



B E Y O N D T I M E

NEW WORKS BY ROBERT ESHOO

PUCKER GALLERY • BOSTON



RE75
Day of a Full Moon, 2006
19 3/4 x 13 5/8"

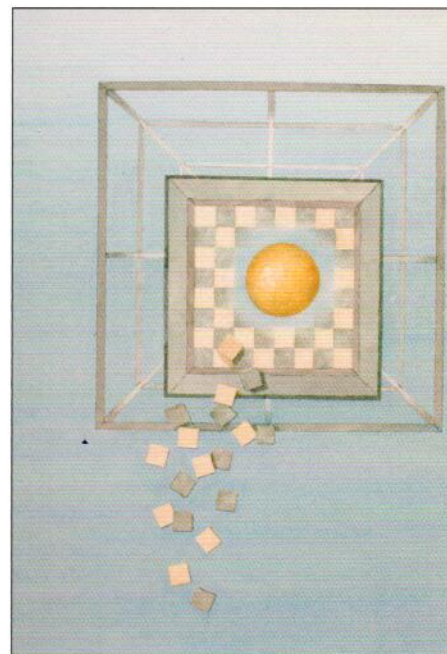
B E Y O N D T I M E

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To view a sunset and appreciate the beauty of that experience is something that most people universally understand as a moment that can elicit emotion, contemplation, or perhaps even a sense of melancholy generated by the feeling of a day drawing to its close. It does not necessarily need to be analyzed and broken down for the viewer to know the sensations of the moment, as the sun dips halfway down past the horizon glowing a deep crimson red. The experience is one that is immediately identified and understood, even if shared with someone not present at that exact moment in time – it is an experience within the natural world to which we are all connected. The same cannot be said, however, when describing a work of art and the personal responses it can bring forth from the individual viewer. It is within the diversity of human experience that we can find a wealth of subjective interpretations and individualized extrapolations for each artistic creation.

As diverse as the viewer's opinion might be, there are innumerable ways in which artists can express their thoughts and considerations in order to find meaning for themselves within their creations, and perhaps to reflect something honest and truthful in their own lives. One of the most consistent and recurrent human questions is the question of time – how much time will each of us have and what lies beyond this life once our time here is done. In his most recent series of watercolor paintings, Robert Eshoo looks directly at this question and addresses it with a mixture of humor, intellect and clarity.

The works begin within the tradition of *trompe l'oeil*, a French art term which literally means “trick the eye.” It is a style of painting that portrays a dimensional space in which objects take on the appearance of having three dimensions and at times employ the illusion of breaking away from the flat, two-dimensional space of the paper or canvas. Artists such as William Michael Harnett (American, born Ireland, 1848-1892) and John Frederick Peto (American, 1854-1907) are two highly influential artists that Eshoo drew inspiration from. They used ordinary still-life objects – cups, books, candles, scraps of paper – to portray items most directly recognizable and known to the audience of their time. In the most recent works by Eshoo, however, he has chosen to follow his own path by using watercolor rather than oil, which was favored by both Harnett and Peto, to allow the deception of spatial illusion to diminish slightly in favor of a more subtle tone and softened palette.



RE55
Broken Game, 2006
12 ½ x 8 ½"

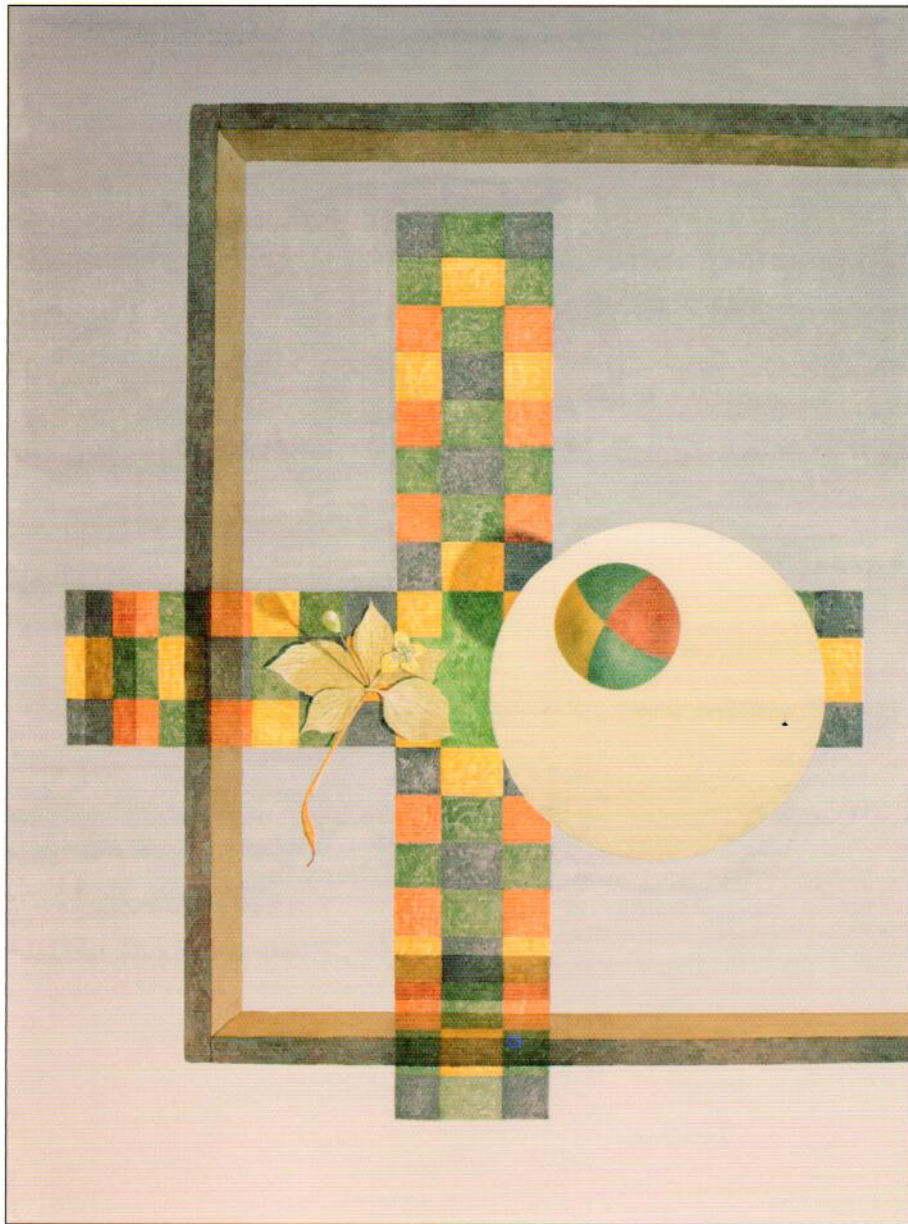
The works are not simply depictions of objects in space, but rather use the subject/object to express more philosophical concerns. They consider the measure of time beyond a single life by incorporating tattered and worn antique time pieces and game boards, set in contrast against the landscapes of Eshoo's artistic imagination. In particular, it is within these un-clarified game elements, for which both the rules and object of the game have long been forgotten, that we find a rich irony in comparing the chance of games to the uncertain quality of our daily lives. The paintings also address the innocent pleasure that can be found in playing games and the security of structure that those rules provide in the small universe within each game. Another thought to keep close at hand is the consistent and passionate joy the artist takes on a daily basis to paint, sculpt, and create a world through his own artistic vocabulary. In this unique world created by the artist, the rules and boundaries defined are intended to elicit thoughtfulness and capture beauty. These are just a few considerations we might keep in play as we journey deeper into the work.

