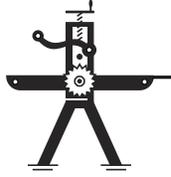


PAULSON PRESS
INTAGLIO PRINTING



MARI ANDREWS

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce the release of three color etchings by Bay Area artist Mari Andrews. This is the second project of Paulson Press Introductions Program, which focuses on the work of local emerging artists.

For each print Andrews made softground drawings on separate pieces of Japanese Hosho paper. The edges were torn while the paper was still wet, leaving a rough deckled edge. Each page was then coated in beeswax, which is a common material in her work, giving the paper an ethereal translucence. To create the dimensional effect of her sculptures, Andrews layered the coated pages and delicately sewed them together so that the pages hang free within a frame. The shapes and forms register one over another as you look through the semi-transparent layers.

In this series of prints, Andrews extends many of the ideas behind her sculpture and installation pieces particularly that of "drawing with found lines." The prints are made of lines that overlap and intertwine to create lacey, organic knot shapes. Andrews made the shapes by pressing natural and found materials, such as Eucalyptus leaves, torn paper and steel wool, into a waxy softground coating on the printing plates. The ground allows the resulting marks to replicate the subtle details of the materials and to convey the essence of her abstracted natural patterns.

Andrews' interest in other complex patterns such as Celtic knots is most evident in Plexus, where the shape becomes an organic hybrid that recurs throughout the series. The earthy browns, reds and greens in this and the other prints, are taken directly from nature and actual objects such as leaves, soil and sand samples, rocks and lichen. In Purling, whose title refers to the curling action of water as it eddies, three layered vertical pages create intricate curving lines, a form that beautifully captures the essence of water's swirling motion. Another print, Imbricate, alludes to the act of overlapping in a layering way, similar to lying roofing tiles. In all of the work, she refers back to her practice of bringing together singular objects in making larger, interwoven pieces that reveal her unique view of the natural world.

Andrews, who is predominately an installation based artist, credits years of drawing on paper as the impetus for this series of etchings. As a sculptor she freely allows the materials to inform the act of making lines and creating contours that define a particular shape or space. She describes her working process as a "collaboration with found objects, but it is the direct simplicity of natural materials that is the key to Andrews' reductive style. Her work on paper and in sculpture transcends the fragility of the materials to convey a powerful natural energy.

For more information about the new prints by Mari Andrews, please contact Paulson Press at (510) 559-2088. Prices and availability subject to change without notice.

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Plexus, 1998
Color softground etching on Hosho paper coated in beeswax
Overall paper size 9 1/2" x 9"
Edition of 35



Purling, 1998
Color softground etching on Hosho paper coated in beeswax
Overall paper size 14" x 8 1/2"
Edition of 35



Imbricate, 1998
Color softground etching on Hosho paper coated in beeswax
Overall paper size 8" x 12"
Edition of 35