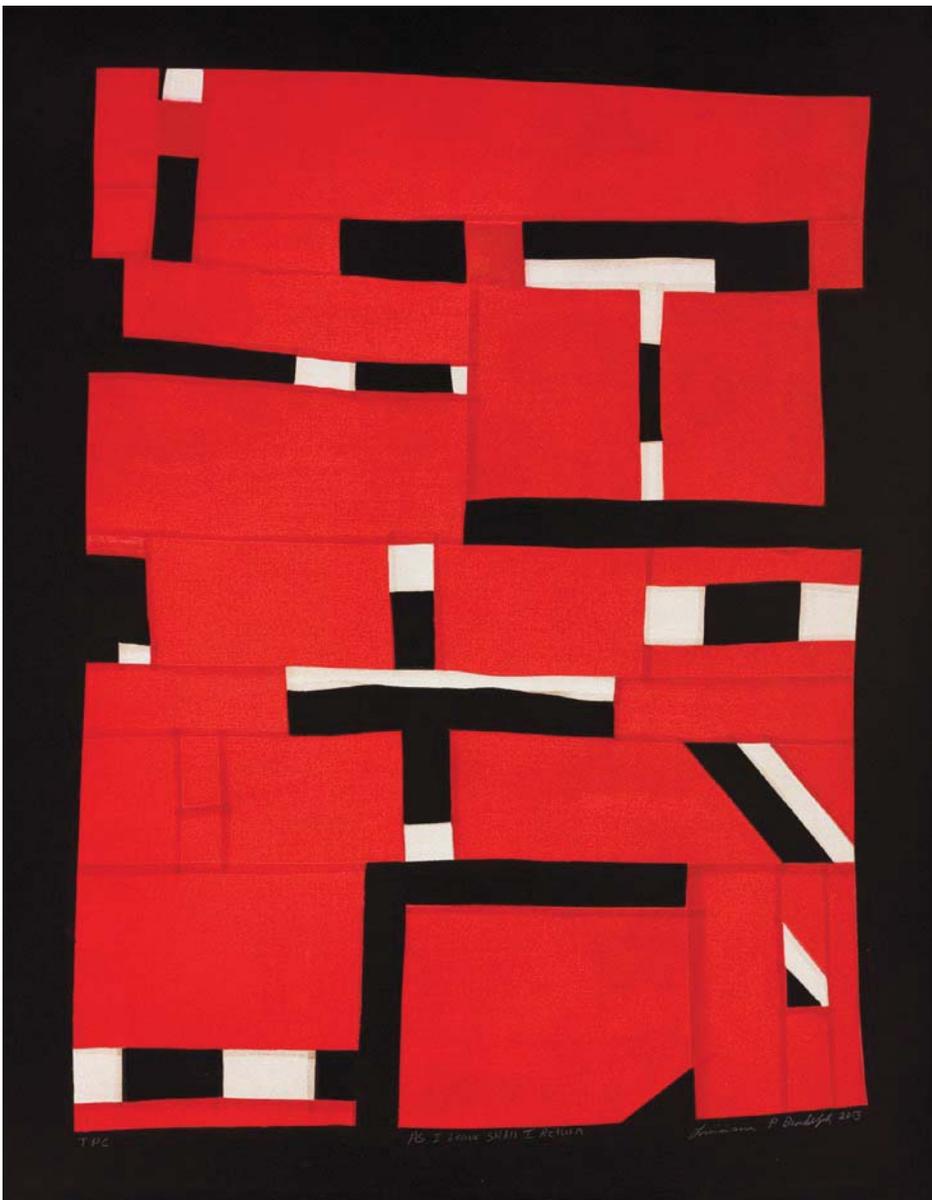


OK T P



## LOUISIANA BENDOLPH

10.01.14



### AS I LEAVE SHALL I RETURN, 2013

Color aquatint and softground.  
Image: 34" x 26.5"; Edition of 50

In the seven years since our last project with Louisiana Bendolph, she has continued to pursue her distinctive style, which has earned her works comparisons to the abstract paintings of Paul Klee and other modern masters. Asymmetry, bright colors, and framed edges result in images that are stunning gateways into both the past and the future.

While creating her quilts, Louisiana often cuts apart an existing work and reassembles the pieces, simultaneously reframing and reconceptualizing familiar quilting patterns. This reinvention, a common thread in contemporary art, is part of the tradition of Gee's Bend quilters, who improvise off each other's work.

Louisiana pieced together her four new prints using a primary palette of red, blue, yellow, black, and white. Long, thin rectangular swaths activate distinctive patterns and fractured forms. Delicate ribbons of color simultaneously collapse and expand in *Housetop Block at My Mother's Knee* and *Look Underneath*. The design of both prints is reminiscent of woven baskets. In contrast, the expansive space she carves out in *As I Leave Shall I Return* and *Doorway to a Dream* is unbounded. The images are vast and exploratory, embodying the legacy of Gee's Bend. In the book *Gee's Bend: The Architecture of the Quilt*, coauthor William Arnett describes her this way: "As a member of at least four generations in a

string of quiltmakers, the fifty-four year old Louisiana (who has two more generations of younger artist offspring already at work) seems to consider her ancestral legacy anything but a burden or limitation. Her visual intelligence, while consummately analytical, feels as fresh as those of earlier makers in Gee's Bend. After more than a century of dissection by her female relatives, the "Housetop" quilt, in Louisiana's hands, still looks like a new toy.

Paulson Bott Press is pleased to announce that the San Francisco Arts Commission has chosen Louisiana Bendolph to create a ceramic tile wall installation referencing her 2007 print "New Generation." The piece will be installed in Terminal 3 at San Francisco International Airport next year. She has exhibited at Addison/Ripley Fine Art in Washington D.C. and Greg Kucera Gallery in Seattle. Her work is included in the permanent collections of the Museum of Modern Art in New York and the U.S. Department of State and the Foundation for Art and Preservation in Embassies, both in Washington D.C."



**LOOK UNDERNEATH, 2013**  
Color aquatint and softground.  
Image: 37"x32"; Edition of 50



Master Printer Sam Carr-Prindle carefully removes Louisiana Bendolph's quilt top from a softground plate.

**HOUSTOP BLOCK AT MY MOTHER'S KNEES, 2013**  
Color aquatint, softground and spitbite.  
Image: 23" x 32"; Edition of 50



**DOORWAY TO A DREAM, 2013**  
Color aquatint, softground and spitbite.  
Image: 28.5" x 32.5"; Edition of 50





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Louisiana Bendolph signing OKTP in the Paulson Bott Press Studio, 2013.

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