

**William Pura**  
**Sabbatical Works, 1979-80**  
Gallery 1.1.1. School of Art  
October 24 to November 14, 1980

## On the work of William Pura

When Pura decided to spend his sabbatical year in the printmaking studio of the University of Wisconsin as a guest of their lithographer, Jack Damer, apparently he opted not only for a change of place but also a new beginning. It would be a mistake to think of the work before us as representing some kind of systematic formalism, it is too much engaged with life for that.

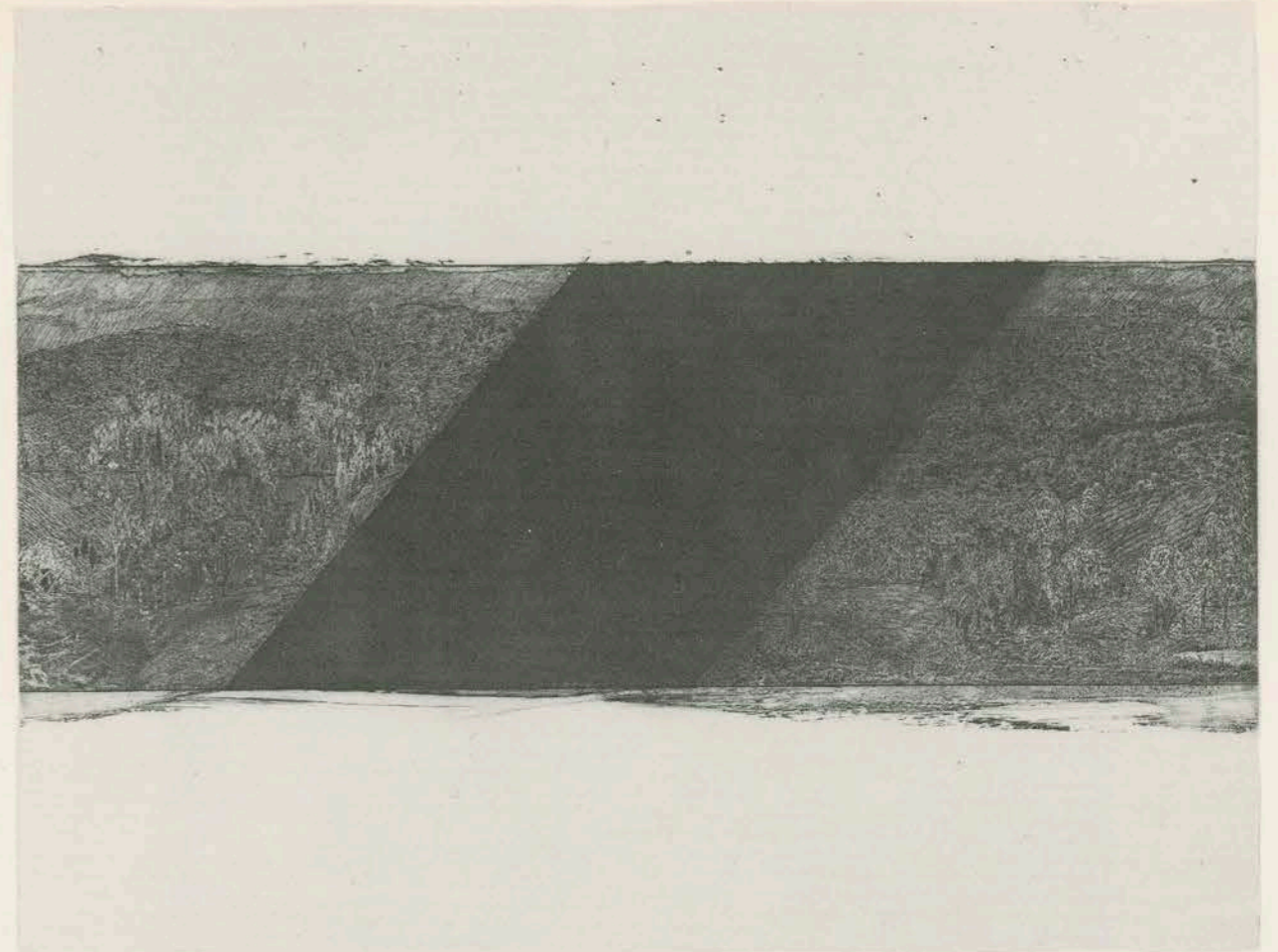
The etching of October 1979, "Divided Landscape", rises the crucial issues. A strip of landscape, richly dark and detailed, bisects the white surface of the paper and plunges toward a horizon to meet the big bright sky of its illusion. But this is not to be. The landscape is ruthlessly over-laid by a flat black parallelogram that cancels deep space and joins in truth the two white planes above and below. The truth, however, is not to be found simply in the assertion of two dimensions. There is much more. In the midst of closing off our cozy perspective in the world, this shadowy parallelogram parts the space as well and reveals an unexpected view beyond — into the abyss.

