

OCTOBER 2020

ESSIE BENDOLPH PETTWAY AND MARY LEE BENDOLPH

Paulson Fontaine Press is pleased to announce three new editions: *Snaggletooth* by Mary Lee Bendolph and *Equal Justice* and *Stacked Bricks* by Essie Bendolph Pettway. Mary Lee and Essie are mother and daughter who embody the generational tradition of quilt making which has been passed down and flourished in Gee's Bend for the past 150 years. This is Mary Lee's fourteenth edition with the press since 2005, and this is our first project with Essie.

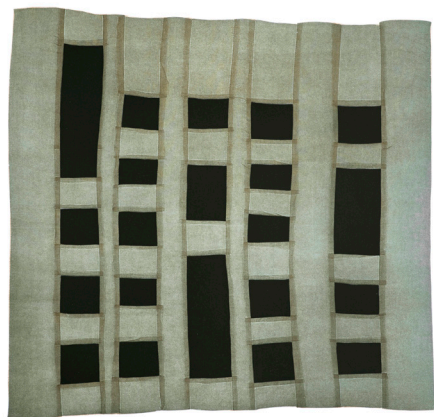
Paulson Fontaine Press will donate 15% of our proceeds from the sale of these editions to **The Equal Justice Initiative**, a non-profit organization based in Montgomery, Alabama, which provides legal representation to prisoners who may have been wrongly convicted of crimes, to poor prisoners without effective representation, and to others who may have been denied a fair trial.

Pettway's vibrant composition of violets and blues, *Equal Justice*, is a riff on the traditional housetop block quilt design. Divided into four quadrants, each distinctly patterned block activates around the central fulcrum, a single swatch of bright yellow. In *Stacked Bricks*, Pettway finds inspiration in the facade of the Southern Poverty Law Center, an iconic symbol of justice also located in Montgomery, Alabama.

Bendolph's *Snaggletooth* is packed with energy and color. Repurposed thrift store clothing is arranged into a lively composition that is the visual equivalent of jazz. Lines of small irregular squares anchored amid larger strips of black, tan, red, white and violet are reminiscent of both piano keys and uneven rows of teeth.

Matriarch quilt maker, Mary Lee Bendolph (born 1935), descends from generations of accomplished quilt makers in

Gee's Bend, Alabama. Bendolph was one of many from Gee's Bend who accompanied Martin Luther King, Jr. in his march at Camden, Alabama in 1965. In 1999, she was profiled in a Los Angeles Times Pulitzer Prize-winning article, "Crossing Over: Mary Lee's Vision." Her quilt making style marries a flair for improvisation to traditional con-



Essie Bendolph Pettway
Stacked Bricks, 2020
Color softground etching with aquatint
Image Size: 31.75" x 32.5"; Paper Size: 35.75" x 36.5"
Edition of 50



Essie Bendolph Pettway
Equal Justice, 2020
Color softground etching with aquatint
Image Size: 36" x 33"; Paper Size: 40" x 37"
Edition of 50

struction techniques that emphasize rectangles and squares. Her small compositions of cloth build to create complicated compositions that occasionally contain humorous touches and autobiographical references.

Essie Bendolph Pettway (born 1956), the only daughter of Mary Lee Bendolph, began quilting at the age of eight. Although trained by her mother, Essie developed a distinctive style and was producing accomplished quilts while still in her teens. She has worked for many years making uniforms for the armed forces. Her highly practiced sewing skills enable her to tackle complex quilt patterns and introduce subtle optical effects into them. Over the years, she also has created a number of quilts that incorporate camouflage patterns from her day job. Essie is among the last women in Gee's Bend to continue practicing her craft.

Both quilter's works have traveled extensively in museum and gallery exhibitions, including *The Quilts of Gee's Bend*, *Gee's Bend: The Architecture of the Quilt*, and *Mary Lee Bendolph, Gee's Bend Quilts, and Beyond*.



Mary Lee Bendorph
Snaggletooth, 2020
Color softground etching with aquatint and spitbite aquatint.
Image Size: 34.25" x 35.75" Paper Size: 38.25" x 39.75"
Edition of 50

Prints we have published with the Gee's Bend quilters are in the following collections:

The deYoung Museum
The High Museum
Huntington Library
The Library of Congress
The Museum of Modern Art, NY
Pennsylvania Academy of Fine Art
The Princeton University Collection
Vassar College
The U.S. Department of State and U.S. embassies
around the world