

Gunnar Norrman

Pucker Gallery, Boston



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

RHYTHM and LIGHT

unnar 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.

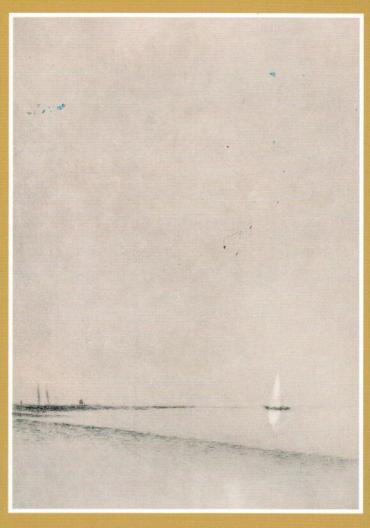
Speaking of his work, Gunnar Norrman says:

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



Segel, 1999 $7\frac{1}{2} \times 5\frac{3}{8}$ " Drypoint Edition 8 of 10 #984

that the diffused light in both of these artists' work never completely defines the forms that exist in the landscape. In *Gräs och blåklocka* (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

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?

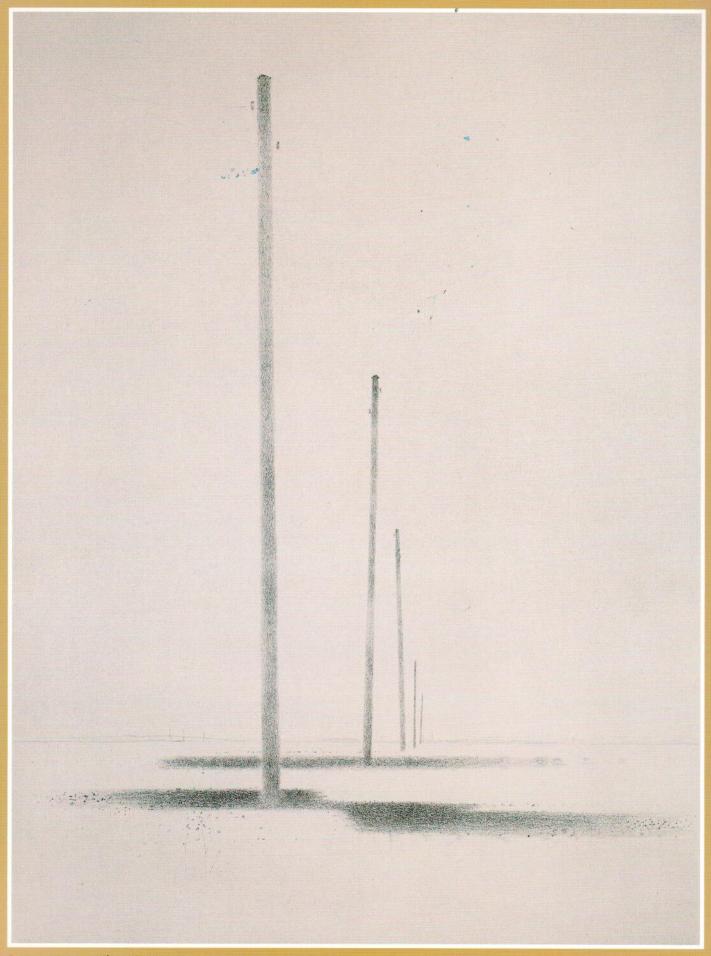
Applen och påron (Apples and Pears), the only still life in this collection, dramatizes the weight and importance of our desires, how they remain strong and more vivid than the surfaces on which they rest.

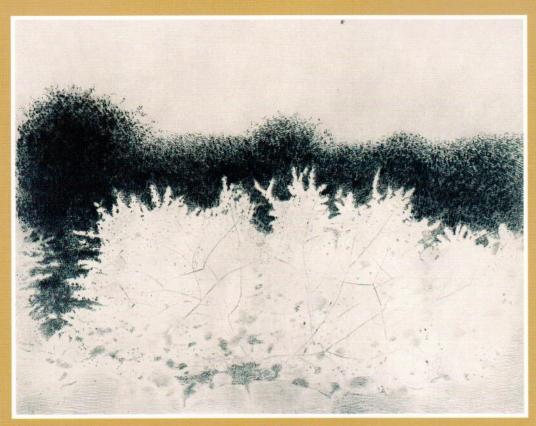
Water's Edge is a richly various set of rhythmic lines and tempo. Overhanging berries are sus-

pended 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





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



Sjön, 1982 81/8 x 113/4" Drypoint Edition 26 of 27 #598





Den vita garden, 1987 4^{3} /₈ x 5^{3} /₄" Drypoint Edition 14 of 15 #752



Mot havet, 1987 41/4 x 53/4" Drypoint Edition 24 of 28 #744



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



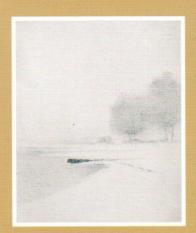
I Moseldalen, 1983 51/8 x 73/4" Drypoint Edition 12 of 12 #619



