

FORCES in REPRIEVE
Works by Gunnar Norrman



Pucker Gallery | Boston

*“Our life is frittered away by detail...
Simplicity, simplicity, simplicity!”*

—HENRY DAVID THOREAU



Ulex (Ulex), 1974
Pencil on paper | 5.5 x 7.75"



Ulex (Ulex), 1974
Drypoint on paper, edition 15 of 15 | 5.75 x 8" | #370

Front Cover:
Vandrare I vinter (Winter Hiker), 1962
Charcoal on board | 25 x 19"

FORCES in REPRIEVE

Works by Gunnar Norrman

When one surveys the art of Gunnar Norrman, the stillness and silence of the oeuvre are dramatic. Empty city streets, seemingly uninhabited buildings, and solitary boats are examples of man-made spaces existing completely undisturbed. Nothing is being created, destroyed, moved, or engaged with. Many of his scenes exist within moments when powerfully creative yet destructive forces of both man and nature have taken a reprieve, reminding us of the calm that is possible at the intersections of civilization and the natural world.

The stillness is amplified by his exacting technique, and consistently ambiguous atmosphere. Norrman worked in a variety of mediums including graphite, charcoal, drypoint, and lithography. Each medium has the potential to become heavy handed and overworked, yet Norrman exhibits tremendous control. Drypoint involves scratching into a copper plate with a fine metal stylus. When an incision is made, the copper is displaced as thin ridges along the edge of the incision, creating what is called a “burr.” Burrs catch excess ink, softening the edge of the line in the final print. Norrman’s prints benefit from the burrs, as they diffuse harsh lines, generating a softer image. This is especially evident when the drypoint version of *Ulex* (page 2) is juxtaposed with its graphite pencil counterpart. Norrman was a prolific artist and his drypoints and lithographs were created with the help of his wife, Ulla. She was critical to the printing process and he greatly valued her effort and eye for detail.

Gunnar Norrman’s pieces command attention through the contrast of density and lightness, as well as fragility and decisiveness. The faintly distinguishable lines and lightly shaded masses draw the viewer in, partly because one simply cannot see the details from a distance. In *Popplar, Mornac* (page 7), the two small white buildings in the distance are barely distinguishable from the general haze surrounding the trees. Alternatively, darkly rendered expanses and forms, such as those in *Kvall i trädgården* (page 16) throw lighter areas into contrast, creating a dramatically lit scene.

A significant theme of Norrman’s work is the visual analysis of natural specimens and scenes. This is largely rooted in Norrman’s studies in science, specifically botany, when he was a postgraduate student. Human figures are seldom depicted in the works; although, their presence is felt in his numerous land and seascapes. However, even though no figures appear in *Fransk bygata* (page 7) it is evident that someone was once there. The roads and buildings would not exist without the past presence of a person. The piece is executed with delicate line quality and is flooded with light. These techniques produce minimal shadows, focusing the viewer’s understanding of time to the afternoon, when the sun is high.



Baskiskt landskap (Basque Landscape), 1975
Pencil on paper, included with Catalogue Raisonné, edition 15 of 75 | 5.75 x 8"



Gammalberg (Old Mountain), 1975
Pencil on paper | 6.5 x 9.25"

In *Baskiskt landskap* (page 4), the viewer moves farther away from a man-made space, which is viewed from a distance, and in the context of a greater natural landscape. A collection of clean, white-washed structures sit beneath lightly rendered mountains. A smattering of tall trees interrupts the viewer's engagement with the buildings, dividing the foreground from the mid- and background of the piece. The landscape appears maintained, and manicured, indicating that while there are no visible inhabitants, they are likely present and managing the estate. By contrast, the structure depicted in *Gammalberg* (page 4), seems to have been without human interaction for a considerable amount of time. The deteriorating turrets and walls indicate that nature has taken over the structure from the humans that once inhabited it. The castle is perched atop a hill against an empty sky, magnifying its solitude and making deterioration more obvious. These two contrasting depictions of building exteriors illustrate the impact of people's proximity to their creations, whether they are present or absent.

