x 12.5 in.

*For prices, please
email, call, or visit the gallery.*



LYNN SWIGART
Wingaersheek Rockscape
1976
silver gelatin print
17.5 x 22 in.



MARY ANN DE BUY WENNIGER
Waiting for the 6:05
undated
collagraph plate
22 x 30 in.



Something Tropical
undated; oil on canvas; 48 x 76 in.

Zygmund Jankowski

1925–2009

MYSTICAL COLORIST

Zygmund Jankowski was a colorist and expressionist who painted traditional subjects with exuberant irreverence for traditional rules of color, composition, and perspective. He disparaged imitation and delighted in breaking the so-called rules of art — not in rebellion, but from a deep understanding that perceived their limitations. He cultivated an intuitive, uninhibited painting process which allowed him to transcend conventions without rejecting them. In *Something Tropical*, a cloud, a furrow, and a mountain drift inside the window frame, what appear to be dancing figures are the size of giants, and the artist rearranges some plants to make room for his signature. And it all works. The unorthodox elements are not the origin of our enchantment with the painting but become, when we notice them, joyful and humorous testimony to our captivation by the whole.

Jankowski worked in series, painting the same subject up to twenty times in a day. “I could do the same subject a thousand times,” he said. “Each time I try it, there’s something different in me that responds.” He neither planned nor sketched, but romanced each painting anew, often to music, dancing with it, lunging at it, stroking it. While painting, he said, “you stand as a referee between the scene, your emotions, and the [painting], juggling emotion and logic, intuition and analysis.” He said his brush was a musical instrument; or he called painting foreplay and a painting the child of an artist and his subject. “For Zyg,” says a friend, “art was life, and life was art.”

In his thoughtfully spontaneous process, one can discern a happy marriage of Catholic mysticism and obligation with the principles of Zen calligraphy, in which a few unpremeditated brushstrokes embody years of devoted study and practice. “If I’ve lost some of my religion,” he said tellingly, “my art has become all that much more important.”

Notable Collections

Snite Museum (Notre Dame IN); Duke University (Durham NC); National Bank of London (London, UK); Federal Reserve Bank of Boston; Cape Ann Museum (Gloucester MA)



Peppermint Twist
2002–2003; oil on panel; 36 x 72 in.

Peter Lyons

MODERN LUMINIST

Like the paintings by Fitz Henry Lane and his contemporaries later called Luminists, Peter Lyons's paintings depict scenes whose otherworldly light evokes or precipitates a moment in which the mind comes into contact with truths beyond the senses. The painted surface shows minute modulation of color and value, and is free from almost all evidence of brush strokes.

Myth, Mystery, and Imagination

The elastic, triangular tug-of-war between man, nature, and super-nature is the essence of what we call human. The need of man to search for metaphors and archetypes that define what is so vast and incomprehensible and transform them into understandable and recognizable forms, is to communicate what is incommunicable—what we call art.

The making of images enables us to examine our condition and to bench test reality. But this process is dynamic and reversible and allows us to take what is known and quantifiable, and transmogrify it into something beyond time and form, back into an original state free of physical and temporal constraints.

The philosophical movement in New England, "Transcendentalism," led by Ralph Waldo Emerson in the 19th century, had a visual counterpart that became known in the next century as "Luminism." This classically American vision implies certain criteria, but always enabled by the clarity of a gentle and forgiving light.

The motifs through which I try to articulate my inspiration are often banal and superficially ugly, but the greater the difference between the lowly status of the subject and the sacred, the greater the sense of revelation the painting may contain. When bathed in this light, the beauty in the unworthy is released and the image acts as a lens focusing awareness of wonder, joy, and spiritual anticipation in the viewer, thereby transcending common perception and experience. Myth and mystery are then born through an expanded imagination.

Peter Lyons



American Dream
2014; oil on canvas; 16 x 24 in.

The paintings of Peter Lyons look somehow familiar, but they are distinctive, different, memorable. They seem realistic, but they speak of memory and myth. They evoke dreams of different times and different places. One cannot recall seeing exactly such landscapes in nature, yet one easily recognizes each scene: they have both strength and credibility.

