

# SEASON'S MEMORY:

Prints and Drawings by Gunnar Norrman

PUCKER GALLERY • BOSTON

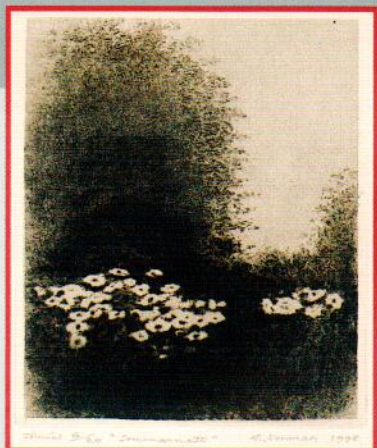




# SEASON'S MEMORY:

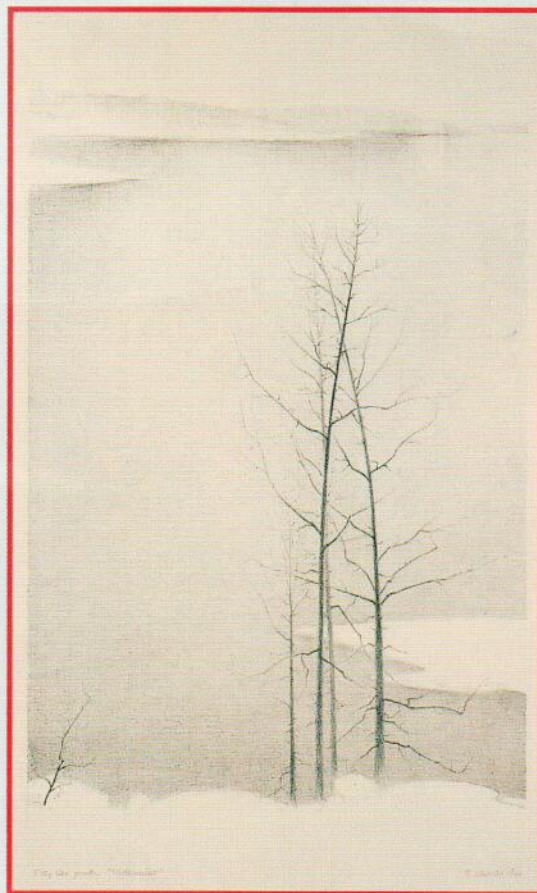
*"What is man in nature? Something tiny.  
Nature is extraordinary, whereas man's existence on earth is very relative.  
Season's memory is stronger than man's."*

— GUNNAR NORRMAN, 1985



Gunnar Norrman was born in Malmö, Sweden in 1912 and has resided in this area throughout his life. Malmö, an international city with over a quarter of a million residents, is the commercial center of southern Sweden. Its well-developed infrastructure makes it easily accessible via boat, plane, train or car. The motorway now reaches right into the city center and Malmö has an extensive connection of railways. By all accounts, Malmö is a modern European city, bustling with people and teeming with the trappings of urbanity. Yet, cityscapes and portraits of the metropolis are not the basis of Gunnar Norrman's artistic endeavors. Far removed from the clatter of cars and the cacophony of voices, there are spaces of stillness in Norrman's graphic art.

The tranquility of nature pervades Norrman's landscape and seascape drawings, lithographs, and drypoints/etchings. Even his few works depicting houses and buildings could accurately be described as tranquil landscapes. Gunnar Norrman's works portray seemingly insignificant landscapes, for example, an image of a single blade of grass that is indistinguishable from any other. Yet, his renderings of fruit, trees, flowers, the land and the sea are imbued with a gracefulness that expresses the oriental tradition of reverence and humility toward nature.



An appreciation for the fundamental cycles of nature has long been important in Norrman's own life. In fact, before becoming an artist he was educated as a botanist. For more than six decades Norrman has focused his artistic energy on creating drawings and prints in black and white. His delicate and subtle pencil and conté drawings, lithographs and drypoint/etchings are rhythmic compositions of the simple wonders of nature. An expert draughtsman, as well as an avid pianist and gardener, Gunnar Norrman is a greatly respected artist in his native Sweden and his work has found favor with audiences in the United States, Germany, Denmark, Switzerland, England, France, Japan and Italy.

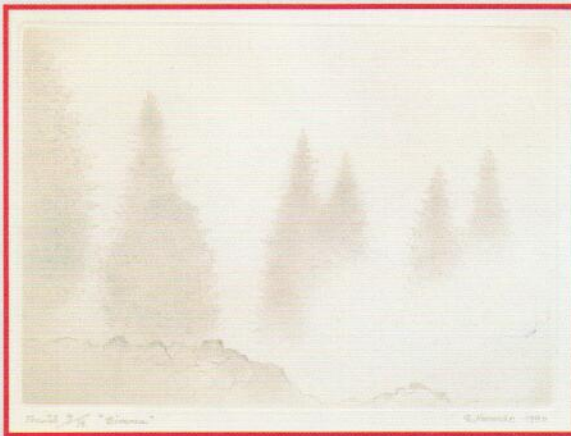
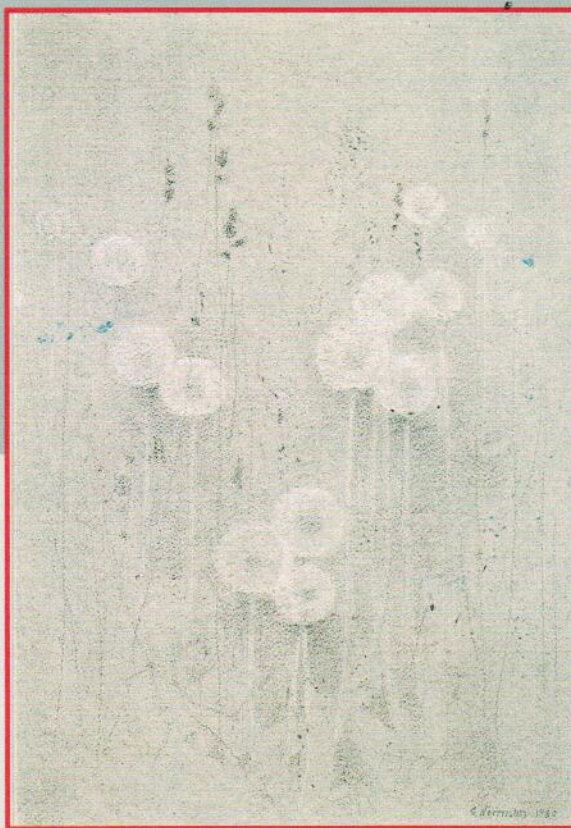
Norrman's view of nature, as both a source of life and an essential element for its sustenance, is evident in all of his work. Yet, while his pieces celebrate nature, they also convey a sadness created by society's insensitivity to it. Norrman fears the ever expanding reach of urbanization and says, "We live in a terrible world—a world in which a blade of grass or a flower is a miracle of beauty that most of us crush underfoot as we walk by." The idea of the relative importance of humanity in relation to the grandeur of nature's cycles has been a continuing theme in Norrman's work. His commitment to this idea demonstrates

SOMMARNATT (Summer Night) 1996  
Drypoint 4 3/4 x 4" #920  
Edition 6 of 20

VINTERUTSIKT (Winter View) 1944  
Lithograph 15 1/2 x 9" #13  
Artist's Proof



DUNBOLLAR OCH GRÄS  
(Dandelions and Grass) 1980  
Charcoal 15 1/2 x 11"



DIMMA (Fog) 1990  
Drypoint 6 1/2 x 9 1/4" #824  
Edition 9 of 12

not only the importance of nature to his work as subject matter, but also a source for his own spiritual fulfillment.

In *Sommarnatt* (Summer Night) [#920] the heavy night is descending upon a garden of flowers with full trees in the background. Through the diminutive crosshatched strokes of his drypoint needle, we can almost feel the humidity of the summer night. Yet, the flowers maintain their resilience and are a source of light as night falls. We can almost smell their faint, sweet fragrance. In this small scene, Norrman invites the viewer to experience the myriad senses of summer. Through his economy of form we are shown a world complete in its simplicity.

However, summer is short lived, and Norrman moves to a more isolated, cooler scene. *Dimma* (Fog) [#824] depicts a thick covering of fog that settles upon the trees, like a cloak enveloping its trunks and branches. Our sight is veiled by the elements, and we must trust that the trees remain, though they are unseen. The line of rocks in the foreground is a starting edge for the viewer, leading us further into the scene, where the fog continues to creep across the trees toward the left. Their stately serenity is reassuring and calming.

