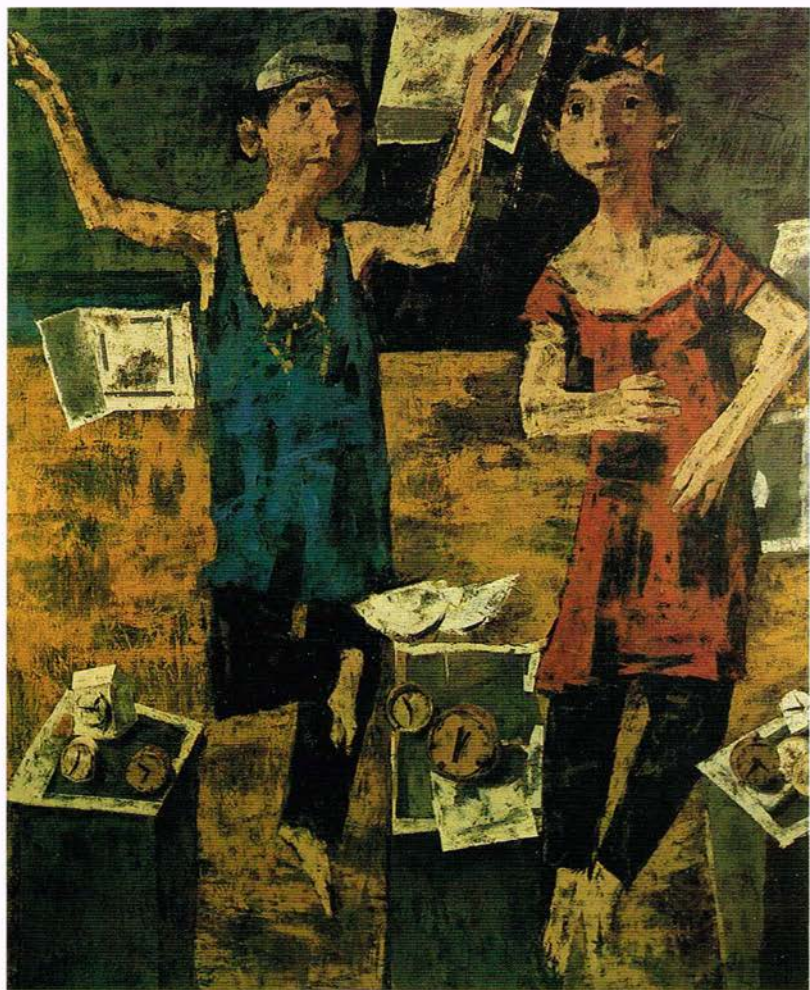


DAVID
ARONSON



FIGURES

RECENT PAINTINGS

PUCKER GALLERY

The technique of encaustic — painting in hot wax — is one of the most distinctive features of David Aronson's art. The process involves the application of a mixture of dry pigment, molten wax and resin to a wood or canvas ground with a palette knife or bristle brush. Once applied, the wax dries quickly, allowing for rapid layering of color. After the pigments have dried, the artist subjects them to a process called "burning in" in which the painting is laid flat and a heating apparatus is passed over the surface, melting the wax and fusing the layers into a permanent surface. This process allows for variable blending and can be used to bring layers of underpainting up to the surface. The end result is a painting rich in color and texture which is highly resilient to damage or decay.

The technique has a long history, reaching back to ancient Greece where, as Pliny tells us, it was the primary mode of easel painting. The greater ease of painting in tempera or oils — neither of which require the application of heat — led to the decline of the technique and it was not revived until the artists of the 18th and 19th centuries began to attempt to re-create the techniques of antiquity. In the 20th century the availability of electric heating equipment has enabled artists to experiment more easily with the use of encaustic.