Lyons' work looks like photo-realism but it isn't. His compositions stem from his occasional sightings of certain objects in the landscape—a railroad car, a crossing signal, an oil tank—which cause him “a moment of revelation.” He sees something, an object, a detail, that brings to mind for him a complete finished painting. Then he goes through a laborious preparation of a gessoed panel ... yet the finished painting conveys only a hallucinatory sense of mystery and suggests nothing of its laborious construction.

One of the oldest themes in American landscape painting is that of the “machine in the garden.” ...Lyons' paintings speak to our continuing national ambivalence toward technological progress. In them the “machine”—in the form of nearly ubiquitous railroad tracks stretching horizontally across his composition or receding toward the horizon—looks as permanent as the sky itself. Nature and man—represented by his machines—seem at a standoff, neither willing to yield....

One feels in these paintings both despair and hope. In them, a limitless barren landscape, the stuff of dreams, populated only with threatening, man-made structures of great intrinsic beauty, may symbolize either the end of time or the beginning of a new day.

Theodore E. Stebbins, Jr.
Former Curator of American Art
Museum of Fine Arts, Boston

Notable Collections
Collection of Sandra B. Lane.

Winston Swift Boyer

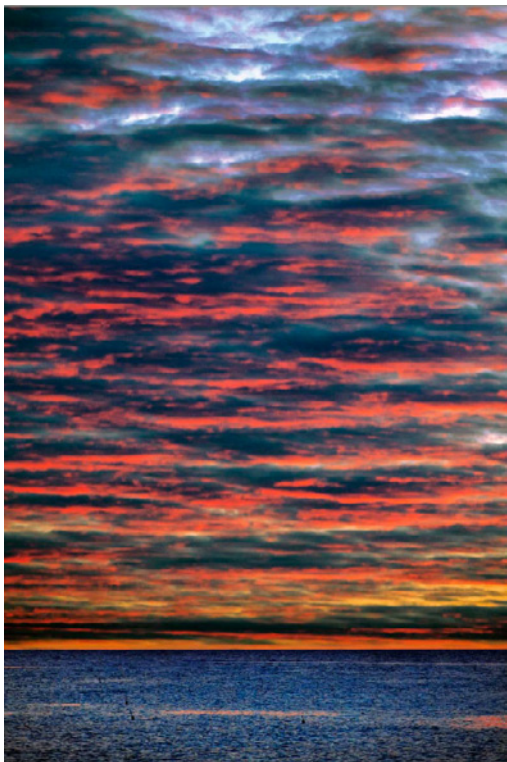
PHOTOGRAPHY IN DIALOGUE WITH PAINTING

Ocean Series

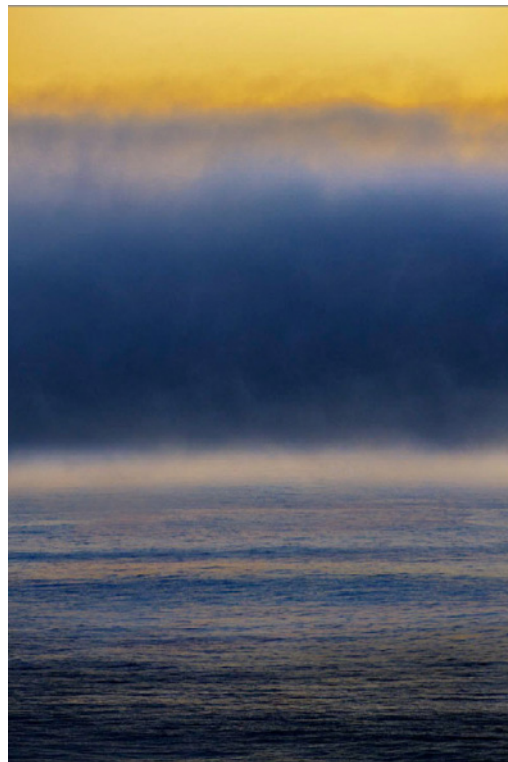
Winston Swift Boyer believes that a good photograph transforms the ordinary and offers viewers a new perspective. His photographs often engage the history of painting through lighting, composition, and subject matter, or some combination of these. In the photograph, this creates a tension—an image that falls between the real and the surreal.