In *The Eleventh Hour* (RE80) the artist takes the geometric markings from an antique game board – the rules and purpose of these segregated quadrants remain a mystery – but here they mark upon a vast blue sky; the defined boundaries of a world within itself. Set inside its borders is a worn face plate, taken perhaps from a grand old clock. And at near-center of these defined spaces, positioned at a slight bias toward the elegantly scripted Roman numeral eleven, is a child's ball, a play-thing. These are the contradictions so frequently depicted in Eshoo's work – the serious philosophical considerations of life and death and the weight of decay within the cycle of life, all perfectly balanced by the purity and innocence of a child's game.

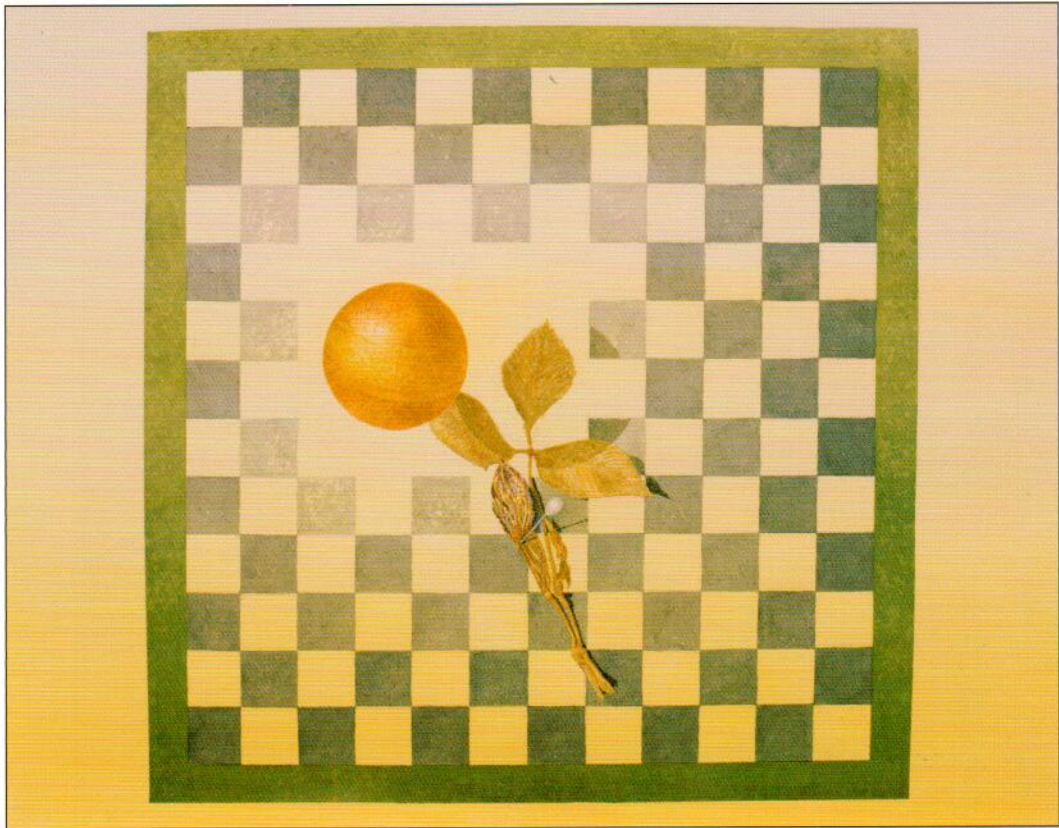
In *Day of a Full Moon* (RE75) we find another rusted clock face, taken from the security of its modest housing and put in the position of a transcendental monolith. Set against a background of far-reaching rocky canyons and golden desert sands, in part inspired from a recent trip out West, the timepiece marks the passage of each moment with seven frozen positions of its pendulum. A portrait of dried leaves and flowers is presented on each of the variegated golden disks, as though to directly confront the question of time and the fragility of life. Once again at the center of the clock is a spherical timekeeper. This time it is the moon, which provides a more sobering message than did the previously mentioned child's toy, and looks toward the end of the day with the unknown future somewhere beyond the distant horizon.

