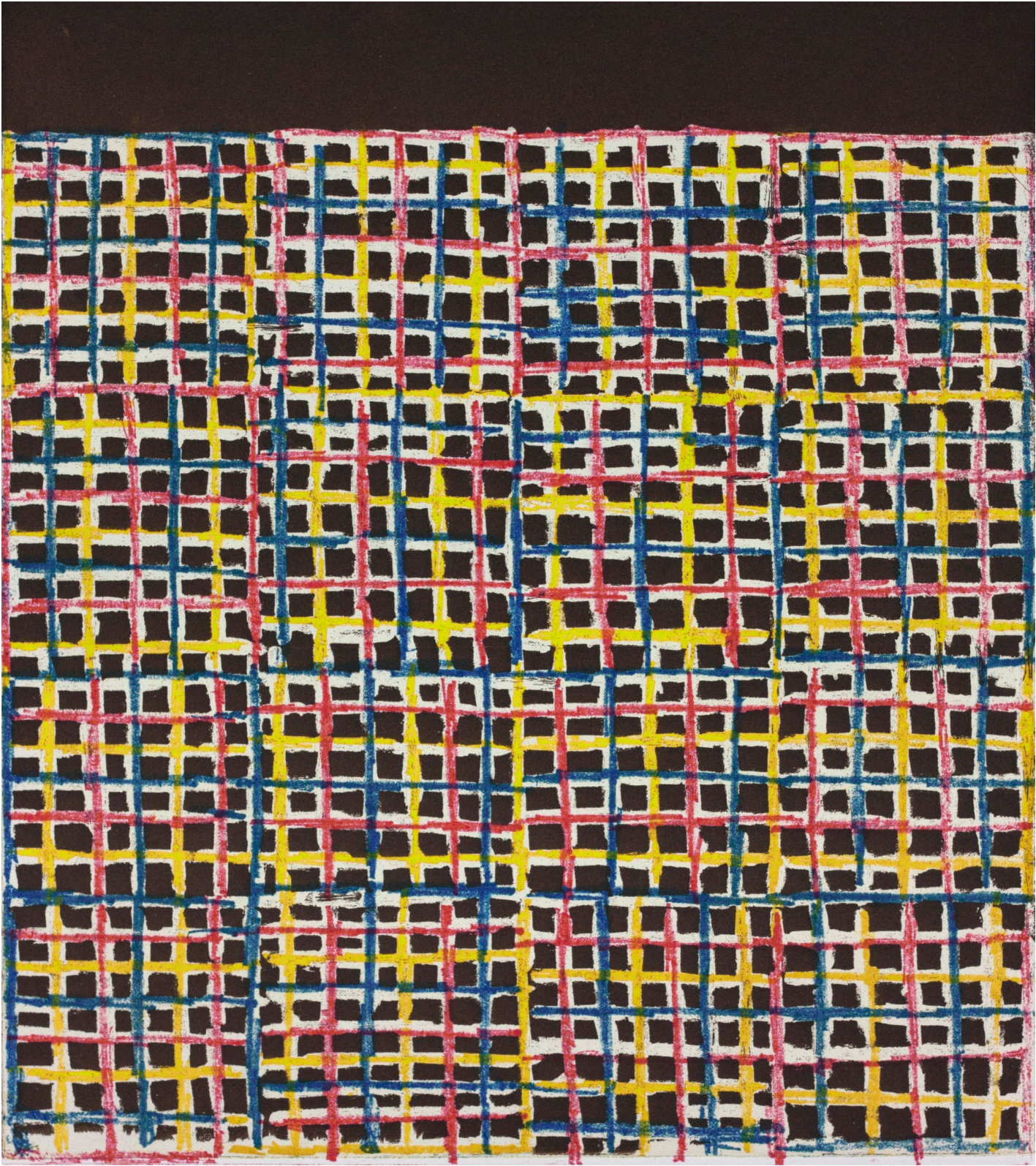
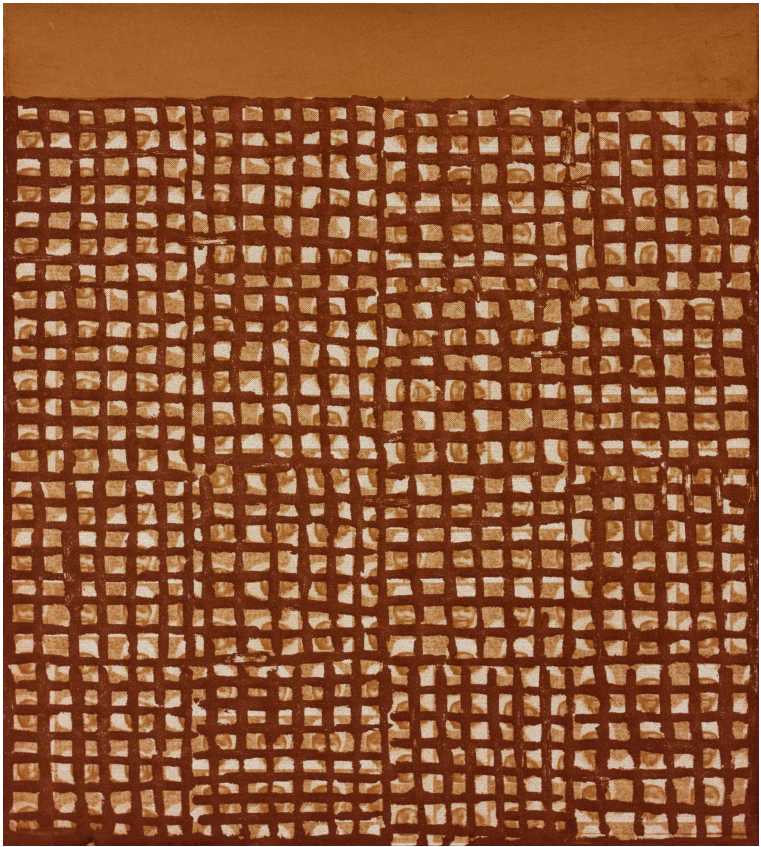