David Aronson began working in encaustic as a student of Karl Zerbe at the Boston Museum School. His first work in the medium, *The Young Christ*, was painted in 1945 and he has remained involved in the techniques since that time. In 1967 he discussed this choice explaining "the colors had the luminosity of stained glass and lent themselves effectively to the religious subjects... It allowed me to indulge myself in beautifully textured surfaces of richly pigmented colors." In the current exhibition five paintings — *Young Scholar*, *Timekeeper*, *Boy with Feathers*, *The Headdress*, *The Angels with Clocks* and *The Timekeepers* — attest to the artist's continued involvement with and exploration of the technique.

On the most basic level, these works illustrate Aronson's commitment to making art that is beautifully crafted. The brilliant reds, blues and yellows of *The Angels with Clocks* have a remarkable presence and depth, an effect which is enhanced by the overlapping layers of wax which make up the surface of the painting. Each encaustic is first and foremost a perfectly realized object.

However, the choice of the ancient medium has implications which reach far beyond questions of technical perfection and permanence. The historical associations of the process and the "ancient" look to the works are crucial carriers of meaning as well. Aronson has remained firmly committed to representational art throughout a career which has spanned decades of almost compulsory formalism and is deeply concerned with the spiritual aspects of human experience as a subject of art. He paints (and sculpts) the human figure, using it as a means of expressing the mystery and profundity of the mystical life. The use of encaustic is an important element of this project as it reinforces a sense of continuity over time in its very form. In *Angels*, the cracked surface and deep color evoke a sense of the antique and the sacred which amplifies the subject of very human angels and their collection of mismatched timepieces.

For Aronson the separation of form and meaning is impossible. The technical beauty of his paintings and the associations encaustic evokes are integral components of his artistic project — the expression of his belief in the continuity and commonality of the spiritual experience.

—P.M.F.

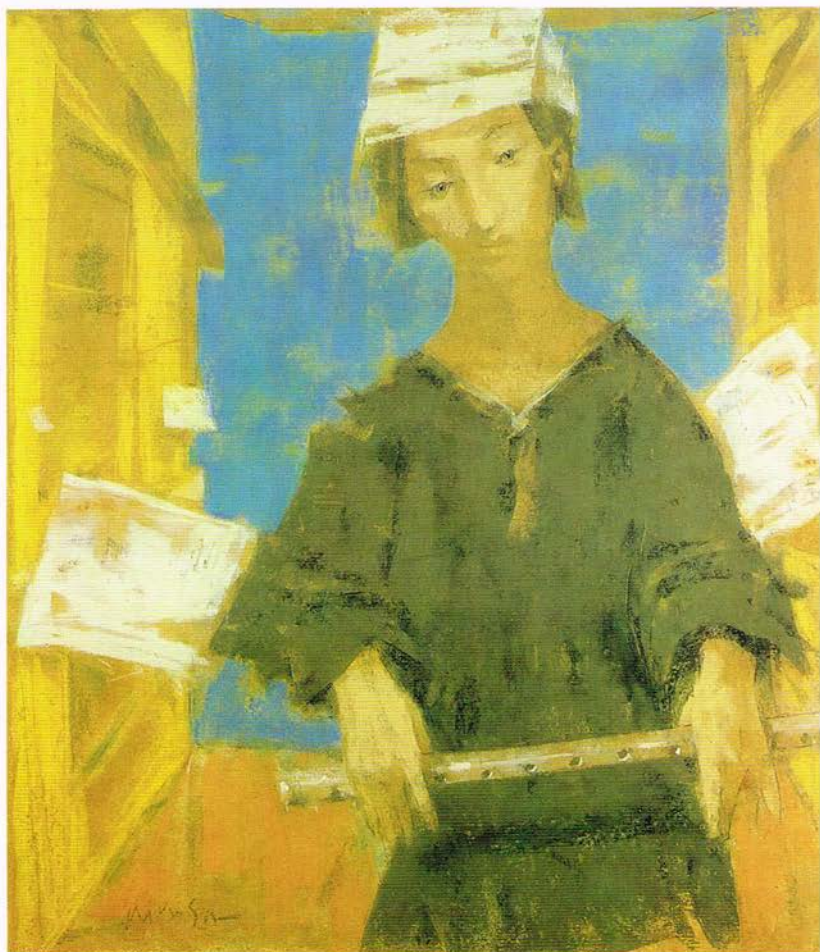
FRONT COVER:

Angels with Clocks

1. Encaustic, 60 × 47 $\frac{7}{8}$ " AP165

©Pucker Gallery, Boston 1994

Printed in Hong Kong by South China Printing Company (1988) Limited.



