

Gunnar Norrman

T H E R H Y T H M O F L I G H T

Pucker Gallery, Boston



Sensommar, 1965 9³/₈ x 6⁵/₈" Drypoint Edition 4 of 10 #244

RHYTHM and LIGHT

Gunnar Norrman's drypoint, charcoal and pencil drawings of landscapes, his precise images of trees and flowers, illuminate more than they reveal. The viewer's attention is drawn to the delicate lines of trees, the tilt of flowers on stems that suggest silences between musical passages and rhythms that resonate like the sound of a piano melody in the middle of the woods. In such moments one senses the breath of a major and minor key as well as tones rendered in shaded lines of pencil or drypoint.

Perhaps no accident, since Gunnar Norrman is also an accomplished pianist and a lover of Bach. Whether he carries us delicately upward through carefully punctuated tree branches or draws our attention to the lilting lines of flowers, the meticulous shading and lines keep us focused on the surprising and delightful rhythm of plants and trees.

Speaking of his work, Gunnar Norrman says:

For me it is not, as for many others, the motif itself - reeds, trees, or shorelines - that is essential. Often it is but the pretext for a given interplay of line, a necessary rhythmic structuring of the picture plane in order to reproduce a particular state of mind or atmosphere.

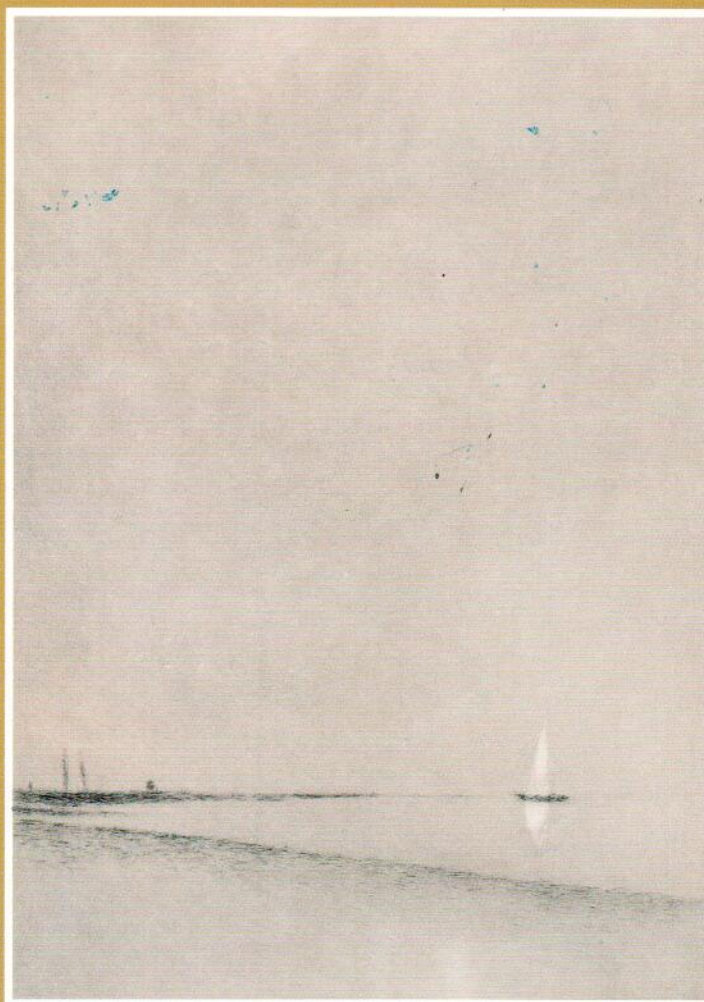
In *Sensommar* (Late Summer) only the buds of flowers are darkened. The feathery lightness of the blossoms reminds us of how change and permanence remain in constant flux, like a subtle dance in nature that enhances the inner human cycles.

In *Sottomarina* (Marina in Sotto) geometrically designed buildings stand sun washed in the far left of the drawing at a slightly different angle. One senses the musical notes that resonate in a silent landscape as diffused light rhythmically permeates the building.

Some have compared Norrman to the French painter Seurat in the way

that the diffused light in both of these artists' work never completely defines the forms that exist in the landscape. In *Gräs och blåkllocka* (Grass and a Bluebell) the shaded delicate lines of the plants lean toward the more vividly drawn bell shaped flowers as if they were moved by a summer wind. With these remarkable gestures, Norrman livens the atmosphere and reveals what is not seen.

Seen structures hint, whisper to us of what is not visible as though an idea has just risen to consciousness or another musical phrase is on the verge of beginning. This subtle contrast between what is and what is about to be, between light and dark, near and remote, takes another form in *Tistel* (Thistle). Here a flower elaborately drawn in the foreground contrasts with the sweep of hills in the background. The precisely detailed choreography of



Segel, 1999 7 1/2 x 5 3/8" Drypoint Edition 8 of 10 #984

the plant contrasts with the faint gray hills in the background. One cannot help but wonder how the vivid lines of his plants infuse our awareness of light.

In *Segel* (Sail Boat) the light of the sail rising out of its own reflection in the water suggests both the wing of a bird and a flame perched in the middle of the water. The enigmatic image has a dream-like quality. Is the boat moving toward or away from the viewer? What does it mean to see what is drawing near? Is it time that eludes us?

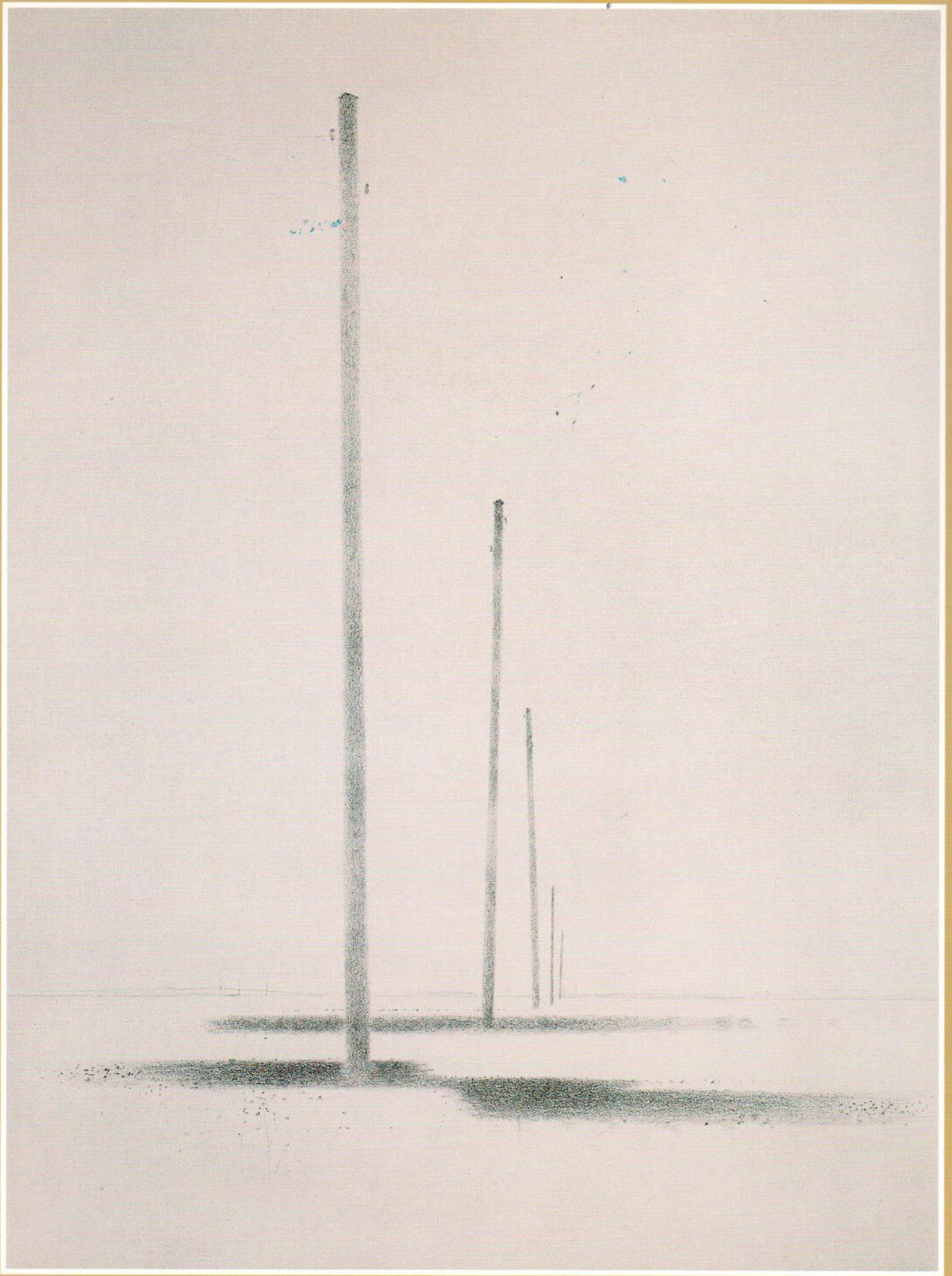
Applen och påron (Apples and Pears), the only still life in this collection, dramatizes the weight and importance of our desires, how they remain strong and more vivid than the surfaces on which they rest.

