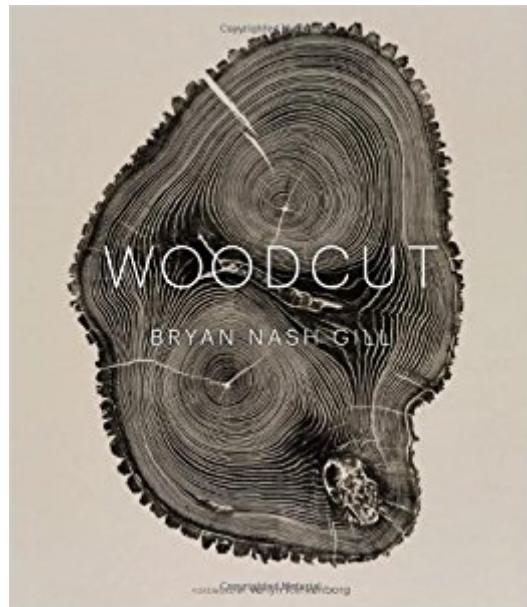


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# Woodcut



## Synopsis

If there is, indeed, nothing lovelier than a tree, Connecticut-based artist Bryan Nash Gill shows us why. Creating large-scale relief prints from the cross sections of trees, the artist reveals the sublime power locked inside their arboreal rings. Gill creates patterns not only of great beauty but also year-by-year records of the life and times of fallen or damaged logs. He rescues the wood from the property surrounding his studio and neighboring land, extracts and prepares blocks of various species (including ash, maple, oak, spruce, and willow), then makes prints by carefully following and pressing the contours of rings and ridges until the intricate designs transfer from tree to paper. The results are colored, nuanced shapes—mesmerizing impressions of the structural integrity hidden inside each tree. These exquisitely detailed prints are collected and published here for the first time, with an introduction by esteemed nature writer Verlyn Klinkenborg and an interview with the artist describing his labor-intensive printmaking process. Also featured are Gill's series of printed lumber and offcuts, such as burls, branches, knots, and scrubs. *Woodcut* will appeal to anybody who appreciates the grandeur and mystery of trees, as well as those who work with wood and marvel at the rich history embedded in its growth.

## Book Information

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## Customer Reviews

"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 magazineIt'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

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.

Gill's prints pass his personal, perhaps metaphysical relationship with the grain of each tree trunk or piece of wood cross section on to the viewer. As you stare at the many circles, you find yourself entering into a sort of mental maze, asking some of the same questions Gill must have asked "how old was this tree, what caused the aberrations in circular patterns, what insect damage occurred, what are the coloration variations. Of course, one can look at these prints and simply be attracted by their abstraction and geometric playfulness. To others, they are simply graphically pleasing. But what makes Gill's work special is the personal "records of my connection," as he expressed it. One might ask, wasn't he just copying? The answer, emphatically, would have to be "no." In every step Gill exercised his creative talent and artistic eye "in the tree or board he chose, the particular crosscut he singled out, the painstaking way in which he prepared each surface, the ink used and the how he extracted the patterns, circle by circle. If you aren't able to purchase one of Gill's large monoprints, this book may be a good second option.

I bought this book after having viewed an exhibition of the artist's work. Like most books of this type, it serves as a record of the work and the process the artist used to create it. The actual prints, of course, are much larger and vivid than the reproductions in the book. Beyond that, the book goes

into detail about the living history of the trees extracted from study of the cross sections portrayed in the prints. A good book to study on a cold winter night.

Product came damaged. Corners were all bent and some marks on the front of the book. Slightly disappointed.

I love the look of the book, bought it as part of a salon wall in my living room.

Beautifully done! Educational as well as visually fascinating.

Inspirational on many levels!

Purchased this for my landscaper of thirty years who knows everything about trees. He loved it.

Inspiring read/photos and very interesting. Good gift for anyone interested in nature and art.

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