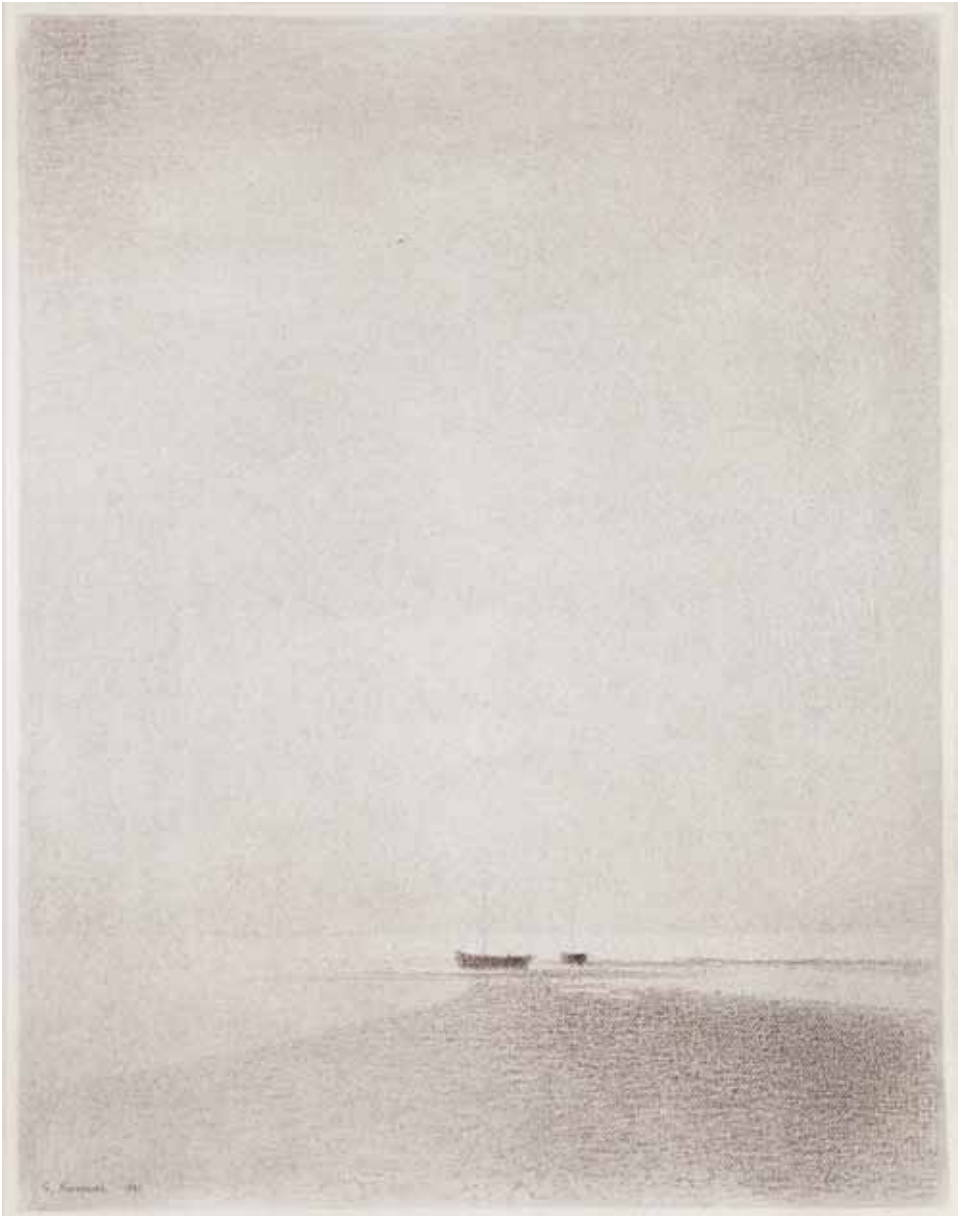
Another prevalent theme of Norrman's work is the meeting of land, water, and sky. These seascapes seldom exhibit the full force of the ocean, but rather its calmer, more docile side. *Fran Fouras* (page 29), depicts a desolate harbor. Floating in the water are three small rowboats and two single-masted boats with sails down. Perhaps the other boats in the harbor have left for a day's work, and the sailors of these boats are not going out. Alternatively, these may be the only boats remaining in the harbor at the beginning or end of the season. The cloudless sky limits the possibility that inclement weather has deterred the sailing community.