Norrman's devotion to nature's capacity for renewal is evident in drawings such as *Vinterutsikt* (Winter View) [#13]. The silvery reflection of the frozen lake, the snow covered banks, and the geometry of the bare trees offers a scene of winter tranquility. The absence of color accentuates Norrman's elegant use of line to delineate the spare trees, which are monumental in their calm resistance to the elements. The exposed landscape reminds us that winter is a time

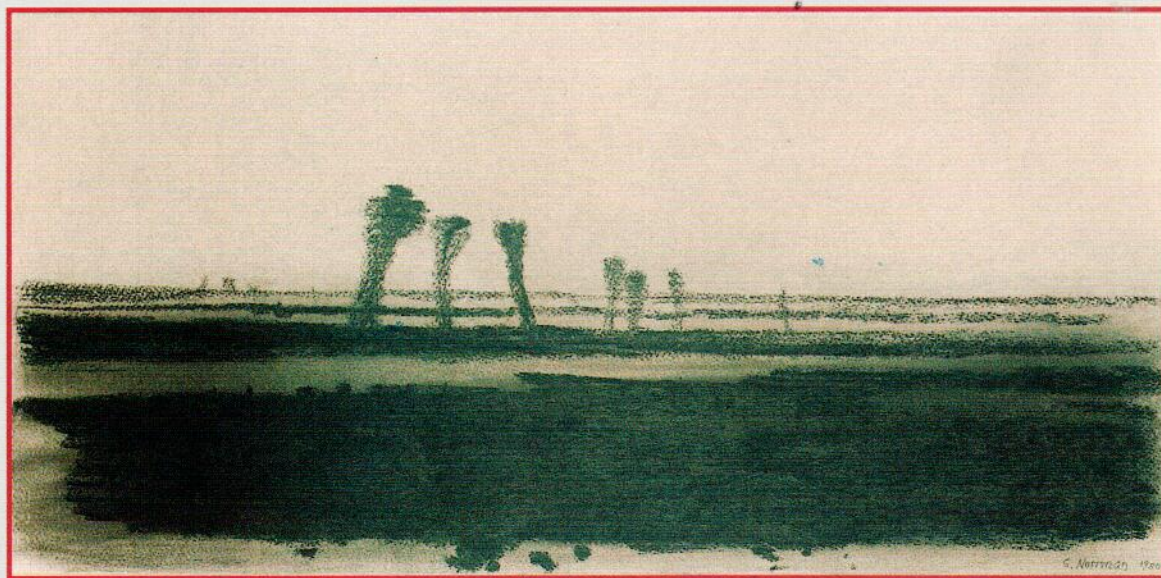
when we see the true shape of things. As the snow absorbs the surrounding sounds, what remains is an opportunity to contemplate the process of regeneration. The grass of spring and flowers of summer lay in waiting underneath the snow and ice.

Through the circle of summer, fall and winter, season's memory brings us inevitably back to spring. In *Dunbollar och Gräs* (Dandelions and Grass) the gradations of tone creates the extraordinary sense of diffused light that is a hallmark of Norrman's work. This light seems to emanate from within the work itself and draws the viewer into the picture's eternal peacefulness for a moment. The dandelions' wispy seeds await a breeze that will scatter them about, like whispers across the field, to begin their cycle again. The ground level perspective renders the viewer equal to the grass and dandelions, offering a view that we rarely take

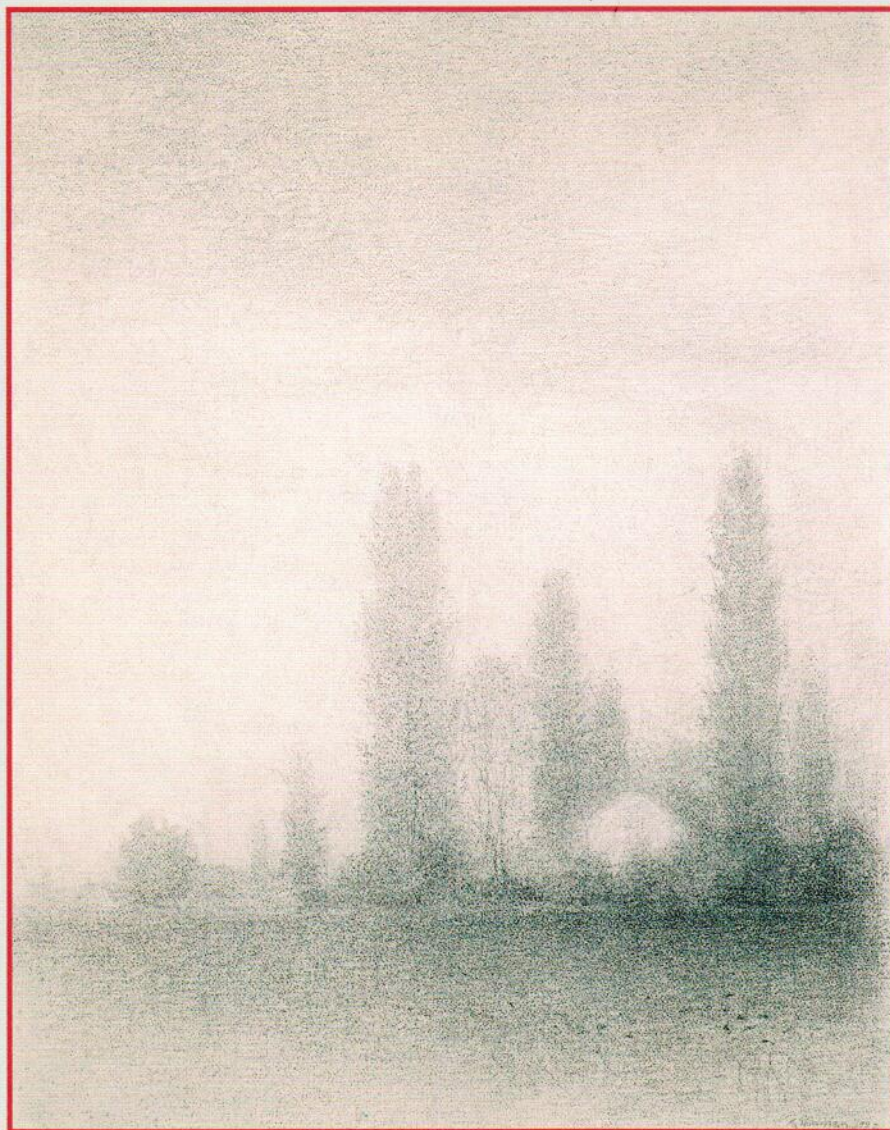
the time to seek out for ourselves. A feeling of innocence pervades the work; perhaps a childhood memory of dandelions seeds carelessly floating in the wind.

Norrman's artistic renderings are not necessarily a means of escape from a complicated and challenging world, but rather a reminder that we can take a moment from our experiences to find solace in simplicity. Indeed, season's memory is stronger than man's. It is the beauty of renewal and hope—the promise of what is to come once again - that permeates Gunnar Norrman's art. If we take the time to look at these works closely, we are offered a respite from the loss and turbulence of the everyday world.



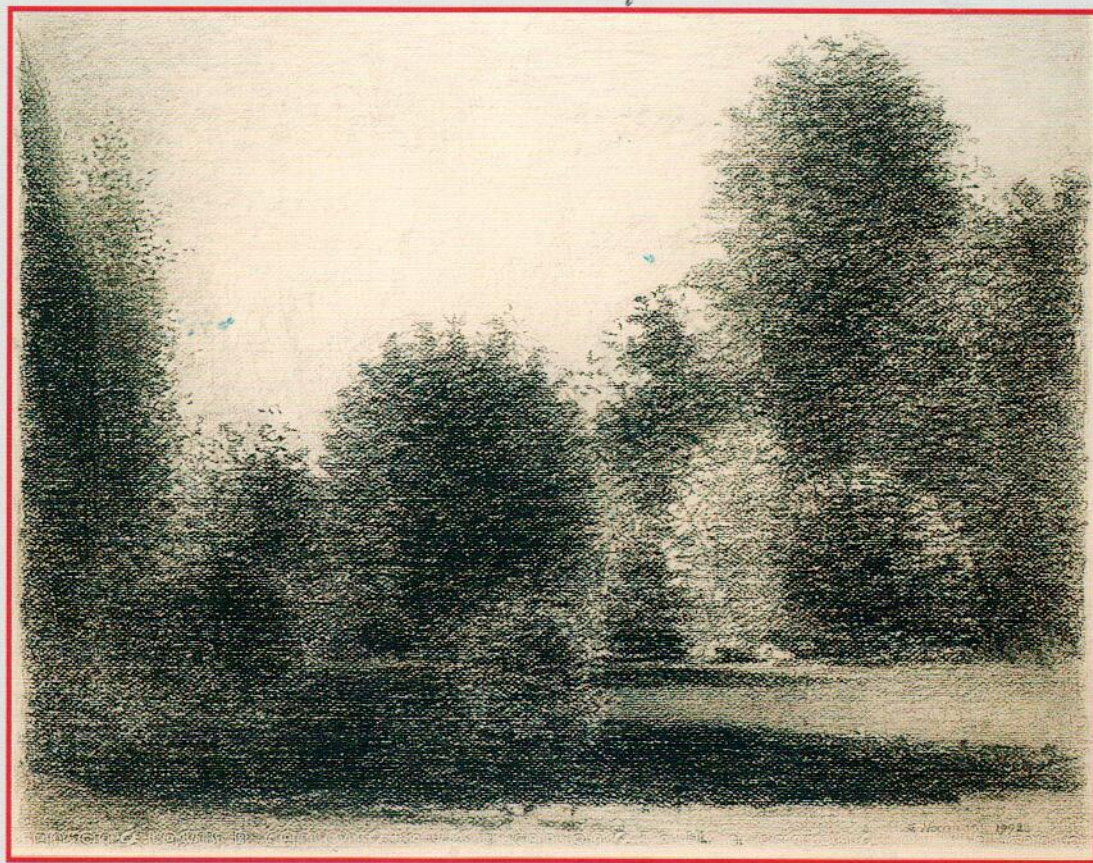


SKÄNSK SILHUETT  
(Scanian Silhouette)  
1980  
Charcoal 9 1/2 x 19"