MARCH 2018

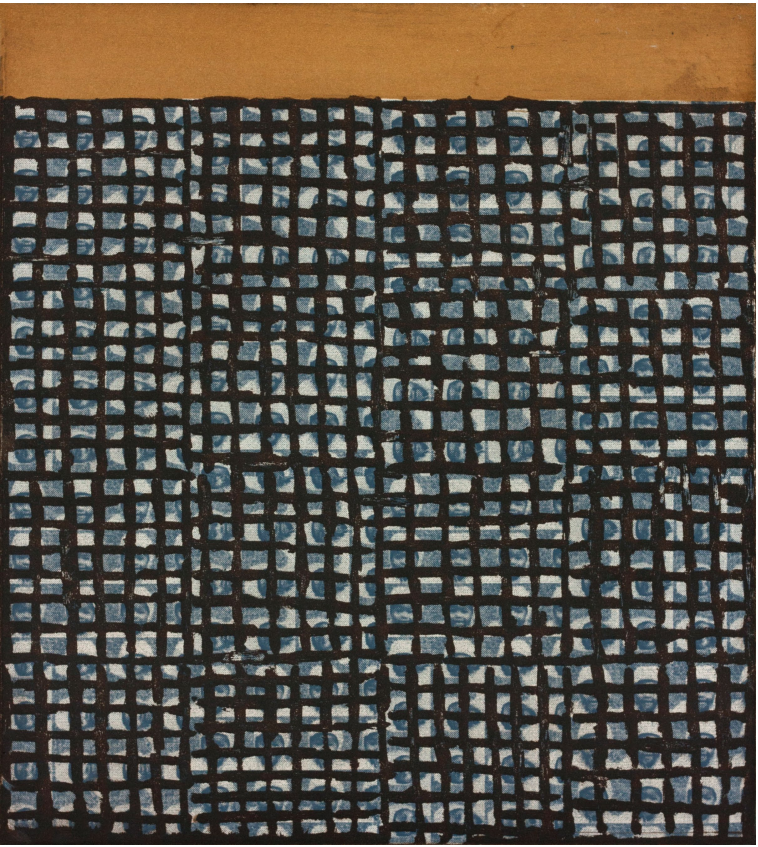
MCARTHUR BINION



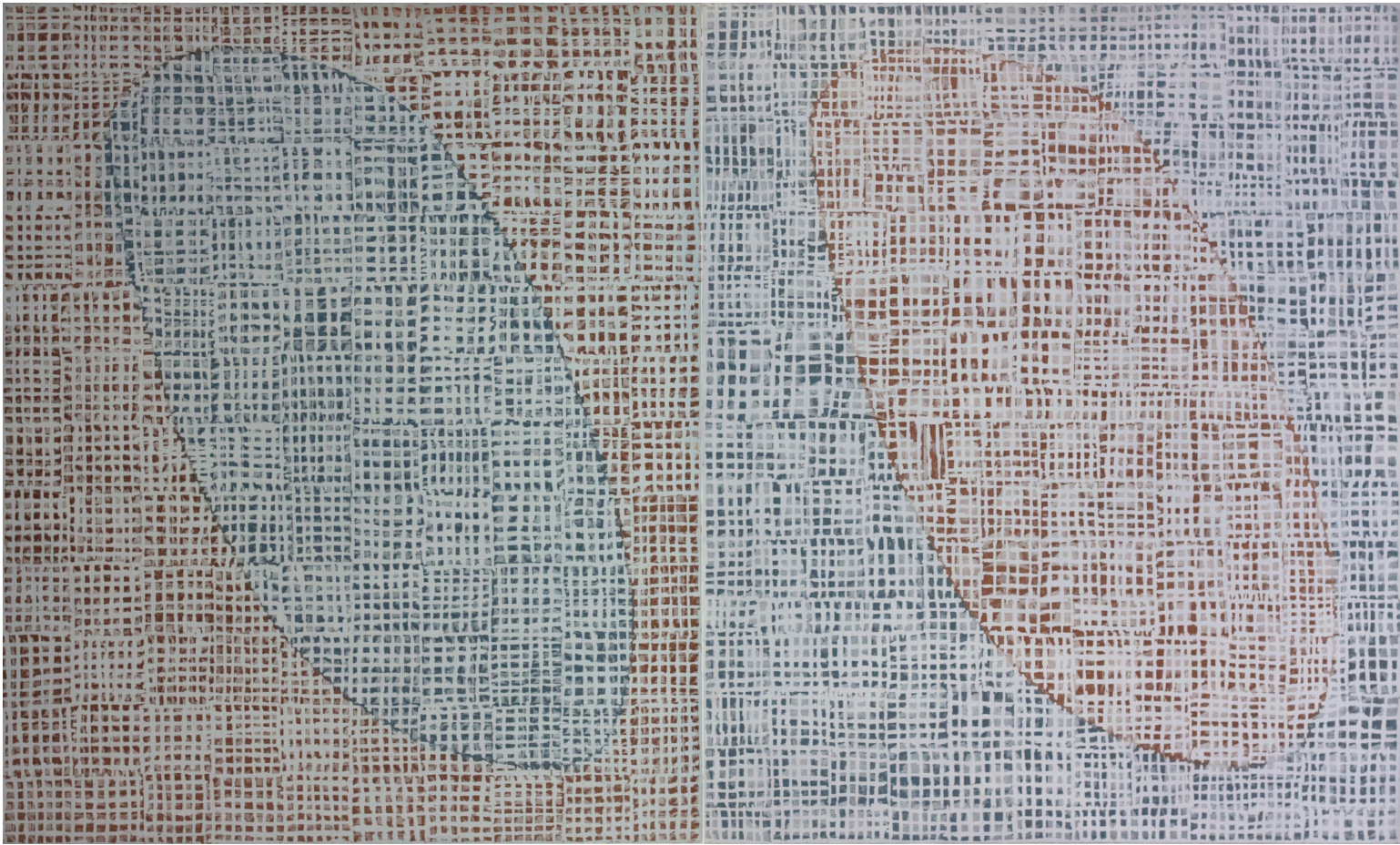
Primary: Etching, 2017
Color aquatint and softground. Paper Size: 16.5" x 15"; Edition of 40