In *Strandmotiv med bat* (page 6), the viewer is taken beyond the harbor to an open expanse of calm water. Again, we see two solitary, single-masted boats with lowered sails. No other boats dot the horizon, so we have no reference to their relative distance to the harbor. The boats could be just outside of the harbor, or miles from shore. The simplicity of the scene makes it devoid of information and, therefore, a clear narrative. This subtly leads the viewer to be satisfied with its stillness, while offering a chance to construct their own narrative. The viewer is provided with an opportunity for a personal experience, not bombarded with explanative detail.

Mankind has an incredible ability to create, destroy, and interrupt, which sometimes conflicts with Nature's greater ability to achieve the same objectives. Conversely, both forces also have the capacity to exhibit calm and tranquility. A considerable portion of Gunnar Norrman's oeuvre focuses on botanical subjects; yet, his representations of the intersection between civilization and the natural world convey the harmony that can exist between two powerful forces when they are not in conflict with one another.

—JENNY FARRELL, February 2016

Jenny Farrell is a native Bostonian who graduated with a BEA from the School of the Art Institute of Chicago in 2013, and an MA in Humanities from University of Chicago in 2015.



Strandmotiv med bat (Beach Scene with Boat), 1981
Charcoal on paper | 23.5 x 18.5"



Poplar, Mornac (Poplar, Mornac), 1972
Pencil on paper | 6.25 x 8"



Fransk bygata (French Village Street), 1987
Drypoint on paper, edition 1 of 20 | 3.75 x 4.75" | #743



Stranden vid Söndrum (The Beach at Söndrum), 1947
Lithograph, edition 13 of 15 | 8.25 x 12.25" | #45



Julkortet (Christmas Card), 1955
Lithograph on paper, provtryck (trial proof II), edition of 50 | 3.25 x 4.5" | #121



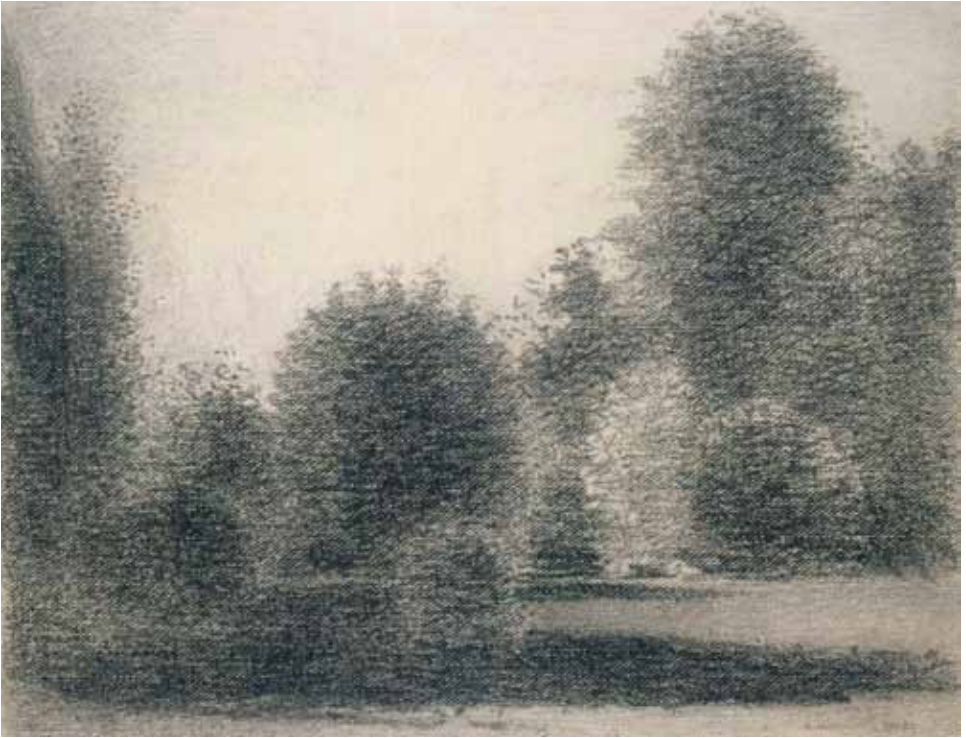
Skånesilhuett (Scanian Silhouette), 1953
Lithograph, edition 5 of 15 | 4.5 x 7" | #98