Notable Collections

Brooklyn Museum (Brooklyn NY); Chicago Art Institute; Corcoran Gallery (Washington DC).



Ocean 8.6.14
2014; pigment print; size variable



Ocean 9.20.13 II
2013; pigment print; size variable

Susan Erony

CONCEPTUAL MIXED MEDIA

Susan Erony is a deeply committed, ethically conscious artist and an articulate scholar. She employs unusual and freighted materials in mixed media constructions often requiring painstaking labor, which she undertakes as a meditative practice. Each of her creations is distinct and profound, taking gravity from the viewer's awareness of the artist's thoughtfulness and long labor.



Winter, 2009

2010; burned paper and acrylic on canvas; 48 x 60 in.

The winter of 2008–9 was a time of hope and fear for our country. In trying to encapsulate both in one piece, I chose landscape as a medium for containing the tension. Living by the ocean as I do, I am constantly aware of the point where the land meets the sea, how it changes, how life emerged from one onto the other, how fragile and crucial the balance between the two can seem when we discuss issues of climate change. I fear the day will come when we will see, as Cormac McCarthy wrote in his 2006 novel, *The Road*,

the Ocean, vast and cold and shifting heavily like a slowly heaving vat of slag and then the gray squall line of ash.

This piece holds my fear of the possibility of that day and all that would come with it for our children. But I mean it to also contain the calming pearl grays of the sky in Gloucester, the rocks on the beach, and the sound of the sea even when it is out of sight. Through these aspects, I tried to bring in the hope that is within light and beauty.

I believe that art can save the world. I expect still in my heart that if one sees a great painting that one will become enlightened, and that's what keeps me going.

Susan Erony

Notable Collections

Museo Memoria y Tolerancia (Mexico City, Mexico); Florida Holocaust Museum (Tampa FL); University Art Museum (Albany NY); New Center for Arts and Culture (Boston MA); deCordova Museum (Lincoln MA); Cape Ann Museum (Gloucester MA).



Virtual Landscape No. 2341
2006; pigment print; 20 x 26.5 in.

Pamela Ellis Hawkes

CONCEPTUAL PHOTOGRAPHY

Virtual Reality Series

Over the last few years, photography has evolved from a medium of recorded reality to a medium of limitless possibilities, encompassing everything from stark reality to absolute fantasy. I believe this relatively new concept of photography mirrors the changes that technology has made to our culture which blur the boundaries between what we actually experience and what we merely observe through television, movies, the internet, newspapers, and magazines. We are living in a new world where our experiences no longer have to be limited by our own reality. It has become commonplace for us to experience life vicariously. We can visit other countries by watching a TV documentary or become legal "experts" by watching courtroom dramas, and we refer to celebrities by name as if they were close friends or relatives.

Even with all this in mind, when we look at a photograph there is still a certain amount of trust that instinctively becomes part of a person's response to the picture. Unless there is something obviously out of whack, we perceive the image—at least at first—to be a record of fact. When looking at a painting or drawing almost the opposite is true: we tend to assume that the artist has taken liberties with reality by creating the picture using references to reality along with their imagination. This series of color landscapes is a combination of these two ideas. A viewer upon first seeing them will be unsure which medium is being used. My intent is not to make photographs that look like paintings or that faithfully record reality, but to make photographs that meld the distinction between the observed, the constructed, and the imagination.

These images are digitally captured from print media such as magazines or books, reinterpreted in my computer, digitally printed, re-photographed onto film, scanned, and printed as pigment prints.

Pamela Ellis Hawkes (2006)

Notable Collections

Addison Gallery of American Art (Andover MA); Museum of Fine Arts, Houston; The Polaroid Collection; The Wiggins Prints and Drawings Collection of the Boston Public Library; Danforth Museum (Framingham MA).



Landscape near Mossville, Illinois
1970; silver gelatin print; 4.5 x 19 in.

Lynn Swigart

FINDING ABSTRACTION WITH PHOTOGRAPHY

Lynn Swigart's photographs offer visual delight without sentimentality or pretension. His eye for abstract beauty does not submerge but instead completes and elevates the human reality of the scene. This vision gives us works of art in which solitude and communion become united and indistinguishable, moments of contact between permanence and impermanence.