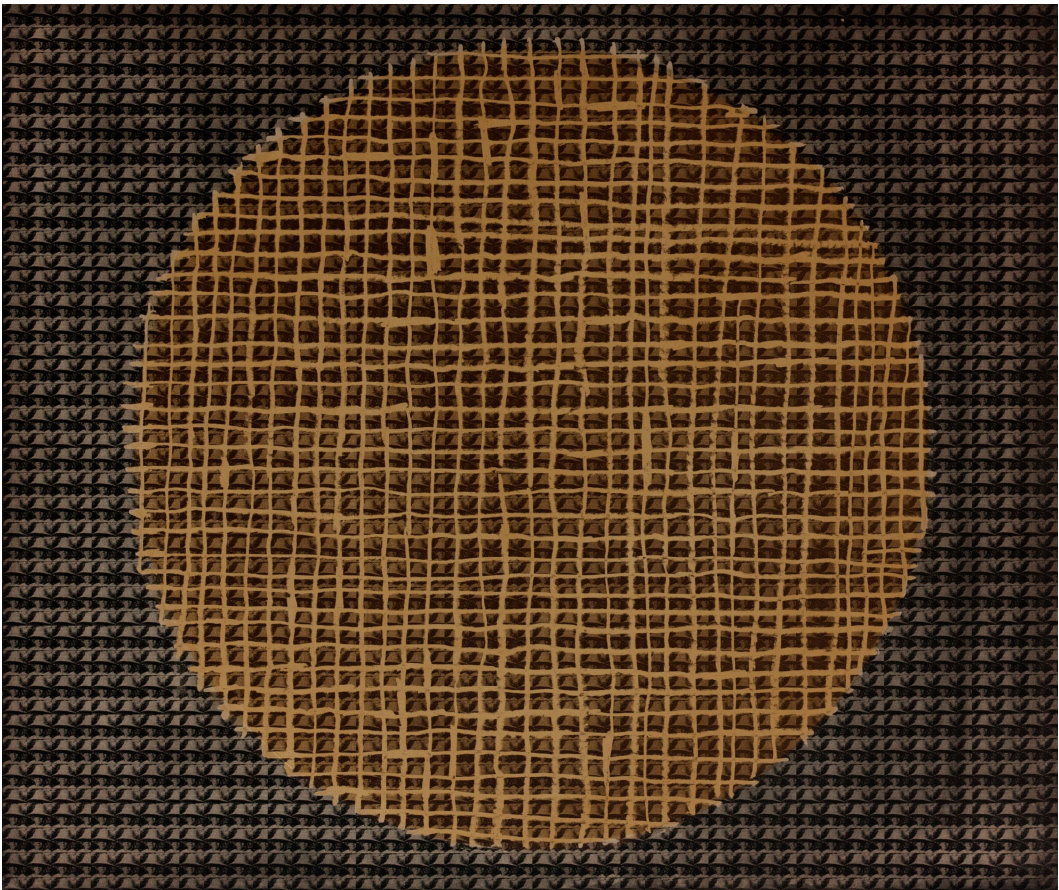
MAB: 1947: I, 2017
Color aquatint. Paper Size: 16.5" x 15"; Edition of 40



MAB: 1947: II, 2017
Color aquatint. Paper Size: 16.5" x 15"; Edition of 40



Potato: Field, 2017
Color aquatint. Paper Size: 41" x 65"; Edition of 40



Sepia: Martha: I, 2017
Color aquatint. Paper Size: 36" x 42"; Edition of 40



These new prints are McArthur Binion's third collaboration with the press. He works with his familiar grids, photographs, geometric forms, and many markings. Although he has been called a minimalist, Binion doesn't like being shoehorned into a category. As he says, "I made myself up."

Binion works a plate so that the final print first reads as a bold graphic and upon further investigation reveals many layers of content and marking. He mines specific and vague memories to create these rich and layered works that look deceptively simple.

Several of the prints in this series feature an image of his mother, Martha. In Sepia: Martha: I, he has reduced the image so small it is hard to read. The horizontal lines of tiny images resemble a film strip. A circle, created using a template, contrasts with the hand-hewn lines of varying thickness. In Sepia: Martha: II, you can see the image of his mother in her garden hat much more clearly. Within the perfection of the circle, simple marks serve as the reminder of the hand's rough markings.

In his largest work in this group, Potato: Field, his mother is further abstracted. The form that defines the different areas of color is in the shape of a potato, a crop grown in his native Mississippi. The small squares could relate to the small sharecropper plots found throughout the South. They also resemble mosaics, an analogy for the lives of the forgotten worker.

Three small works return to the beginning of the artist's life. A photograph of him as a baby makes up the basis of MAB: 1947: I and MAB: 1947: II. The viewer has to inspect the print closely to find the image of the artist as an infant. With Primary: Etching, Binion uses the reversal of the plate as the basis but employs only primary colors and black, removing any obvious iconography and tracing an uneven grid. This is the most abstract work of the group, leaving the viewer to make up his or her own story.

- Kenneth Caldwell



Sepia: Martha: II, 2017
Color aquatint. Paper Size: 36" x 42"; Edition of 40