— David R. Winkler

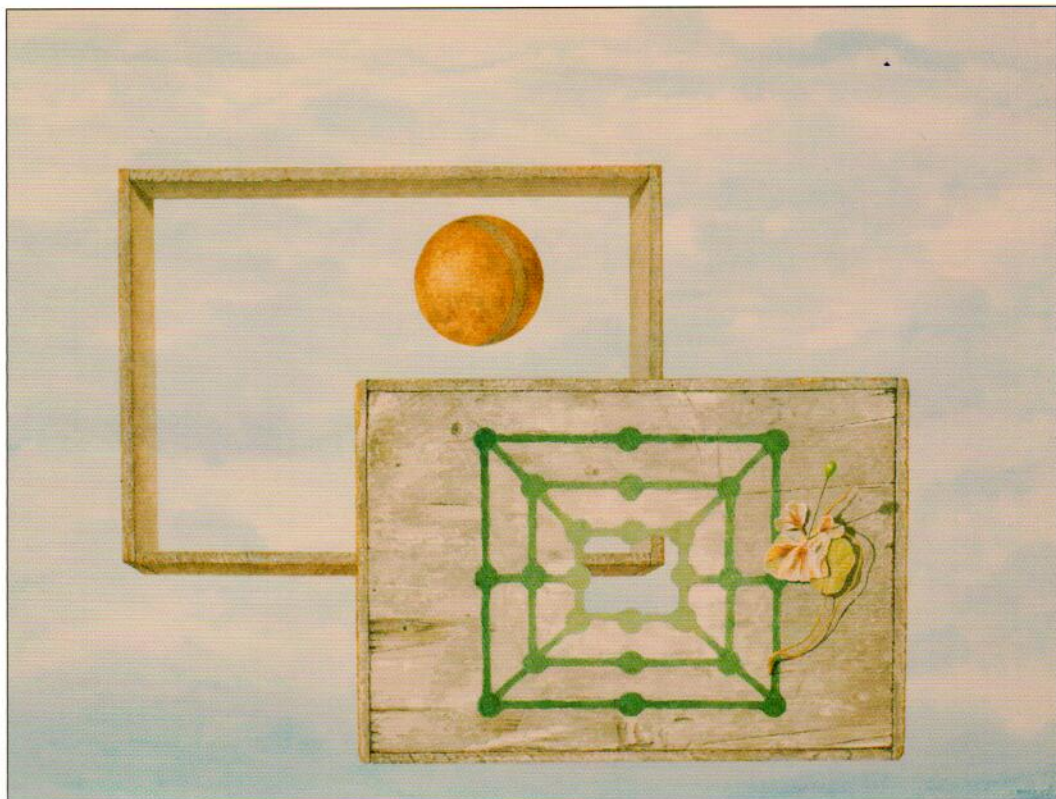
David R. Winkler is the Art Director at Pucker Gallery; a position he has held for ten years. In addition, he has studied painting and drawing at the Hartford Art School in Connecticut and at the School of the Museum of Fine Arts, Boston.



RE44
The Fragile Game, 2005
29 1/2 x 22"



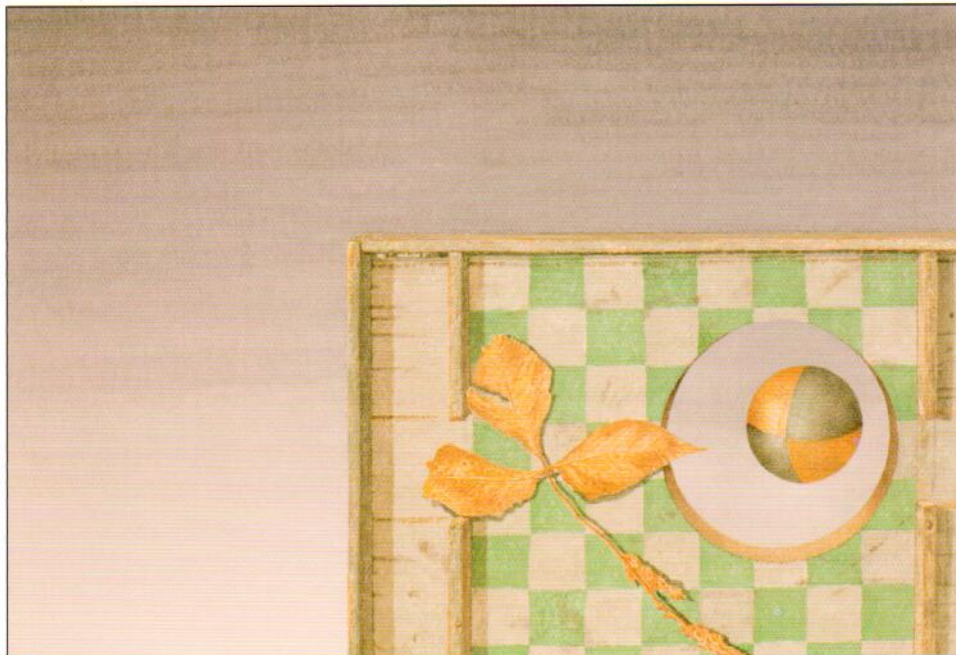
RE38
Fragile, 2005
21 3/4 x 29 1/2"



RE43
Time Game II, 2005
21 3/4 x 29 1/2"



RE40
Time Game I, 2005
21 3/4 x 19 1/2"



RE42
Time Game III, 2005
15 3/4 x 21 3/4"