Swigart was born in Kansas City MO and spent his youth in Clinton IL. He began working as a professional photographer in 1951 and has studied with photographers Minor White, George Tice, and Gus Kayafas. He began photographing in Gloucester in 1976 as he began work on a project that resulted in the book *Olson's Gloucester* (LSU Press, 1980) and an associated exhibition which toured the country.

Notable Collections

Carpenter Center for the Visual Arts; Harvard University (Cambridge MA); Stanford University Museum (Palo Alto CA); The Center for Creative Photography (Tucson AZ); Cape Ann Museum (Gloucester MA).

Charlie Carroll

REALISM IN MINIATURE

What is most fascinating about Charlie Carroll's realistic landscape paintings is their jewel size. We marvel at the artist's extraordinary skill at working with a single hair brush and achieving minute gradations of color and value.

Carroll is a draftsman, watercolorist, etcher, lithographer, and photographer, and has also worked on the water as a lobsterman.

Notable Collections

Library of Congress; Republic of Ireland; The Vatican Collection; Danforth Museum (Framingham MA); Cape Ann Museum (Gloucester MA).



Ten Pound Island, Gloucester Harbor
2002; watercolor on paper; 4.5 x 6 in.

Ruth Mordecai

LANDSCAPE AS SCULPTURAL FORM

Ruth Mordecai is a sculptor turned painter. For 25 years her studio was in Boston's Fort Point District; it now overlooks Smith Cove on Rocky Neck in Gloucester. Like other artists who have come to Cape Ann from elsewhere, she acknowledges that the light, horizons, and landscapes of Gloucester have had a visual influence on her art, even though she works primarily with abstraction—still lifes, architectural & sculptural forms, and figures.

In her works on paper, most often black and white paint or collage defines sculptural forms, and added lines expand the work into pictorial space. Color is spare but prominent.

One current direction of Mordecai's work takes up philosophical and spiritual questions through a visual exploration of shared cultural symbols, such as apples, baskets, and ladders. Another direction explores the connections between sculpture, painting, and other forms of art, expression, and experience, including landscape and the dancing human form. These paintings are sculptural forms imbued with the movement of painterly gesture and embodying tensions of gravity and balance. Her love for the human form and spiritual connections endow her work with depth and warmth.

Notable Collections

Museum of Fine Arts, Boston; The Israel Museum (Jerusalem, Israel); The Wiggin Prints and Drawings Collection of the Boston Public Library; Rose Art Museum, Brandeis University (Waltham MA).



Between Landscape and Sculpture No. 1
2013; acrylic, oil, & collage on paper; 60 x 40 in.

Eileen Mueller

EXPRESSIVE PAINTING

Eileen Mueller has lived and painted on Cape Ann for more than twenty-five years. Five or six years ago, restless, she began to shed the prevailing idioms of Cape Ann painting, liberating passion and talent for expressiveness and abstraction. The striking consequences enlarge the legacies of the region's modernist stars: in these new paintings are the monumental forms of Marsden Hartley, the abstract energy of Nell Blaine, the astonishing freedom of Zygmund Jankowski's brush, and the glowing details of contemporary impressionism, all expounded with a balanced intimacy of contact between perceiving subject and perceived object which is uniquely her own.



Dawn

2015; oil on canvas; 24 x 30 in.

Patti Sullivan

EXPRESSIVE PAINTING

Upcoming Exhibition

Patti Sullivan: New Paintings
October 24–November 29, 2015

OPENING RECEPTION
Saturday, October 24, 5–7pm



Untitled (Bass Rocks Series)

2013; oil on cradled panel; 20 x 20 in.



City on a River
2006; acrylic on canvas; 48 x 60 in.

Ed Touchette

LITERARY ABSTRACTION

Ed Touchette's paintings often draw inspiration from his literary and musical, as well as his visual interests and experiences, and among these he gives special emphasis to Italo Calvino's novel *Invisible Cities*. This painting belongs to an ongoing series of paintings and drawings called *From Cities*, which depict or are inspired by imaginary social spaces, architecture, and design. The city paintings inspire wonder and joy in the bustle and color of shared city life, and in the spontaneous complexity and simultaneous disorder of civic spaces.