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



Aftonkust, 1992 5 x 7⁵/₈" Drypoint Edition 20 of 21 #859



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



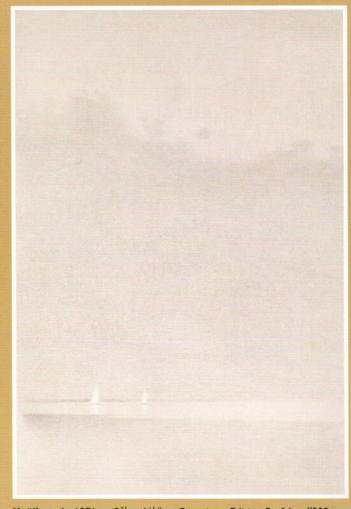
Aprilafton, 1996 5 x 4" Drypoint Edition 9 of 20 #923



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



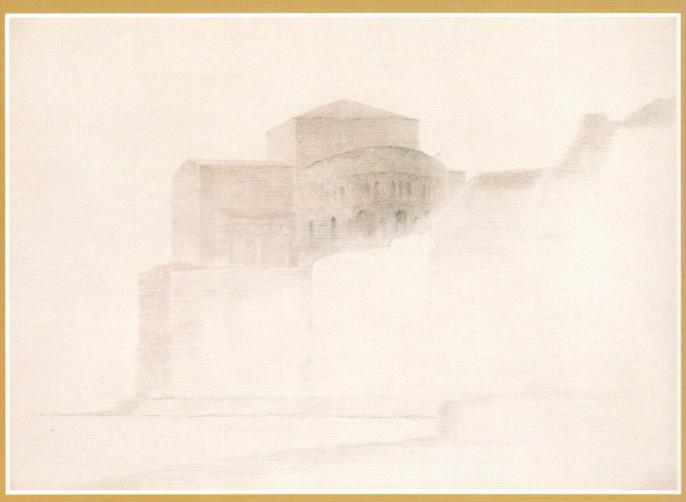
Filipendula, 1965 $7^{3}/_{4} \times 5^{1}/_{2}^{"}$ Drypoint Edition 11 of 12 #236



Kvällsmoln, 1971 $9^{3/4} \times 6^{1/2}$ 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

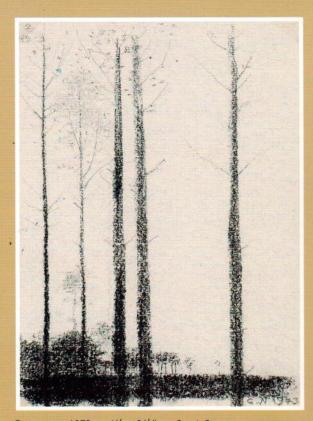


Sommardag, 1976 $9^{1/2} \times 6^{3/4}$ Drypoint Edition 15 of 15 #437





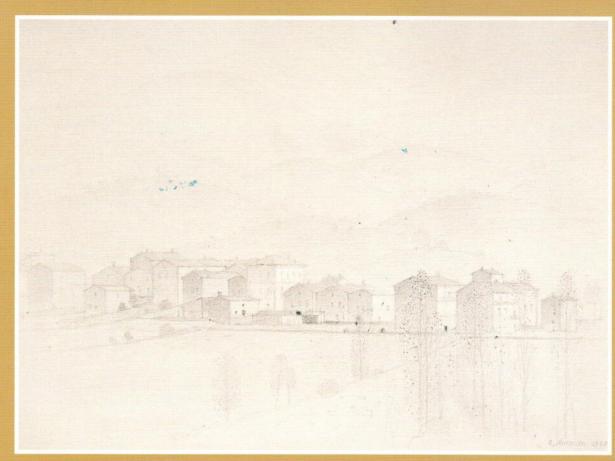
In the North, 1987 $6^{3}/_{8} \times 5^{3}/_{8}$ " Conté Crayon