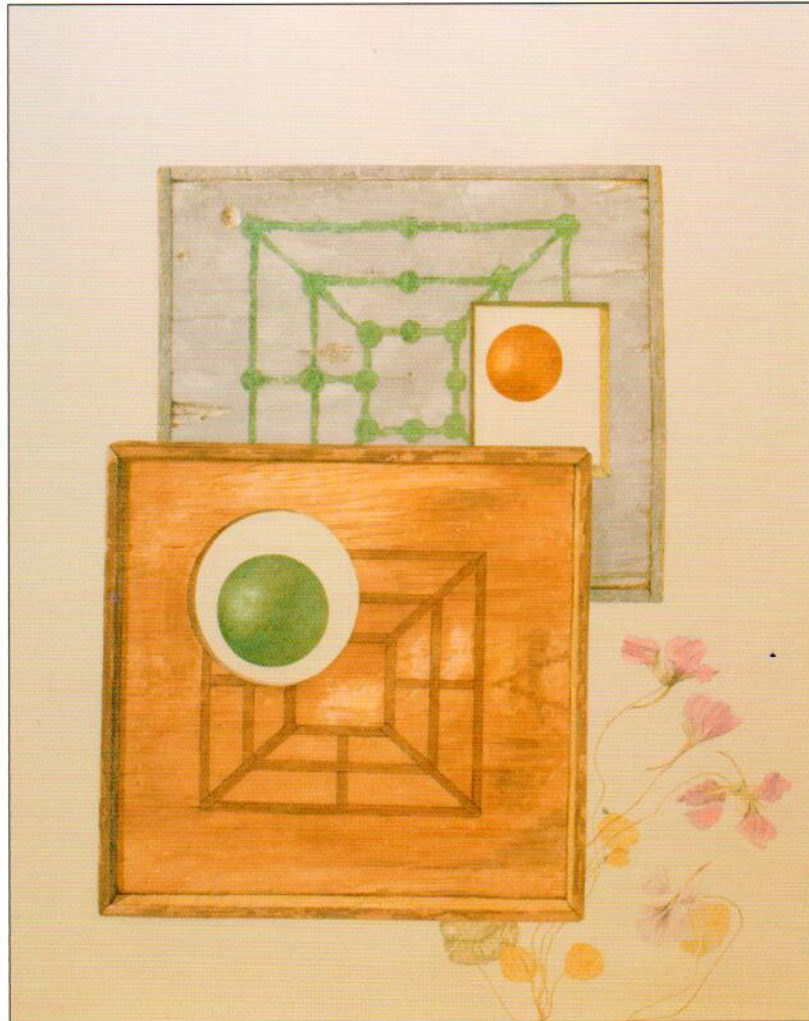
RE47
End of Game I, 2005
29 1/2 x 22"



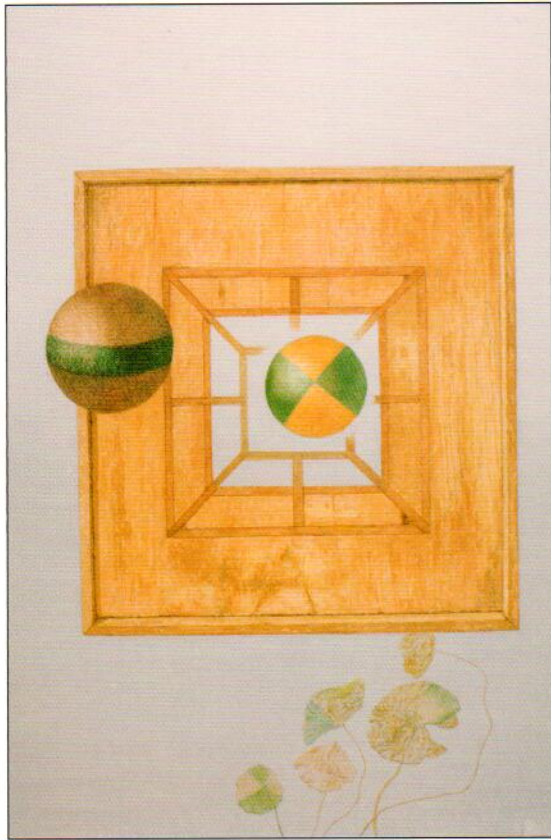
RE46
End of Game II, 2005
17 1/2 x 17 1/2"



RE81
The GAME, Game, game, 2005
21 1/2 x 27 1/2"



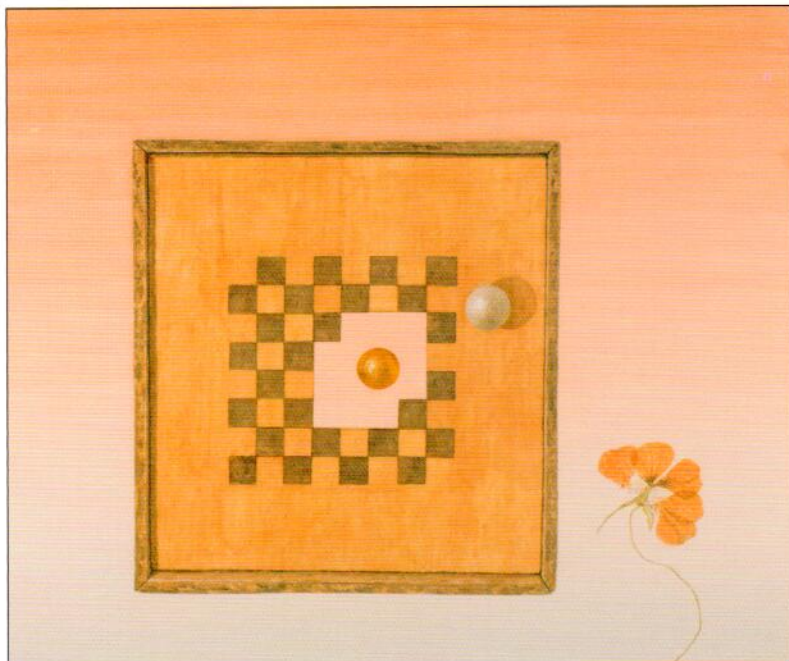
RE79
Passing Through the Game III, 2005
25 ¼ x 20"



