

# DOUG TRUMP

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## REUNION

December 16, 2017 - January 27, 2018  
The Barn at 28 Main Street, Walpole, NH



CYNTHIA-REEVES

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Doug Trump, *Prudence*, 2017  
oil, pencil, collage, ink and marker on polymesh, 46 x 46 inches

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Doug Trump, *Bound*, 2014  
oil and pencil on archival museum board, 6 x 6 inches



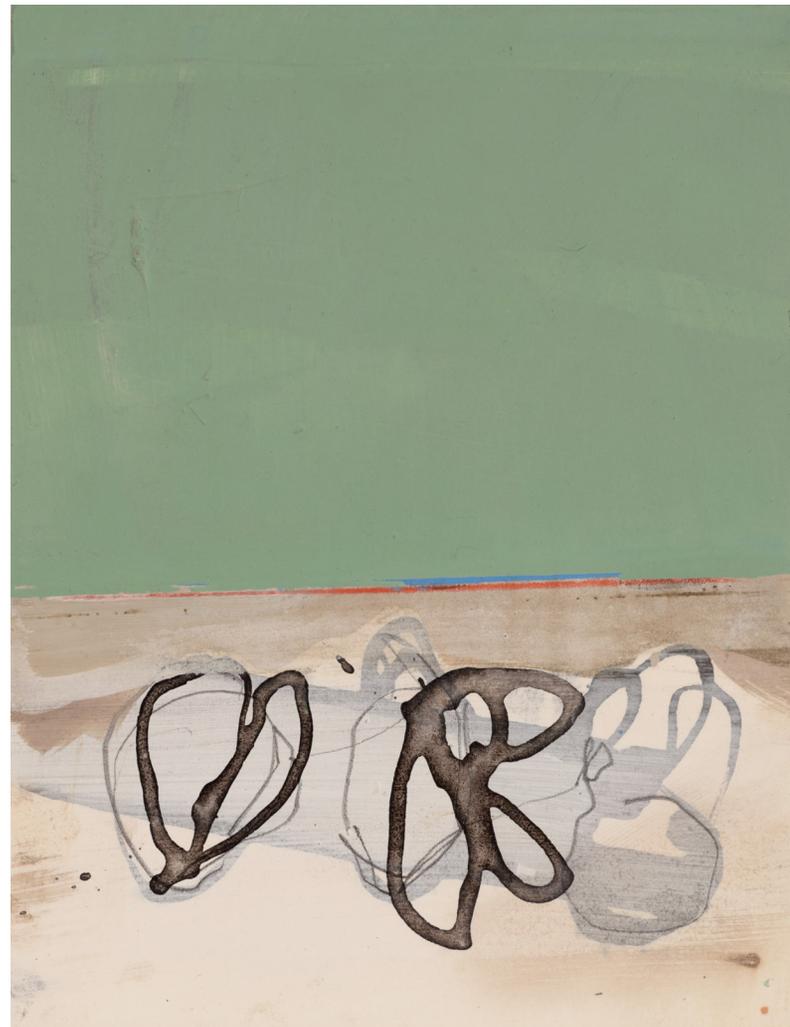
Doug Trump, *Yellow and Friends*, 2016  
oil, pencil and collage on wood panel, 5 3/4 x 5 3/4 inches

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Doug Trump, *Replenished*, 2017  
oil, pencil, collage and ink on archival museum board, 9 x 7 inches



Doug Trump, *Above*, 2017  
oil, pencil, collage and ink on archival museum board, 9 x 7 inches

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Doug Trump, *En Provence*, 2016  
oil, pencil, collage, and ink on wood panel, 5 3/4 x 5 3/4 inches



Doug Trump, *Hands On*, 2011  
oil, pencil, and collage on wood panel, 12 x 12 inches