Water's Edge is a richly various set of rhythmic lines and tempo. Overhanging berries are sus-

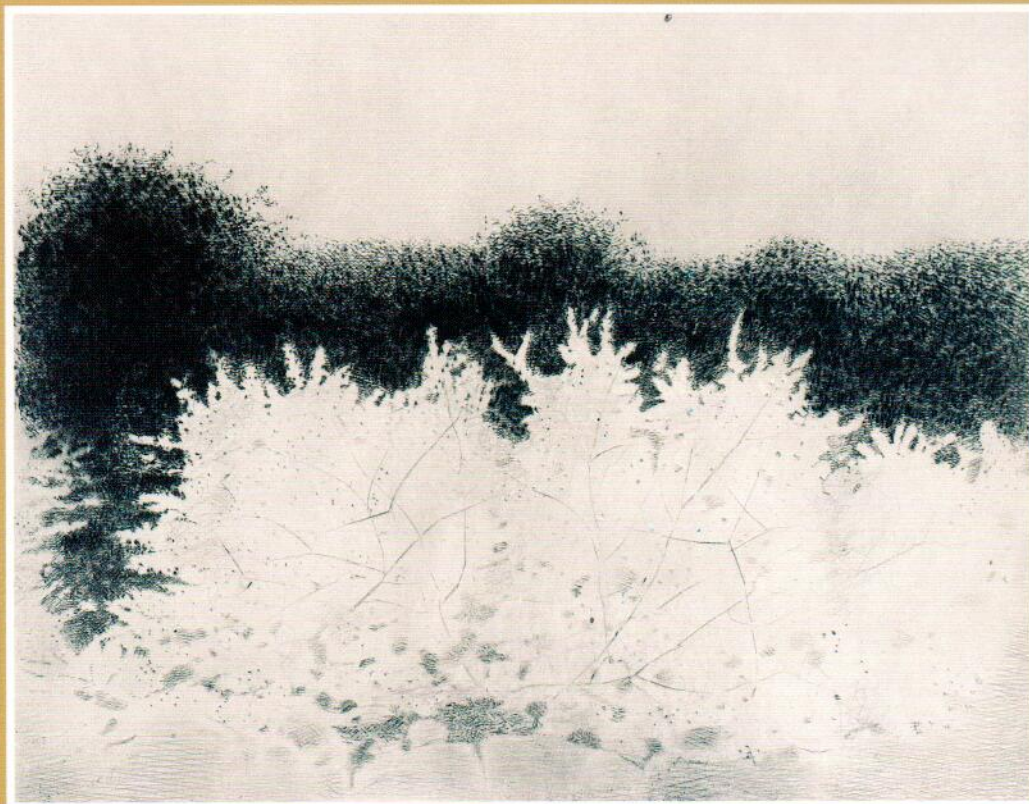
pending above fluted leaves and the immediate pleasures of fruit and flower partially hide the boat in the water. Earth, air and water are evoked, and fire is hinted at, in this piece. The exquisite balance of these elements recalls a reverence toward nature found in many Chinese drawings. However, the play between foreground and background, vertical and horizontal lines, draw us to places where possibility and openness to the present are constantly renewing the simple lines of being.

His engaging drawings illuminate and reveal as they enable us to perceive through the light what remains absent. At the same time, we see the image as a literal expression of the most meticulous lines so that the distant is near, and the remote becomes the intimate, and the vaguely apprehended is gracefully illuminated.

—Carolyn Cohen, 2001



Stolpar, 1960 17 1/4 x 13" Lithograph Edition 9 of 15 #168



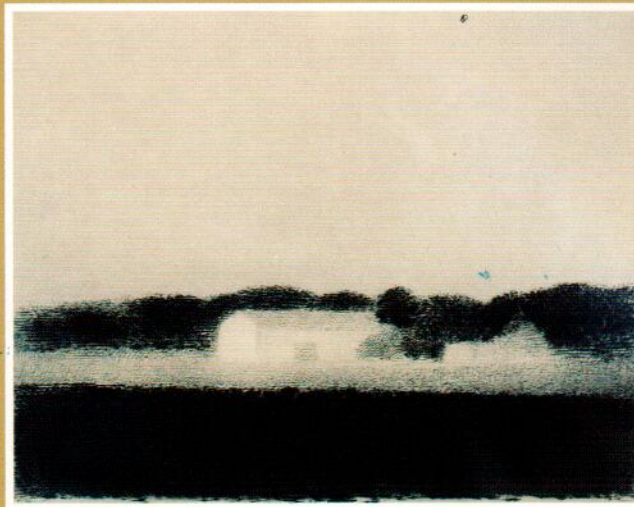
Blommande slån, 1985 6 1/2 x 9 1/8" Drypoint Edition 19 of 20 #686



