



AMY KAUFMAN

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce its 2001 Introductions Project: six new prints by Bay Area artist Amy Kaufman. Six editions will be available for release in September 2001. This is the fourth project from this program, which focuses on the work of local emerging artists.

Amy Kaufman's works are abstractions based upon organic forms. Kaufman's compositions can be seen to have evolved from the patterns of a pared down landscape—rows within a field, roots of a tree knotted together, levels of color on a horizon. She has created six stunning prints consisting of patterns of horizontal lines, vertical lines, and intertwining marks. Kaufman often repeats the same matrix in different pieces, varying only the color. By using the same basic composition, she creates "sets" which contrast in terms of color. The alteration of color exposes different subtleties and intricacies of the individual print, enabling it to stand on its own outside of the set.

Kaufman's stripes are studies of rhythm, symmetry, and balance. The horizontal stripes in *Sea Legs* and *Plum* are made of quiet colors. In *Sea Legs* the stripes have a foggy quality to them. Kaufman uses silvery grays and hazy ultra-marine blue, as if sharp colors were viewed through a sea mist. *Plum's* stripes are of much denser, richer colors than those of *Sea Legs*. The velvety purple and earthy brown stripes are muted by a lighter layer of ink, keeping them from being purely violet or brown, like the skin of a plum has a light dusting of white on it. There are permeable edges so that the change in color is not strictly defined. The stripes in both have soft, more natural edges, acting as evidence of the artist's hand.

The vivid green vertical stripes of *Peel* and the deeper greens and purplish grays of *Shadow* are more active and energetic than the restful horizontal stripes of *Sea Legs* and *Plum*. *Peel* and *Shadow* are two charismatic and colorful prints of vertical stripes touching a block of color. The violet and citrus vertical stripes of *Peel* exude energy, which bounces off the block of chartreuse to their right. This solid area of color, however, is not a static block of green because it is made from multiple layers of ink, giving it uneven levels of saturation. The variation in the solid color adds to the internal excitement of the image because nothing is completely resting or still. *Shadow* has a less ebullient sense of motion, but it is lively nevertheless. The crisp, spring green and soft purple stripes seem to strive to grow beyond the image. The area of grayish-purple is a soothing place of rest for the eye from the activity of the stripes.

Route 1 and *Route 2* exhibit playfulness as the two lines twist and turn around one another. These twists and squiggles become like a puzzle: Kaufman toys with the way in which the turn of one line has an effect upon the direction of movement of the other, as if they were engaging in some sort of game. The relationship between these winding lines is the sole focus of the prints; where one dips, the other responds in a different manner, giving off a great sense of animation and fun. The black line of *Route 1* curls around the ultra-marine blue line, which, in turn, reacts to the movement of the black line. In *Route 2* the roles have been reversed: it is the blue line which initiates the game of twisting around the black line.

Kaufman has created abstract compositions that hint at the natural world; what exactly she is alluding to when she creates her images remains unknown to the viewer. Her lack of rigidity allows for her stripes and twists to evolve into organic progressions of form. Straight lines or uniform application of color are not evident in her work, and this acts as evidence of the hand of the artist. She allows for imperfections because they are what make her work interesting. Keith Lachowicz, Director of the Mills College of Art Museum, has said of the relationship between Kaufman and her subject matter, "It is a relationship that highlights the beauty and the mystery of the imperfect and embraces the irregular path the hand of the artist takes."

Amy Kaufman has exhibited in the Bay Area for ten years. She received her fine arts degree in drawing from California College of Arts and Crafts in

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Plum, 2001
Spitbite and aquatint etching with drypoint, scrape and burnish
Somerset white textured paper
Image size 11" x 22"
Paper size 19 3/8" x 29 3/4"
Edition of 2



Sea Legs, 2001
Spitbite and aquatint etching with drypoint, scrape and burnish
Somerset white textured paper
Image size 11" x 22"
Paper size 19 3/8" x 29 3/4"
Edition of 25



Peel, 2001
Sugarlift, spitbite, and aquatint etching with drypoint, scrape and burnish
Somerset white textured paper
Image size 14 1/4" x 22 1/2"
Paper size 23" x 29"
Edition of 20



Shadow, 2001
Sugarlift, spitbite, and aquatint etching with drypoint, scrape and burnish
Somerset white textured paper
Image size 14 1/4" x 22 1/2"
Paper size 23" x 29"
Edition of 20



Route 1, 2001
Aquatint etching with softground, hardground, drypoint, scrape and burnish
Somerset white textured paper
Image size 12" x 9 5/16"
Paper size 21" x 17 1/4"
Edition of 20



Route 2, 2001
Aquatint etching with softground, hardground, drypoint, scrape and burnish
Somerset white textured paper
Image size 12" x 9 5/16"
Paper size 21" x 17 1/4"
Edition of 20

1990. She had a solo exhibition at Mills College Art Museum, Oakland during the Fall of 2000, and she has a solo exhibition at Traywick Gallery, Berkeley during the Fall of 2001. Her work can be seen in public and private collections including the Achenbach Foundation for Graphic Art, San Francisco; Mills College Art Museum, Oakland; Monterey Museum of Art, Monterey; San Jose Museum of Art, San Jose; Oracle Corporation, Atlanta, Boston, Chicago, Dallas, and Houston.

For more information about these prints, please call Paulson Press at (510) 559 2088. Prices and availability subject to change without notice.