



CHRISTOPHER BROWN

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A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce four new publications by Christopher Brown. These print editions will be available for release February 1999.

In his third project at Paulson Press, Brown completed complex color etchings that reflect his ongoing interest in the relationship between color and form. Combining a variety of etching techniques with heavy platemwork including drypoint, scrape and burnish, he created new images that draw from his current body of work. Brown worked in familiar color palettes to create abstract landscapes in which beautifully rendered organic forms intermingle with bold geometric shapes and subtle architectural references.

Throughout the project, Brown relied on the power of his mark making rather than on specific events or subject matter to create compelling compositions. In setting up new challenges he responded and reacted to his marks in a less predictable way. While remaining true to his visual aesthetic, Brown has also found relevance in abstraction.

For the print, *In the Green*, Brown uses diamond and square shapes which become faceted planes or windows that turn as they catch and reflect light. The repetition of forms and changing perspective creates a mesmerizing pattern among orange and red plants and an emerald green background of tree branches. *Through the Trees* also has a pronounced angularity with a few bold diamond shapes or panels defined in pale blue and set against a rich olive green background. Dark brown silhouettes of branches and trunks wind throughout the shapes, framing a central circular shape in vermilion.

In *Out the Window*, Brown achieves a synthesis between indoors and outdoors with a recognizable window-like aperture. Through this opening we see a brilliant green cloud shape bordered above by cerulean blue sky and below by rich brown earth. At the intersection of these two regions is a subtle red shape that catches our attention and invites us to look deeper. *Through the Door* has a similar painterly background in a color palette that has been recurring in Brown's work over time. Cobalt blue and bright red geometric shapes and bold black line work punctuate various tones of yellow and gray.

Brown's new images represent a conscious departure from his figurative-based work in favor of perspectival landscapes that incorporate many familiar compositional elements. These prints reveal an essential recurrence of ideas, such as his interest in dissolving the boundaries between realism and abstraction. This reductive style continues to evolve as he focuses on achieving a balance between intimacy and distance, anonymity and specificity as well as exploring the unpredictability of seeing and remembering.

Christopher Brown has been warmly welcomed back to Northern California after a two-year stay in New York City. Paintings from his current body of work were featured in a solo show at Edward Thorp Gallery, New York, in 1998 and will also be exhibited this year at Campbell-Thiebaud Gallery in San Francisco and Laguna Beach, CA. In 1995, the San Jose Museum of Art exhibited a mid-career retrospective of his work that also traveled to the Modern Art Museum of Fort Worth, TX; the Contemporary Museum in Honolulu, HI; the Palm Springs Desert Museum, Palm Springs, CA; and the Norton Gallery in West Palm Beach, FL. Brown has also received many national awards, fellowships, and honors including a 1996 induction into the American Academy of Arts and Letters.

For more information about these prints, please contact Paulson Press at (510) 559 2088. Prices and availability subject to change.



In the Green, 1999
Color soapground and spitbite
aquatints with softground, drypoint,
roulette, scrape and burnish
Somerset soft white textured paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30



Through the Trees, 1999
Color soapground and spitbite
aquatints with softground, drypoint,
roulette, scrape and burnish
Somerset soft white textured paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30



Out the Window, 1999
Color soapground and spitbite
aquatints with softground
Somerset soft white
textured paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30



Through the Door, 1999
Color etching with soapground aquatint,
softground, drypoint, and roulette
Somerset soft white
textured paper
Image size 24" x 24"
Paper size 34" x 33"
Edition of 30