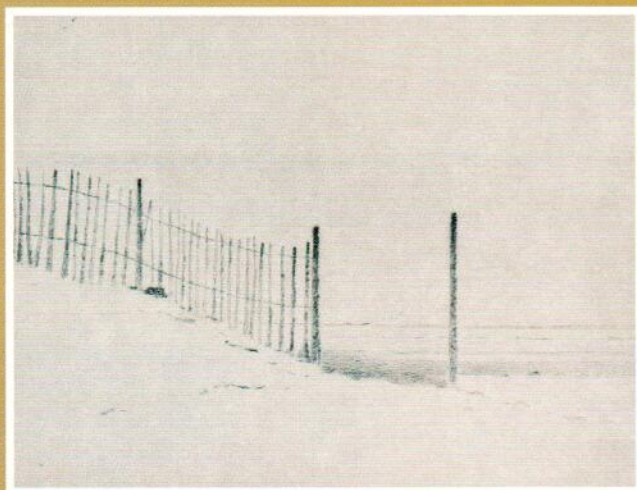
Sjön, 1982 8 1/8 x 11 3/4" Drypoint Edition 26 of 27 #598



Várdimma, 1986 11 1/2 x 8" Drypoint Artist's Proof III/III #760



Den vita garden, 1987 $4\frac{3}{8} \times 5\frac{3}{4}$ " Drypoint Edition 14 of 15 #752



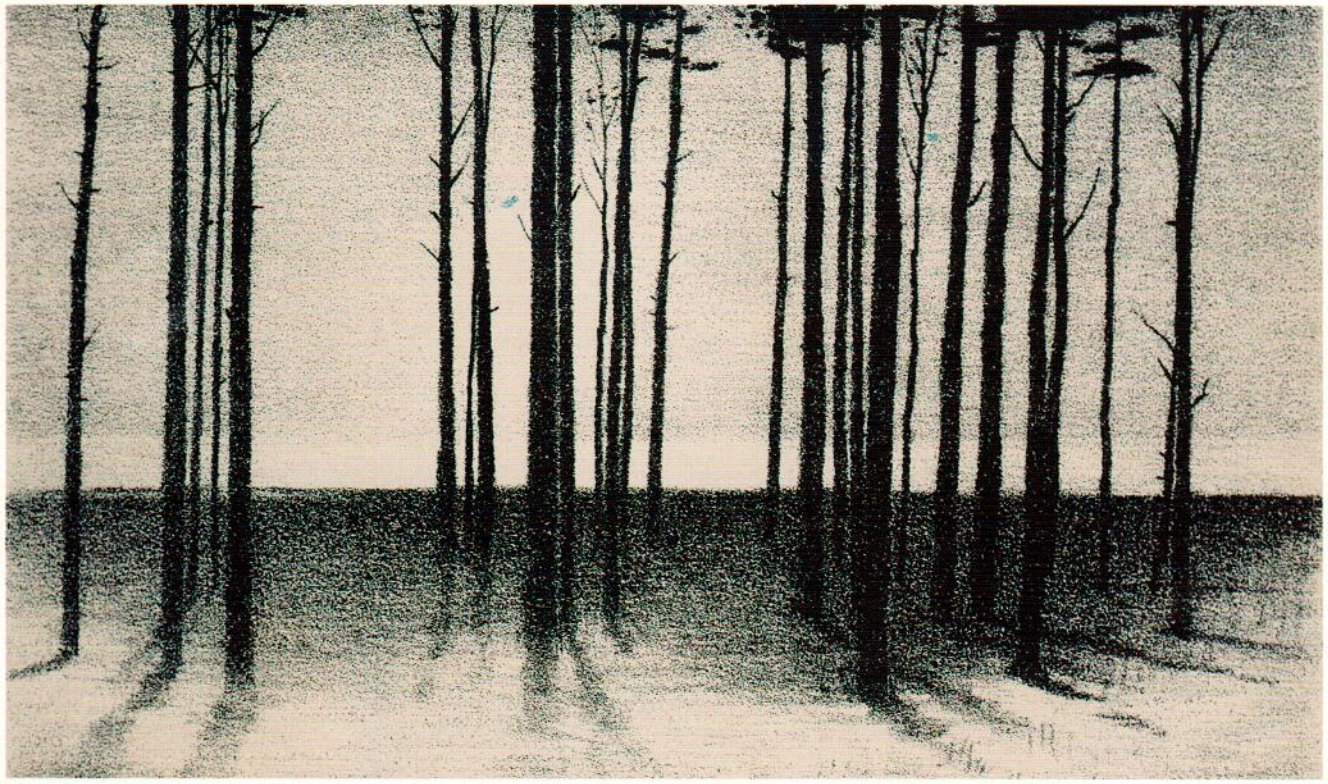
Mot havet, 1987 $4\frac{1}{4} \times 5\frac{3}{4}$ " Drypoint Edition 24 of 28 #744



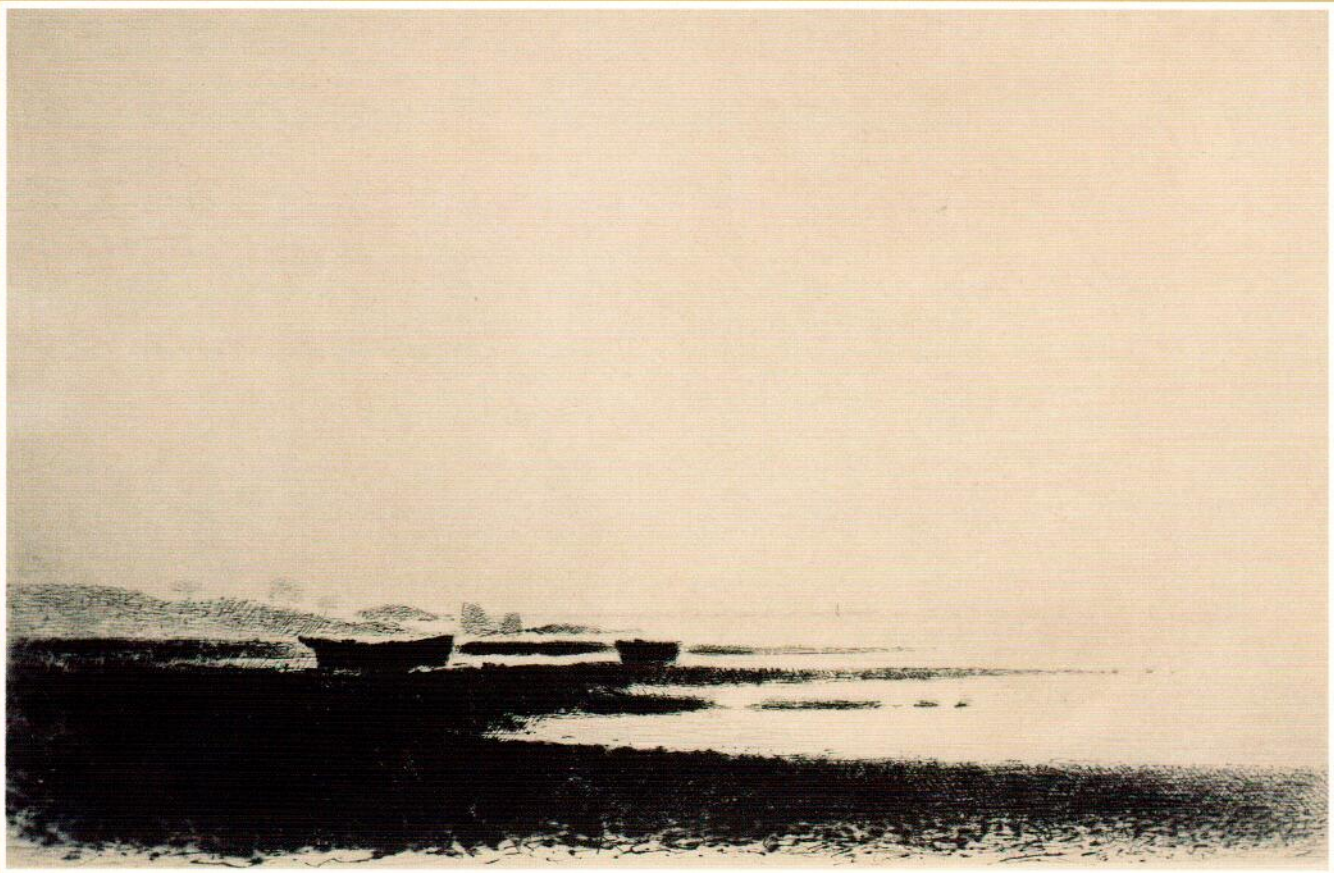
Venedigkaj, 1989 $4\frac{1}{4} \times 5\frac{1}{2}$ " Drypoint Edition 11 of 14 #796