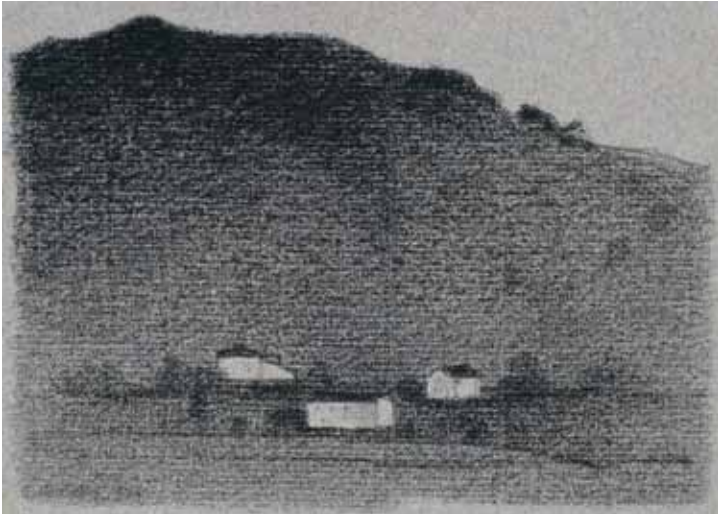
Snösmältning (Melting Snow), 1957
Lithograph on paper, edition 15 of 25 | 11.25 x 18" | #134



Trädgrupp (Group of Trees), 1978
Charcoal on paper | 15.75 x 11"



I Trädgården (In the Garden), 1992
Charcoal on paper | 14 x 17.75"



I Pyrenéerna (In the Pyrenees), 1974
Charcoal on paper | 5 x 6.75"



Grandcamp (Grandcamp), 1990
Charcoal on paper | 4.75 x 6.75"



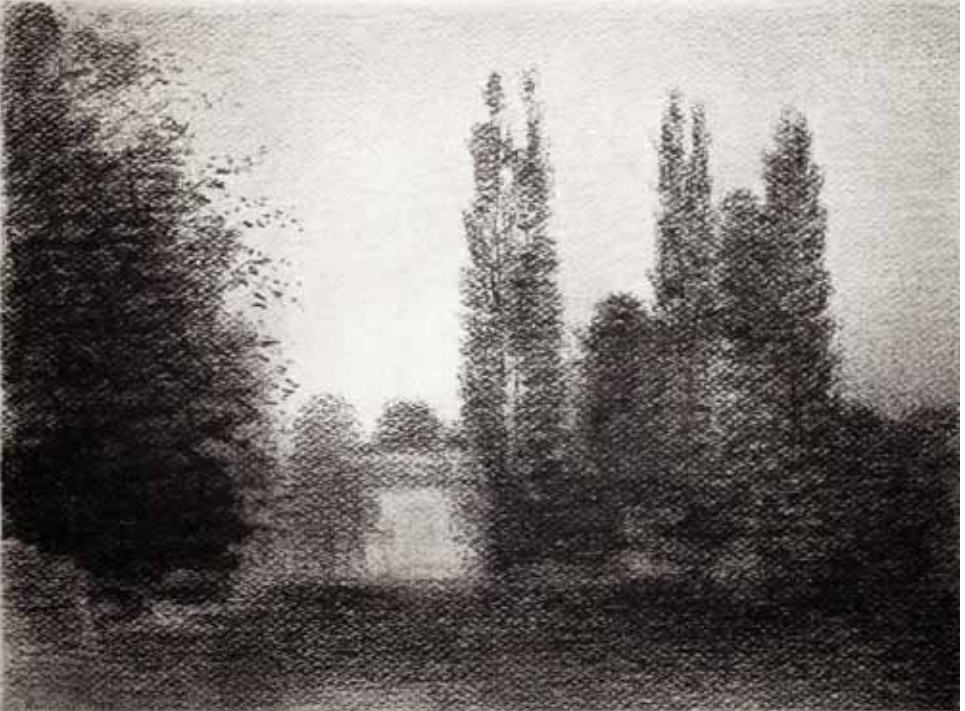
Stilla afton (Calm Evening), 1954
Charcoal on paper | 12.5 x 19"



