

[Eagle](#) by [Martin Barooshian](#) (On Sale!)

Etching - Main Subject: Abstract



Item Number

1939511937

Retail Value

\$200

ArtRev.com Price

\$55

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Dimensions (As Shown)

11W x 14H Inches


27.94W x 35.56H cm

Medium

Etching

Edition

- Limited Edition of 175

- Hand-Signed 

- Numbered 

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About Martin Barooshian

Martin Barooshian is a leading American printmaker, innovating in color intaglio prints which he began producing in 1970. Barooshian studied printmaking in 1956 with the internationally renowned printmaker, H.W. Hayter. His early work was influenced

by the Surrealists, Gauguin, William Blake and Gorky. His subject matter is frequently mythological but he also deals with current affairs as represented by his series of prints on endangered species, and an etching entitled "Olympic Hurdler" which was designed specially for the 22nd Olympiad.

The early paintings of Mr. Barooshian, with their mythological allusions and contained contrapuntal spaces, have given way to an approach that holds great immediacy. Coupled with an elegance and beauty of execution, his current approach has produced a style that is visually compelling and superbly individual. It is gratifying to see printmaking of such a high order and inventiveness.

Barooshian's etchings comprise the majority of his works and are particularly notable for the exquisite delicacy of their central theme and their unusual border design components.

Barooshian has served as the President of the Society of American Graphic Artists, Vice President of the U.S. Committee to the International Association of Art (UNESCO), Guest Curator at Pratt Graphics Center in New York, and is a frequent juror for national and international art competitions.

Etching

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal (the original process in modern manufacturing other chemicals may be used on other types of material). As an intaglio method of printmaking it is, along with engraving, the most important technique for old master prints, and remains widely used today.

In pure etching, a metal plate is covered with a waxy ground which is resistant to acid. The artist then scratches off the ground with a pointed etching needle where he or she wants a line to appear in the finished piece, so exposing the bare metal. The echoppe, a tool with a slanted oval section is also used for swelling lines. The plate is then dipped in a bath of acid, technically called the mordant (French for biting), or has acid washed over it. The acid bites into the metal, where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only the ink in the etched lines.

The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the etched lines, making a print. The process can be repeated many times; typically several hundred impressions could be printed before the plate shows much sign of wear. The work on the plate can also be added to by repeating the whole process; this creates an etching which exists in more than one state.

Etching has often been combined with other intaglio techniques such as engraving e.g. Rembrandt or aquatint e.g. Goya.

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