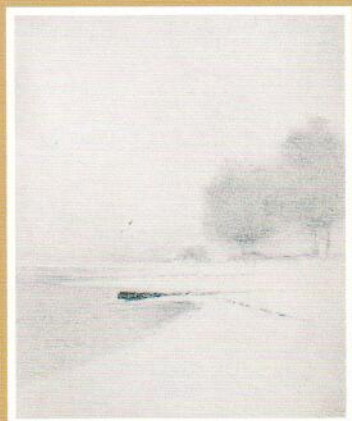
I Moseldalen, 1983 $5\frac{1}{8} \times 7\frac{3}{4}$ " Drypoint Edition 12 of 12 #619



Tallstammar, 1957 $4\frac{1}{2} \times 7\frac{7}{8}$ " Lithograph Edition of 20 #135



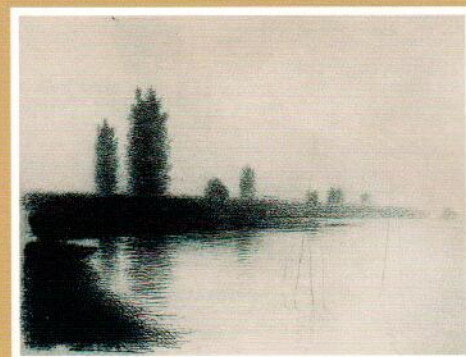
Aftonkust, 1992 $5 \times 7\frac{5}{8}$ " Drypoint Edition 20 of 21 #859



Snödis, 1993 $3\frac{1}{2} \times 2\frac{3}{4}$ "
Drypoint Edition of 15



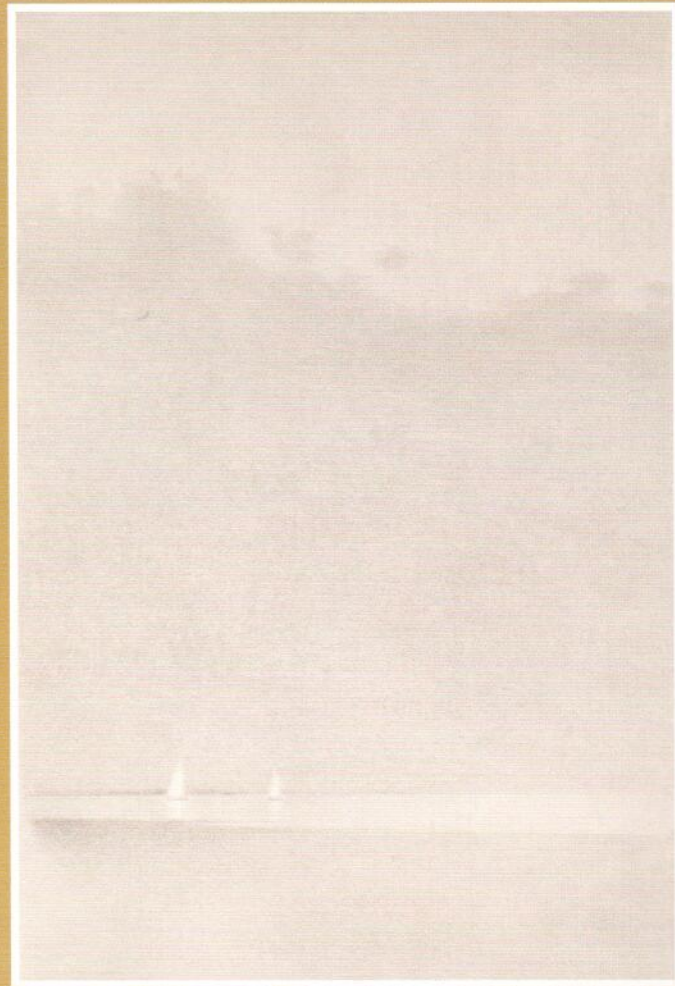
Aprilafton, 1996 5×4 " Drypoint
Edition 9 of 20 #923



Poppeludden, 1982 $3\frac{1}{2} \times 4\frac{3}{4}$ "
Drypoint Edition 34 of 35 #593



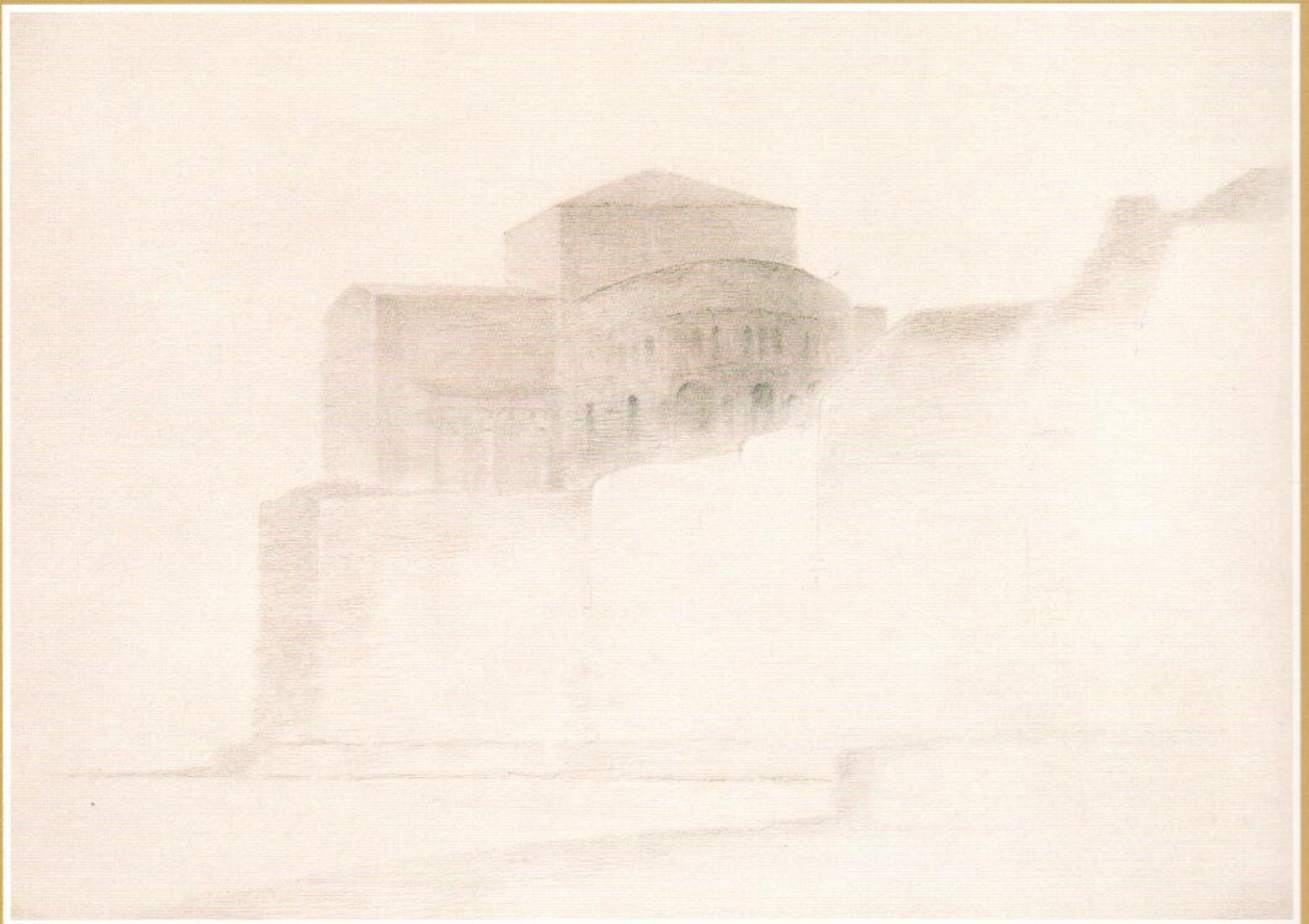
Filipendula, 1965 $7\frac{3}{4} \times 5\frac{1}{2}$ " Drypoint Edition 11 of 12 #236