Kvällsljus (Evening Light), 1988
Charcoal on paper | 12.5 x 16.5"



Trädgårdsmur (Garden Wall), 1980
Charcoal on paper | 13.75 x 10.75"



Kväll i trädgården (Evening in the Tree Garden), 1989
Charcoal on paper | 12 x 16"



Kvällsskuggor (Evening Shadows), 1992
Drypoint on paper, edition 26 of 35 | 2.75 x 3.5" | #868



Sommardag (Summer Day), 1988
Drypoint on paper, edition 19 of 39 | 2.75 x 3.25" | #767



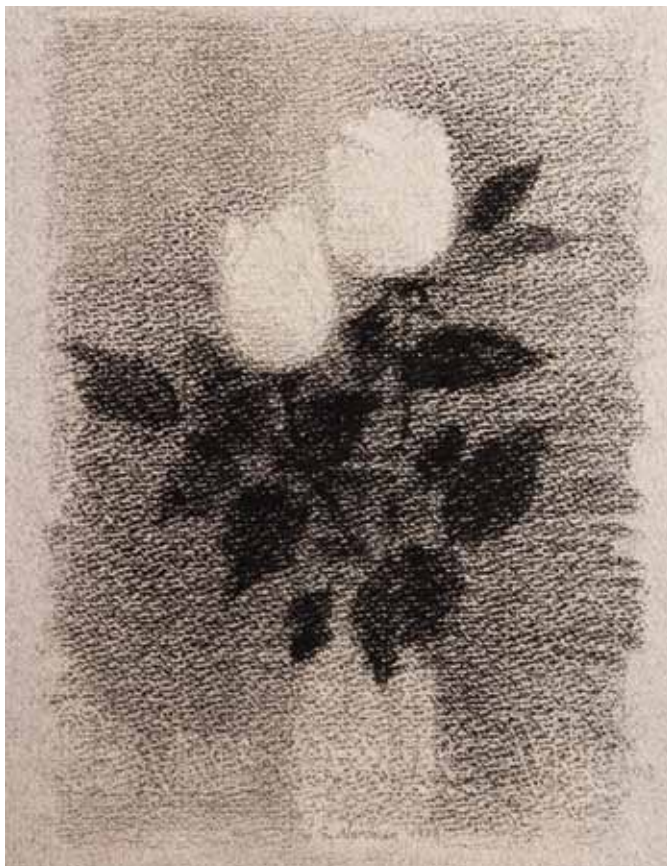
Natt i bergen (Night in the Mountains), 1974
Conté crayon on paper | 5 x 6.5"



Vid dammen (By the Pond), 1989
Conté crayon on paper | 5 x 4"



Skiss (Sketch), 1983
Conté crayon on paper | 5.5 x 4"



Två tulpan (Two Tulips), 1978
Conté crayon on paper, included with Catalogue Raisonné, edition 16 of 75 | 8 x 6"



Klippstrand (Rocky Beach), 1991
Conté crayon on paper | 4 x 4.75"



Grenverk (Branches), 1972
Drypoint on paper, edition 17 of 20 | 5.75 x 7.75" | #343



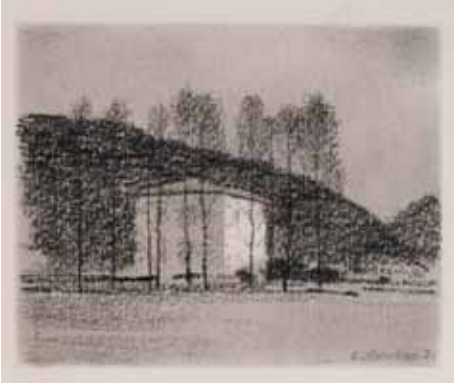
Mjöllkört (Chamaenerion), 1965
Drypoint on paper, edition 1 of 12 | 9.25 x 6.25" | #246



Kvällsljus (Evening Light), 1980
Drypoint on paper, edition of 45 | 3.5 x 6.25" | #540



Ebbtid (Ebb Tide), 1978
Drypoint on paper, edition 24 of 25 | 6 x 9.5" | #472



Hus med träd (House in the Trees), 1991
Conté crayon on paper | 4 x 4.75"



