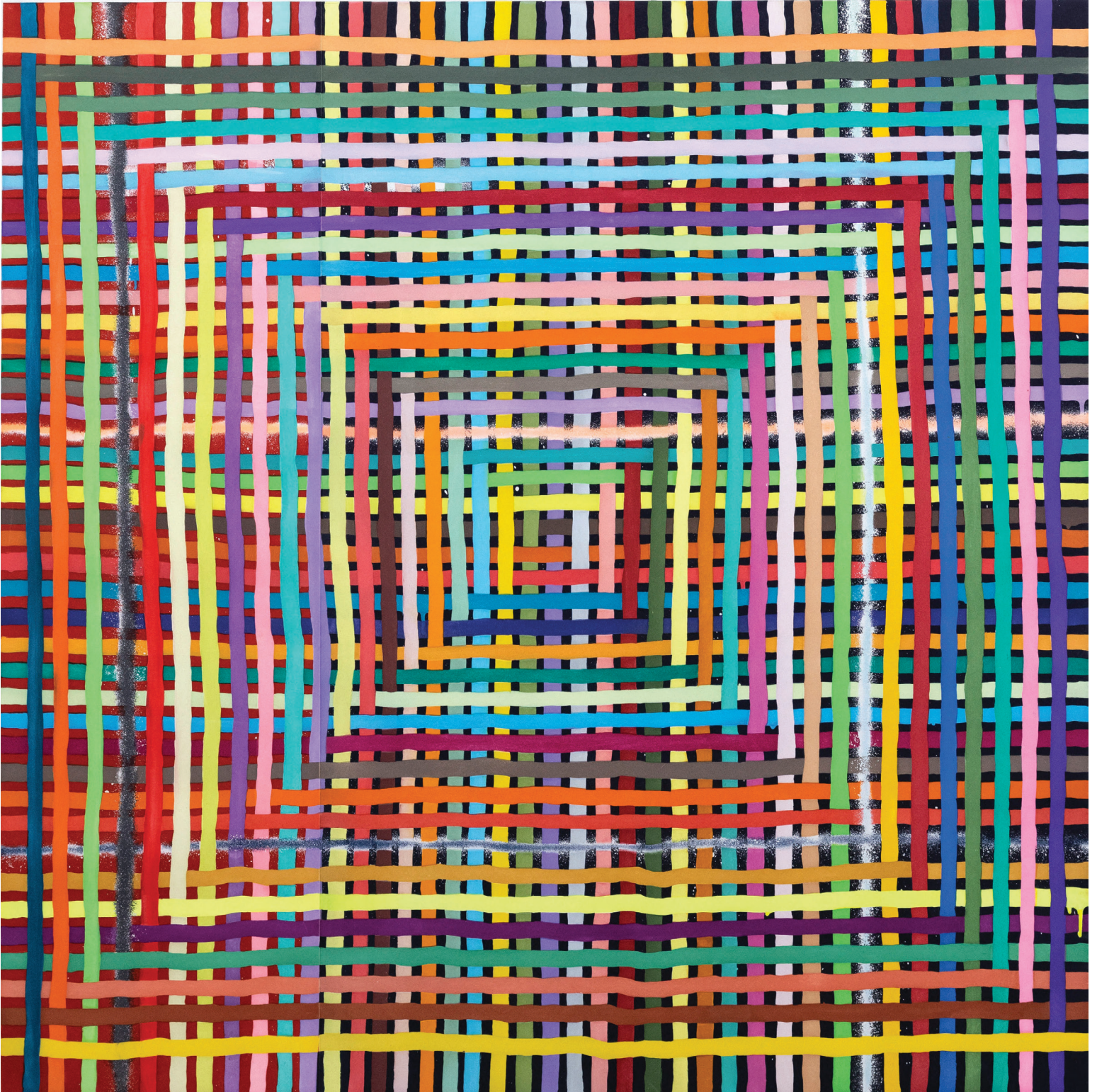


OKTP

O K A Y T O P R I N T

AUGUST 2022

ALICIA MCCARTHY



Alicia McCarthy
ZAPCRLM, 2021
Color aquatint.
Image size 51" x 51"
Paper size 57" x 57.5"
Edition of 40



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Alicia McCarthy weaves with paint. She lays down color with care and candor. Her lines encounter one another over and over again and each of these meetings feels like a union. Looking at the long and wavering multicolored lines in McCarthy's work, one can't help but meditate on the endless intersections both physical and metaphorical.

Dario Valcarengi wrote about the act of weaving in *Kilim History and Symbols* and stated: "To produce the textile it is necessary for these two threads to be bound, otherwise each will remain a fragile and fluttering potentiality. If the meeting of opposites does not take place, nothing is created, for each element is defined by its opposite and takes its meaning from it." McCarthy is a connector. You sense it in her work and if you know her, you recognize it in her way of life.

Art Historian Julian Myers-Szupinska wrote, "McCarthy has a fascinating habit of including other people's work in her shows. This practice gestures outwards, towards the artist's large community and to the collective style that constitutes the basic syntax of her art." Our newest print, *ZAPCRLM*, titled with the initials of everyone involved in the project, exemplifies this ethos and is a monumental 84 color etching made during our third project together.

Situated in spaces that include fine art, punk, folk, queer and bipoc communities, McCarthy's disposition and artistic output brings to mind writing by the art historian Kellie Jones who talks about liminality and its gifts. She writes of the scholar Paul Gilroy stating, "He has cast this pursuit of common ground as a search for a "planetary humanism" devoted to a certain "conviviality", which he explains as "the processes of cohabitation

and interaction that have made multi-culture an ordinary feature of social life in Britain's urban areas and in postcolonial cities elsewhere." To this Jones adds, "It looks for solidarity across boundaries real and imagined, seeing differences whether national, ethnic, or religious, neither absolute nor unbridgeable."

This same conviviality and humanism informs all of McCarthy's work and makes her gestures feel like handshakes—like sacred bonds woven as one.

-Rhea Fontaine



Pam Paulson and Alicia McCarthy in the PFP studio