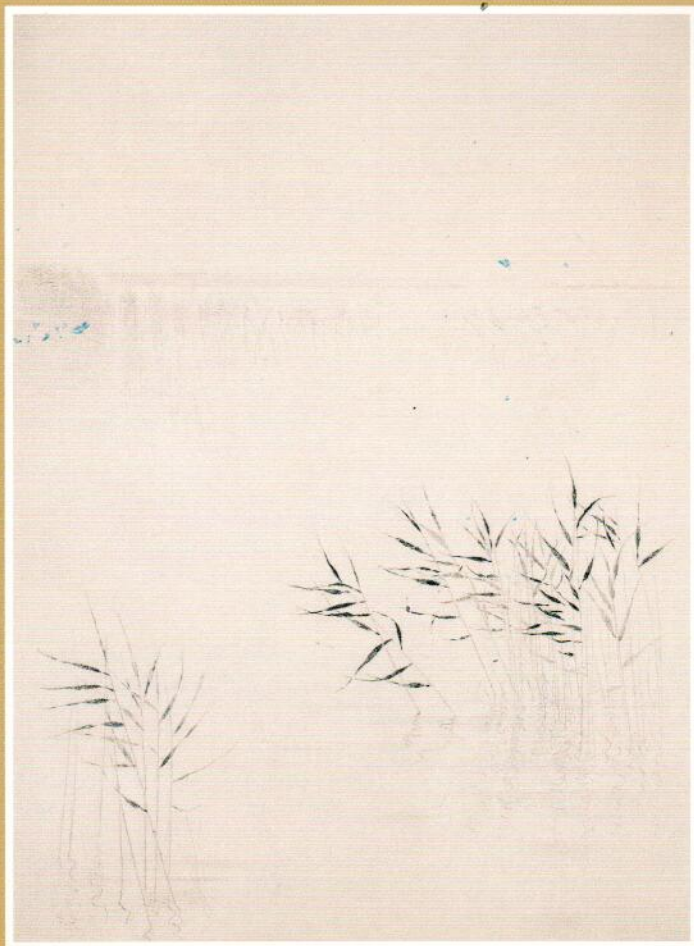
Kvällsmoln, 1971 $9\frac{3}{4} \times 6\frac{1}{2}$ " Drypoint Edition 2 of 6 #330



Kullar, 1979 5 1/4 x 7" Drypoint Edition 5 of 22 #515



Kyrkan, Talmont, 1965 6 1/2 x 9 3/8" Drypoint Edition 4 of 7 #245



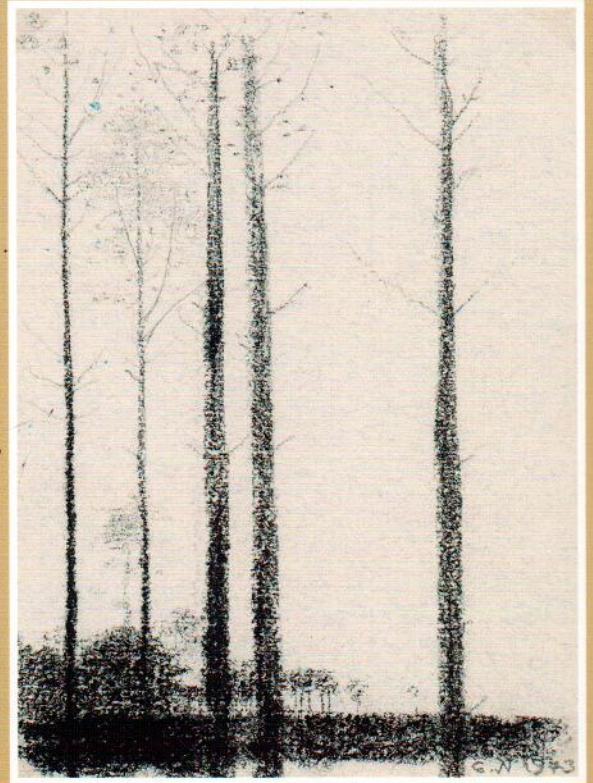
Sommardag, 1976 9 1/2 x 6 3/4" Drypoint Edition 15 of 15 #437



