

ROSS BLECKNER

A NEW RELEASE FROM PAULSON PRESS

Paulson Press is pleased to announce the release of seven new intaglio editions by Ross Bleckner. These print editions will be available for release in May 2003.

Ross Bleckner returned to Paulson Press where he completed a project of fifteen new color intaglio editions, eight of which were released in spring 2002 and seven that are being presented now. Known for his abstract meditations on the quality of light, Bleckner created prints where light is perceived not just as an effect, but also as part of the life process and the phenomenal universe observed through science and the natural world.

For Bleckner, light comes from an ambiguous yet symbolic source. It appears in many guises: as residue on the surface of an object, as an emanation from the object, or as the substance of the work itself. In *Dome Two*, off-white circular lights of varying sizes radiate like orbs on a sepia-toned background. In this etching and in the prints *Pathways* and *Chaperone*, Bleckner used an airbrush to create a unique effect of shimmering light. With quick bursts from the airbrush, he blew away areas of the dry aquatint powder and applied an acid-resist onto the copper plates.

In *Pathways*, Bleckner invokes the phenomena of the universe to convey infinite constellations of light. A dense web of interlocking opalescent dots suggests a blue-black night sky saturated with sparkling stars. Bleckner is also concerned here with the interplay of space and perspective. Like staring into the magnified cosmos, he fashions light to illuminate a seemingly endless void.

Irregular shaped spheres in rich ultramarine blue interspersed with bright, glowing white cover the entire print *Chaperone*. Bleckner used the airbrush in this print to create areas of vivid white and to produce this etching's highly textured surface.

Selection Sequence is composed of a pulsating array of yellow and off-white circles of differing sizes on a gray background. Concentrated in the center, they scatter across the entire plane, exploding in bursts of energy. Bleckner used spitbite to produce the textured effect that offsets the circles of light and color.

Bleckner completed three smaller prints for this project - *Spiral*, *Winter*, and *Code* - each reflecting diversely his on-going interest in multi-layered surfaces through which light is hidden or expressed, but present nevertheless. In the prints *Spiral* and *Winter*, he is concerned with the organizational structure that lies beneath the surface and forms the fundamental layer of his work. In *Spiral* Bleckner sanded the image to create a matte smudge in which light is obscured. In *Winter*, irregular shapes of pale turquoise blue and white interface to form an abstract grid. In *Code*, similar to the larger print *Selection Sequence*, a multitude of magenta, mauve and violet circles pulsate like unleashed atomic particles and scatter across the entire surface of the paper.

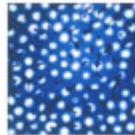
Bleckner has long been concerned with addressing the elements of natural processes in his work. This notion became important in bodies of work that memorialized those lost to the AIDS epidemic and the political and cultural ramifications of the failure of science to manage the virus. His references to science through the use of repeated cell-shapes give evidence to the notion that these cells are the most fundamental units of life, and the most relevant metaphor to describe our humanity.

Ross Bleckner was born in New York in 1949 and grew up on Long Island. After attending the California Institute of the Arts (CalArts) in Valencia, CA, he returned to New York and became one of the first artists to join the Mary Boone Gallery, where he continues to exhibit today. Since that time, his work has been exhibited in major group and solo exhibitions at museums throughout the world, including the San Francisco Museum of Modern Art, the Whitney

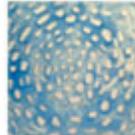
1318 Tenth Street Berkeley, California 94710

Tel 510 559 2088 Fax 510 559 2085

e-mail: info@paulsonpress.com



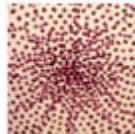
Chaperone, 2002
Color aquatint etching
Somerset white paper
Image size 26 3/4"x 26 3/4"
Paper size 37 3/4" x 35 3/4"



Winter, 2002
Softground, flatbite, spitbite aquatint
etching with chine collé Gampi
Somerset white paper
Image size 18" x 18"
Paper size 27" x 26"
Edition of 20



Spiral, 2002
Sanded aquatint etching with
chine collé Gampi
Somerset white paper
Image size 18" x 18"
Paper size 27" x 26"
Edition of 20



Code, 2002
Spitbite aquatint etching with
chine collé Gampi
Somerset white paper
Image size 18" x 18"
Paper size 27" x 26"
Edition of 20



Selection Sequence, 2002
Color aquatint etching and
spitbite aquatint
Somerset white paper
Image size 26 3/4"x 26 3/4"
Paper size 37 3/4" x 35 3/4"
Edition of 35



Dome Two, 2002
Color aquatint etching
Somerset white paper
Image size 26 3/4"x 26 3/4"
Paper size 37 3/4" x 35 3/4"
Edition of 35



Pathways, 2002
Color aquatint etching
Somerset white paper
Image size 26 3/4"x 26 3/4"
Paper size 37 3/4" x 35 3/4"
Edition of 35

Museum of American Art, the Institute of Contemporary Art, Boston, the Museum of Contemporary Art, Los Angeles, and the Berkeley Art Museum. In 1995, a mid-career retrospective was held at the Solomon R. Guggenheim Museum in New York.

For more information about these prints, please contact Paulson Press at (510) 559-2088. Prices and availability are subject to change without notice.