



SALOMON HUERTA

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce the release of new intaglio editions by Los Angeles artist Salomon Huerta. These print editions will be available for release in July 2001.

In his first project with Paulson Press, Salomon Huerta has created seven prints in which he continues his exploration of anonymous 'non-portrait' subjects. Huerta is known for his realistic depictions of backs of heads and landscapes consisting of highly stylized houses. Without any identifying features in his portrayal of both heads and houses, Huerta has left an ambiguous nature to his subject matter. We know nothing of his subjects because all distinguishing features remain turned away from the viewer. Similarly, his houses are absent of personal touches, leaving the viewer to draw his own conclusions about the inhabitants.

Even though Huerta's portraits hold no clues to the identity of the sitter, they lack neither detail nor distinction from one another. His two prints of heads were made using the technique of mezzotint, a process that is rather slow, but has the advantage of very delicate gradations of color and tone. Huerta's mastery of this mezzotint process can be seen in the beautifully executed skin tones in the head of *Untitled (Head with Fuchsia Background)*. The subtle shift in the skin's color reveals the gentle contours of the head. The richness of the fuchsia background offsets the umber hues of the dark flesh. Huerta plays with the effects of light by revealing a reflective circular gleam upon the crown of this hairless head. *Untitled (Head with Chartreuse Background)* employs cooler tones. The chartreuse background works in a more complementary manner with the lighter, pinkish skin of the head. One has to examine the print closely to see the exquisitely fine detail of each individual hair.

Huerta bases the forms of his houses on snapshots taken from neighborhoods of Los Angeles. He transforms the reality of the dull, sometimes shabby houses whose parched lawns are filled with elements of personalized junk belonging to the occupants into prints of manicured, inviting homes of the most luminous colors, stripped of all traces of the inhabitants. The two larger houses, *Untitled (Sienna House)* and *Untitled (Green House)* are both highly stylized, yet seem far from being generic. Both of these houses display the same flatness of walls and exact symmetry. Their vivid colors of sienna and green, combined with perfectly sculpted, column-like cypress trees in the foreground make these prints sparkling, succinct statements of color and form.

While working from the same plates, Huerta is able to reflect different moods, weather, and even times of day all through his variations of color in the foliage, sky, and sidewalks in *Untitled (Blue House)*, *Untitled (Orange House)*, and *Untitled (Pink House)*. Huerta views them as independent entities detached from one another. *Untitled (Pink House)* has shrubs, which are a slightly deeper, new, Spring like green than those in *Untitled (Orange House)*, whose bushes seem lighter as if they are under the constant summer sun. *Untitled (Blue House)* has a much different feel to it than other two small houses because of its dusky, sleepy nature. Its sky is a darker, periwinkle color rather than the light, pastel blue midday sky of the other two.

Huerta, although never published before, has had experience with printmaking prior to his project with Paulson Press. The absence of texture in his paintings translates well to printmaking and the use of flat aquatints. He has taken a traditional art form, the portrait, which is normally a means to expose specific qualities of the sitter, and stripped it of all elements of individualization and personalization. Perhaps Huerta does this in his efforts to avoid becoming a stereotype of the Chicano artist; he reveals nothing of his identity by disclosing not even a hint of his subjects' appearance or cultural background. Huerta has said in an interview with Austin Museum of Art curator Elizabeth Ferrer, "I want to make work that makes the viewer question his own identity"; he does this by forcing the viewer to draw his own conclusions about the real people behind his portraits and the inhabitants of these houses based upon assumptions and stereotypes that the viewer holds within himself.

1318 Tenth Street Berkeley, California 94710

Tel 510 559 2088 Fax 510 559 2085

e-mail: info@paulsonpress.com



Untitled (Head with Fuchsia Background), 2001
Color aquatint etching with drypoint, sanding, scrape and burnish
Somerset white paper
Image size 12" x 11 3/4"
Paper size 21" x 19 3/4"
Edition of 30



Untitled (Head with Chartreuse Background), 2001
Color aquatint etching with hardground, drypoint, sanding, scrape and burnish
Somerset white paper
Image size 12" x 11 3/4"
Paper size 21" x 19 3/4"
Edition of 30



Untitled (Sienna House), 2001
Color aquatint etching with drypoint, scrape and burnish
Somerset white paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30



Untitled (Green House), 2001
Color aquatint etching with drypoint, scrape and burnish
Somerset white paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30



Untitled (Orange House), 2001
Color aquatint etching with softground, scrape and burnish
Somerset white paper
Image size 14" x 14"
Paper size 23" x 22"
Edition of 30



Untitled (Pink House), 2001
Color aquatint etching with softground, scrape and burnish
Somerset white paper
Image size 14" x 14"
Paper size 23" x 22"
Edition of 30



Untitled (Blue House), 2001
Color aquatint etching with softground, scrape and burnish
Somerset white paper
Image size 14" x 14"
Paper size 23" x 22"
Edition of 30

Salomon Huerta was born in Tijuana, Mexico in 1965, and moved to Los Angeles at the age of four where he still lives. He is represented by the Patricia Faure Gallery in Santa Monica and has had a solo exhibition at the Gagosian Gallery in London. Huerta was included in the 2000 Whitney Biennial and had a solo show at the Austin Museum of Art in 2001.

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