Following *Beyond Real*, Trident Gallery will show a selection of paintings from Touchette's parallel series of paintings *Lessons, Barns, and Other Structures*. Touchette conceives each painting in this series as a lesson leading both the artist and the viewer toward simplified expression. Begun in 2011 when a few experimental paintings led the artist into a fruitful and sustained new direction, the series reveals and is an homage to influences from the artist's earliest years as a student of art and architecture: a design professor from the Bauhaus; an abstract expressionist painting teacher; and an expressionist mentor who introduced him to the utter joy of working on paper.

Notable Collections

Raytheon (Waltham MA); Gortons of Gloucester (Gloucester MA); Cape Ann Museum (Gloucester MA).

Ed Touchette: Lessons, Barns, and Other Structures

September 18–October 18, 2015

ARTIST'S RECEPTION

Saturday, September 26, 5–7pm

ARTIST'S PRESENTATION

Sunday, October 4, 5–6pm

INVISIBLE CITIES PERFORMANCE

Saturday, October 10, 7pm



Virgin Spring
2013; pastel on paper; 50 x 70 in.

Gabrielle Barzaghi

MEMORY, IMAGINATION, AND MYTH

Gabrielle Barzaghi's creative process involves both careful observation and intuitive inspiration from her deep and varied knowledge of visual, literary, and spiritual traditions. Likewise her drawings often include both meticulously crafted elements and elements of gesture which feel thrillingly spontaneous and wild. This drawing, like others by the artist, depicts the center of Cape Ann, "Dogtown, from memory and imagination."

In *Virgin Spring*, the natural world is both sculptural and alive with spiritual presence. The source of the natural vitality and artistic creativity is the spring, whose animating water flows through the drawing and through the landscape like an electric current.

Notable Collections

Chemical Bank (now JP Morgan Chase, New York NY); deCordova Museum (Lincoln MA); Cape Ann Museum (Gloucester MA).

Inventory

The gallery maintains an extensive inventory of art by represented artists, a selective inventory of art by other contemporary 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. Gallery facilities include Ultra-HD monitors and a projection screen which shows art at actual size. 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.



Nell Blaine (1922–1996)



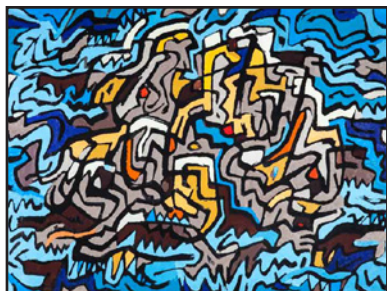
Nadine Boughton



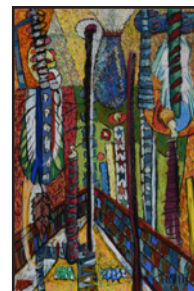
Joe Poirier



Albert Alcalay (1917–2008)