Hem i kullar (House by the Hills), 1988
Conté crayon on paper | 4 x 4.75"



Midsommarkväll (Midsummer Evening), 1983
Drypoint on paper, edition 26 of 35 | 5.5 x 7.75" | #631



Nordsjökust II (North Sea Coast II), 1960
Drypoint and aquatint on paper, edition 1 of 10 | 5.5 x 9.25" | #176



Mörk strand (Dark Shore), 1997
Drypoint on paper, edition 2 of 18 | 5.25 x 7" | #946



Aprilafton (Evening in April), 1996
Drypoint on paper, edition 3 of 20 | 5 x 4" | #923



Högsommar (The Height of Summer), 1990
Drypoint on paper, edition 14 of 15 | 8.75 x 6.75" | #815



Fyrtorn (Lighthouse Tower), 1978
Drypoint on paper, edition 9 of 12 | 9.25 x 6.5" | #471



Entré (The Gate), 1997
Drypoint on paper, edition 2 of 11 | 3.5 x 4.75" | #953



Fruiter (Fruit), 1981
Pencil on paper | 6.5 x 9.25"



Fruktskål (Fruit Bowl), 1982
Pencil on paper | 4.25 x 4.5"



Äpplen (Apples), 1984
Drypoint on paper, provtryck (trial proof II of IV) | 6 x 7.5" | #675



I Fouras (In Fouras), 1974
Pencil on paper | 4 x 7.75"



Atlantkust (Atlantic Coast), 1982
Pencil on paper | 6.5 x 9.25"



Fran Fouras (From Fouras), 1988
Pencil on paper | 5,5 x 7.75"



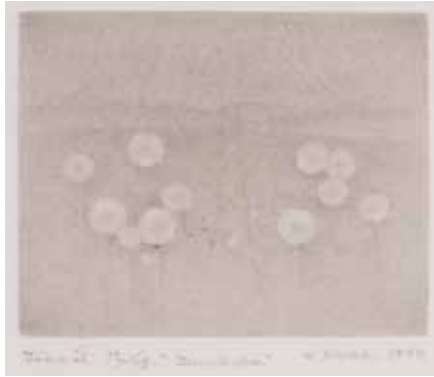
Fran Pyrenéerna (From the Pyrenees), 1982
Pencil on paper | 5,5 x 8"



Blåklint (Cornflower), 1965
Pencil on paper | 8.5 x 5"



Dipsacus (Dipsacus), 1971
Pencil on paper | 5.5 x 8"



Dunbollar (Puffballs), 1974
Drypoint on paper, edition 12 of 15 | 3 x 3.5" | #385



Dunbollar (Puffballs), 1981
Pencil on paper | 9.25 x 6.5"



Tistlar (Thistles), 1988
Pencil on paper | 9.25 x 6.5"



Vattenkant (Water's Edge), 1986
Pencil on paper | 6.25 x 5.75"



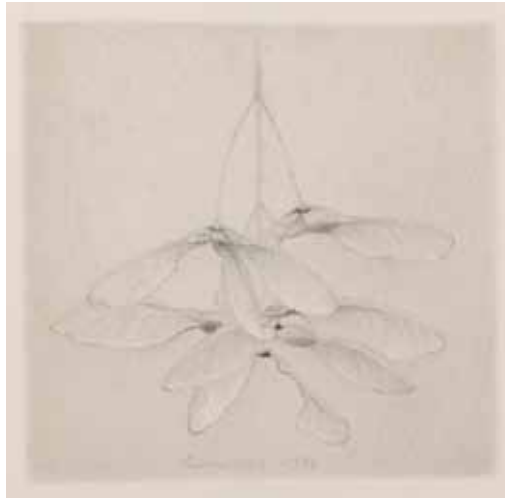
Mot slottet (Toward the Castle), 1983
Pencil on paper | 5.5 x 8"



Tistel (Thistle), 1983
Drypoint on paper, edition of 12 | 2 x 1.75" | #621



Azalea (Azalea), 1985
Drypoint on paper, edition 7 of 15 | 11.5 x 8.75" | #685



Lönnfrukter (Maple Fruit), 1986
Pencil on paper | 4 x 4"