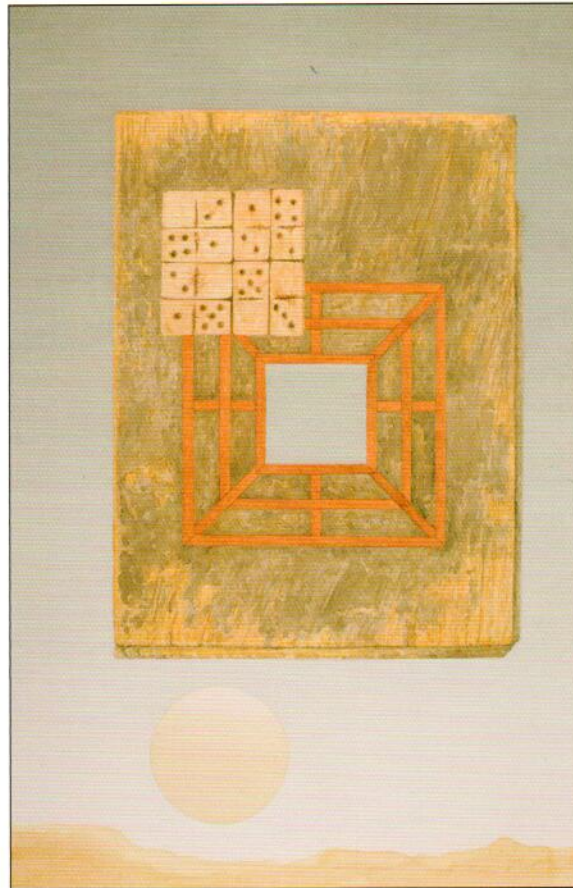
RE53
Passing Through the Game I, 2005
21 1/2 x 14 1/4"



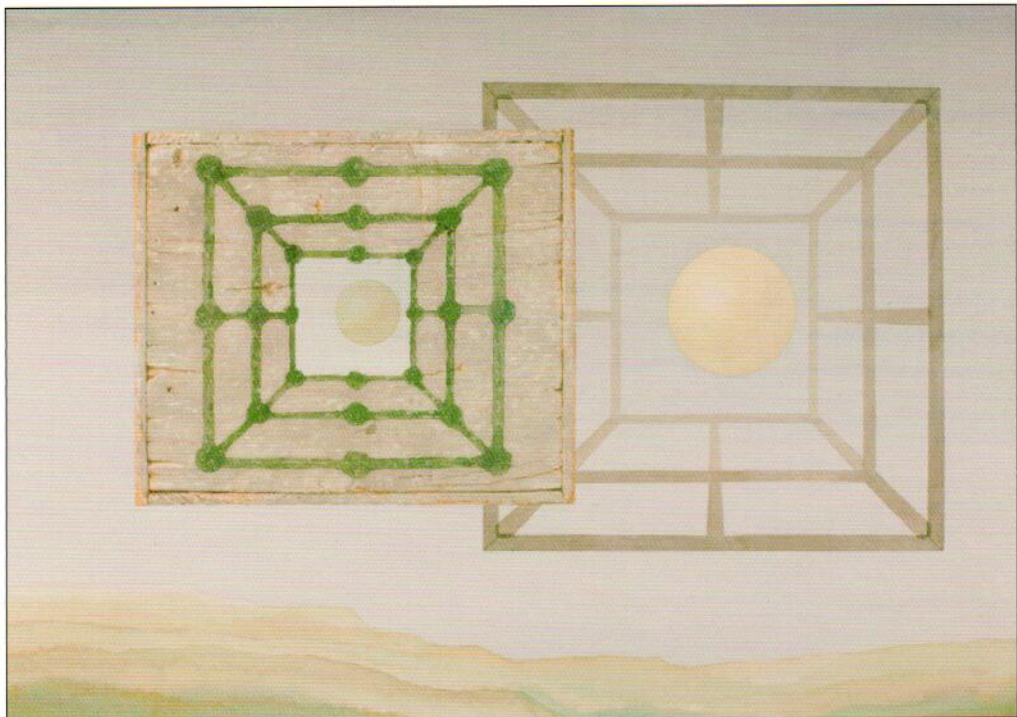
RE54
Passing Through the Game IV, 2005
23 5/8 x 16 1/2"



RE72
Passing Through the Game II, 2005
17 5/8 x 21 1/4"



RE63
On the Horizon II, 2006
22 1/8 x 14 5/8"



RE70
On the Horizon IV, 2006
15 1/2 x 22 1/4"



RE67
On the Horizon I, 2006
22 x 17 3/4"



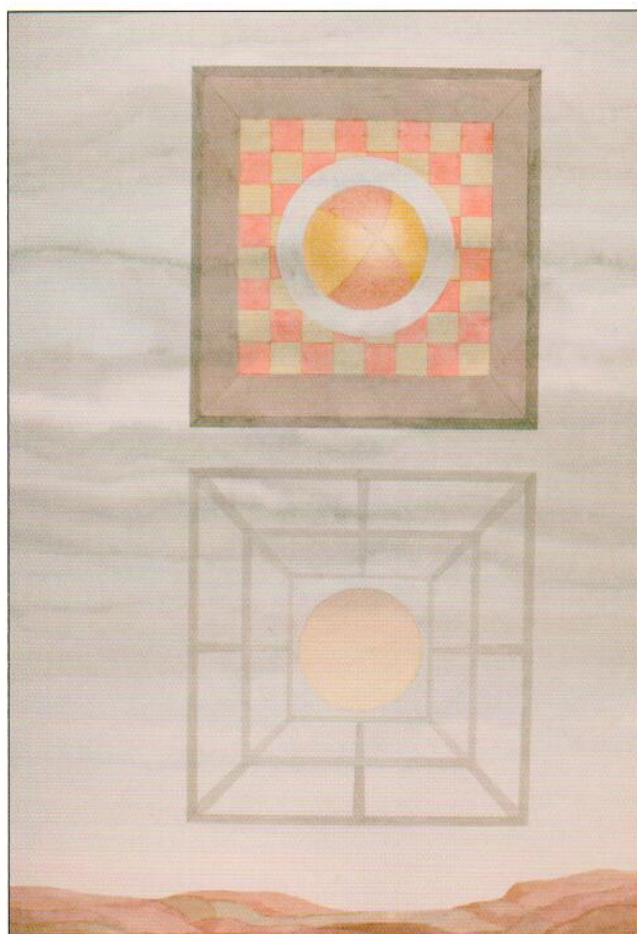
RE58
Fleeting Image, 2006
17 1/4 x 15 1/2"