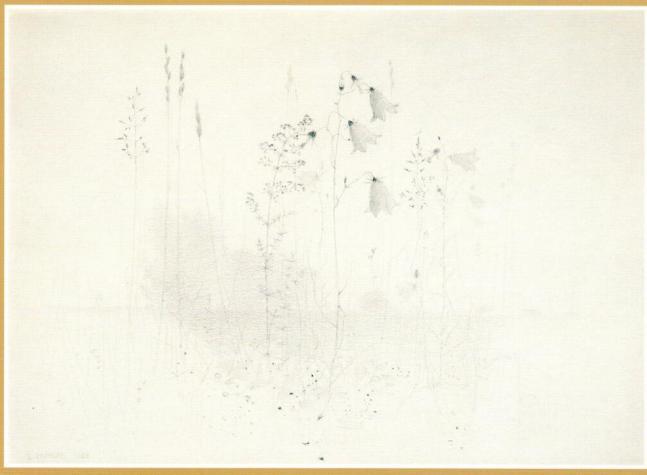
Stammar, 1973 41/2 x 31/2" Conté Crayon



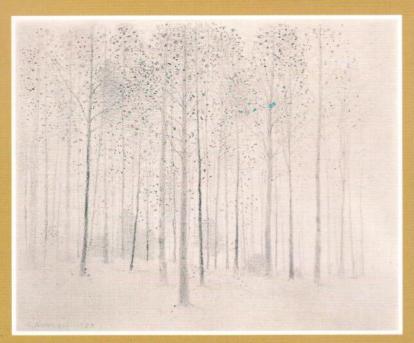
Atlankust, 1980 51/2 x 8" Conté Crayon



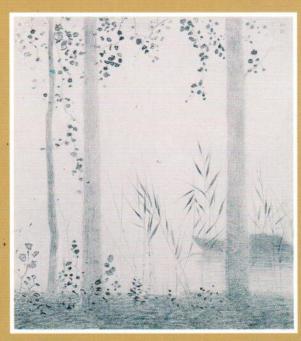
Bergsby, 1978 53/4 x 8" Pencil



Gräs och blåklocka, 1968 65/8 x 9 1/4" Pencil



Ung skog, 1978 41/8 x 51/8" Pencil



Water's Edge, 1986 6 1/4 x 5 5/8" Pencil



Våräng, 1984 81/8 x 12" Pencil



Försommar, 1989 12 x 8" Pencil



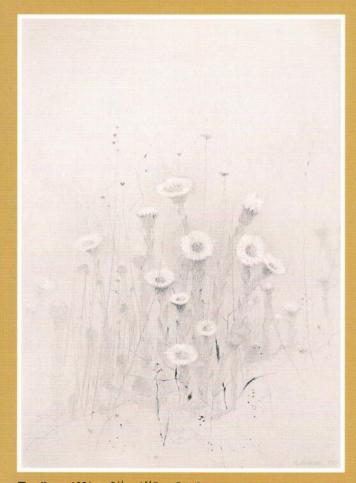
I Fouras, 1974 37/8 x 73/4" Pencil



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



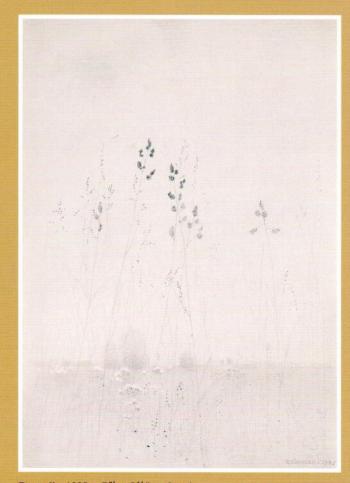
Vildmorot, 1988 87/8 × 67/8" Pencil



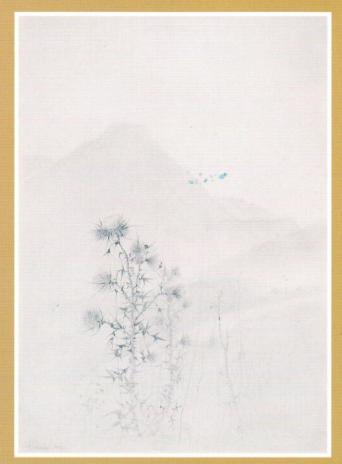
Tussilago, 1981 91/4 x 65/8" Pencil



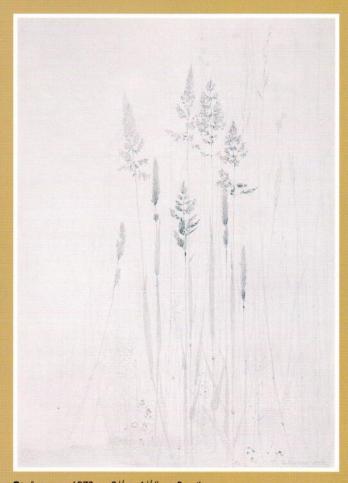
Parnassia, 1973 8 x 5 5/8" Pencil



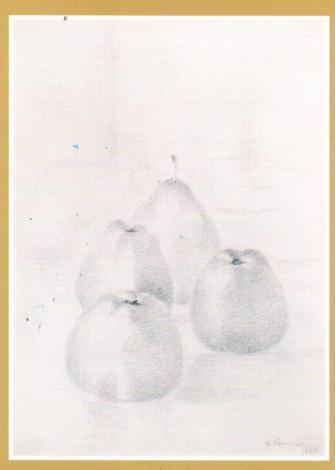
Dactylis, 1985 77/8 x 53/8" Pencil



Tistel, 1980 91/4 x 63/4" Pencil



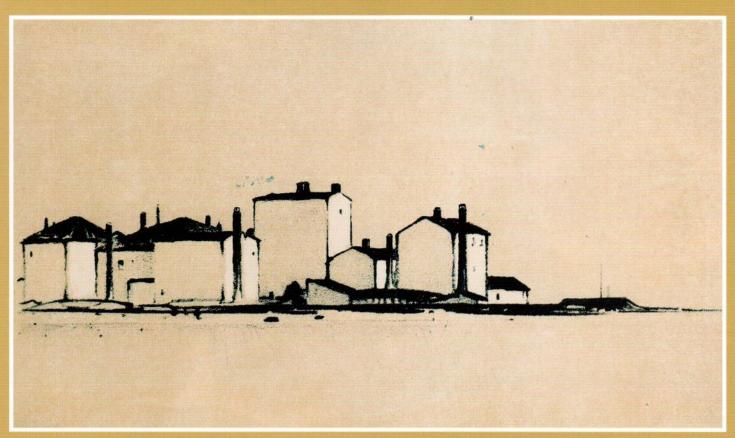
Strågrupp, 1972 9 1/4 x 6 1/2" Pencil



Applen och påron, 1988 7³/₄ x 5 ¹/₄" Pencil



Ormbunke, 1973 91/2 x 63/4" Pencil



Sottomarina, 1956 6³/₄ x 11⁷/₈" *Lithograph* Edition 17 of 25 #125