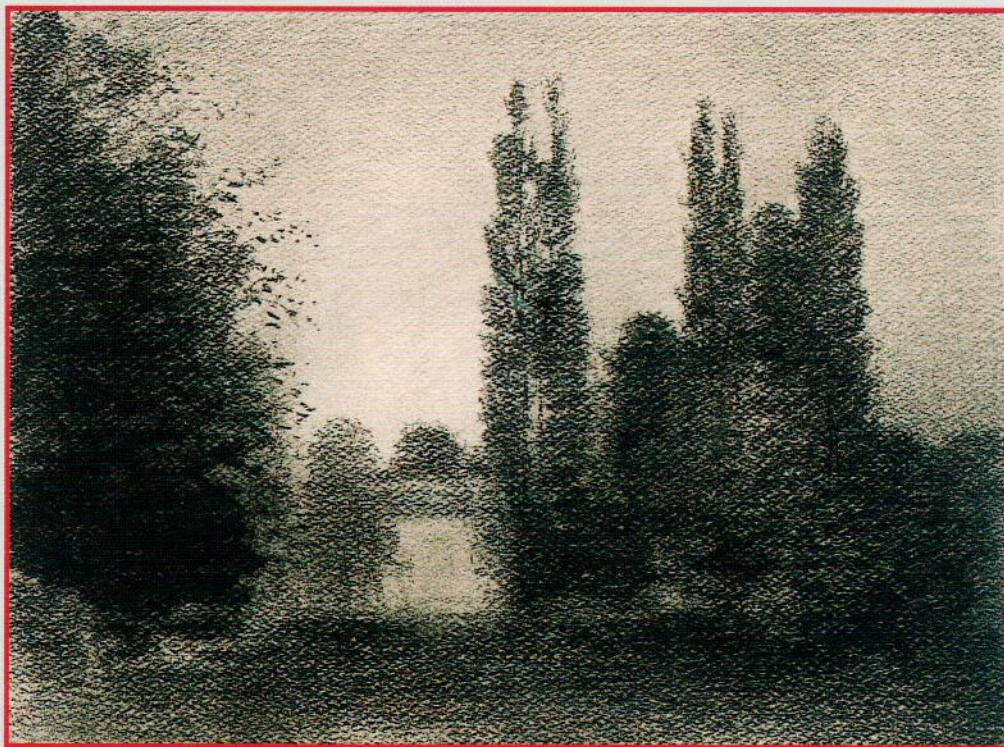


VÅRDIMMA  
(Spring Fog) 1992  
Charcoal  
24 1/2 x 19 1/2"

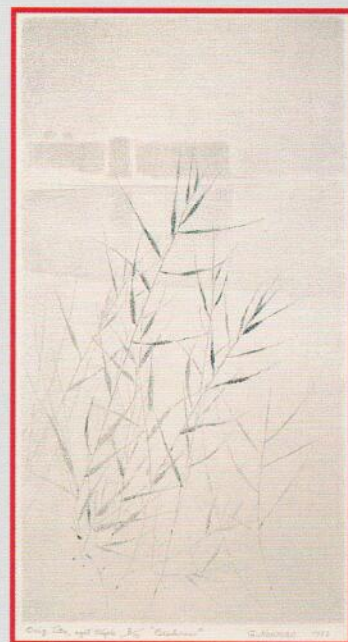




I TRÄDGÅRDEN  
(In the Garden) 1992  
Charcoal 14 x 17 3/4"



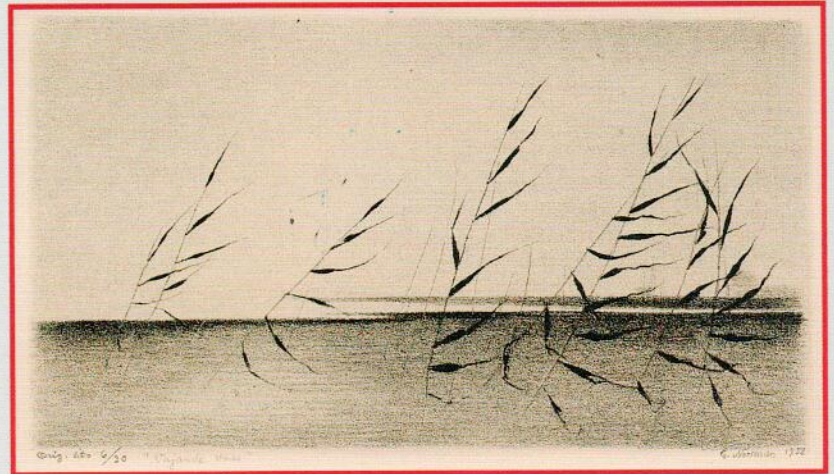
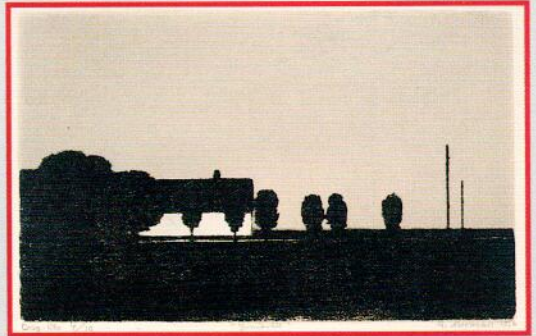
KVÄLL I TRÄDGÅRDEN  
(Evening in the Garden) 1987  
Charcoal 12 x 16"



BLADVASS (Reeds) 1973  
Lithograph 8 1/2 x 4 1/2" #360  
Edition 8 of 10

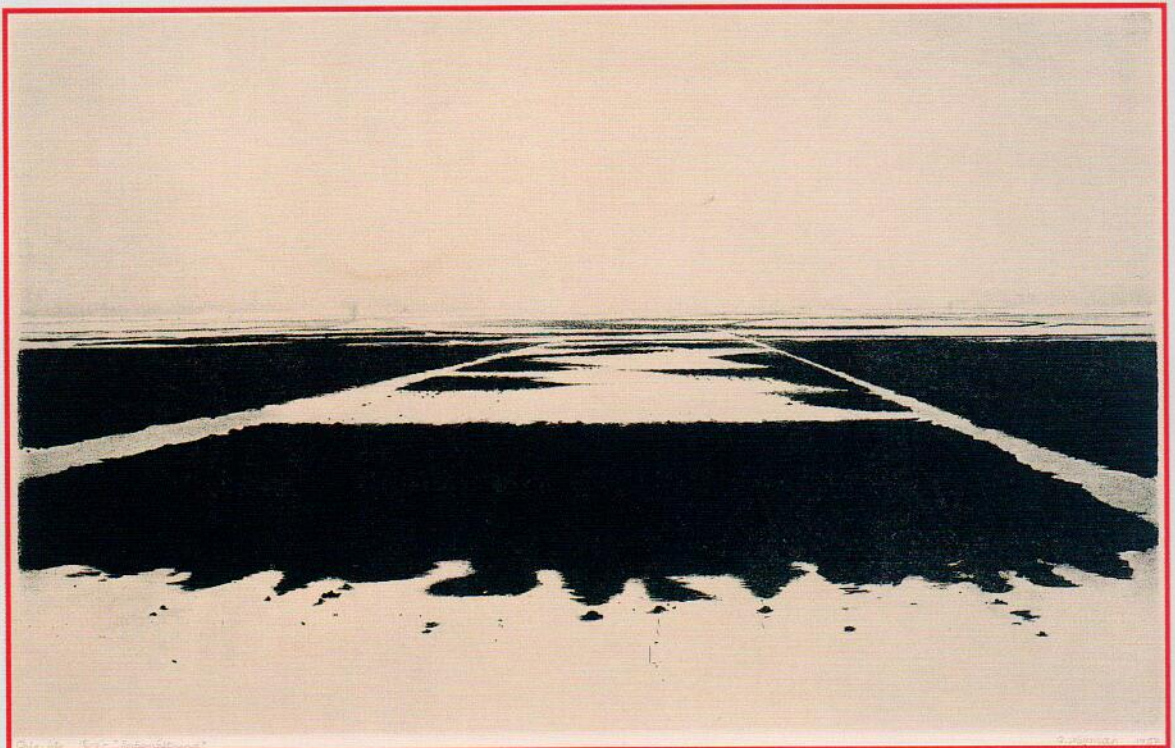


JUNIKVÄLL (June Evening) 1956  
 Lithograph 3 3/4 x 6" #127  
 Edition 4 of 10



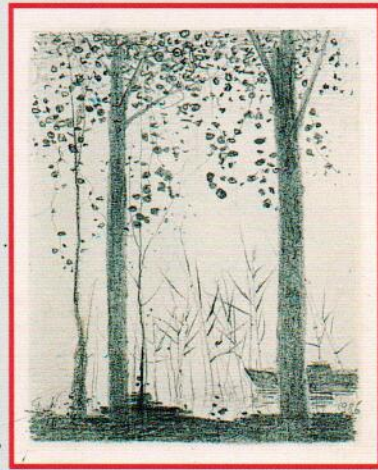
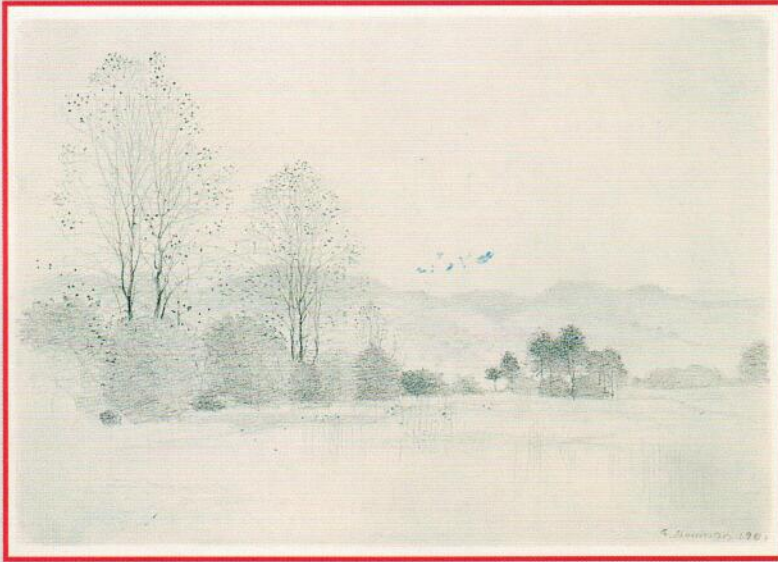
VAJANDE VASS (Swaying Reed) 1958  
 Lithograph 5 x 9" #137  
 Edition 6 of 30