Ärtblommer (Pea-flowers), 1970
Drypoint on paper, edition 16 of 20 | 7.75 x 5.5" | #307



Vass (Reeds), 1979
Pencil on paper | 5.5 x 4"



Ormbunkar (Ferns), 1982
Pencil on paper | 5.5 x 7.75"



Umbellater (Umbellifer), 1973
Pencil on paper | 6.75 x 9.25"



Kyrkomuren (Church Wall), 1985
Pencil on paper | 4 x 5.5"



Hängende gren (Hanging Bough), 1980
Pencil on paper | 2.5 x 3"

GUNNAR NORRMAN

Biography

- 1912 Born in Malmö, Sweden
- 1930 Began natural sciences studies at University of Lund, Sweden
- 1931 Settled in Lomma, Sweden
Worked as an Assistant at the Botanical Museum in Lund, Sweden
- 1934 Debuted as a painter and graphic artist at the annual exhibition of the Scania Art Association, Malmö, Sweden
- 1938 Graduated from the University of Lund, with a Bachelor of Science degree
- 1939 First traveled abroad to Paris, France
Young Graphic Artists exhibition at the National Museum, Stockholm, Sweden
- 1940 Conscripted for military service
- 1941 Audited courses at the Etching School of the Royal Academy, Stockholm, Sweden
Relinquished painting for graphics and drawing
- 1951 Married Ulla Sylvén
- 1958 Awarded a grant from the King Gustav VI Adolf 70th Birthday Trust
- 1964 Participated in a traveling exhibition of Swedish graphic art in the Soviet Union
- 1968 Participated in exhibitions of Swedish graphic art in the United States
- 1971 Participated in a traveling exhibition of Swedish graphic artists in France
Informal visit of King Gustav VI Adolf to the artist's studios in Lomma, Sweden
- 1976 Began collaboration with Galerie Leger, Malmö, Sweden
- 1979 Awarded the Prince Eugen Medal
Illustrated the anthology of poems, *Naturen i våra hjärtan* (Nature in our Hearts)
- 1980 Works were purchased by the Metropolitan Museum of Art and the New York Public Library, New York, United States
- 1991 Works were purchased by the British Museum, London, England
- 1997 Significant representation in Modern Scandinavian Prints exhibition at the British Museum, London, England
- 2003 Catalogue Raisonné, *Gunnar Norrman: The Complete Graphic Works, 1941-2001* published by Fitch-Febvrel Gallery, New York, United States
- 2005 Died in Malmö, Sweden

SELECTED EXHIBITIONS

- 1942 Malmö Museum of Art, Malmö, Sweden
- 1945 Galleri Lorensberg, Göteborg, Sweden
- 1947 Louis Hahne Gallery, Stockholm, Sweden
- 1950 Scania Museum of Art, Lund, Sweden
- 1952 Södertälje Museum, Södertälje, Sweden
- 1955 SDS Hallen, Malmö, Sweden
- 1965 Krognoshuset, Lund, Sweden
- 1967 Höganäs Museum, Höganäs, Sweden
- 1970 Kalmar Museum, Kalmar, Sweden
Trelleborgs Municipal Museum, Trelleborgs, Denmark
- 1971 Galerie Les Deux Îles, Paris, France
- 1972 Kristianstads Museum, Kristianstads, Sweden
- 1973 Galerie Vömel, Düsseldorf, Germany
- 1975 Konstnärshuset, Stockholm, Sweden
- 1976 Galerie Leger, Malmö, Sweden
- 1977 Galerie Vömel, Düsseldorf, Germany
- 1978 Art 9, Basel, Switzerland
Galerie Haagen-Müller, Copenhagen, Denmark
Galerie Leger, Malmö, Sweden
- 1979 Fischer Fine Art, London, England
Galerie Leger, Malmö, Sweden
La FIAC, Grand Palais, Paris, France
- 1980 Fitch-Febvrel Gallery, New York, United States
- 1981 Galerie Leger, Malmö, Sweden
Galerie Thomas, Munich, Germany
- 1981 Galerie Ditesheim, Neuchâtel, Switzerland
- 1982 Galerie Vömel, Düsseldorf, Germany
Malmö Konsthall
Galerie Forum, Stockholm, Sweden
- 1983 Valley House Gallery, Dallas, United States
Galerie Leger, Malmö, Sweden
Fitch-Febvrel Gallery, New York, United States
Staempfli Gallery, New York, United States
Galerie Petit Formes, Osaka, Japan
Pennsylvania State University Museum of Art, State College, United States
Museo Rayo, Valle del Cauca, Columbia
Galerie Mikimoto, Tokyo, Japan
Gage Gallery, Washington, DC
- 1984 Galerie Brusberg, Berlin and Hanover, Germany
Fischer Fine Art, London, England