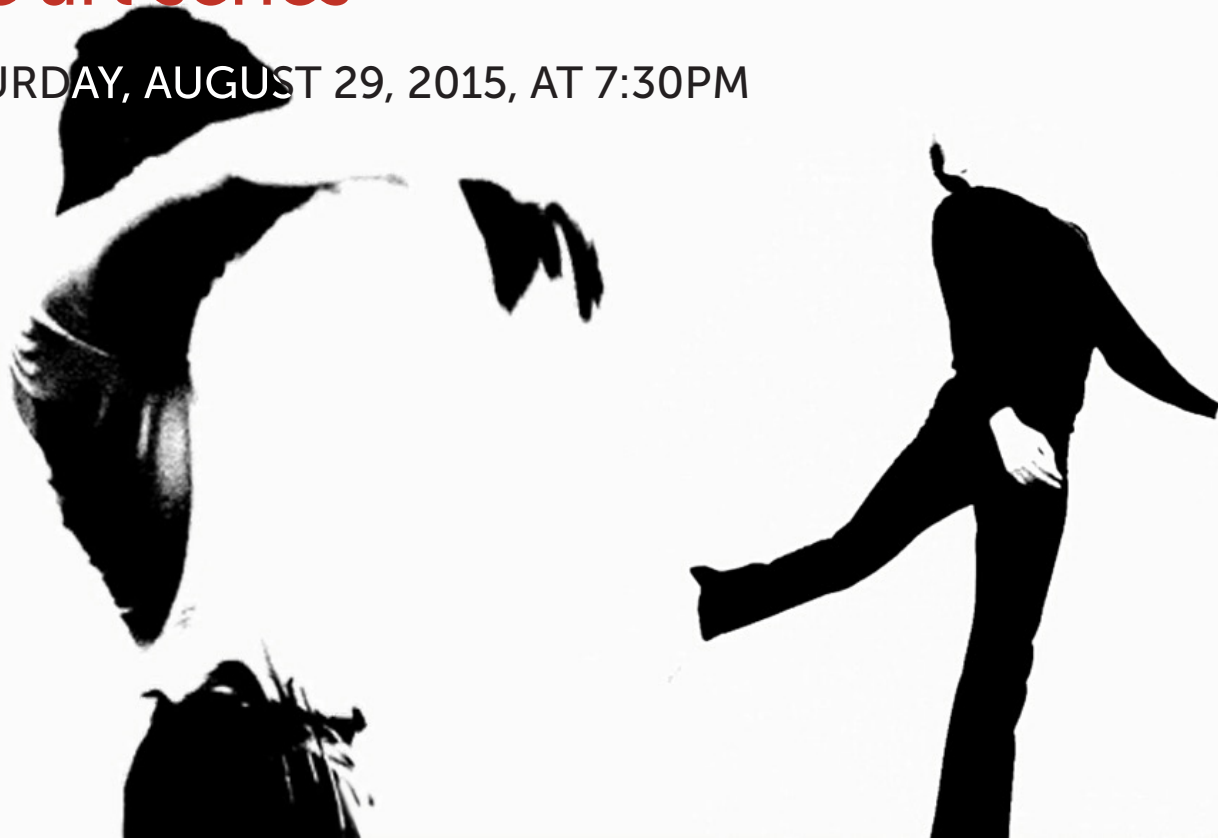
Roger Martin (1925–2015)



Dennis Flavin

TRIDENT live art series

SATURDAY, AUGUST 29, 2015, AT 7:30PM



Vincent Cacialano

with guest Sarah Slifer Swift

Dance

Alan McDermott

Animation

My Brother Daniel

Electronic Music

THE TRIDENT LIVE ART SERIES PRESENTS PERFORMANCES BY SEASONED PROFESSIONALS SHOWING EXPERIMENTAL AND COLLABORATIVE WORK IN AN INTIMATE SALON SETTING.

Performances of 20–40 minutes are followed by refreshments and informal conversation and are FREE. A \$10 donation to the artists is suggested. Seating is limited. To RESERVE seats, contact events@TridentGallery.com, [Facebook.com/TridentGallery/events](https://www.facebook.com/TridentGallery/events), or call or visit Trident Gallery.

TRIDENTGALLERY

189 MAIN STREET GLOUCESTER MASSACHUSETTS
TRIDENTGALLERY.COM
978.491.7785

MATTHEW SWIFT, DIRECTOR
REPRESENTING CONTEMPORARY ARTISTS ON HISTORIC CAPE ANN

sarah slifer swift
LIVE ART SERIES DIRECTOR



massculturalcouncil.org



TRIDENT GALLERY

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.

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 through any of several excellent local framers.

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.

hours

Gallery hours are specific to each exhibition.
During *Beyond Real*, August 15 – September 13, 2015, hours are
daily 10–5, Saturdays 10–7

contact

You are invited to follow Trident Gallery on the web on the gallery home page, on Facebook, and on Twitter, and to subscribe to the gallery's email newsletter to receive timely information about gallery exhibitions and performances, as well as critical commentary. You are also invited to join the postal mailing list to receive a printed invitation to new exhibitions.

You may subscribe to the email newsletter and postal invitation list 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.

**189 Main Street
Gloucester MA 01930-6010**

978.491.7785

Matthew Swift
director@tridentgallery.com

TridentGallery.com
Facebook.com/TridentGallery
Twitter.com/TridentGallery

Published on the occasion of the exhibition.

version of
30 August 2015 1200h

TRIDENTGALLERY

MATTHEW SWIFT, DIRECTOR

REPRESENTING CONTEMPORARY ARTISTS ON HISTORIC CAPE ANN

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.