Street Musician
Oil pastel, 18 $\frac{7}{8}$ × 16 $\frac{1}{2}$ " AP146

2.

Photography, Laird Van Riper Elting Design, Donna Bodell Preparation, Jill K. Richardson



Flower Vendor I.
3. Mixed Media, $5 \times 4\frac{1}{8}$ " AP158

The Bride.
Mixed Media, $5\frac{1}{4} \times 4\frac{1}{8}$ " AP155



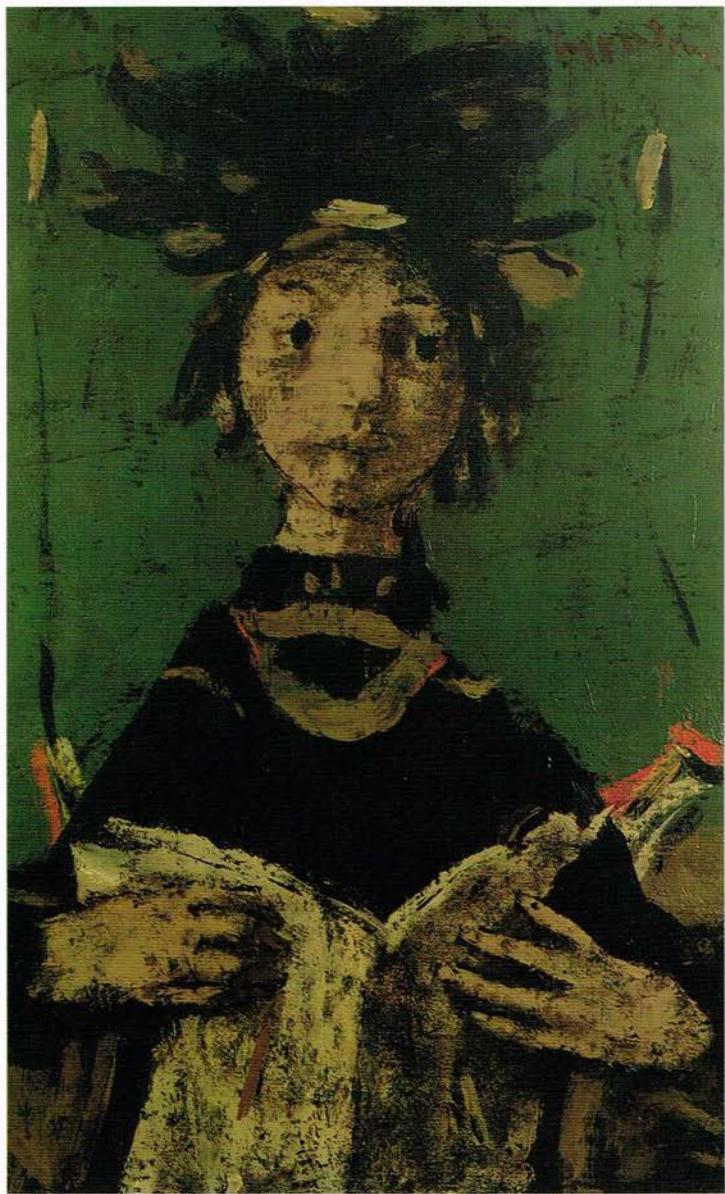
Adam & Eve,
Mixed Media, 5 × 4½" AP154



The Letter,
Mixed Media, 5¼ × 5⅜" AP157 4.



