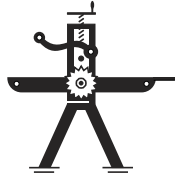


PAULSON PRESS  
INTAGLIO PRINTING



CHRISTOPHER BROWN

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Sea of Oh, 2001  
Soapground, spitbite, aquatint,  
and softground etching with drypoint,  
roulette, scrape and burnish  
Image size 36" x 27 1/4"  
Paper size 46" x 36 1/4"  
Edition of 35



Fourth Gate, 2001  
Soapground, spitbite, aquatint,  
and softground etching with drypoint,  
roulette, scrape and burnish  
Image size 36" x 27 1/4"  
Paper size 46" x 36 1/4"  
Edition of 35



My Neighbor's Garden, 2000  
Softground etching with spitbite  
and drypoint  
Somerset soft white paper  
Image size 29 1/2" x 29"  
Paper size 38 1/2" x 37"  
Edition of 30



Camelia Street, 2000  
Softground etching with  
spitbite and drypoint  
Somerset white textured paper  
Image size 29 1/2" x 29"  
Paper size 38 1/2" x 46"  
Edition of 30



Derby, 2000  
Softground etching with drypoint  
Somerset soft white paper  
Image size 11" x 11"  
Paper size 17" x 18"  
Edition of 40



Pam, 1997  
Softground etching  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"



Carolyn, 2000  
Softground and hardground etching  
Somerset white textured paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20



Nancy 1, 2000  
Softground etching with drypoint  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20

## A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce the publication of two new intaglio etchings by Christopher Brown. These prints will be available for release in January 2002.

In his fifth project at Paulson Press, Brown completed two etchings of evocative abstract imagery in bold, saturated colors. These new prints have a painterly aesthetic and draw from Brown's current body of work. Using vibrant colors Brown engaged the power of his mark-making rather than the narrative of specific events or subject matter to create compelling compositions. Brown used his distinctive marks that so typically exemplify his aesthetic throughout his career.

Combining a variety of etching techniques with heavy plate work including drypoint, scrape and burnish, he continued to explore the dynamic between color and form. The results are boldly rendered organic forms intermingled with strong geometric shapes.

In the print *Fourth Gate*, Brown combines articulated blocks of color with sweeping ribbons of greens, blues and yellows that suggest fluid, energetic movement interspersed with expressive bursts of red and brown. In keeping with his prior abstract work, he makes references to both landscape and architecture while including elements that challenge our perspective. This allows us to wonder whether we are looking from the outside into an abstracted space or if we are standing inside looking out, as if from a door, a window or a gate. His use of a thickly etched dark band of brown emphasizes our notions of space, creating a synthesis between that which lies inside and that which exists outside.

In *Sea of Oh*, Brown positions three sharply defined predominantly elliptical shapes on an expansive background of intense and vivid shades of blue. Primarily a conceptual exploration, Brown again plays with the language between shape and color and the relationship between form and space. But in this print, he adds the beginnings of the alphabet. Although slightly obscured, this tangible reference hints at something more readily identifiable while drawing us in to another plane.

Christopher Brown currently lives and works in Berkeley, California. His work has been exhibited extensively throughout the United States and Europe. He is represented by the Edward Thorp Gallery in New York and the John Berggruen Gallery in San Francisco. 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, Texas; the Contemporary Museum in Honolulu; the Palm Springs Desert Museum, Palm Springs, California; and the Norton Gallery in West Palm Beach, Florida. 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.



Nancy 2, 2000  
Softground etching  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20



Nancy 3, 2000  
Softground etching  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20



Renee, 2000  
Softground etching  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20



Profile, 2000  
Softground etching  
Somerset soft white paper  
Image size 8" x 11"  
Paper size 16" x 18"  
Edition of 20



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



Half Step, 1997  
Color softground and aquatint etching  
Somerset white paper  
Image size 10" x 12"  
Paper size 19" x 20"  
Edition of 50



Step, 1997  
Color softground and aquatint etching  
Somerset white paper  
Image size 10" x 12"  
Paper size 19" x 20"  
Edition of 50



Start, 1996  
Softground and aquatint etching  
with scrape, burnish and roulette  
Somerset white paper  
Image size 8" x 10"  
Paper size 16" x 17"  
Edition of 40



Bend, 1996  
Softground and aquatint etching  
with scrape, burnish and roulette  
Somerset white paper  
Image size 8" x 10"  
Paper size 16" x 17"  
Edition of 40  
Only available in the set of 4



Accordion, 1996  
Softground and aquatint etching  
with scrape, burnish and roulette  
Somerset white paper  
Image size 8" x 10"  
Paper size 16" x 17"  
Edition of 40



Window, 1996  
Softground and aquatint etching  
with scrape, burnish and roulette  
Somerset white paper  
Image size 8" x 10"  
Paper size 16" x 17"  
Edition of 40