Many of the prints and drawings that follow deal directly with the void, measured bars and triangles of light thrust tentatively into some of the most light — hungry black fields ever to be seen in contemporary printmaking. As the bars penetrate further into the fields, they pick up rainbow hues that scream defiance at the awesome space. But Pura's patient search begins to pay off. In the December lithograph, "Structured Landscape", he presents us with two coloured bands glowing red and violet on either side of the landscape that is almost without illusion. The bands are like calibrated strips seeming to give the true measure of all things. At the same time, they are privileged glimpses into an ideal world of light and order that Pura has found to exist in some other dimension beyond the abyss.

This is important work with moving insights into the structure of one man's reality reflecting facets of aesthetic judgement and technical competence.

October 6, 1980

Richard Williams



**'DIVIDED LANDSCAPE' etching 1979**

### VITA

Born December 19, 1948 in Winnipeg, Manitoba, Canada

**Education:**

University of Manitoba, School of Art, Winnipeg, Manitoba — B.F.A. (Honours) 1970, Printmaking Major  
Indiana University, School of Art, Bloomington, Indiana — M.F.A. 1973, Master's Degree in Printmaking

**Teaching Experience:**

Assistant Professor, University of Manitoba, School of Art, teaching printmaking and drawing, 1973-80

**Group Exhibitions:**

United States Information Service Prints for American Embassies, 1973  
Canadian Printmakers Showcase, Carleton University, Ottawa, October-November 1974  
Winnipeg Art Gallery, Winnipeg Artists' Invitational Exhibition, Winnipeg, January-April, 1975  
International Jury Art Show (Manisphere), Winnipeg, June-August, 1975  
Two Man Exhibition, School of Art, University of Manitoba, Gallery 1.1.1., January 1976  
The Print and Drawing Council of Canada, September 1980, (Opus Frames Materials Purchase Award)

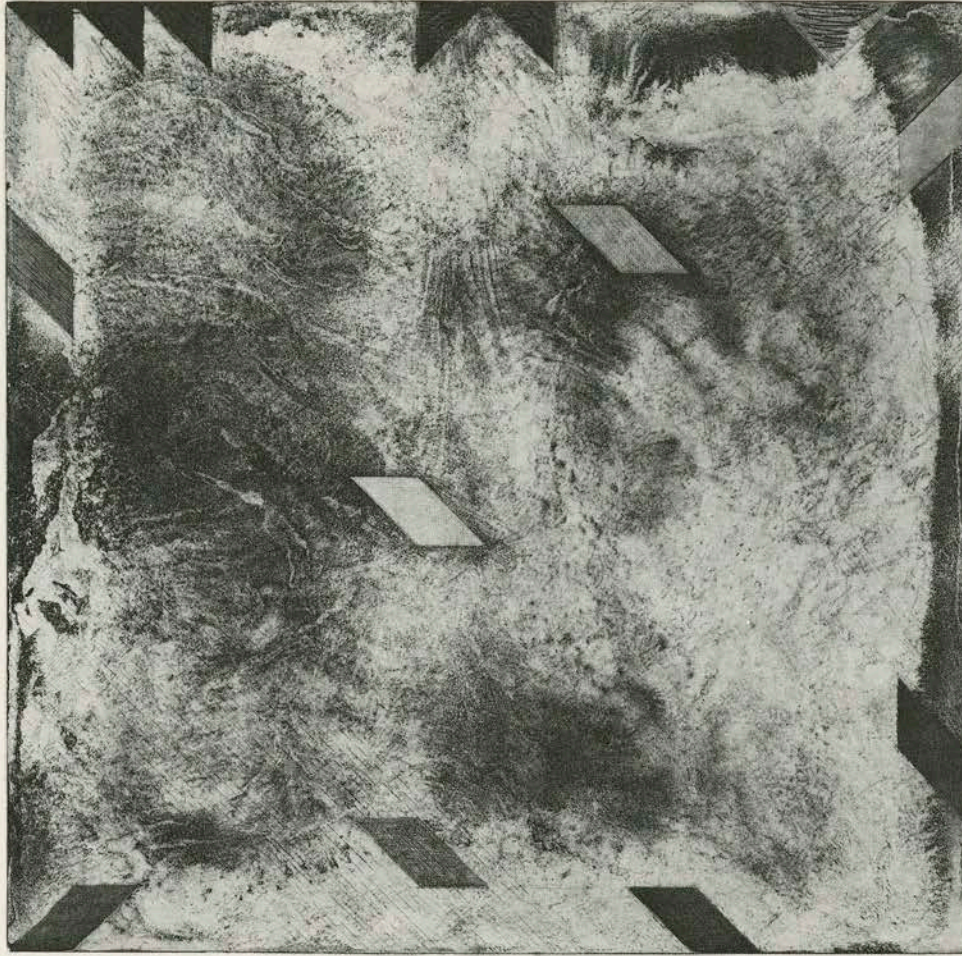
**One Man Exhibitions**

Gallery Oseredok, Winnipeg, October 1973  
Plug-In Inc., Arthur Street Gallery, December-January 1977-78

**Collections:**

Art Bank, Ottawa  
Miller Brewing Company, Milwaukee  
Prudential Life Insurance Company, Minneapolis

The artist would like to thank the Research Grants Committee, University of Manitoba, for their support.



*'HOVERING' etching 1980*

Director Gallery 1.1.1.  
Gallery Technician

Daniel Mato  
Roderick Shiels