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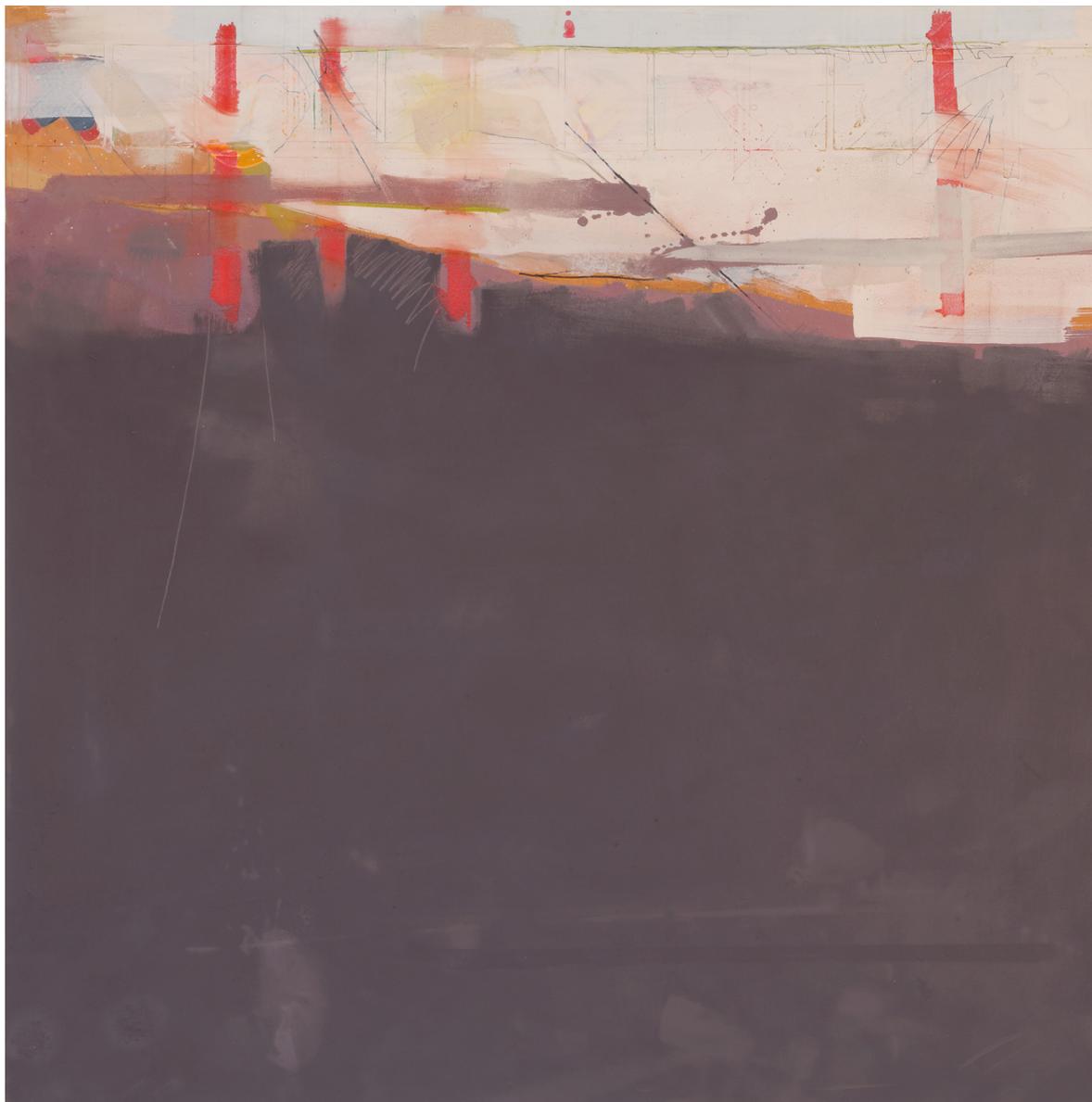
Doug Trump, *Found*, 2015  
oil, pencil, collage and ink on wood panel, 5 3/4 x 5 3/4 inches



Doug Trump, *Bobbers*, 2014  
oil, pencil, and collage on wood panel, 5 3/4 x 5 3/4 inches

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Doug Trump, *Maiden*, 2014  
oil, pencil, collage and ink on canvas, 46 x 46 inches

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Doug Trump, *Swimmers*, 2016  
oil, pencil, collage, ink and marker on canvas, 60 x 60 inches

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Doug Trump, *Visitor*, 2016  
oil, pencil, collage, ink and marker on canvas, 10 x 10 inches



Doug Trump, *Leyden*, 2016  
oil, pencil, collage and marker on canvas, 10 x 10 inches

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Doug Trump, *Counting Camels*, 2017 triptych  
oil, pencil, marker and ink on canvas, 33 x 75 inches

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Doug Trump, *Oh Plainfield*, 2012  
oil, pencil, collage and ink on paper, 32 x 40 inches



## DOUG TRUMP

Trump consistently pursues a unique visual language, combining gestural marks with broad swaths of paint, continuously layering and, at times, sanding back into those layers which creates an archeological quality to the works. The strength of his composition is derived from an association with architectural and landscape elements, as well as the figure: clear horizontals and verticals, intentionally broken by definitive brushwork. Because the strong frameworks of these compositions are interrupted, there is always a portal through which the viewer can tease out his own narrative - a jazz-like storyline that underpins every painting. Trump's working methodology is indeed a 'call and response', whereby the history of marks and gestures compel an artful reply. Trump is the willing respondent, addressing and readdressing the surfaces over time, until the visual activities have settled into a cogent, natural conversation. It is a wonderful thing to enter into -- to become part of that exchange.

It is through his spontaneous yet measured approach that Trump imbeds his paintings with vitality. Given the inevitable dialog that develops over time, these paintings contain agitation and friction that serve their compositions well, and the viewer is provided ample room to receive their kinetic energy.

This current exhibit features outstanding recent works that emphasize negative spaces bracketed by suggestions of boundary, and which employ a quiet use of color. Happily, the show also includes a number of his diminutive works on paper, a format that Trump has explored throughout his painting life. This grouping is a trove of compositional riffs in a rich palette that is a delight to explore.

Trump has shown his work over several decades in New York, Atlanta, Santa Fe, San Francisco, and at art fairs throughout the United States and abroad. His work is included in numerous private and corporate collections.

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