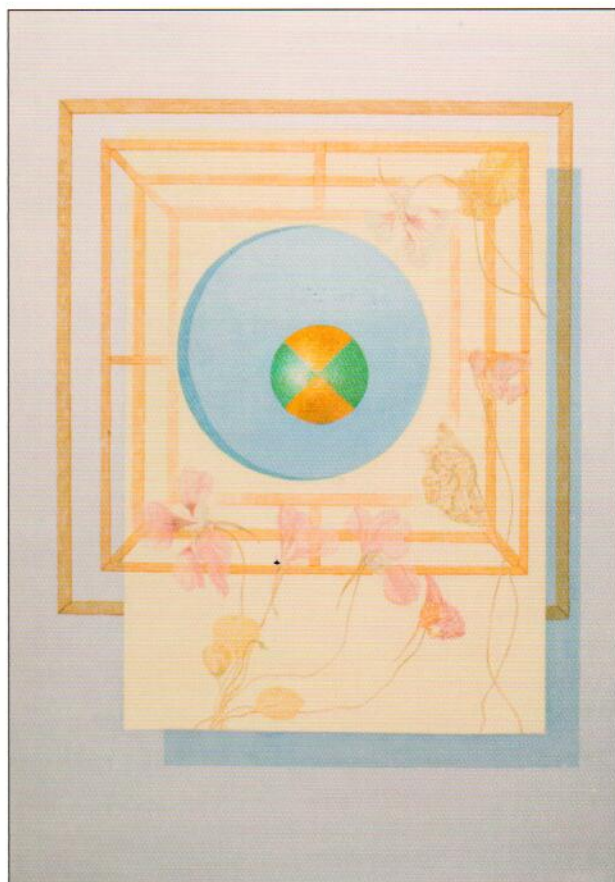
RE64
Vernal Equinox I, 2005
20 3/4 x 14 5/8"



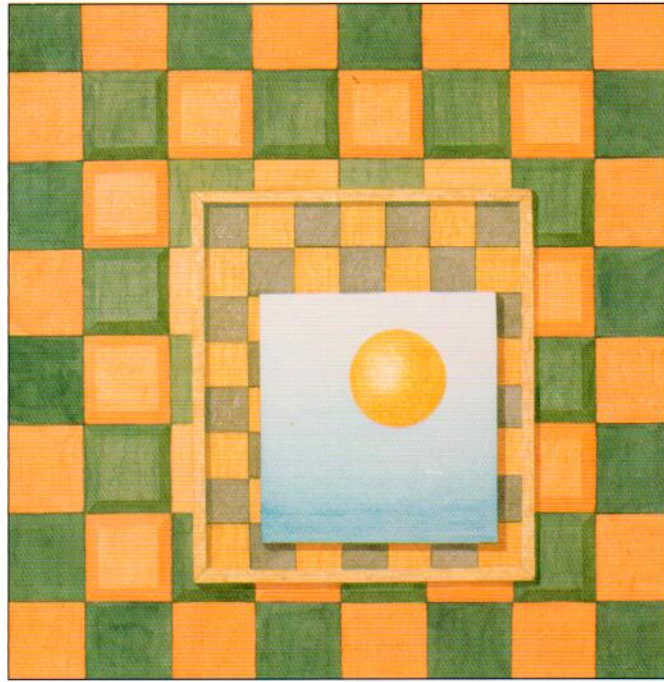
RE65
Played Out, 2006
21 3/4 x 15"



RE66
Fading Games, 2006
22 1/4 x 15 5/8"



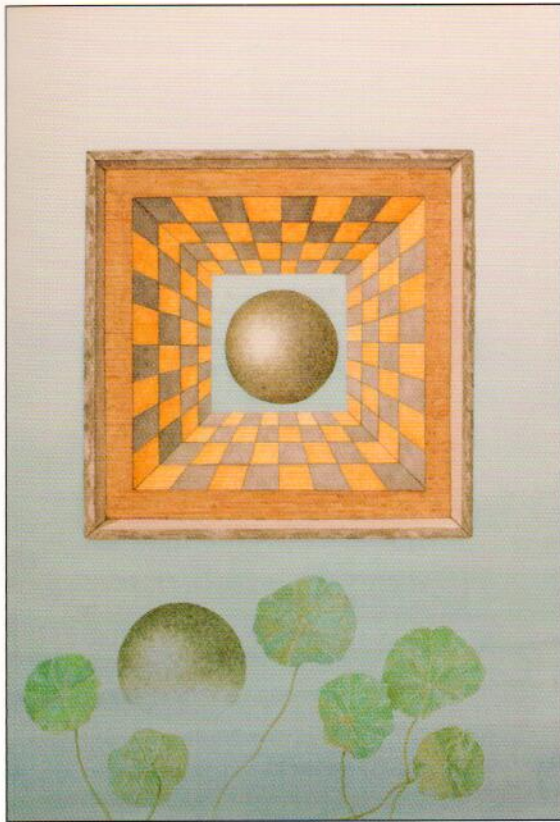
RE60
Coming - Going, 2005
20 1/2 x 14 3/8"



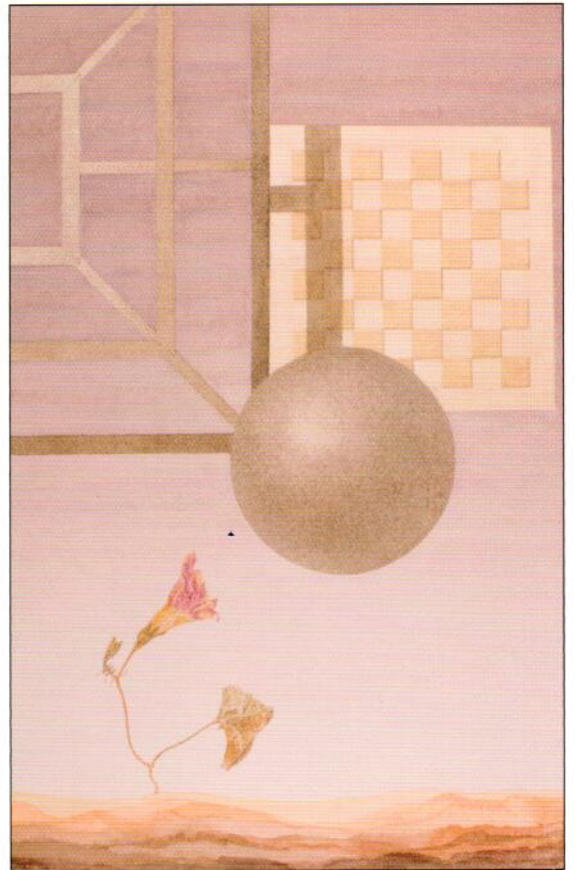
RE61
Passing Through I, 2005
14 3/4 x 14 5/8"



