

MICHAEL MAZUR

Michael Mazur was born in New York City and spent most of his working life in Cambridge, Massachusetts, New York, and Provincetown. His paintings and works on paper are included in the collections of the Metropolitan Museum of Art, the Uffizi, the British Museum, the Museum of Modern Art, the Whitney Museum of American Art, the Brooklyn Museum, the Museum of Fine Arts, Boston, and many other major public collections. A portfolio of lithographs, *The Locked Ward*, and the *Locked Ward* etching series brought him wide early recognition. Mazur's rediscovery, exploration, and mastery of monotype has had an enormous influence on other artists. His *Calla Lily* monotypes illustrated Richard Howard's translation of Baudelaire's *Les Fleurs du Mal* (David Godine, 1982), and in 1994, Farrar, Straus, and Giroux published Robert Pinsky's landmark translation, *The Inferno of Dante*, with 36 monotypes by Mazur. *The Inferno of Dante*, a suite of 41 etchings with Pinsky's translations, won critical praise and was first exhibited in Italy, at Museo di Castelvecchio, Verona, and at the American Academy in Rome, with a catalogue by Electa Editions. It toured in the US from 2005 to 2007. In 2009, Sarabande Books published a second collaboration with Pinsky, *I'll Tell What I Saw*, a book of translations and color broadsides from *Inferno*, *Purgatorio*, and *Paradiso*. Pinsky, in relating the broadsides to the earlier black-and-white images, has called them "equally urgent, but with a transformative freedom and a sometimes ethereal quality of imagination." Mazur had numerous one-person painting shows in galleries and museums throughout his career. *Looking East*, an exhibition at Boston University Art Gallery of three American painters influenced by Chinese art, included Mazur, Brice Marden, and Pat Steir. In 2000, a print retrospective and an exhibit of new paintings opened at the Museum of Fine Arts, Boston, and traveled to museums around the country. To accompany the show, Hudson Hills Press published *The Prints of Michael Mazur* including a catalogue raisonné. During 2006-2009, he exhibited new paintings, etchings and monotypes, and completed these *Black Paintings* and the 5 "Headless in Iraq," "Cowboys in Iraq," and "The Toll" prints. Mazur was beloved as a teacher at RISD, Brandeis University, and as visiting artist for many years at Harvard's Carpenter Center. He served on the Board of Overseers of the Museum of Fine Arts, Boston, and on the board and visual arts committee of the Fine Arts Work Center in Provincetown, serving as its co-chair from 1997 until 2001.

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