- Timekeeper*
5. Encaustic, $24\frac{1}{8} \times 14\frac{1}{16}$ " AP163

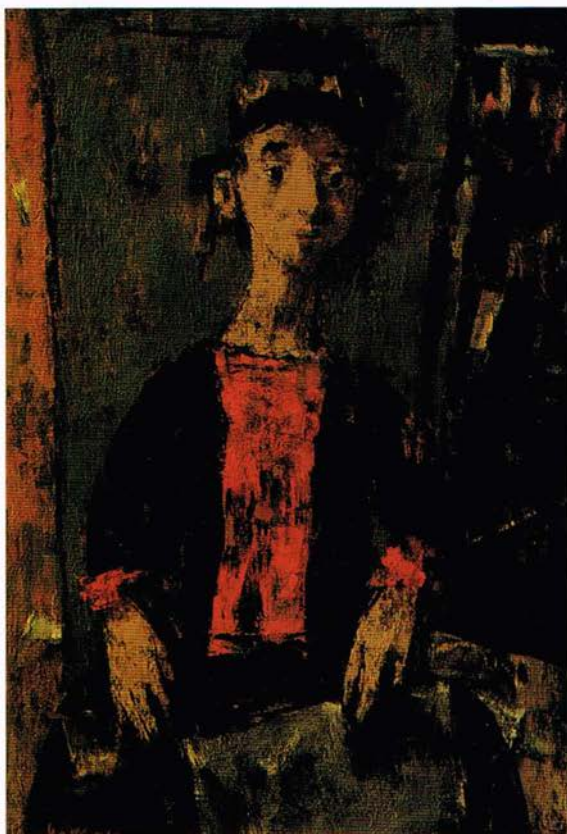
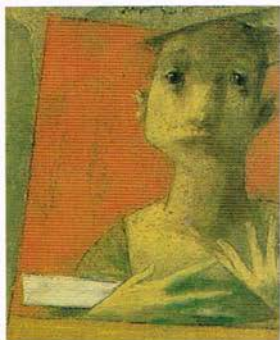


Boy with Feather Headdress
Encaustic, 26 × 16½" AP162



7. *Alchemist*,
Mixed Media, 6 × 6" AP156

The Timekeepers
Encaustic, 42 × 48" AP164

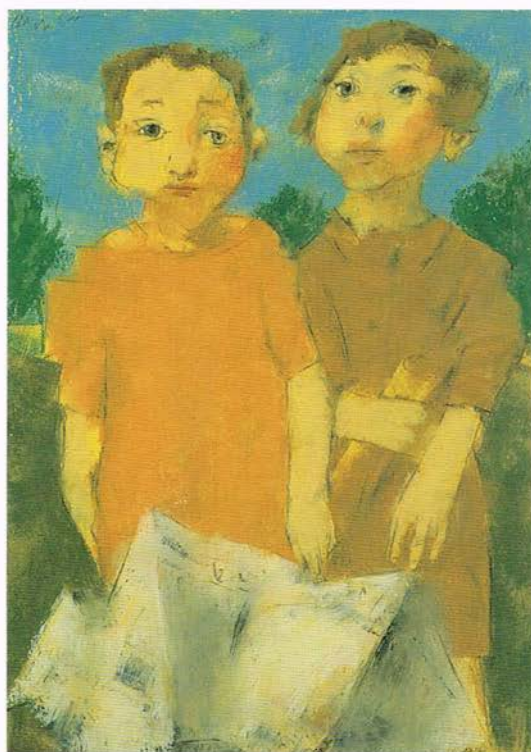


Young Student with Book.
Mixed Media, 5 × 4 1/8" AP161

Young Scholar
Encaustic, 36 × 24" AP166 8.