SNÖSMÄLTNING  
 (Snow Melting) 1957  
 Lithograph  
 11 1/4 x 18" #134  
 Edition 15 of 25

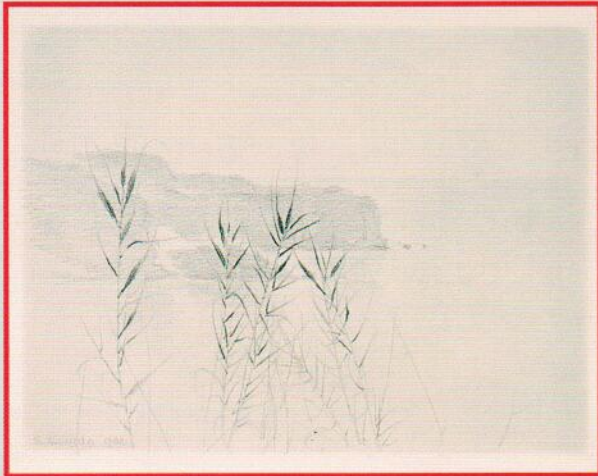




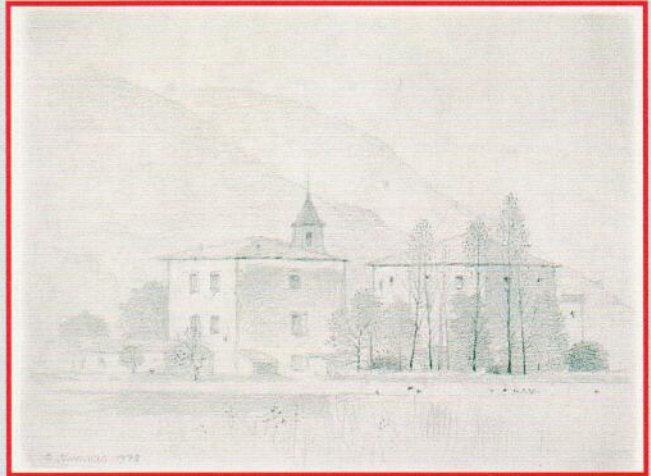
FRÅN BASKIEN (From Basque) 1981  
Pencil  $5\frac{1}{2} \times 7\frac{3}{4}$ "



HÖST-TRÄD  
(Fall Tree) 1986  
Pencil  
 $3\frac{1}{2} \times 2\frac{1}{2}$ "



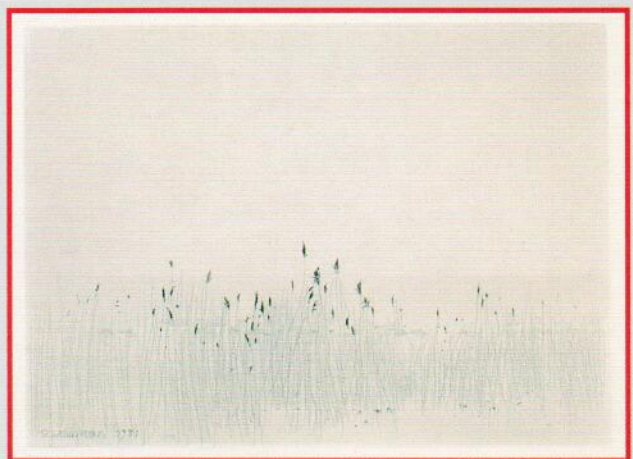
KUSTBILD (Picture of the Coast) 1982  
Pencil  $4 \times 5\frac{1}{2}$ "



MAISON BASQUE (Basque Home) 1978  
Pencil  $4 \times 5\frac{1}{2}$ "



ALLÉTRÄD (Avenue of Trees) 1980  
Pencil  $4 \times 5\frac{1}{2}$ "

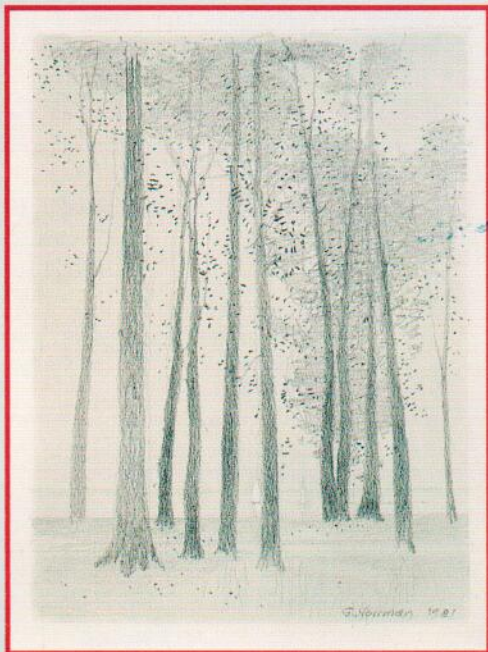


VASSMOTIV (Picture of Reeds) 1981  
Pencil  $4 \times 5\frac{3}{4}$ "



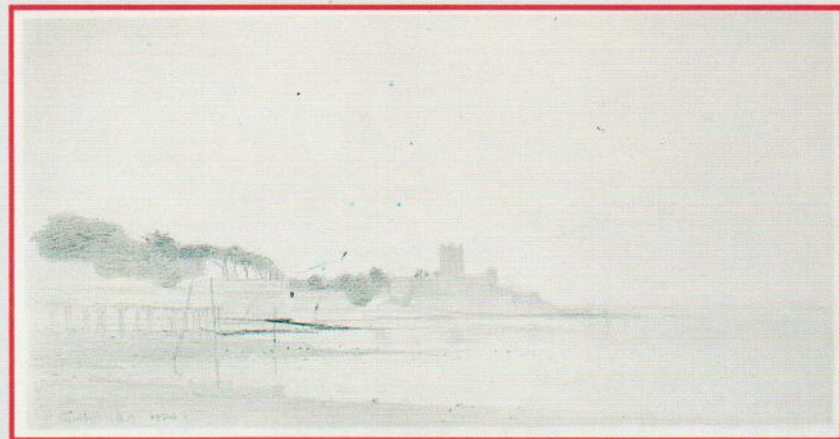
STAMMAR (Trunks) 1981

Pencil  $5\frac{1}{2} \times 4"$



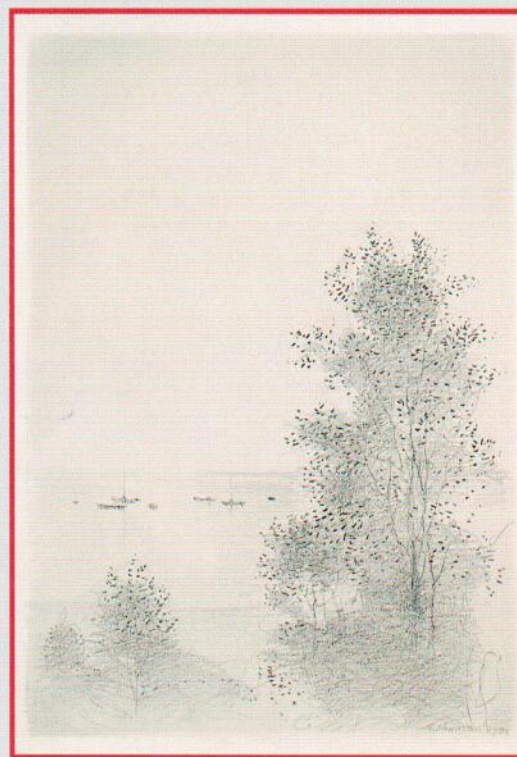
I FOURAS (In Fouras) 1974

Pencil  $3\frac{3}{4} \times 7\frac{3}{4}"$



VID KUSTEN (By the Coast) 1985

Pencil  $6\frac{3}{4} \times 8\frac{3}{4}"$

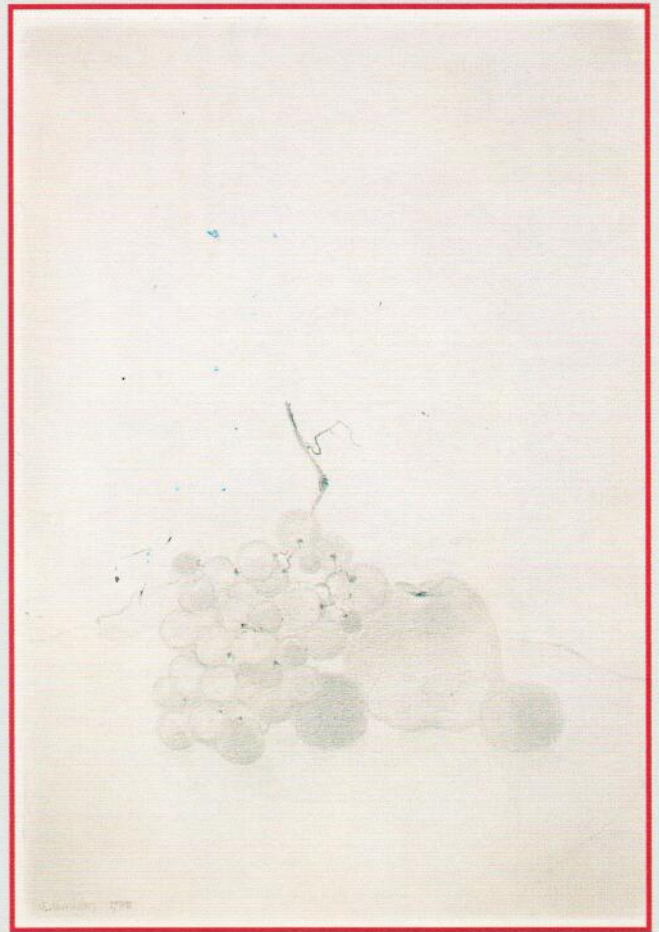


VIK NOIRMOUTIER (Bay of Noirmoutier) 1988

Pencil  $7\frac{3}{4} \times 5\frac{1}{2}"$



BLÅKLINT (Blue Cornflower) 1965  
Pencil 8 1/2 x 5"