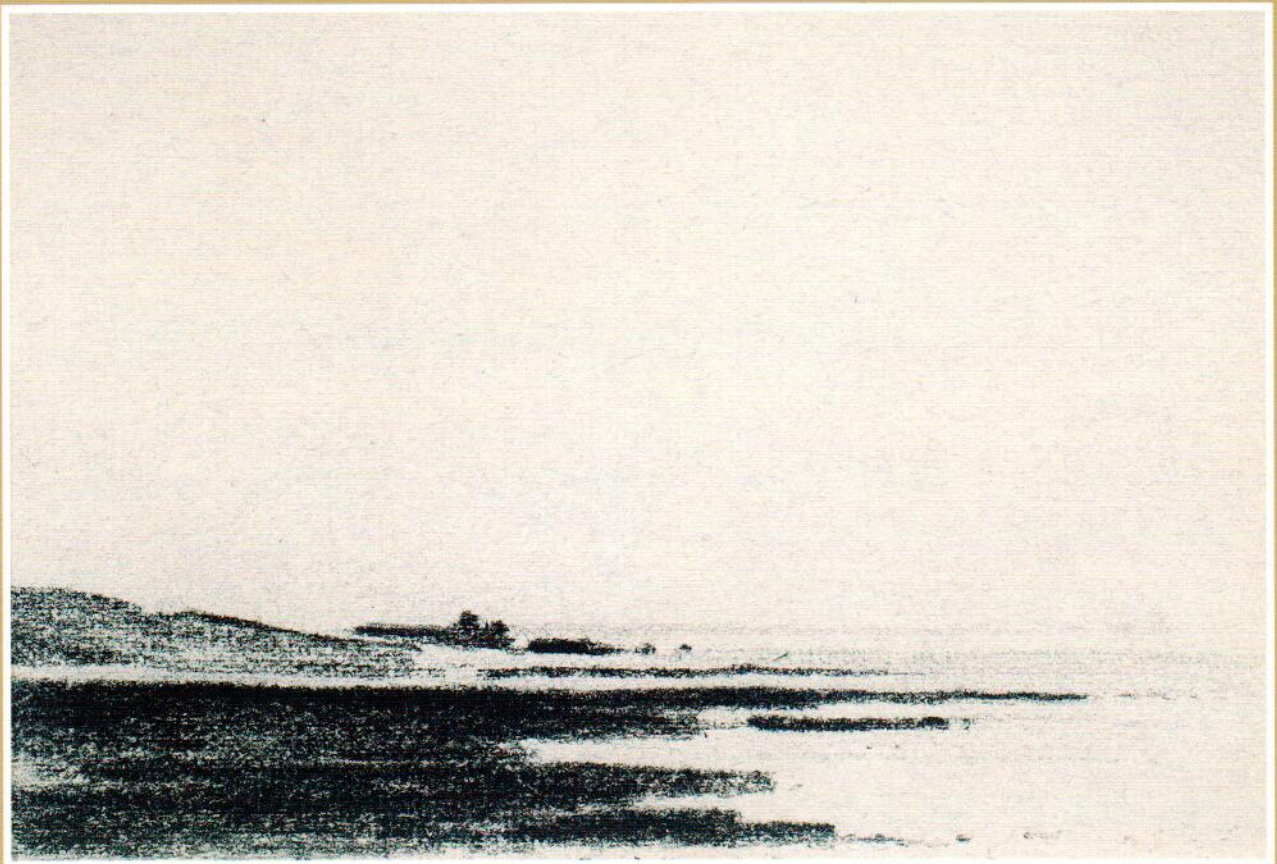
Låg strand, 1951 7 x 12" Lithograph Edition 10 of 26 #81



In the North, 1987 $6\frac{3}{8} \times 5\frac{3}{8}$ " Conté Crayon



Stammar, 1973 $4\frac{1}{2} \times 3\frac{1}{2}$ " Conté Crayon



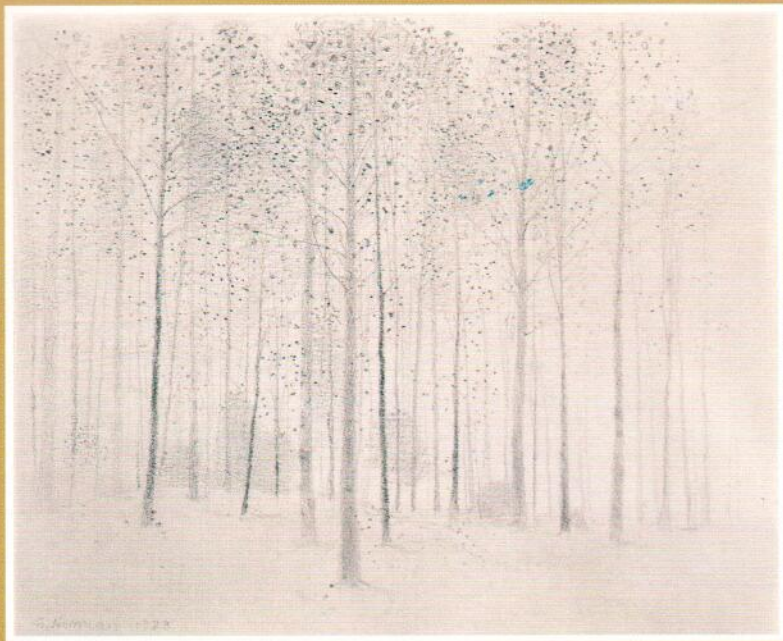
Atlankust, 1980 $5\frac{1}{2} \times 8$ " Conté Crayon



Bergsby, 1978 5 3/4 x 8" Pencil



Gräs och blålocka, 1968 6 5/8 x 9 1/4" Pencil



Ung skog, 1978 4 $\frac{1}{8}$ x 5 $\frac{1}{8}$ " Pencil



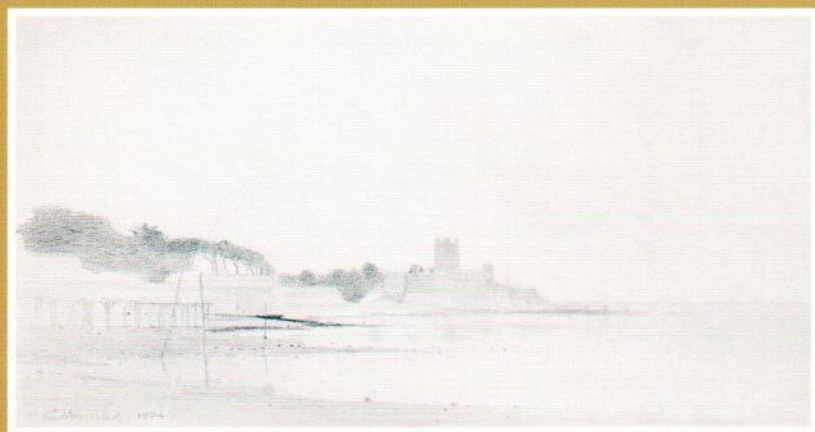
Water's Edge, 1986 6 $\frac{1}{4}$ x 5 $\frac{5}{8}$ " Pencil