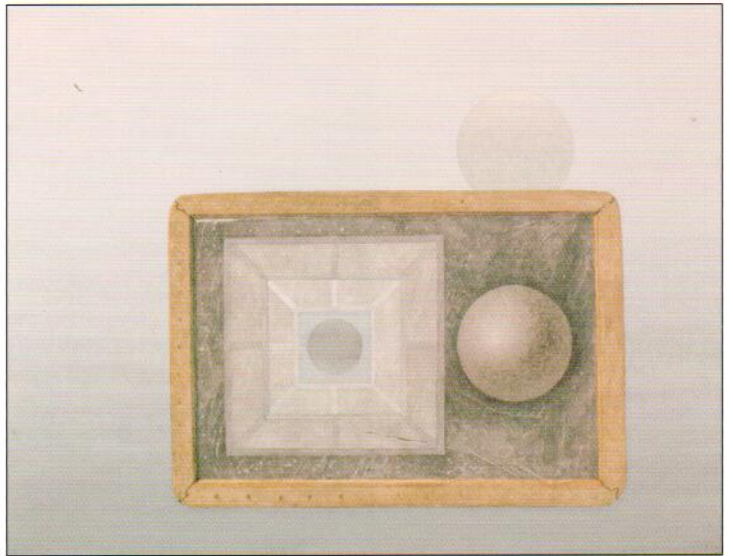
RE69
Passing Through II, 2006
20 1/4 x 14 5/8"



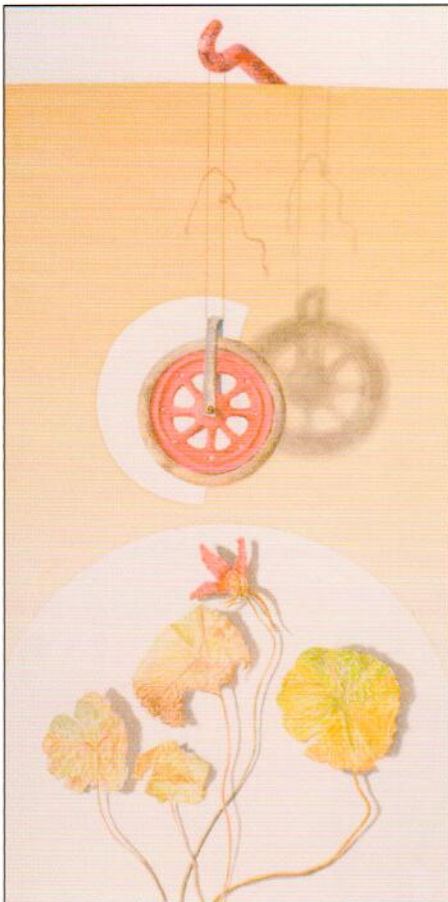
RE62
Autumnal Equinox, 2005
16 5/8 x 12 5/8"



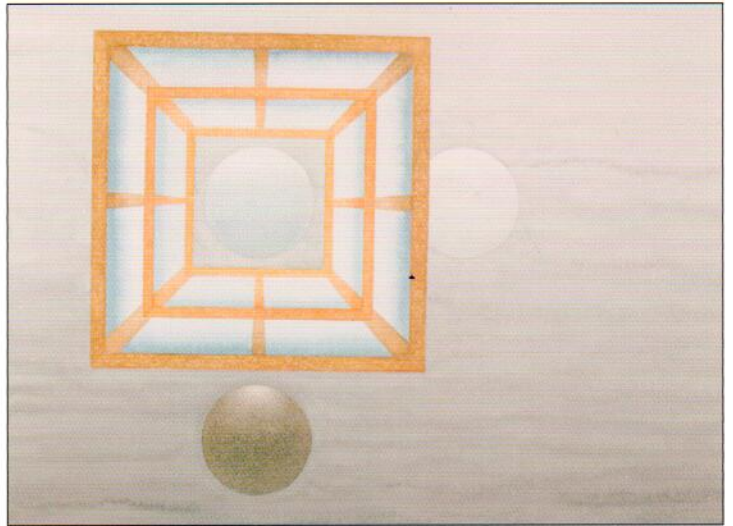
RE68
Out of Nowhere, 2006
18 1/4 x 12 3/4"



RE76
Emerging I, 2006
13 3/4 x 17 3/4"



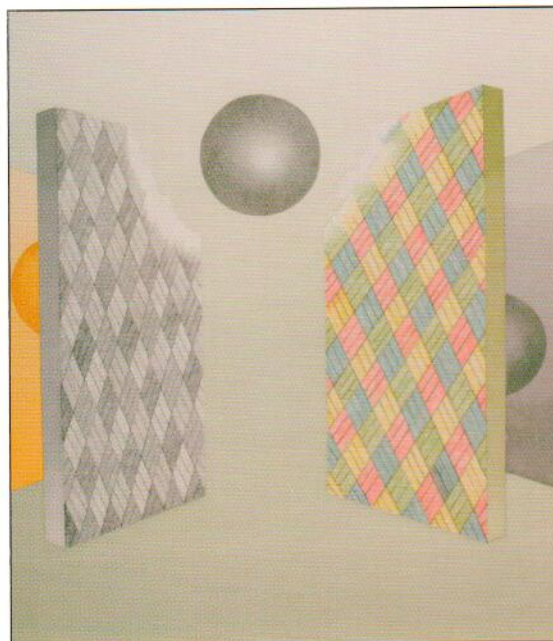
RE56
Wheel of Fortune, 2005
17 x 8 1/2"



RE77
Emerging II, 2006
12 1/4 x 17 3/8"