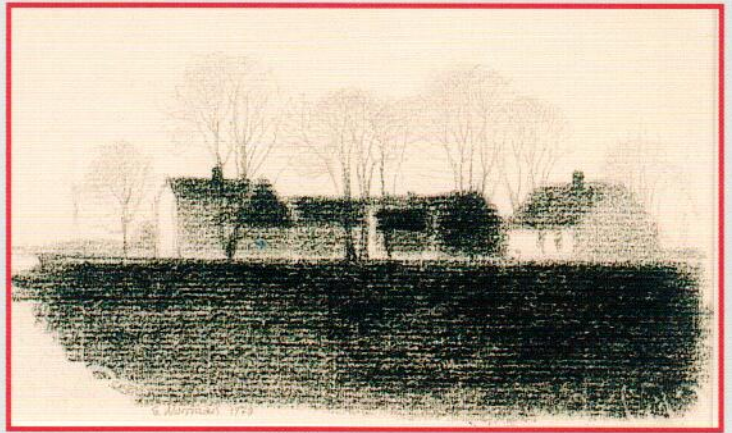
FRUKSTILLEBEN  
(Fruit Still Life) 1978  
Pencil 9 1/4 x 6 1/2"



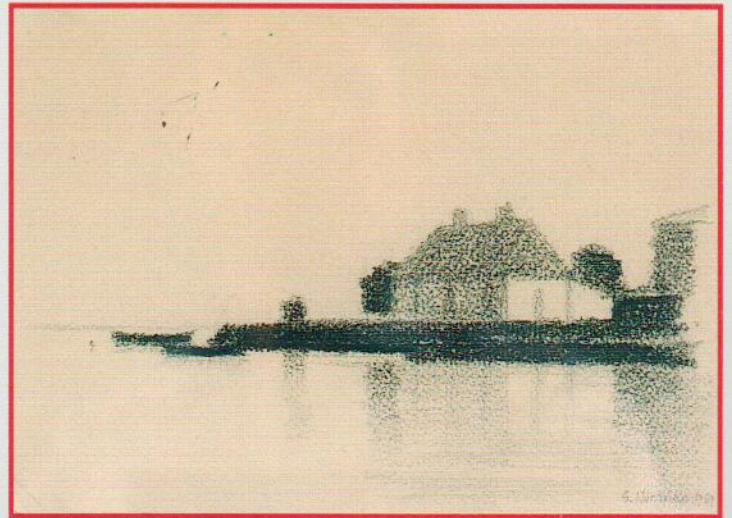
ALMALLÉ (Avenue of Elms) 1971  
Pencil 6 1/2 x 9 1/2"



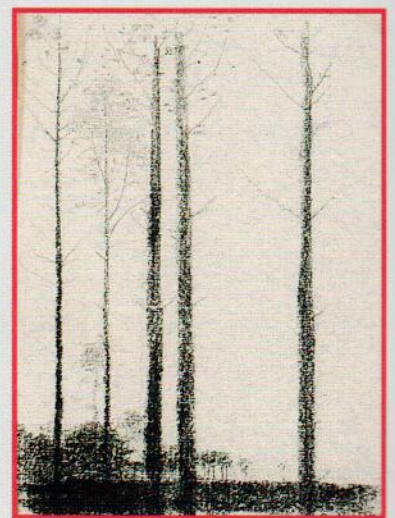
GÅRD, BORNHOLM (Farmhouse in Bornholm) 1970  
Conté Crayon 3  $\frac{1}{4}$  x 6"



TRÄDSTAMMAR (Tree Trunks) 1966  
Pencil 9  $\frac{1}{2}$  x 6  $\frac{1}{2}$ "



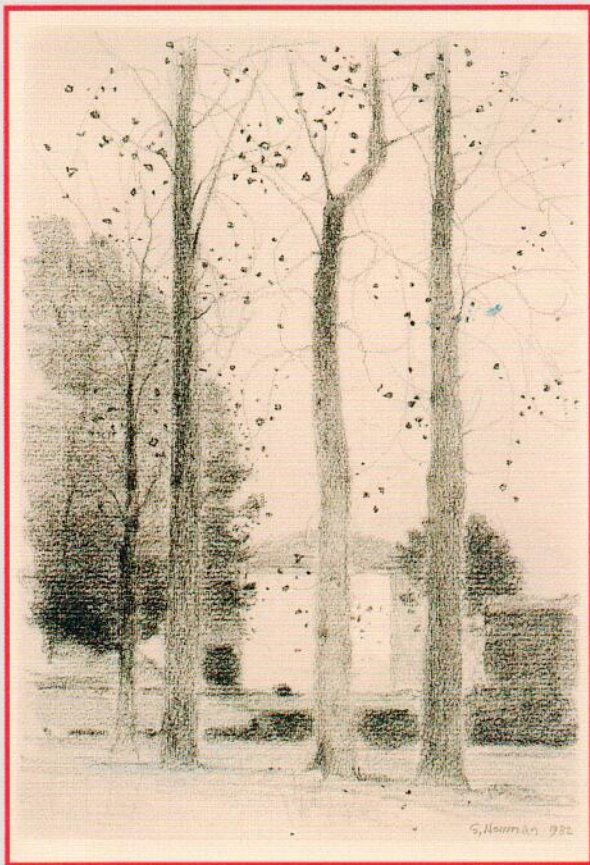
HUS VID FLODEN (House at the River) 1969  
Conté Crayon 4  $\frac{7}{8}$  x 6  $\frac{1}{2}$ "



STAMMAR (Trunks) 1973  
Conté Crayon 4  $\frac{1}{2}$  x 3  $\frac{1}{2}$ "

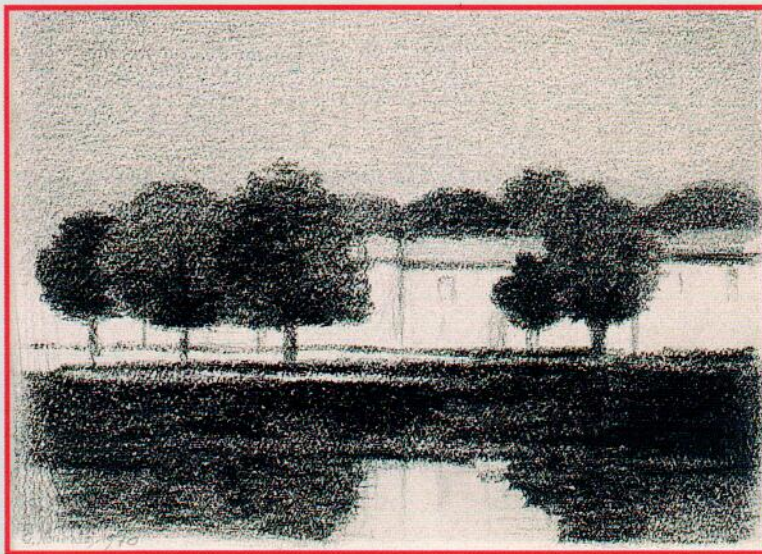
TRÄD (Trees) 1981  
Conté Crayon 7  $\frac{3}{4}$  x 9  $\frac{3}{4}$ "



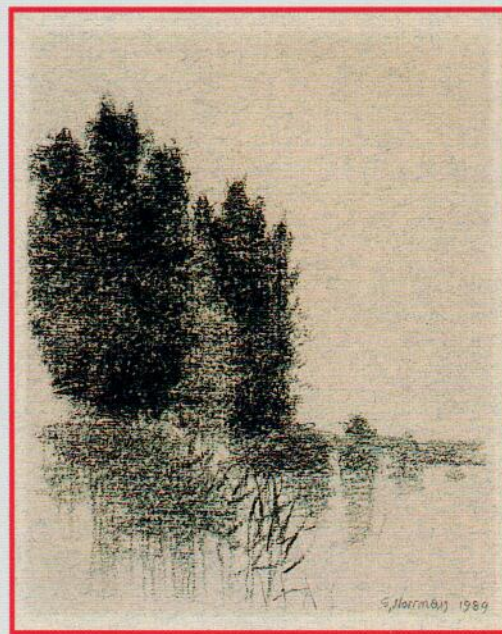


TRÄDMOTIV (Picture of Trees) 1982  
Conté Crayon  $7 \frac{3}{4} \times 5 \frac{1}{2}$ "

VID GIRONDE (At Gironde) 1970  
Conté Crayon  $5 \times 6 \frac{3}{4}$ "



KRETA (Crete) 1989  
Conté Crayon  $5 \frac{1}{4} \times 7$ "



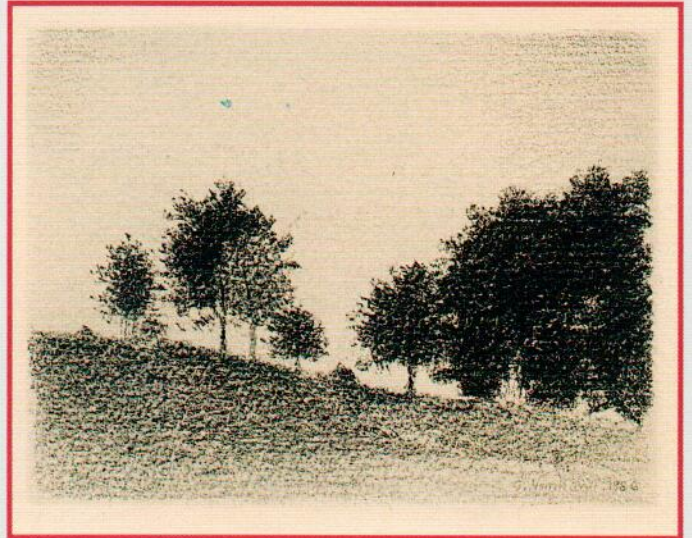
VID DAMMEN (At the Dam) 1989  
Conté Crayon  $5 \times 4$ "



