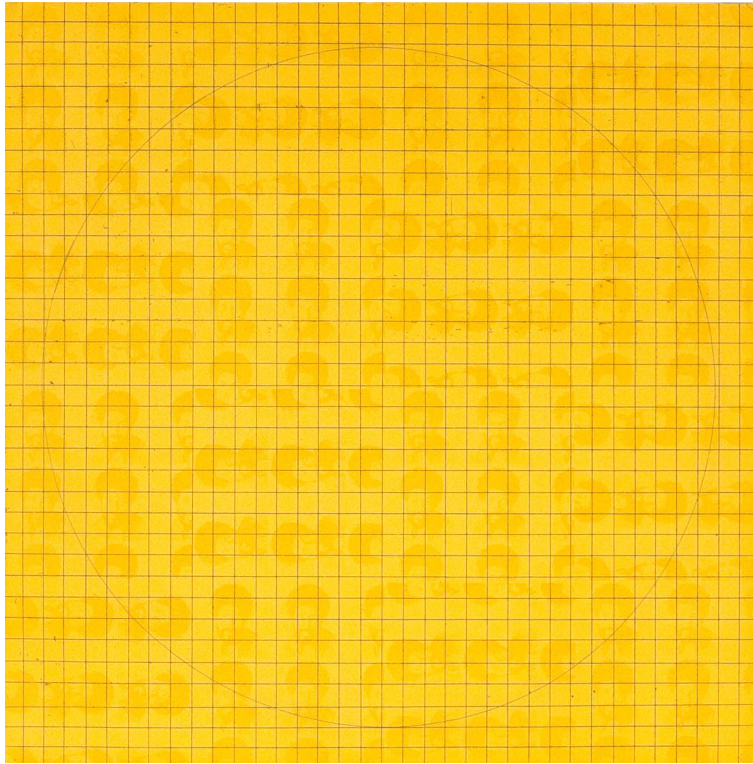
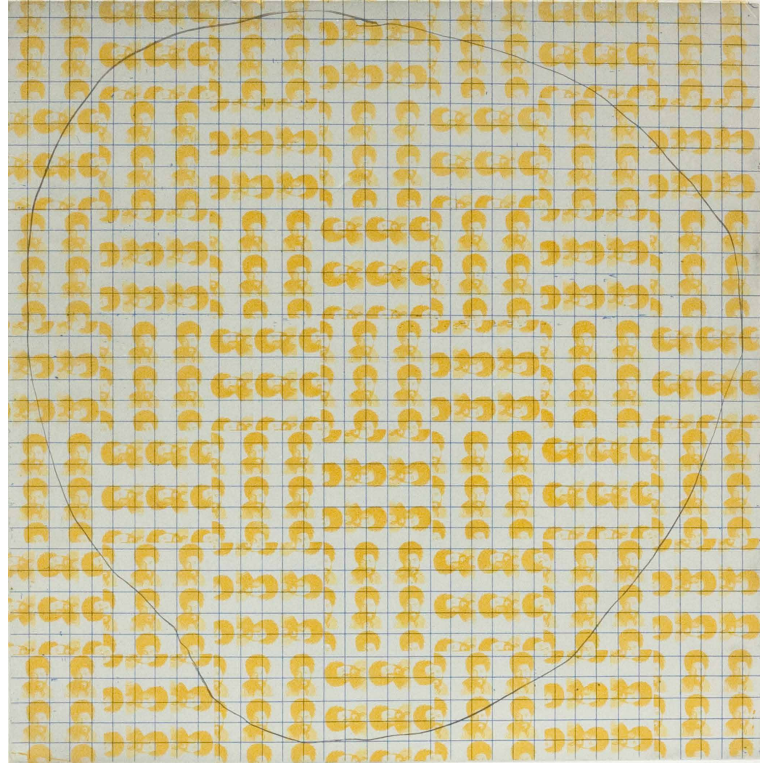


MAY 2017

## MCARTHUR BINION



MAB: (ETCHING II) 1971 YELLOW, 2016  
Color aquatint and hardground etching. 22.5" x 22"; Edition of 25



MAB: (ETCHING I) 1971 GREY, 2016  
Color aquatint, hardground and softground etching. 22.5" x 22"; Edition of 25



In our second project together, McArthur Binion created three new editions. In these works, he continues to bring his very personal and emotional content to the minimalist grid.

