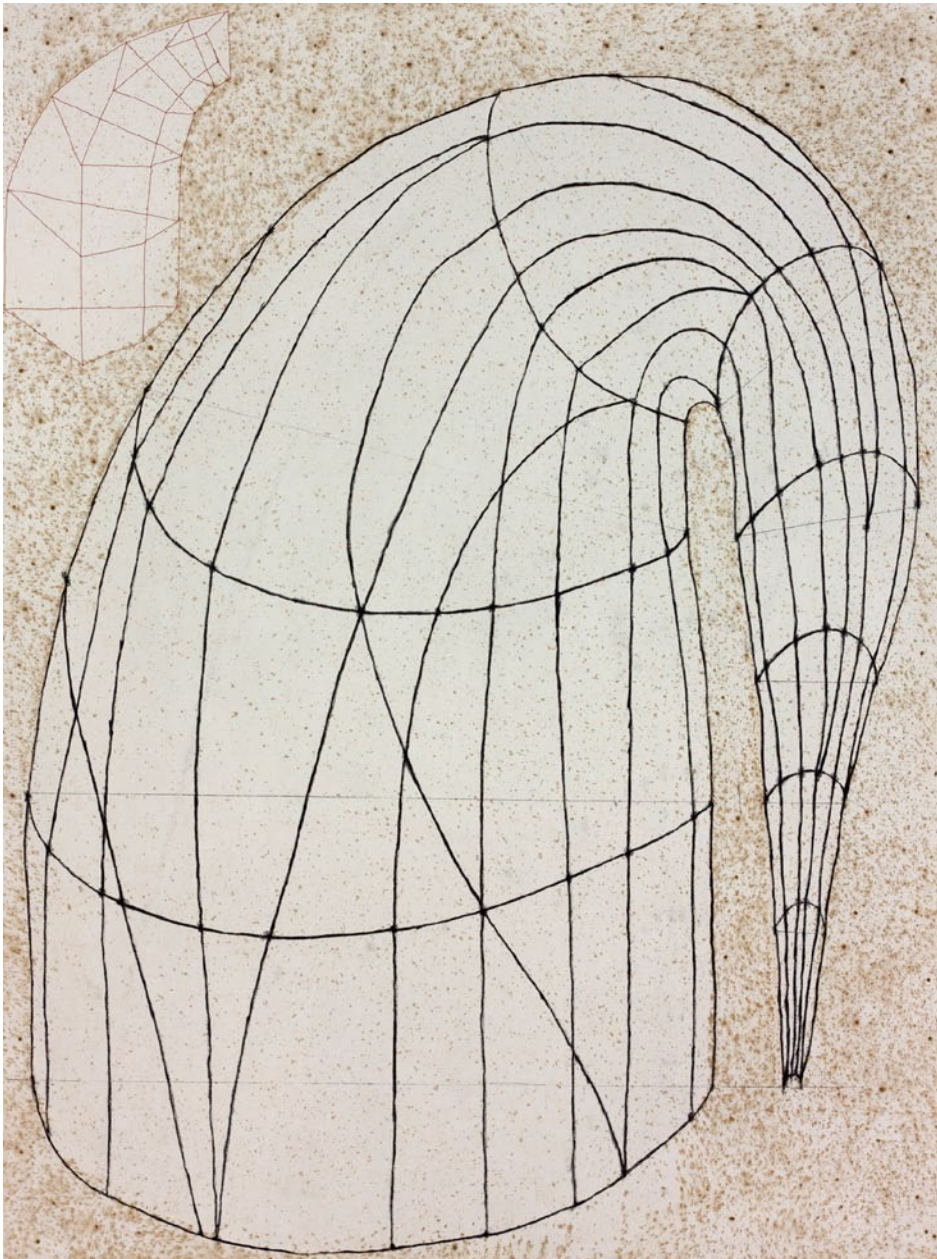


OKTP



MARTIN PURYEAR

11.01.14



UNTITLED (STATE II), 2014

Color softground etching with drypoint and chine collé.
35" x 28"; Edition of 40

The first time Martin Puryear visited Paulson Bott Press he made a beeline to the print dryer, a medieval looking contraption of horizontal boards clamped together with the modern equivalent of thumb screws; very utilitarian and a bit graceless. He seemed to like it. He walked around the studio inspecting all the custom built items; tables, inking stands, aquatint box and oven. We could see he felt a kinship with their functionality and appreciated our efforts to take the old fashioned process of etching into the modern age.

Martin observes the world around him both natural and man-made. Often his sculpture combines these two worlds. He creates sculptures of wood and makes intriguing pairings with other materials; tar, metal, fiber, mud, rawhide leather and found objects.

When involved in making something Puryear seeks to understand all the variables of traditional methodologies as well as the fundamental properties of the materials employed. At the press the properties of copper, acid, paper and ink define the task. Puryear enjoys the malleability of copper and the way it yields beneath a steel needle. Martin is in complete control of this technique yet is inspired to allow the spontaneity of acid to interact with the composition.

Near the end of our first project with Martin he remarked that being with us in Berkeley away from his studio allowed him to complete a drawing. If he had been home the drawing



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would become an abandoned notation and he would be in the shop building. He was excited to finish the prints and to revisit a two dimensional form of expression. After his term in the Peace Corps (1964-66) Martin studied printmaking at the Royal Swedish Academy of Arts in Stockholm. Working again with prints follows familiar pattern in his practice, he often returns to earlier forms of expression, containing it in the arc of his experience, adding new references and accumulated observations.

While working on a print it is typical for Martin to try out ideas by drawing onto the proofs that we have pulled and pinned to the wall. He works on top of the printed image with pencil, ink, crayon or collage, pushing the image in new ways. Sometimes this experimentation results in making two separate states of an image.

We were happily surprised when Martin decided to return to the very first print that we made together, Untitled, 2001. Martin suggested that we add an atmospheric plate made by sprinkling sand onto a copper plate. After running the plate through the press it created a random drypoint pattern on the copper. Ultimately we



added two "sand" plates to the print. Heavier stippling surrounding the skeletal framework and the delicate dusting of the internal space adds dimension and grounds the form to the physical world.

Martin Puryear experiments with texture by applying salt to a hardground plate, 2013