

ROSS BLECKNER

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is very pleased to announce the release of a new group of intaglio editions by Ross Bleckner. These print editions will be available for release in March 2002

Ross Bleckner returned to Paulson Press to complete his second project of eight new color intaglio editions. Known for his abstract explorations into the quality of light, Bleckner examined this subject matter in his current project. The results are prints where light is perceived not only as an effect, but also as part of the life process and the phenomenal universe observed through science and the natural world.

In all of Bleckner's prints light comes from an ambiguous source, yet its presence is undeniable. 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 these etchings, Bleckner uses a compelling technique that involves quick bursts from an airbrush that either blow away areas of the dry aquatint powder or apply an acid-resist onto the copper plates to achieve these effects.

In Pathway L, Bleckner invokes the phenomena of the universe to convey illuminated constellations of light. In this print, a web of interlocking opalescent dots creates a reference to a blackened night sky saturated with glimmering stars. Bleckner is also concerned here with the interplay of space and perspective. Like staring into the magnified cosmos, Bleckner fashions light to illuminate a seemingly endless void.

In Insertion Sequence and Leader Sequence, Bleckner creates prints with a pulsating array of dots. Concentrated in the center, they scatter across the entire surface of the prints exploding in bursts of energy. While the colors of Leader Sequence are soft hues of silver, gray, white and blue, the vibrating spots of light, some floating in isolation, others interconnected in small clusters, offset this quiet palette. In this print, light radiates from behind the surface conveying a sense of constant movement.

Insertion Sequence is made up of glowing yellow and off-white circles of varying sizes on a gray background. Bleckner's use of soapground produced a textured effect that offset the light-

dominated circles. The background has a life of its own, though it moves in tandem with the overall field of vibrating dots. In Cluster, five large clusters of indigo blue and white dots bond together on a spacious background. They float in space, anchored only in their attachment to one another. Like molecules or atoms, Bleckner's points of light are quivering, non static loci of energetic components.

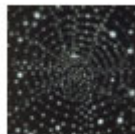
Of the four smaller prints in this project, Stem 1, Stem 2 and Immunity in particular are playful studies of structure reminiscent of molecular and atomic diagrams. They reflect Bleckner's interest in the dynamic between inside and outside space and refer to his ongoing concern with the scientific study of natural phenomena. While primarily focused on their geodesic structure, Stem 2 and Immunity reflect the positive and negative inverse of each other. Stem 1's geometry is interrupted only by bursts of ultramarine splashes of color. In D Loop, Bleckner deviates from the geodesic form to create a linear pattern of yellows and blues that looks like paper folded in on itself.

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 with which he has investigated the political and cultural ramifications of the failure of science to manage the disease. His references to science, through the use of repeated cell-shapes and clustered molecules, are brought into a lush and organic unity with the notion that these cells are the most fundamental units of life, and the most relevant metaphor to describe our humanity.

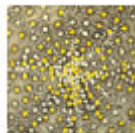
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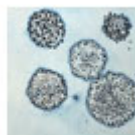
Pathway L, 2002
Color aquatint etching
Somerset white paper
Image size 26 "x 26 "
Paper size 37 " x 35 "
Edition of 35



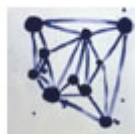
Insertion Sequence, 2002
Color aquatint etching with
soapground
Somerset white paper
Image size 26 "x 26 "
Paper size 37 " x 35 "
Edition of 35



Leader Sequence, 2002
Color aquatint etching
Somerset white paper
Image size 26 "x 26 "
Paper size 37 " x 35 "
Edition of 35



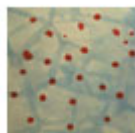
Cluster, 2002
Color aquatint etching
Somerset white paper
Image size 26 "x 26 "
Paper size 37 " x 35 "
Edition of 35



Stem 1, 2002
Spit bite aquatint etching
Somerset white paper
Image size 18" x18"
Paper size 27" x 26"
Edition of 20



Stem 2, 2002
Spit bite aquatint etching
Somerset white paper
Image size 18" x18"
Paper size 27" x 26"
Edition of 20



Immunity, 2002
Spit bite aquatint etching with Gampi chine
collé
Somerset white paper
Image size 18" x18"
Paper size 27" x 26"
Edition of 20



D Loop, 2002
Spit bite aquatint etching with Gampi chine
collé
Somerset white paper
Image size 18" x18"
Paper size 27" x 26"
Edition of 20

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 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. He recently had two solo exhibitions in Europe and at the Mary Boone Gallery in New York where he is represented.

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