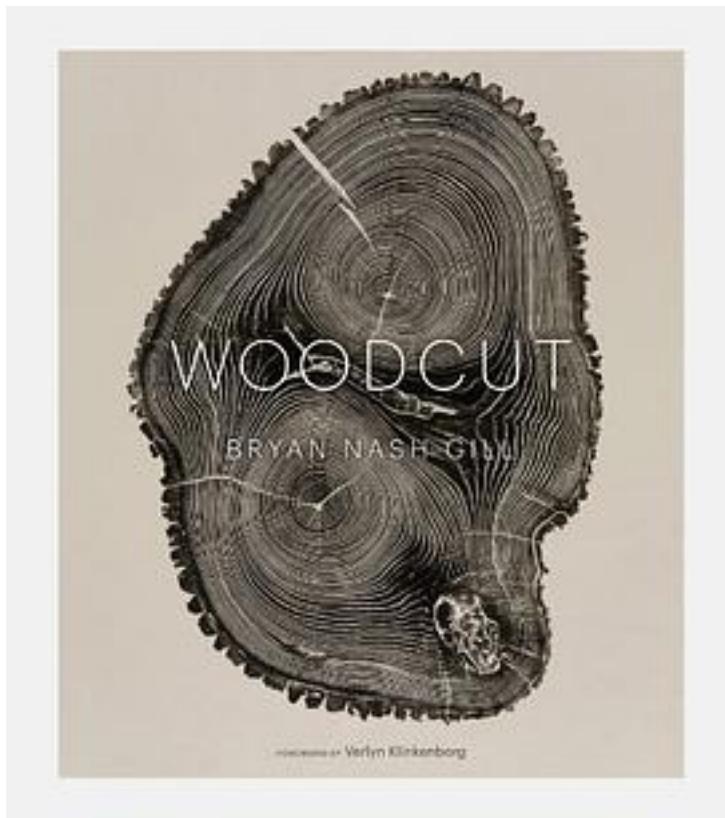


# Woodcut



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著者:Bryan Nash Gill

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It's a strangely moving experience to flip through *Woodcut* (Princeton Architectural Press, \$30), a book of Bryan Nash Gill's relief prints of tree-trunk cross sections, which the artist harvests from felled trees, cedar telephone poles and discarded fence posts in his native Connecticut. One is struck by how Gill's method - cutting blocks with a chain saw, sanding them down, burning them and sealing them with shellac - amplifies the events in the life of a tree: lightning strikes, burgeoning burls, insect holes and, of

course, the aging process, evidence of which radiates out in transfixing patterns. Verlyn Klinkenborg, who also writes for The New York Times, describes these cross sections in the book's preface as "the death mask of a plant, the sustained rigor mortis" of maple, spruce and locust. They remind us, he says, that every biological form "possesses a unique footprint." --- T: The New York Times Style Magazine

"A swell coffee table companion for hip young DIY-ers who cultivate a lumberjack look that says they've come straight from splitting firewood, the new book "Woodcut" is also likely to appeal to a much wider audience." -- Wall Street Journal

"With this mesmerizing series, Bryan Nash Gill doesn't just bridge the gap between abstraction and representation, object and subject-- he closes them. WOODCUT confirms Gill's place as one of the most inventive, inspired artists working today" -- Tod Lippy, Esopus magazine

作者介绍:

Bryan Nash Gill was born and raised in the same rural, north-western corner of Connecticut where he works as an artist today. His sculptures and drawings are heavily influenced by the New England countryside but also by geographical regions as diverse as Carrara, Italy, New Orleans, and northern California where he has lived and worked.

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