9. *Mathematician*
Oil pastel, 20 $\frac{5}{8}$ × 16" AP147



Flower Vendor II,
Mixed Media, 5¼ × 5½" AP160

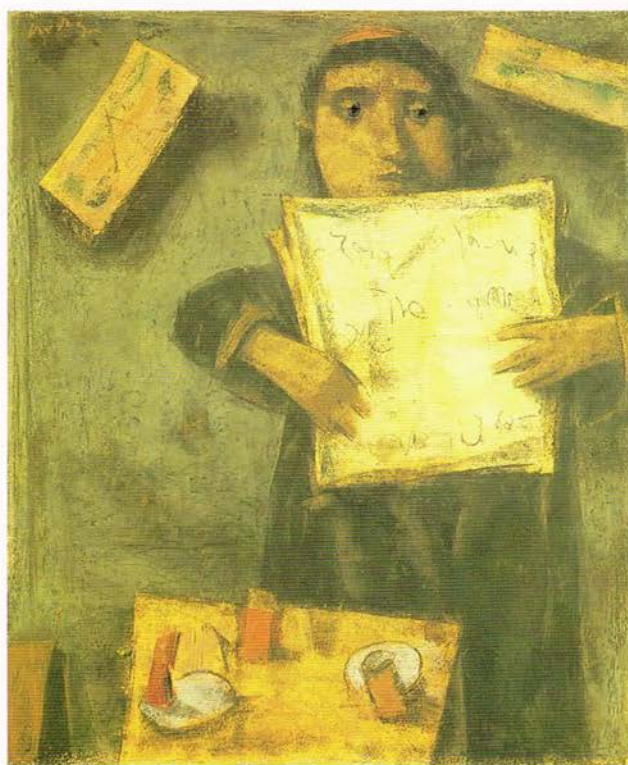
Two Figures
Oil pastel, 10¼ × 7" AP141



Woman with Watches
11. Oil pastel, 16 × 19" AP149



The Wrestler
Oil pastel, 17½ × 18" AP148



The Builder.
Mixed Media, 6 × 6" AP159

Author
Oil pastel, 15¼ × 12¾" AP150 12.



The Peddlar
Oil pastel, 11 $\frac{7}{8}$ × 10" AP144

Figure with Still Life
Oil pastel, 12 $\frac{7}{8}$ × 15 $\frac{1}{2}$ " AP142

The Postman
13. Oil pastel, 9 $\frac{3}{8}$ × 13 $\frac{3}{8}$ " AP143

BORN: Shilova, Lithuania, October 28, 1923.

EDUCATION: School of Boston Museum of Fine Arts, Hebrew Teachers College.

TEACHING: School of Boston Museum of Fine Arts, 1942 to 1955

Assistant Professor and Chairman, Division of Art, Boston University

- School of Fine & Applied Arts, 1955 to 1963

- Associate Professor of Art, 1957 to 1962

- Professor of Art, 1962 to 1989

- Professor of Art, 1989

AWARDS:

First Judges' Prize, Institute of Contemporary Art, Boston, 1944.

First Popular Prize, Institute of Contemporary Art, Boston, 1944.

Choice of Friends of Art Institute of Chicago, 1946.

Purchase Prize, Virginia Museum of Fine Arts, 1946.

Travelling Fellowship, School of the Museum of Fine Arts, Boston, 1946.

Grand Prize, First Annual Boston Arts Festival, 1952.

Second Prize, Second Annual Boston Arts Festival, 1953.

Grand Prize, Third Annual Boston Arts Festival, 1954.

First Prize, Tupperware Annual Art Fund Award, 1954.

Grant in Art, National Society of Arts and Letters, 1958.

John Simon Guggenheim Fellowship, 1960.

Purchase Prize, National Society of Arts and Letters, 1961, 1962, 1963.

Gold Medal, Art's Directors' Club Philadelphia, 1963.

Adolph & Clara Obrig Prize, National Academy of Design, 1967.

Purchase Prize, Pennsylvania Academy of Fine Arts, 1967.

Samuel F.B. Morse Gold Medal, National Academy of Design, NY, 1973.