RE52
One More Game, 2005
22 x 20 1/2"



RE59
Vernal Equinox II, 2005
15 5/8 x 13 3/4"



RE78
Whee, What a Ride!, 2006
21 1/2 x 21 3/4"



RE57
Game Time, 2006
13 3/4 x 16 3/4"



RE39
 Time Lapse, 2005
 21 1/2 x 14 1/4"



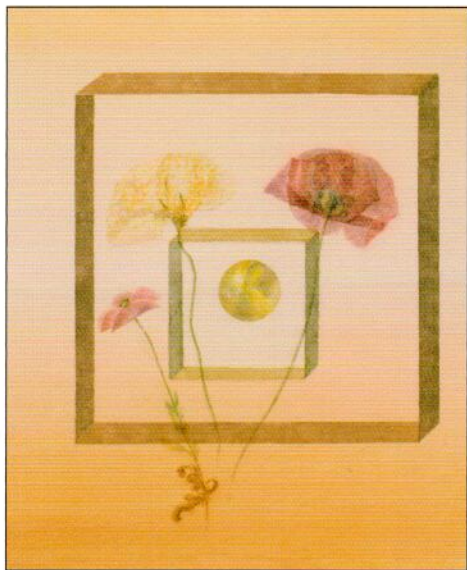
RE74
 Time Game IV, 2006
 16 1/4 x 14 3/4"



RE73
 Evenfall, 2006
 16 5/8 x 13 3/4"

ROBERT ESHOO

BIOGRAPHY



RE41
Fading Away, 2005
11 1/2 x 9 1/2"

BORN:

April 27, 1926; New Britain, CT

EDUCATION:

Syracuse University, Syracuse, NY; B.F.A. and M.F.A.
The School of the Museum of Fine Arts, Boston, MA
Vesper George School, Boston, MA
Skowhegan School of Painting and Sculpture, Skowhegan, ME

POSITIONS:

The School of the Museum of Fine Arts, Boston, MA
Syracuse University, Syracuse, NY
Fitchburg Art Museum, Fitchburg, MA
Phillips Academy, Andover, MA
Currier Art Center, Manchester, NH
Derryfield School, Manchester, NH
MacDowell Colony Fellow, Peterborough, NH

EXHIBITIONS:

Museum of Modern Art, New York, NY
Whitney Museum of American Art, New York, NY
Chicago Art Institute Annual, Chicago, IL
Institute of Contemporary Art, Boston, MA
Corcoran Gallery, Washington D.C.
Currier Gallery of Art, Manchester, NH
Hood Museum of Art, Dartmouth College, Hanover, NH
Portland Museum of Art, Portland, ME
Addison Gallery of American Art, Phillips Academy, Andover, MA
DeCordova Museum and Sculpture Park, Lincoln, MA
New Britain Museum of Fine Arts, New Britain, CT
Rose Art Museum, Brandeis University, Waltham, MA
Virginia Museum of Fine Arts, Richmond, VA
New England College, Henniker, NH
Paul Creative Arts Center, University of New Hampshire, Durham, NH
Swetznoff Gallery, Boston, MA
St. Paul School, Concord, NH
Mobile Art Gallery, Mobile, AL
Rieglehaupt Gallery, Boston, MA
Pucker Gallery, Boston, MA

SELECTED COLLECTIONS:

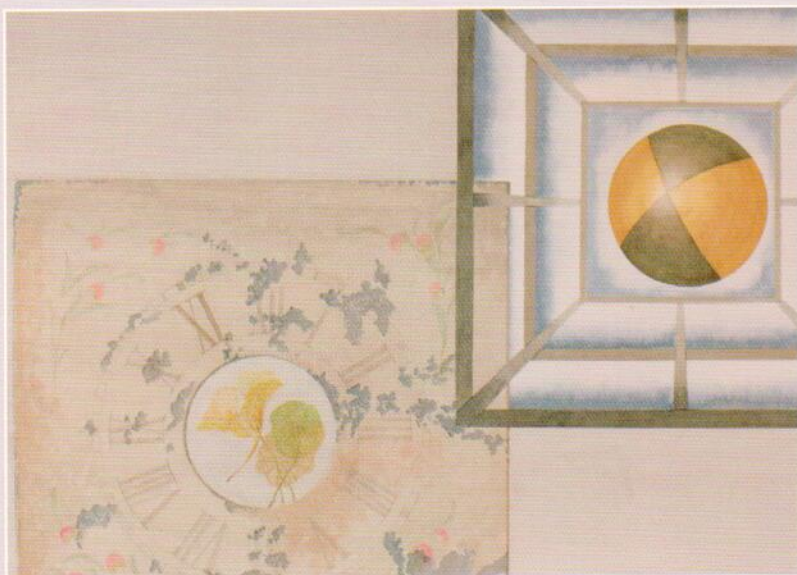
Museum of Fine Arts, Boston, MA
Addison Gallery of American Art, Phillips Academy, Andover, MA
Portland Museum of Art, Portland, ME
Hood Museum of Art, Dartmouth College, Hanover, NH
Munson-Williams-Proctor Arts Institute, Utica, NY
Wadsworth Athenaeum, Hartford, CT
Chase Manhattan Bank, New York, NY
Currier Gallery of Art, Manchester, NH



RE45
Poet's Mentor, 2005
25 x 22 1/4"

BEYOND TIME

NEW WORKS BY ROBERT ESHOO



DATES:

31 March to 22 April 2007

Opening Reception:

31 March 2007

3:00 to 6:00 pm

The public is invited to attend.

The artist will be present.

RE71

Eleventh Hour II, 2006
15 ½ x 22"

COVER IMAGE:

RE80

Eleventh Hour I, 2005
22 x 21 ½"

CREDITS:

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featuring Gallery artists can be viewed
at www.puckergallery.com.

Gallery Hours

Monday through Saturday
10:00 am to 5:30 pm
Sundays 1:00 to 5:00 pm

Member of the Boston
Art Dealers Association.

One hour free validated parking is
available in the lot on the corner of
Newbury and Dartmouth Streets.

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