BASKISKA TRÅDFORMER (Tree Tops in Basque) 1982  
Conté Crayon 4 1/2 x 5 1/2"



TRÄD PÅ BACKEN (Trees on a Hill) 1986  
Conté Crayon 4 x 5 1/2"



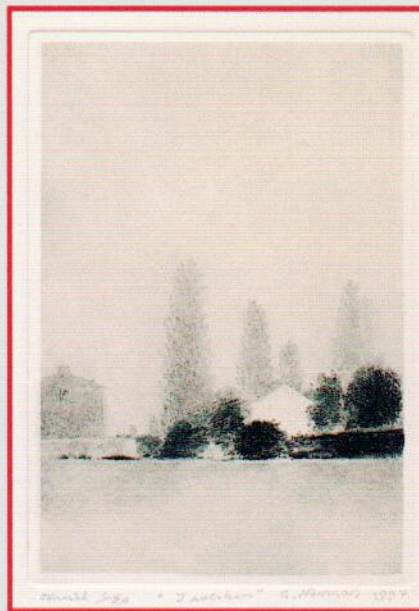
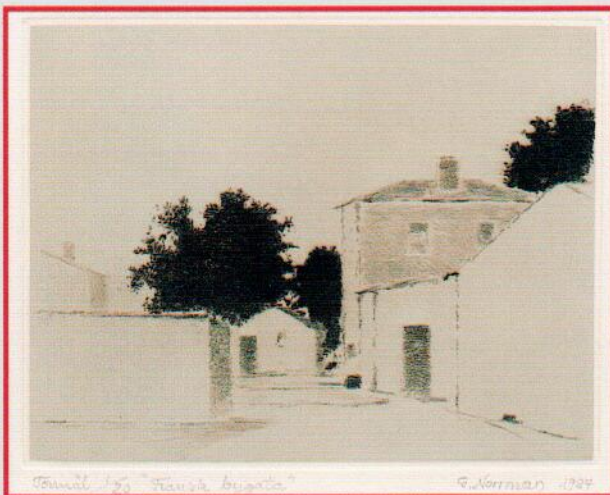
ORNITHOGALUM  
(Ornithogalum) 1972  
Conté Crayon  
9 1/4 x 8"



HAVSBUKT  
(Shallow Bay)  
1993  
Drypoint  
7 x 9 3/4"  
#879  
Edition 10 of 12



FRANSK  
BYGOTA  
(French Village  
Street) 1987  
Drypoint  
3 1/2 x 4 3/4"  
#743  
Edition 1 of 20

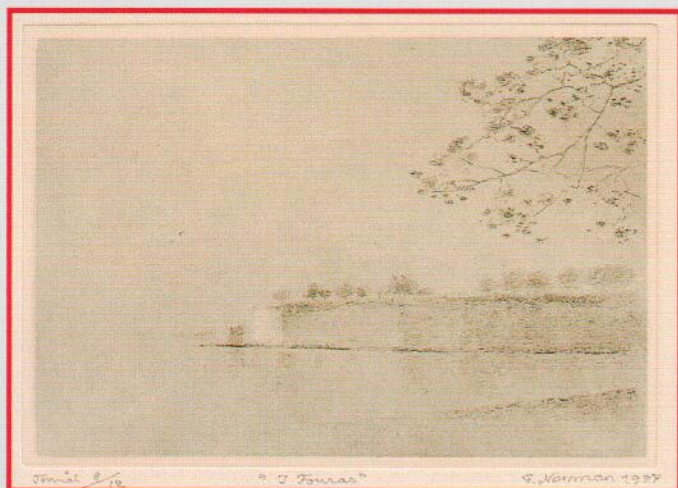


I SOLSKEN (In Sunlight) 1997  
Drypoint 5 1/4 x 3 1/2" #952  
Edition 6 of 20

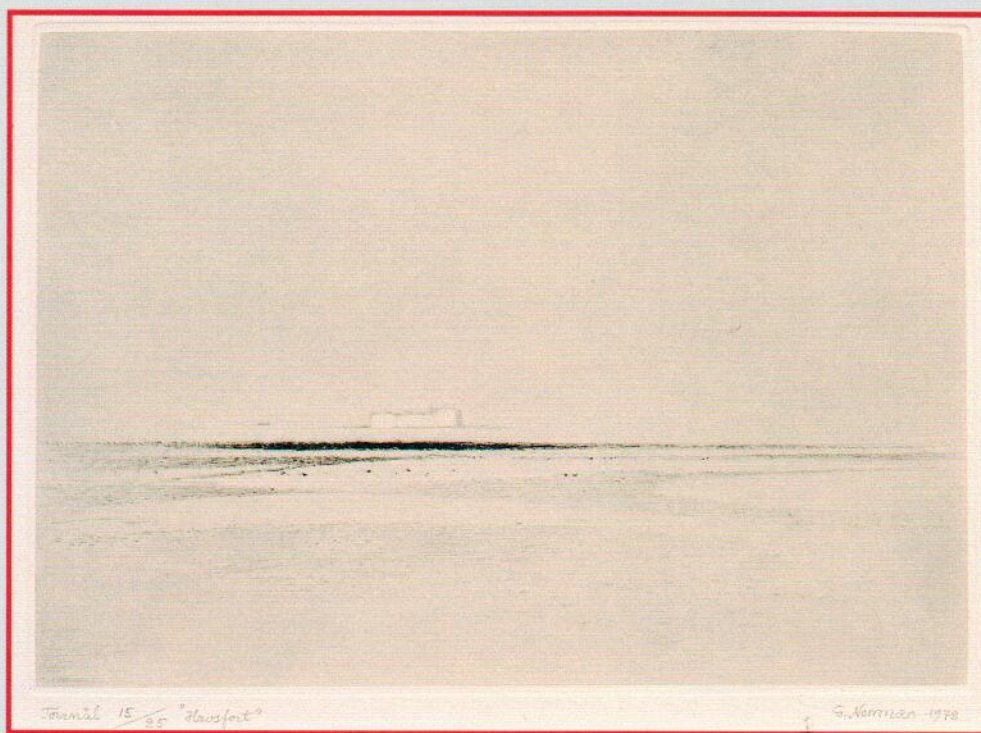
HALMSTACKAR (Straw Stacks) 1970  
Drypoint 2 1/2 x 5" #315  
Edition 19 of 20



I FOURAS (In Fouras) 1997  
 Drypoint  $3 \frac{3}{4} \times 5 \frac{1}{2}$ " #949  
 Edition 8 of 12

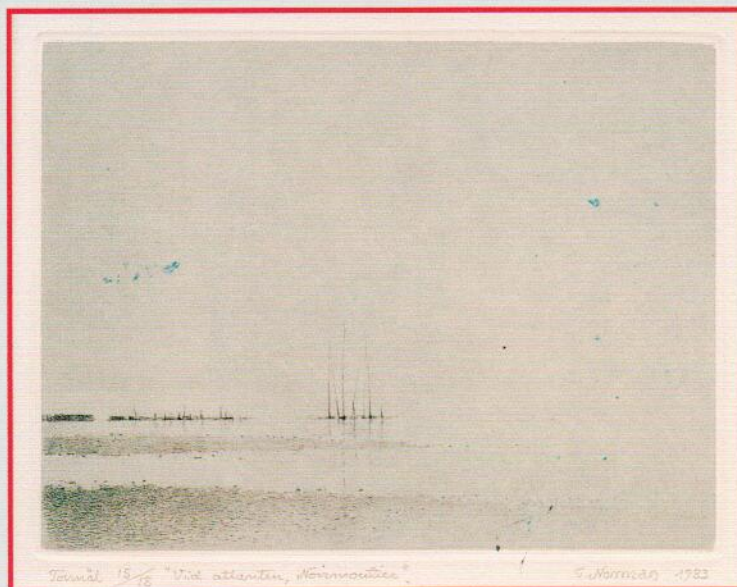


TIDIG VÅR (Early Spring) 1980  
 Drypoint  $4 \frac{1}{4} \times 5 \frac{1}{2}$ " #539  
 Edition 48 of 50

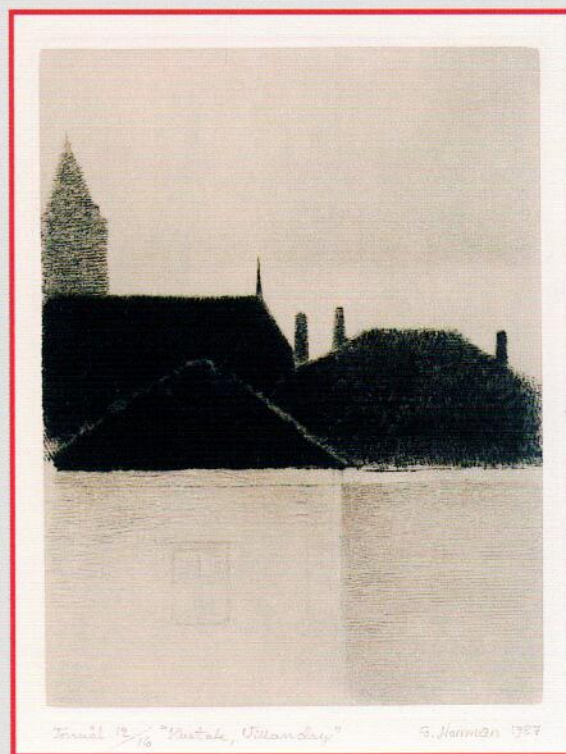


HAVSFORT (Ocean Front) 1978  
 Drypoint  $5 \frac{1}{2} \times 7 \frac{3}{4}$ " #492  
 Edition 15 of 25





