



CHRISTOPHER BROWN

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce a new publication by Christopher Brown. These print editions will be available for release September 2000.

In his most recent project at Paulson Press, Brown concentrated on a intriguing series of black and white softground plates, some of which he had started years ago. The focus of this project was on etching as an extension of drawing, which has always played a pivotal role in his work. Brown's expressive use of line and spontaneity of technique is evident throughout this series which ranges from loose line drawings to highly rendered compositions. These new prints, as with much of his other representational work, captures an overall essence of experience, resulting in a visual description that gives an immediate and total impression.

Two large scale prints reflect Brown's ongoing interest in abstracted landscapes that are more freely interpreted, here made more personal through his focus on scenes familiar to him. My Neighbor's Garden is a view from the artist's studio window—a vantage point from which he has observed the subtleties of daily life for the past ten years. Brown worked from this view as well as from a large photo collage of the garden that he had created over that time. Anchoring the picture is a central image of an anonymous figure surrounded by the elements of his life -- garden, car and home. Camelia Street depicts a typical Bay Area neighborhood as viewed from the roof of the artist's studio. Without defining every element in great detail, he captures a distinct feeling of the street with the repeated geometry of the Victorian bungalows and linear patterns of street lights and electric wires. The omniscient view gives the sense that we are taking in the entire setting, but upon closer look our view of the enigmatic scene is limited with details obscured in rich shadows and complex mark making.

With Derby, Brown turns to more restrained compositions that depend entirely on the fluency of his drawn lines. This print depicts a steeplechase as seen from above, as a group of horses and their jockeys race for an unseen finish line. Many of the figures are fully realized, while others are more faint, ghost-like renderings that merely suggest an appearance. Here, as in all of his etchings, Brown adapts painterly techniques such as sanding and burnishing to create the heavily-worked plates that bare evidence of his working processes.

Similar to Derby in its informality, is a series of seven smaller portraits of friends. These prints also reveal Brown's talent in conveying a broad range of expression and in articulating subtleties of mood and emotion solely through a variety of linear effects. Pam is the most loosely defined image, with a spontaneous and expressive use of line which captures a side view of a seated woman peacefully reading. Also depicting a quiet, unguarded moment is the print Carolyn, which is defined in more detail by dramatic shadows coming through the slats of window blinds.

These new prints show the potency of the drawn line in its capacity to define many levels of experience. Referencing real life subjects, as well as moving and still photographs, these new prints offer a unique look at Brown's multiple influences and inspirations. These prints reveal an essential recurrence of ideas, such as his interest in dissolving the boundaries between realism and abstraction. This reductive style continues to evolve as he focuses on achieving a balance between intimacy and distance, anonymity and specificity as well as exploring the unpredictability of seeing and remembering.

Christopher Brown currently lives and works in Northern California. His work has been exhibited extensively throughout the United States and Europe. In 1995, the San Jose Museum of Art exhibited a mid-career retrospective of his work that also traveled to the Modern Art Museum of Fort Worth, TX; the Contemporary Museum in Honolulu, HI; the Palm Springs Desert Museum,



My Neighbor's Garden, 2000
Softground etching with spitbite and drypoint
Somerset soft white paper
Image size 29 1/2" x 29"
Paper size 38 1/2" x 37"
Edition of 30



Camelia Street, 2000
Softground etching with spitbite and drypoint
Somerset white textured paper
Image size 29 1/2" x 29"
Paper size 38 1/2" x 46"
Edition of 30



Derby, 2000
Softground etching with drypoint
Somerset soft white paper
Image size 11" x 11"
Paper size 17" x 18"
Edition of 40



Pam, 1997
Softground etching
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"



Carolyn, 2000
Softground and hardground etching
Somerset white textured paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20



Nancy 1, 2000
Softground etching with drypoint
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20



Nancy 2, 2000
Softground etching
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20



Nancy 3, 2000
Softground etching
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20

Palm Springs, CA; and the Norton Gallery in West Palm Beach, FL. Brown has also received many national awards, fellowships, and honors including a 1996 induction into the American Academy of Arts and Letters.

For more information about these prints, please contact Paulson Press at (510) 559 2088. Prices and availability subject to change.



Renee, 2000
Softground etching
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20



Profile, 2000
Softground etching
Somerset soft white paper
Image size 8" x 11"
Paper size 16" x 18"
Edition of 20