Vinterdag på slätten (Winter Day on the Plain), 1949
Lithograph on paper, edition 79 of 110 | 8 x 11.5" | #61

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|---|---|
| 1985 Galleria Forni, Bologna and Genoa, Italy | 1992 Fitch-Febvrel Gallery, New York, United States |
| Galerie Leger, Malmö, Sweden | 1993 Galerie Lorensberg, Göteborg, Sweden |
| Galerie Ditesheim, Neuchâtel, Switzerland | 1994 Pucker Gallery, Boston, United States |
| 1986 Pucker Safrai Gallery, Boston, United States | Konstnärshuset, Stockholm, Sweden |
| Galerie Vömel, Düsseldorf, Germany | 1995 Pucker Gallery, Boston, United States |
| Galerie Leger, Malmö, Sweden | Höganäs Museum, Höganäs, Sweden |
| Galerie Claude Bernard, Paris, France | Fitch-Febvrel Gallery, New York, United States |
| Varbergs Museum, Varberg, Sweden | 1996 Pucker Gallery, Boston, United States |
| 1987 Galerie Olab, Göteborg, Sweden | 1997 Pucker Gallery, Boston, United States |
| Galleri Leger, Malmö, Sweden | Galerie Sous Le Pass-Partout, Montreal, Québec |
| Galerie Tempo, Stockholm, Sweden | Fitch-Febvrel Gallery, New York, United States |
| 1987 Galerie Boibrino, Stockholm, Sweden | Galerie Astley, Uttersberg, Sweden |
| Galerie Astley, Uttersberg, Sweden | 1998 Galleri Linné, Uppsala, Sweden |
| 1988 Galerie Vömel, Düsseldorf, Germany | 1999 Pucker Gallery, Boston, United States |
| Galerie Leger, Malmö, Sweden | Kulturmuseum, Lomma, Sweden |
| Fitch-Febvrel Gallery, New York, United States | 2000 Fitch-Febvrel Gallery, New York, United States |
| Galerie Linné, Uppsala, Sweden | 2002 Pucker Gallery, Boston, United States |
| 1989 Galerie Tempo, Stockholm, Sweden | Malmö Museum of Art, Malmö, Sweden |
| 1990 Galerie Ditesheim, Neuchâtel, Switzerland | 2003 Fitch-Febvrel Gallery, New York, United States |
| Grafiska Sällskapet, Stockholm, Sweden | 2006 Pucker Gallery, Boston, United States |
| 1991 Galerie Ditesheim, Neuchâtel, Switzerland | 2009 Pucker Gallery, Boston, United States |
| Konstmuseet, Ystad, Sweden | 2012 Pucker Gallery, Boston, United States |
| 1992 Galerie Vömel, Düsseldorf, Germany | 2014 Pucker Gallery, Boston, United States |
| Malmö Museum of Art, Malmö, Sweden | 2016 Pucker Gallery, Boston, United States |

PUCKER

GALLERY

ESTABLISHED 1967 BOSTON

PUCKER GALLERY

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GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM

Sunday 10:30 AM to 5:00 PM

CHANGE SERVICE REQUESTED

Please visit www.puckergallery.com to view current and past exhibition catalogues, read artist biographies, and subscribe to the *Artwork of the Week* e-mail list.

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stops are Hynes Convention Center or Copley Station on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

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Äppelkvist (Apple Branch), 1942
Pencil on board | 10.5 x 15.75"

CREDITS:

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DATES:

23 July through 4 September 2016

OPENING RECEPTION:

23 July 2016, 3:00 PM to 6:00 PM

The public is invited to attend.