Gunnar Norrman

A BIOGRAPHY

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 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 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.

Illustrates the anthology of poems, "Naturen i våra hjärtan" (Nature in our Hearts).

Works purchased by the Metropolitan Museum of Art and the New York Public Library.

CREDITS: DESIGN: Leslie Feagley

Awarded the Prince Eugen Medal.

1979

1980

EDITOR: Jeanne Gressler

PHOTOGRAPHY: Max Coniglio

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Rågåker, 1979 51/2 x 77/8" Pencil



Vid sjön, 1986 41/8 x 51/2" Pencil

MAJOR SOLO EXHIBITIONS

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Gunnar Norrman

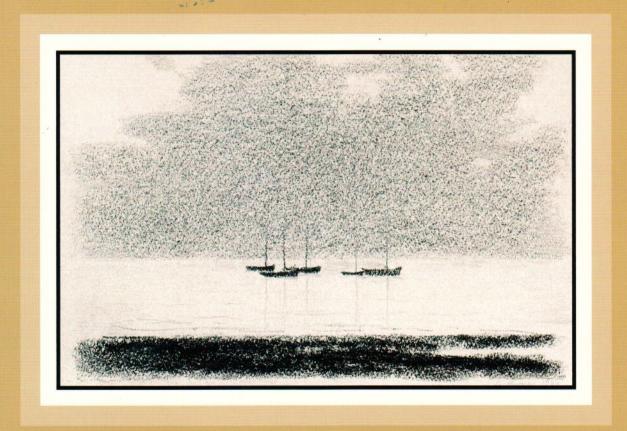
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OPENING RECEPTION: 12 January 2002, 3 - 6 PM

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GALLERY HOURS: Monday through Saturday 10:00 am to 5:30 pm; Sundays 1:00 to 5:00 pm.



Ankarplats, 1970 51/2 x 8" Charcoal

COVER: Trädsilhuett, 1972 91/2 x 6" Conté Crayon

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