Våräng, 1984 8 $\frac{1}{8}$ x 12" Pencil



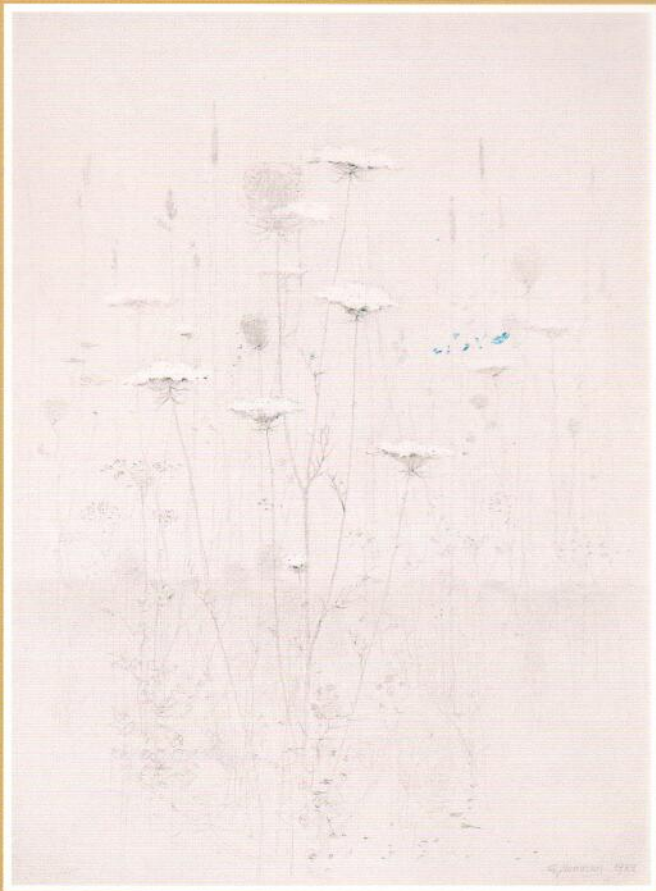
Försommar, 1989 12 x 8" Pencil



I Fouras, 1974 3⁷/₈ x 7³/₄" Pencil



I Moseldalen, 1978 4¹/₈ x 5³/₈" Pencil



Vildmorot, 1988 $8\frac{7}{8} \times 6\frac{7}{8}$ " Pencil



Parnassia, 1973 $8 \times 5\frac{5}{8}$ " Pencil



Tussilago, 1981 $9\frac{1}{4} \times 6\frac{5}{8}$ " Pencil



Dactylis, 1985 $7\frac{7}{8} \times 5\frac{3}{8}$ " Pencil



Tistel, 1980 9 1/4 x 6 3/4" Pencil



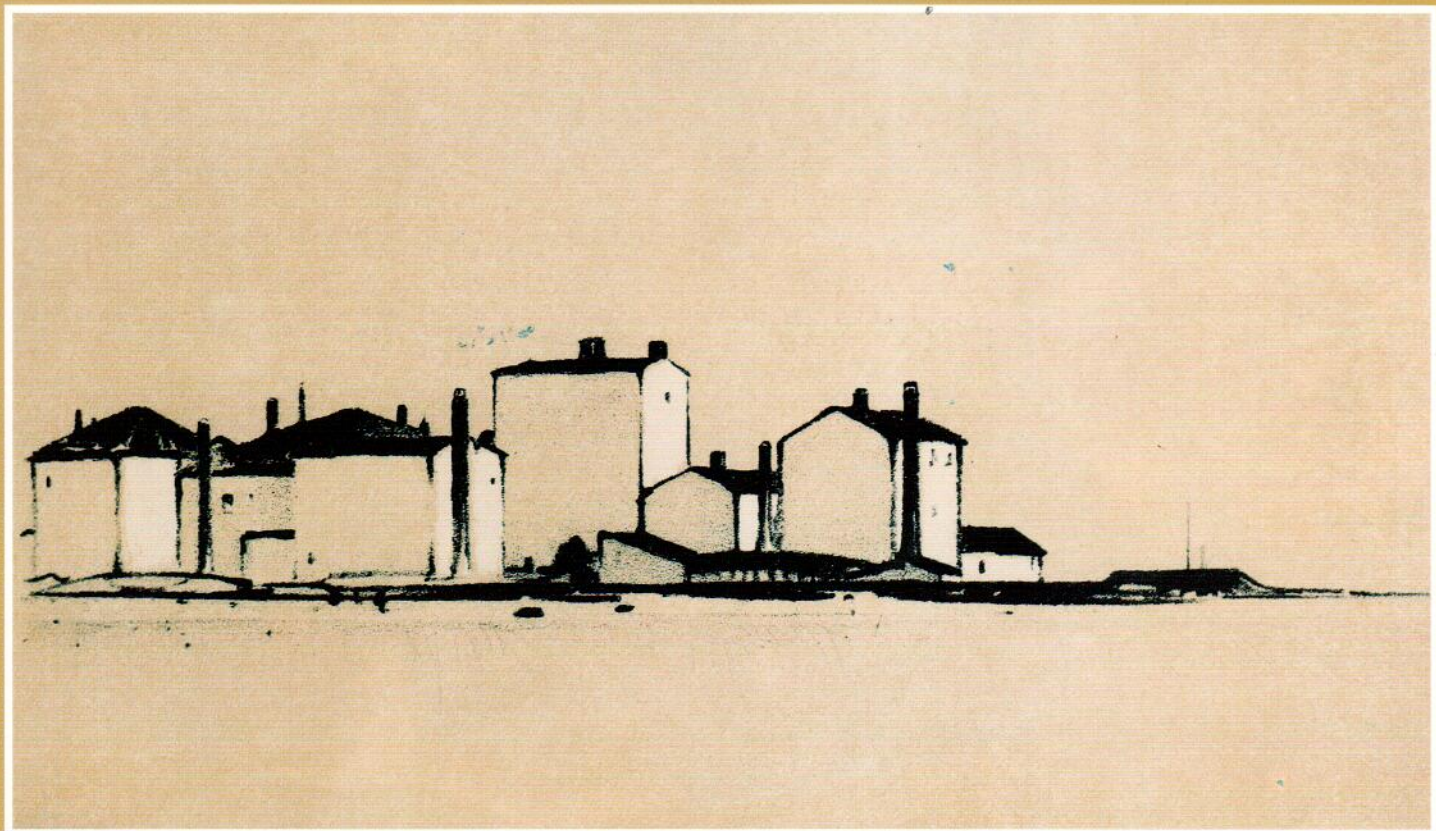
Äpplen och påron, 1988 7 3/4 x 5 1/4" Pencil



Strågrupp, 1972 9 1/4 x 6 1/2" Pencil



Ormbunke, 1973 9 1/2 x 6 3/4" Pencil



Sottomarina, 1956 $6\frac{3}{4} \times 11\frac{7}{8}$ " Lithograph Edition 17 of 25 #125

Gunnar Norrman

A B I O G R A P H Y

- 1912 Born in Malmö, Sweden.
- 1930 Begins 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.
- 1942 First one man show, at the Malmö Museum of Art, Malmö
- 1950 One man show at the Scanian Museum of Art, Lund.
- 1951 Marries Ulla Sylvé.
- 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 Gustav VI Adolf to the artist's studios in Lomma.
- 1973 First one man show exhibition at Galerie Vömel, Düsseldorf, West Germany.
- 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.

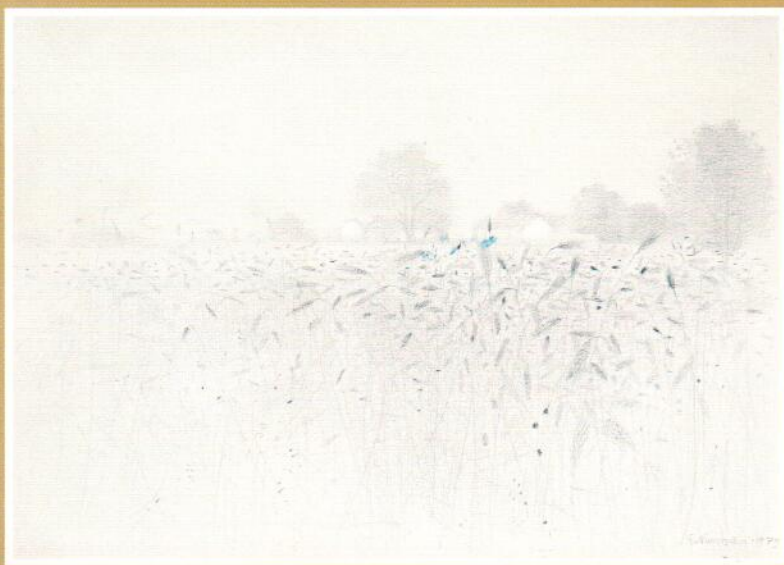
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Rågåker, 1979 5 1/2 x 7 7/8" Pencil



