

OKTP



MARTIN PURYEAR

02.01.14



SIDE (BEIJING), 2013

Hardground, aquatint and drypoint etching.
Image: 35"x34"; Edition of 40

Model of Beijing FAPE project at its presentation to former Secretary of State Hillary Rodham Clinton



Next year, a large-scale work by Martin Puryear, *Untitled*, will be installed at the new U.S. Embassy in Beijing as part of the Foundation for Art and Preservation in Embassies program (FAPE). The tactility of each of Puryear's sculptures invites the human hand to touch what another hand has wrought. (That's a problem with Puryear's exhibits—everybody wants to touch the work.) Puryear's art is rooted in a mix of the hand-hewing traditions of Scandinavia, Africa, and America. With the large sculptures, he embraces the challenge of increasing the scale by using several kinds of investigation. He explores, through drawings and maquettes, how an environmental sculpture will feel from every vantage point. In this new series of prints for Paulson Bott Press, he looks at the new steel sculpture for Beijing from the side, end, and above and has titled them accordingly. The artist does not dictate precisely what the piece should resemble for the viewer. It could be something as playful as a knotted jump rope, as beautiful as a string of perfectly matched beads, or as sinister as a cat o' nine tails. Once the completed sculpture is in place, it will frame a piece of the sky with what looks like a simple curving metal thread with knots. All of these possibilities are part of the universality of Puryear's work at every scale.

—Kenneth Caldwell



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PRESS**

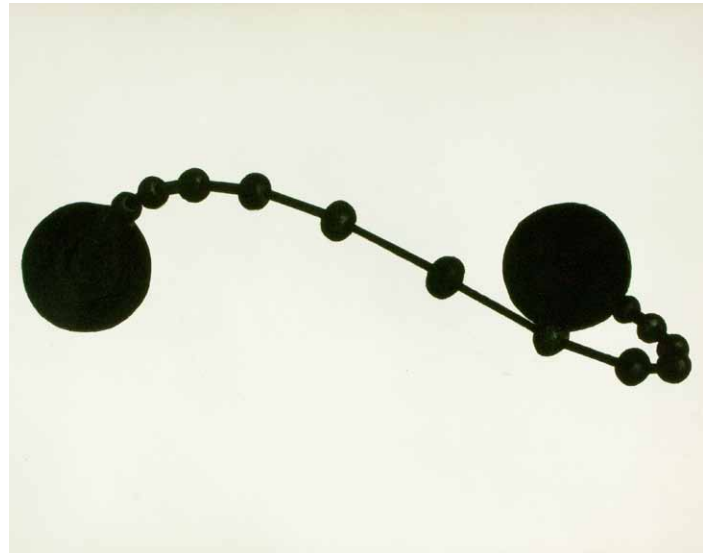
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Permit #559



END (BEIJING), 2013

Hardground, aquatint and drypoint etching.
Image: 35"x28"; Edition of 40



FROM ABOVE (BEIJING), 2013

Hardground, aquatint and drypoint etching.
Image: 29"x34"; Edition of 40