



Clockwise from top left: BERKELEY: SUITE: 5, 2018  
BERKELEY: SUITE: 6, 2018  
BERKELEY: SUITE: 7, 2018  
BERKELEY: SUITE: 8, 2018

Various combinations of sugarlift aquatint, aquatint, and softground  
Paper Size: 22.75" x 22.75"; Editions of 30





McArthur Binion in the Paulson Fontaine Press studio

McArthur Binion produces rhythmic compositions, riffing off the cumulative resonance of his repetitive mark making. After selecting his instrument, whether oil stick, ebony pencil, or brush, Binion makes marks by hand, creating tension between the imperfections of gestures and the orderliness of patterns.

The *Berkeley: Suite* series includes various layered combinations of Binion's 1970s self-portrait, a snapshot of his childhood home, pages from his address book, and copies of his Mississippi birth certificate, with grids of lines or dots painted with sugar lift.

In *Berkeley: Suite: 7*, Binion exchanges the personal material typically woven into his arrangements for a diaphanous pale blue wash that lies beneath a dark grid. The framework imposes structure on what seems like a vast sky, open with possibility.

Pam Paulson