Isaac N. Maynard Prize for Painting, National Academy of Design, NY, 1975

Purchase Prize in Drawing, Albrecht Art Museum, St. Joseph, MO, 1976.

Joseph Isador Gold Medal for Painting, National Academy of Design, NY, 1976.

Purchase Prize, National Academy of Design, Henry Ward Ranger Fund, New York, 1976.

Certificate of Merit, National Academy of Design, 1990.

RETROSPECTIVE EXHIBITION:

Rose Art Museum, Brandeis University, Waltham, Mass., 1979.

Jewish Museum, New York together with

The National Academy of Design, New York, 1979.

American Museum of Jewish History, Philadelphia, 1979.

INSTITUTIONAL COLLECTIONS:

Albrecht U. Museum of Art, St. Joseph, MO

Atlanta Art Association Atlanta University

Boston University

Bryn Mawr College

Colby College

Corcoran Gallery of Art

Danforth Museum of Art, Framingham, MA

Fine Arts Center, Cheekville, TN

The Johnson Foundation, Racine, WI

Milwaukee Art Institute

Museum of Fine Arts, Boston

Penn State University Museum of Art

Portland Art Museum, Maine

Smithsonian Institution

Syracuse University

Tupperware Museum, Orlando, FL

University of Michigan, Ann Arbor, MI

University of New Hampshire

Whitney Museum of American Art

Witherspoon Art Gallery U. of N. Carolina

Art Institute of Chicago

Bezalel National Museum, Jerusalem

Brandeis University

Chico State College Gallery, Chico, CA

• Container Corp. of America

Cornell University

DeCordova Museum, Lincoln, MA

MA Hunter Art Gallery, Chattanooga

Krannert Art Museum, U. of Illinois

Munson Williams Proctor Inst. Utica, NY

Museum of Modern Art Print Collection

Pennsylvania Academy of Fine Arts

Skirball Museum, Los Angeles

Stone Foundation, Newton, MA

Temple Israel, Brookline, MA

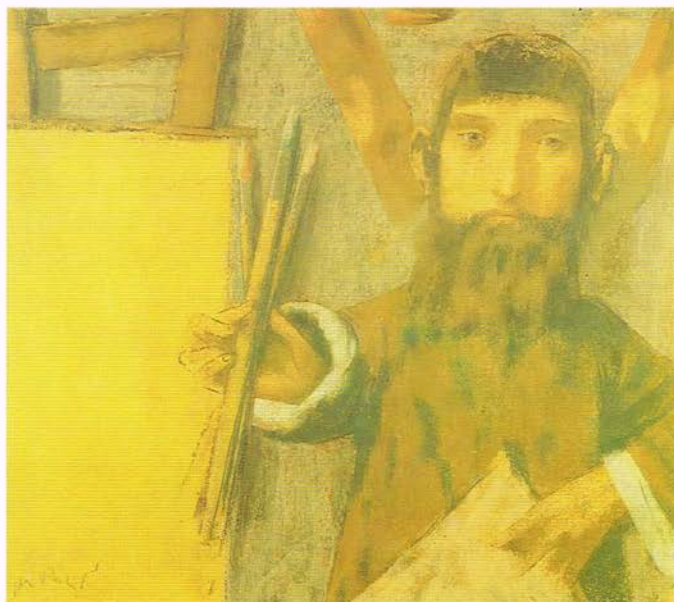
University of Judaism, L.A., CA

University of Nebraska

Virginia Museum of Fine Arts

Wm. Lane Foundation, Leominster, MA

Worcester Art Museum, MA



The Painter
Oil pastel, 17 $\frac{7}{8}$ x 16 $\frac{1}{2}$ "
AP145

DAVID ARONSON
FIGURES
RECENT PAINTINGS

March 5 - April 5, 1994

RECEPTION

Saturday
March 5, 1994
3:00-6:00 p.m.

The public is invited to attend.
The artist will be present.

PUCKER GALLERY

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