



Numbers and Trees: Charleston Series 2, (Tree #1-6, Fortune Lane, Celestial Court, Vespers Drive, Silver Leaf Circle, Bluewater Way, Bairds Cove), 2024
 Color aquatint and spitbite aquatint, chine collé and UV cured acrylic with printed acrylic box
 30.5" x 36" x 3.5"
 Edition of 35

We are pleased to present six new works by Charles Gaines titled *Numbers and Trees: Charleston Series 2, (Tree #1-6, Fortune Lane, Celestial Court, Vespers Drive, Silver Leaf Circle, Bluewater Way, Bairds Cove)*, 2024. For our third project together, Gaines created a new series of etchings using photos of pecan trees taken on a visit to Boone Hall Plantation in Charleston County, South Carolina—not far from where the artist was born and lived until he was five years old. The initial pecan trees series first appeared in the exhibition, ‘Southern Trees’ in 2023 at Hauser & Wirth NY and the title of the show alluded to the 150-year old pecan trees and symbolically to the opening lyrics of ‘Strange Fruit,’ Billie Holiday’s haunting protest anthem from the 1930’s. A pivotal figure in the field of Conceptual Art, Charles Gaines

employs the use of formulas and systems, most often in the form of the grid, to make drawings, photographs, and video installations that interrogate relationships between the objective and the subjective realms. One of the few African American artists who worked in this genre during the 1970’s, his works are in conversation with the practices of Sol LeWitt, Mel Bochner and John Cage. Gaines is represented by Hauser & Wirth and his exhibition *Charles Gaines 1992-2023* will travel from the ICA Miami to the Phoenix Art Museum in 2024.



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Numbers and Trees: Charleston Series 2, Tree #6, Bairds Cove, 2024 (Detail)



Numbers and Trees: Charleston Series 2, Tree #6, Bairds Cove, 2024 (Detail)

“Even as a young kid I got to recognize the politics that underlie experiences that people think are natural [Jim Crow laws]. I got interested in figuring out how this stuff gets put into place, how people get to establish and create such rules and form such identities. My questioning of reality and my interest in criticality grew out of trying to reconcile the existence of racism essentially. Over the years it moved beyond the immediate experience I was living under to a general critique of culture, and since I became an artist, that became the means and the vehicle for that critique.” -Charles Gaines, 2015

Excerpt from: *Charles Gaines On Representation, The Black Art Establishment, and His two L.A. Shows.*
Interviewed by Matt Stromberg for Artsy, March 11, 2015