Vid sjön, 1986 4 1/8 x 5 1/2" Pencil

MAJOR SOLO EXHIBITIONS

- | | | | |
|------|---|------|--|
| 1942 | Malmö Museum, Malmö, Sweden | 1985 | Galleria Forni, Bologna and Genoa, Italy
Galerie Ditesheim, Neuchâtel, Switzerland |
| 1945 | Galerie Lorensberg, Göteborg, Sweden | | Galerie Leger, Malmö, Sweden |
| 1947 | Louis Hahne's Art Gallery, Stockholm, Sweden | 1986 | Galerie Claude Bernard, Paris, France
Varberg Museum, Varberg, Sweden |
| 1950 | Scanian Museum of Art, Lund, Sweden | | Pucker Safrai Gallery, Boston, MA |
| 1952 | Södertälje Konsthall, Södertälje, Sweden | | Galerie Vömel, Düsseldorf, West Germany |
| 1953 | Galerie Lorensberg, Göteborg, Sweden | | Galerie Leger, Malmö, Sweden |
| 1955 | SDS Hallen, Malmö, Sweden | 1987 | Galerie Olab, Göteborg, Sweden
Galerie Tempo, Stockholm, Sweden |
| 1965 | Krognoshuset, Lund, Sweden | | Galerie Boibrino, Stockholm, Sweden |
| 1967 | Höganäs Museum, Höganäs, Sweden | | Galerie Astley, Uttersberg, Sweden |
| 1968 | Minneapolis and Denver, U.S.A. | 1988 | Fitch-Febvre Gallery, New York, NY
Galerie Linné, Upsala, Sweden |
| 1970 | Municipal Museum of Trelleborg and Kalmar, Sweden | | Galerie Leger, Malmö, Sweden |
| 1972 | Kristianstad Museum, Kristianstad, Sweden | 1989 | Galerie Tempo, Stockholm, Sweden |
| 1973 | Galerie Vömel, Düsseldorf, West Germany | 1990 | Galerie Ditesheim, Neuchâtel, Switzerland
Grafiska Sällskapet, Stockholm, Sweden |
| 1975 | Konstnärshuset, Stockholm, Sweden | 1991 | Konstmuseet, Ystad
Galerie Astley, Uttersberg, Sweden |
| 1976 | Galerie Leger, Malmö, Sweden | 1992 | Malmö Konstmuseum, Malmö, Sweden
Galerie Vömel, Düsseldorf, West Germany |
| 1977 | Galerie Vömel, Düsseldorf, West Germany | | Fitch-Febvre Gallery, New York, NY |
| 1978 | Galerie Haagen-Müller, Copenhagen, Denmark
Art 9, Basel, Switzerland
Galerie Leger, Malmö, Sweden | 1993 | Galerie Lorensberg, Göteborg, Sweden |
| 1979 | Fischer Fine Art, London, England
La Fiac, Grand Palais, Paris, France
Galerie Leger, Malmö, Sweden | 1994 | Pucker Gallery, Boston, MA
Konstnärshuset, Stockholm, Sweden |
| 1980 | Fitch-Febvre Gallery, New York, NY | 1995 | Pucker Gallery, Boston, MA
Höganäs Museum, Höganäs, Sweden |
| 1981 | Galerie Ditesheim, Neuchâtel, Switzerland
Galerie Thomas, Munich, West Germany
Galerie Leger, Malmö, Sweden | | Fitch-Febvre Gallery, New York, NY |
| 1982 | Galerie Vömel, Düsseldorf, West Germany
Malmö Konsthall, Malmö, Sweden (drypoint retrospective)
Galerie Forum, Stockholm, Sweden | 1996 | Pucker Gallery, Boston, MA |
| 1983 | Staempfli Gallery, New York, NY
Fitch-Febvre Gallery, New York, NY
Pennsylvania State University Museum, University Park, PA
Museo Rayo, Roldanillo Valle, Colombia
Galerie Leger, Malmö, Sweden
Gage Gallery, Washington, DC
Valley House Gallery, Dallas, TX
Galleries in Tokyo and Osaka, Japan | 1997 | Fitch-Febvre Gallery, New York, NY
Pucker Gallery, Boston, MA
Galerie Sous Le Pass-Partout, Montreal, Canada
Galerie Lorensberg, Göteborg, Sweden |
| 1984 | Galerie Brusberg, Berlin and Hannover, West Germany
Fischer Fine Art, London, England | 1998 | Galerie Linné, Stockholm Art Fair, Sweden
Galerie Linné, Upsala, Sweden |
| | | 1999 | Kulturmuseum, Lomma, Sweden |
| | | 2000 | Fitch-Febvre Gallery, New York, NY |
| | | 2001 | Pucker Gallery, Boston, MA |

Gunnar Norrman

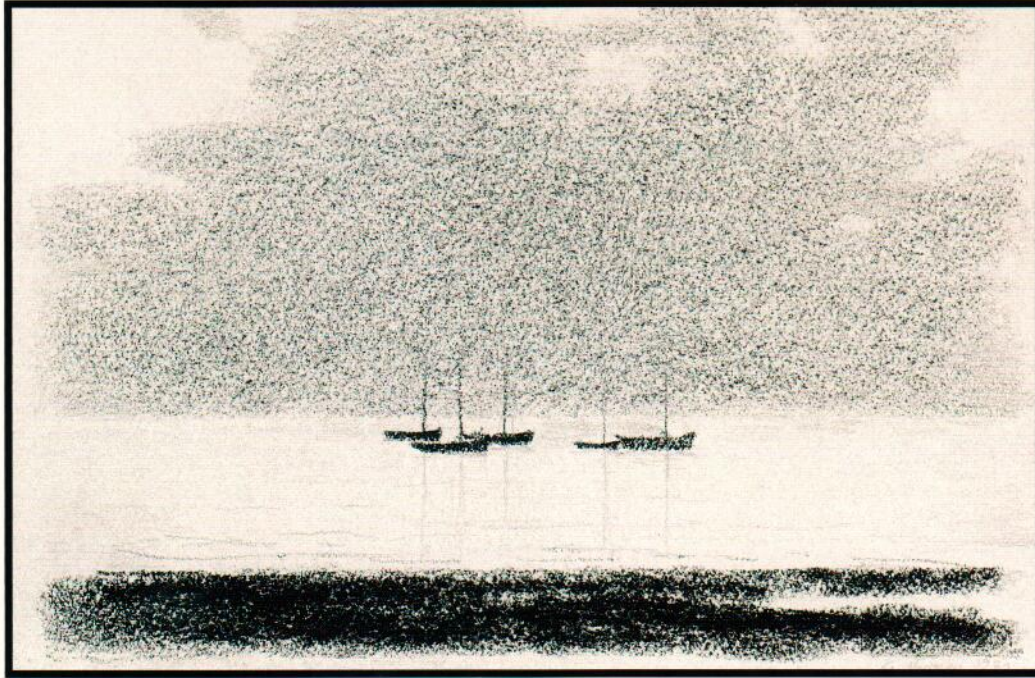
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Ankarplats, 1970 5 1/2 x 8" Charcoal

COVER: Trädsilhuett, 1972 9 1/2 x 6" Conté Crayon

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