VID ATLANTIN,  
NOIRMOUTIER  
(At the Atlantic,  
Noirmoutier) 1983  
Drypoint  
4 1/4 x 5 1/2" #613  
Edition 15 of 18

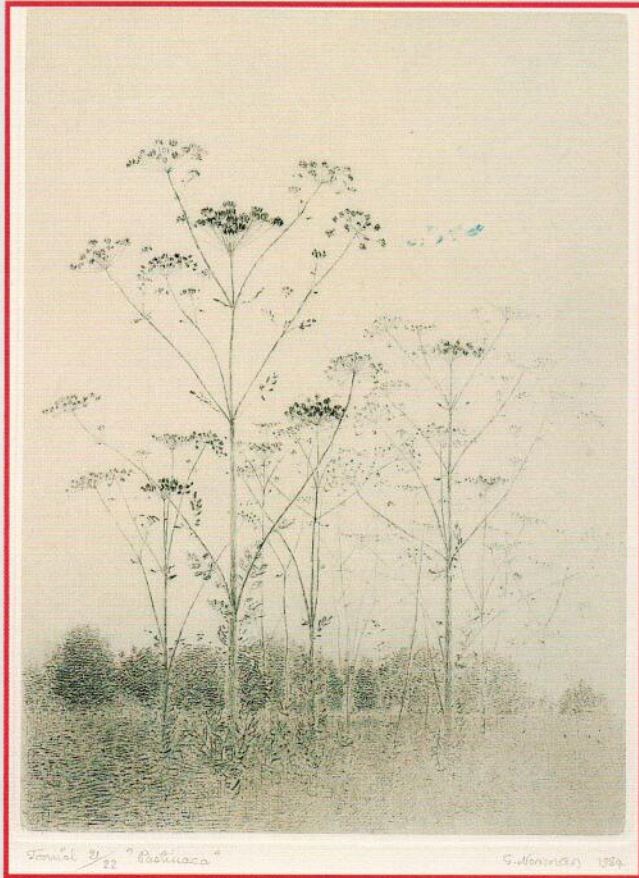


HUSTAK, VILLANDRY (Roof, Villandry) 1987  
Drypoint 5 1/2 x 4 1/4" #753  
Edition 12 of 16

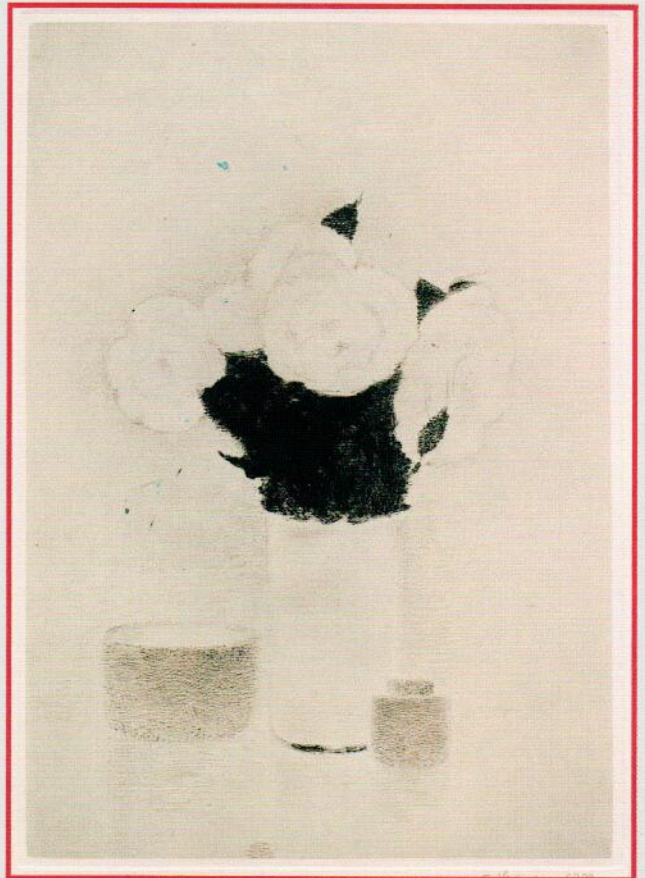
ANGELICA (Angelica) 1969  
Drypoint 9 1/2 x 6 1/2" #286  
Edition 2 of 10



PASTINACA (Pastinaca) 1984  
 Drypoint 7 x 5 1/4" #658  
 Edition 21 of 22



ROSOR (Roses) 1992  
 Drypoint 7 1/2 x 5 1/2" #864  
 Edition 7 of 8



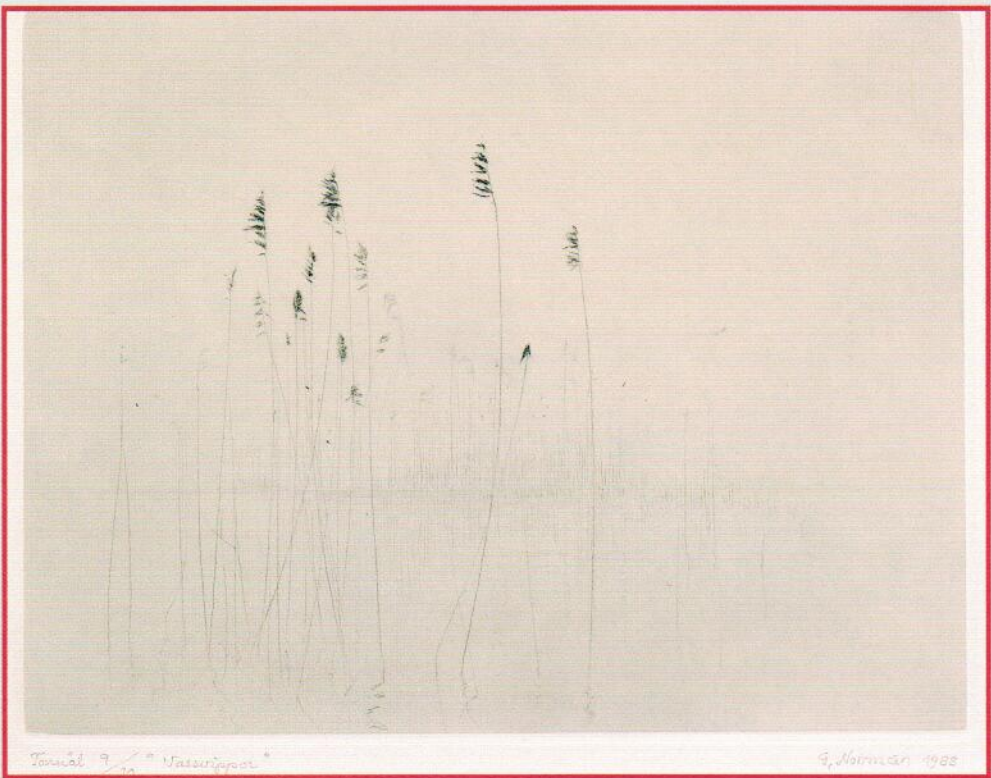
MORGONDIS  
 (Morning Fog)  
 1983  
 Drypoint  
 6 1/2 x 9 1/8"  
 #637  
 Edition 16 of 23





