



MARTIN PURYEAR

A NEW RELEASE FROM PAULSON PRESS

Paulson Press is pleased to announce the release of six new etching editions by renowned sculptor Martin Puryear. These print editions will be available as of December 2002.

In his second project with Paulson Press, Martin Puryear translated his formidable talent of shaping pliable materials, such as wood and wire mesh coated with tar, to the process of printmaking. The results are remarkably compelling images conveyed with dignity and artful eloquence.

Cited by Robert Hughes as "America's Best" of sculptors, Puryear's sculpture is distinguished by its inventive form and consummate craftsmanship. His images can best be described as organic abstractions, semblances of pared down forms that refer to the natural world.

Three Holes embodies the simplicity of form and evocative power characteristic of Puryear's sculpture and is reminiscent of his three dimensional pieces constructed from wire mesh and tar. The image suggests an archetypal monolith, regal in its presence. Densely drawn black interlocking lines originate from three small holes to create an organic spherical form. The image sits on the edge of the picture plane and is set against an atmospheric background in sepia tones. From a distance, the shape appears almost solid but on closer view the meshed lines reveal a vessel-like container. Puryear frequently explores the theme of the vessel in his work. Vessels hold or enclose space, suggesting protection, survival, fullness or emptiness, sanctuary, or captivity. In this particular image, the opposition between the work's seemingly opaque exterior and its obscured but transparent interior reinforces its subtle but pervasive sense of mystery.

Powerful and elegant, Profile is a solid, black organic shape with rounded contours. Dense, intersecting black lines were first drawn in softground and then layered over with drypoint to create the extreme darkness of this form. Toward the bottom of the shape, an ellipse exposes the softground layer, producing a contrast between the opaque and the transparent. Soft silver gray elliptical shapes printed beneath the Gampi float on a diaphanous background. Combined with tactile impressions and delicate marks, the background field of this print is infused with another layer of subtlety.

In contrast to the solidity of Profile, Puryear created a refined, simple curved line form that lies somewhere between the figurative and the abstract in Untitled II. Drawn in a fine black drypoint line with spitbite aquatint added to create a textured background, this shape is also vessel-like, but is not a clear representation of an actual receptacle. Like his sculpture, Puryear's etched forms are filled with the possibility of meaning; they are not only objects of compelling beauty but are seductive sites of discovery and revelation.

A simple, linear shape characterizes Untitled III (State 1) and Untitled III (State 2). In these two prints, Puryear worked on one plate to create two separate but related images. After completing Untitled III (State 1), he returned to the image in State 2 and added darkened stippled marks that delineate the outer rim and bottom section of the shape from the overall body of the form.

The woven or basketlike construction of Untitled I recalls a number of Puryear's sculptural works in which he used latticed structures and basketry techniques. In this small work in sharply contrasting black and white, Puryear drew delicate interlacing lines with a permanent black marker that later acted as a resist when submerged in the acid bath. Where the lines were drawn, only detailed white lines remain to create a vessel-like form. The lines emerge out of and return to three primary holes, again suggesting notions of inside and outside space, containment and freedom and the complex dynamic between the interior and the exterior.

Martin Puryear graduated from Catholic University of America in Washington D.C., and then joined the Peace Corps, traveling to Sierra Leone. He also



Three Holes, 2002
Spitbite, aquatint etching with Gampi
Somerset white textured paper
Image size 18" x 24"
Paper size 29" x 34"
Edition of 40



Profile, 2002
Softground etching with drypoint
and Gampi
Somerset white textured paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 40



Untitled II, 2002
Hardground etching with drypoint, spitbite
aquatint, chine collé and Gampi
Somerset white textured paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 25



Untitled III (State 1), 2002
Softground and spitbite aquatint
etching with chine collé and Gampi
Somerset white textured paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 25



Untitled III (State 2), 2002
Softground etching with chine
collé and Gampi
Somerset white textured paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 25



Untitled I, 2002
Aquatint etching
Rives Lightweight Buff paper
Image size 4 5/8" x 6"
Paper size 12 5/8" x 14"
Edition of 40

studied art at the Swedish Royal Academy of Art, and attained his MFA in sculpture from Yale University. Puryear has had an illustrious career and has exhibited at numerous museums and galleries across the United States and internationally. His accomplishments are far too lengthy to list here, but some of the highlights of his career include a mid-career retrospective organized by the Art Institute of Chicago, which traveled to the Hirshorn in Washington, D.C, the Museum of Contemporary Art, Los Angeles, California, and the Philadelphia Museum of Art, Pennsylvania.

He has created many public installations including for the City of Chicago, Washington D.C., New York, as well as for private collections including the John P. Getty Museum, Los Angeles. He exhibits at McKee Gallery in New York, Donald Young Gallery in Chicago and Margo Leavin Gallery in Los Angeles. He currently lives and works in upstate New York

For more information about these prints, please contact Paulson Press at (510) 559.2088. Prices and availability are subject to change without notice.