



MARTIN PURYEAR

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is excited to announce the release of two new intaglio editions by artist Martin Puryear. These prints will be available for release in January 2002.

Martin Puryear has created two elegant prints with Paulson Press. Cited by Robert Hughes as "America's Best" of sculptors, Puryear creates sculpture that is distinguished by its inventive form and consummate craftsmanship. In these prints, he translates his masterful talent in shaping pliable materials, such as wood and wire mesh coated with tar, to the process of printmaking. His images can best be described as organic abstractions, semblances of pared down forms that refer to the natural world. Meaning and intention are purposely obscured, allowing the work to speak for itself and leaving it to the viewer to identify their own associations and meanings.

In creating these prints, Puryear, was able to bring his drawings to completion, something that he rarely does while working in his sculptor's studio. The results are remarkably satisfying visual images that are embodiments of grace and beauty.

Puryear has brilliantly adapted his sculptor's talent of manipulating wood to delicately envelop its surrounding space to printmaking. Untitled is composed of a graceful form of woven line and gentle contours. For this print, drypoint was used because of the immediacy it offers in controlling the line. Used to outline the form, the drypoint resulted in a velvety black line which appears as if it were being molded rather than drawn. Puryear also used a Gampi paper chine collé that infuses this print with a rich, organic quality and creates a contrasted area for the image's plane. In the upper left, Puryear introduced a secondary, reddish shape created from a hardground plate. Acting somewhat like a small echo of the dominant form, this image, because it is in color, is a rarity for Puryear. Puryear uses color infrequently, and only when he thinks it integral to the piece, preferring to relinquish manufactured colors to the naturally occurring hues of his materials.

In Jug Puryear has created a form that lies somewhere between the figurative and the abstract. The shape is vessel-like, but is not a clear representation of an actual receptacle. Puryear has explored the theme of the vessel in much of his work. These vessels or containers become metaphors for universal ideas and fundamental human concerns. Vessels hold or enclose space, suggesting protection, survival, fullness or emptiness, sanctuary, or captivity. The plates of this image had spitbite aquatint added to them and then subtracted through a process of sanding, resulting in a background of subtle tone and texture. The drypoint dots in the backfield sharply delineate the surface of the shape and the image's plane. The outline of the vessel is a solid divider between the body of the form and the surrounding area, again alluding to the contrasting ideas of freedom and confinement.

Martin Puryear graduated from Catholic University of America in Washington D.C., and then joined the Peace Corps, traveling to Sierra Leone. He also 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 call Paulson Press at (510)



Untitled, 2001
Hardground and softground etching
with drypoint and chine collé
Somerset White paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 40



Jug, 2001
Hardground and softground etching
with drypoint and chine collé
Somerset White paper
Image size 24" x 18"
Paper size 35" x 28"
Edition of 40

559 2088.Prices and availability subject to change without notice.