Thrush 2/20 \*Vindie\*

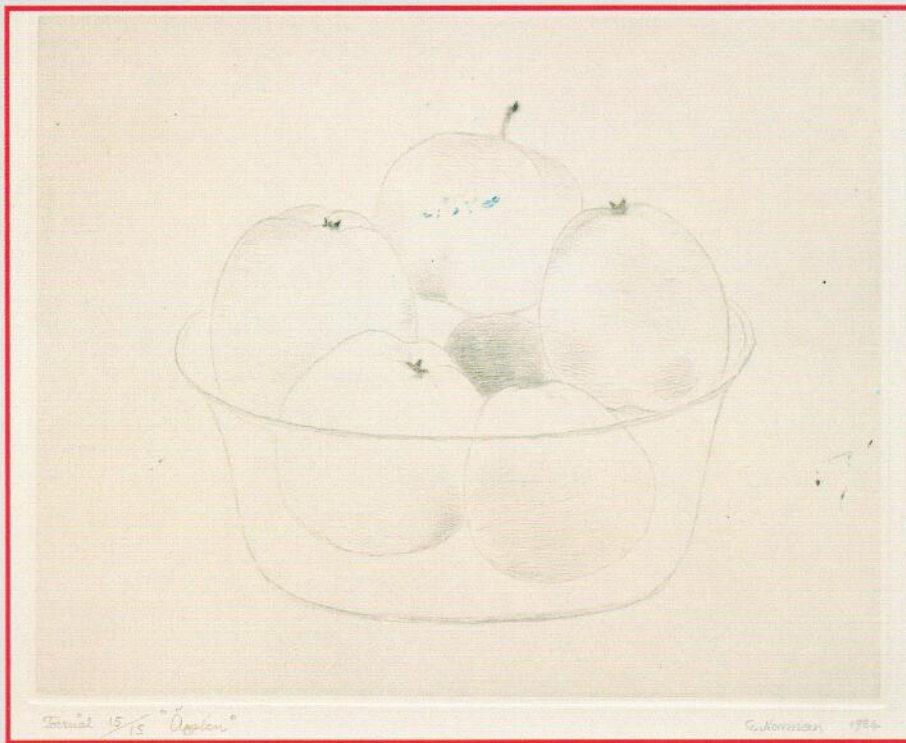
S. H. H. H. 1964



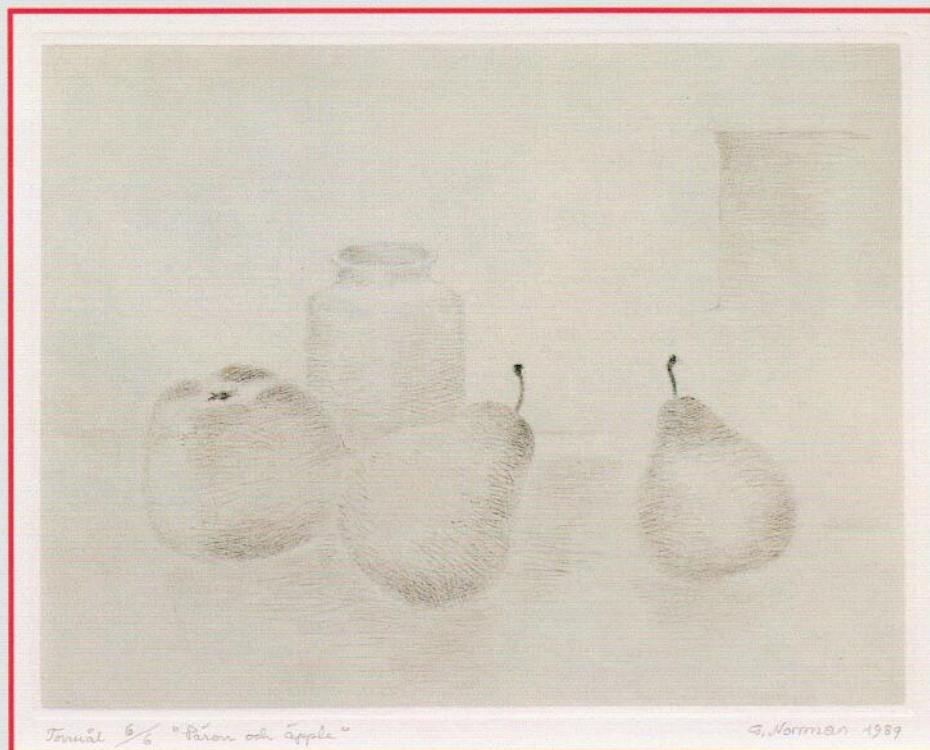
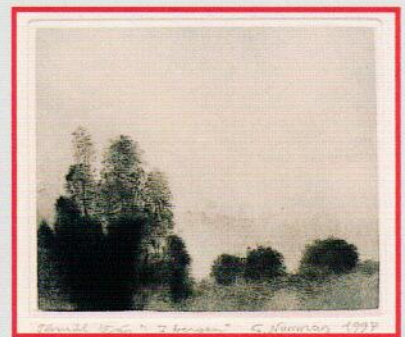
VASSVIPPOR (Common Reed) 1988  
Drypoint 6 3/4 x 8 3/4" #761  
Edition 9 of 10



APPLEN (Apples) 1984  
 Drypoint  $6 \times 7 \frac{1}{2}$ " #675  
 Edition 15 of 15



I BERGEN (In Bergen) 1997  
 Drypoint  $2 \frac{3}{4} \times 2 \frac{3}{4}$ " #957  
 Edition 15 of 20



PÄRON OCH ÄPPLA (Pears and Apples) 1989  
 Drypoint  $6 \times 7 \frac{1}{4}$ " #799  
 Edition 6 of 6



# GUNNAR NORRMAN

## A Biography

- 1912 Born in Malmö, Sweden
- 1930 Studies at Lund University: Botany, Zoology, Chemistry and Genetics
- 1931 Temporary assistant at the Botanical Museum in Lund
- 1934 Debuts as a painter and graphic artist at the annual exhibition of the Scanian Art Association, Malmö
- 1938 Receives Bachelor of Science degree
- 1939 First foreign travel, to Paris, France
- 1940 Conscripted for military service
- 1941 Audits courses at the Etching School of the Royal Academy, Stockholm  
Relinquishes painting for graphics and drawing
- 1951 Marries Ulla Sylvén
- 1958 Awarded a grant from the King Gustav VI Adolf 70th Birthday Trust
- 1964 Participates in a traveling exhibition of Swedish graphic art in the Soviet Union
- 1968 Participates in exhibitions of Swedish graphic art in Pittsburgh, Minneapolis and Denver
- 1971 Represented in an exhibition of Swedish graphic artists touring France  
Informal visit of King Gustaf VI Adolf to the artist's studios in Lomma
- 1976 Begins collaboration with Galerie Leger, Malmö
- 1979 Awarded the Prince Eugen Medal  
Illustrates the anthology of poems, "Naturen i våra hjärtan" (Nature in our Hearts)
- 1980 Works purchased by the Metropolitan Museum of Art and the New York Public Library
- 1991 Fifteen works purchased by British Museum, London

## Major Solo Exhibitions

- 1942 Malmö Museum, Malmö, Sweden
- 1945, 1953, 1993, 1997 Galerie Lorensberg, Göteborg, Sweden
- 1947 Louis Hahne's Art Gallery, Stockholm, Sweden
- 1950 Scanian Museum of Art, Lund, Sweden
- 1952 Södertälje Konsthall, Södertälje, Sweden
- 1955 SDS Hallen, Malmö, Sweden
- 1965 Krognoshuset, Lund, Sweden
- 1967, 1995 Höganäs Museum, Höganäs, Sweden
- 1970 Municipal Museum of Trelleborg and Kalmar, Sweden
- 1972 Kristianstad Museum, Kristianstad, Sweden
- 1973, 1977, 1982, 1986, 1992 Galerie Vömel, Düsseldorf, West Germany
- 1975, 1994 Konstnärshuset, Stockholm, Sweden
- 1976, 1978, 1979, 1981, 1983, 1985, 1986, 1988 Galerie Leger, Malmö, Sweden
- 1978 Galerie Haagen-Müller, Copenhagen, Denmark
- 1978 Art 9, Basel, Switzerland
- 1979, 1984 Fischer Fine Art, London, United Kingdom
- 1979, 1984 La Fiac, Grand Palais, Paris, France
- 1980, 1983, 1988, 1992, 1995, 1997, 2000 Fitch-Febvrel Gallery, New York, NY
- 1981, 1985, 1990 Galerie Ditesheim, Neuchâtel, Switzerland
- 1981 Galerie Thomas, Munich, West Germany
- 1982, 1992 Malmö Konsthall, Malmö, Sweden
- 1982 Galerie Forum, Stockholm, Sweden
- 1983 Staempfli Gallery, New York, NY
- 1983 Pennsylvania State University Museum of Art, Altoona, PA
- 1983 Museo Rayo, Roldanillo Valle, Colombia
- 1983 Gage Gallery, Washington, DC
- 1983 Valley House Gallery, Dallas, TX
- 1983 Galleries in Tokyo and Osaka, Japan
- 1984 Galerie Brusberg, Berlin and Hannover, West Germany
- 1985 Galleria Forni, Bologna and Genoa, Italy
- 1986 Galerie Claude Bernard, Paris
- 1986 Varberg Museum, Varberg, Sweden
- 1986, 1994-1997, 1999, 2002, 2003 Pucker Gallery, Boston, MA
- 1987 Galerie Olab, Göteborg, Sweden
- 1987, 1989 Galerie Tempo, Stockholm, Sweden
- 1987 Galerie Boibrino, Stockholm, Sweden
- 1987 Galerie Astley, Uttersberg, Sweden
- 1988, 1998 Galerie Linné, Upsala, Sweden
- 1990 Grafiska Sällskapet, Stockholm, Sweden
- 1991 Konstmuseet, Ystad, West Germany
- 1991 Galerie Astley, Uttersberg, Sweden
- 1997 Galerie Sous Le Pass-Partout, Montreal, Canada
- 1999 Kulturmuseum, Lomma, Sweden



VASS I REGN (Reed in Rain) 1945  
Lithograph 11 1/2 x 16 1/2" #24  
Edition 12 of 30



# SEASON'S MEMORY:

Prints and Drawings by Gunnar Norrman

## DATES:

10 January - 10 February 2004

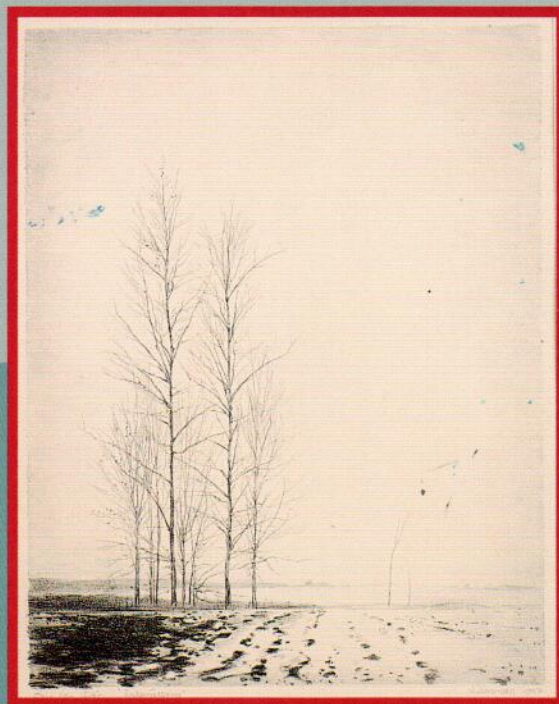
## OPENING

## RECEPTION:

10 January 2004

3 to 6 PM

*The public is invited to attend.*



SNÖSMÄLTNING  
(Snow Melting) 1956  
Lithograph  
11 1/2 x 9" #35  
Edition 15 of 25

Cover: TVÅ TRÄD  
(Two Trees) 1982  
Pencil 7 3/4 x 5 1/2"

## CREDITS:

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Translations: Therese Rydbjörk Curtis

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