Binion often makes his marks with a monotonous, task-based approach that speaks to his personal history of manual labor in the cotton fields of the South. He also explores this history through his use of personal ephemera, images of his birth certificate, a handwritten phonebook, and in this latest series, photos on which he makes his mark. Over the past 50 years, he has developed a unique visual language through the fusion of minimalism and narrative: Binion calls this his "handmade geometry."

The writer John Yau writes, "Let's begin with the word 'Mine' from the title, which implies both what belongs to Binion and what he excavates from his past. In this work he combines two divergent possibilities, abstraction and self-portraiture, but does not make abstract self-portraits. This is just one of the ways he challenges the art world's habits of thinking."

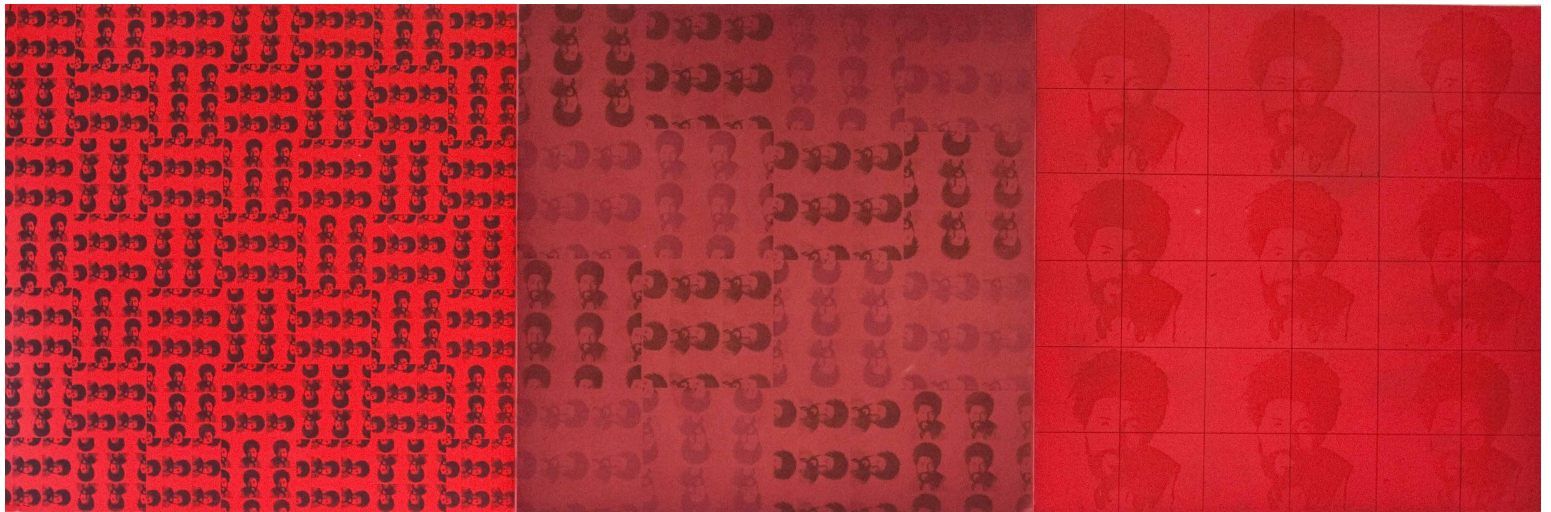
Binion's work, along with the work of artists like Frank Bowling, Fred Eversley, Charles Gaines, Sam Gilliam, Al Loving, Alma Thomas, and Jack Whitten, continues to challenge and expand our understanding of art history, reiterating that black art and abstraction are not and have never been mutually exclusive.

— Rhea Fontaine



McArthur working in the studio

McArthur Binion is included in the 57th International Art Exhibition – La Biennale di Venezia, VIVA ARTE VIVA, curated by Christine Macel on view May 13- Nov 27, 2017.



RE: MINE, 2016  
Color aquatint and hardground etchings. 25.75" x 58"; Edition of 25