

SQUEAK CARNWATH

A NEW RELEASE FROM PAULSON PRESS

Paulson Press is pleased to announce the release of seven new color etchings by San Francisco Bay Area painter Squeak Carnwath. These new print editions will be available for release September 2002.

In her third project with Paulson Press, Carnwath depicts a unique worldview using her particular skills of observation and improvisational recordings. She renders a universe of her own making in playful and provocative terms. Using signature leitmotifs -- bold patterns, upright rabbits, persistent hatch marks denoting the passage of time, maps, numbers, open hands and text both personal and universal, Carnwath shapes her visual poetry of the human experience.

Carnwath's distinctive attention to the world around her is conveyed in *Backwards Map*. This print is divided into two pictorial sections like a landscape, with a brightly colored checkered cube floating between the two planes. A gray field above is composed of small repetitious hatch marks and a reinterpreted map populated with Carnwath's familiar images lies below. Here a river rambles and bunnies are drawn alongside a hand, a piece of Tibetan coral, backwards counting and a diagram of the human head partitioned into lobes of human attributes. For this print, Carnwath abstracted an actual map on which she superimposed a demarcated area ironically identified as a "guilt free zone," suggesting that such a tangible location can actually exist.

Random Events is a lushly colored print saturated with rich, warm tones of burnt umber, brown, green, blue and soft yellow. Carnwath often relies on combinations of images to trigger associations. This print, replete with stream of consciousness writing, numbering, blue Buddhas, an outlined hand and a diagram of the human head, is a visual feast set on a vividly colored checkerboard. The predominant image, an upright rabbit outlined in a thick, dark black line, is an evolving symbol in Carnwath's universe and the text stating boldly "there are no random events," reflects her sense of irony and wonder of the world.

In *Be Happy* a large painter's palette sits on a gray background subtly textured with repeated dash marks and interspersed with colorful red, blue and yellow circles. A coral colored band rims the bottom.

Carnwath created four smaller prints, *Winter Spring*, *Dumb*, *Memo* and *Object Lesson* in which many of the same visual elements from the larger prints appear. Drawing from an actual piece of twisted coral as a starting point in *Winter Spring*, Carnwath assembled diverse objects and vibrant colors. The brightly colored checkered cube reappears, as does another "guilt free zone" while thick black lines segment sections of sea foam green and tangerine orange. In *Dumb*, Carnwath's upright rabbit is the single image. Playful, sweet and seemingly innocent, the bunny sits atop a square maze of powder blue sprinkled with brightly colored dots of yellow, red, orange, blue and green. It is the sparseness of visual imagery in *Memo* that sets this print apart from Carnwath's other work. Set on a background of pale moss green and scrawled in a childlike hand on notebook paper, the freshness of this print lies in the simplicity of the text: "it's the painting that takes care of me".

Like a tiny jewel, *Object Lesson*, the smallest of the prints, again highlights a finely drawn piece of Tibetan coral. Done primarily in hues of pale ochre and set on a background of lightly written text, mustard colored stripes run up and down one side and loosely drawn circles in blue, pink and green line the other side.

In these new prints, as in her previous etching projects with Paulson Press, Carnwath combines many different intaglio techniques such as sugarlift aquatint, hardground and softground, which allow her to draw directly on the plates. Her work is characterized by the ways in which she handles the material, infusing it with meaning and emotion. Through her drawing she identifies her concerns and obsessions; with the images she chooses, she

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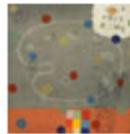
e-mail: info@paulsonpress.com



Backwards Map, 2002
Color aquatint, spitbite, sugarlift and soapground etching with softground, hardground, drypoint, sanding and chine collé
Somerset white textured paper
Image size 30" x 20"
Paper size 40" x 29", Edition of 30



Random Events, 2002
Color aquatint, sugarlift etching with hardground, scrape and sanding
Somerset white textured paper
Image size 24" x 24"
Paper size 35" x 34"
Edition of 40



Be Happy, 2002
Color aquatint, sugarlift etching with hardground, drypoint, scrape, burnish and chine collé
Somerset white textured paper
Image size 20" x 20"
Paper size 30" x 29"
Edition of 30



Winter Spring, 2002
Color aquatint, sugarlift etching with hardground, scrape, burnish, roulette and chine collé
Somerset white textured paper
Image size 10" x 10"
Paper size 19" x 18"
Edition of 40



Dumb, 2002
Color aquatint, sugarlift etching with scrape, burnish, and roulette
Somerset white textured paper
Image size 10" x 10"
Paper size 19" x 18"
Edition of 40



Memo, 2002
Color aquatint, sugarlift etching with hardground and softground
Somerset white textured paper
Image size 11" x 10"
Paper size 20" x 18"
Edition of 30



Object Lesson, 2001
Color aquatint, sugarlift etching with hardground
Somerset white textured paper
Image size 5 1/2" x 5 1/2"
Paper size 13 1/2" x 12 1/2"
Edition of 30

explores her interest in the physical world around her; and through her writing she records her thought processes and ideas. Her frequent listing of objects, her incorporation of scrawled, graffiti-like text, and the counting of life's infinite parts has been described as a "hieroglyphic language to be deciphered slowly."

Squeak Carnwath is represented by the John Berggruen Gallery in San Francisco and the Byron Cohen Gallery in Kansas City, MO. Her work has garnered national attention through museum exhibitions such as The Museum of Contemporary Art, Lake Worth, FL; The Chrysler Museum, Norfolk, VA; the Oakland Museum, CA; and the Contemporary Museum in Honolulu, HI. A major survey of Carnwath's work was published by Chronicle Books in 1996: *Squeak Carnwath: Lists, Observations & Counting*. She currently teaches at the University of California at Berkeley. Carnwath has also been the recipient of many awards and grants including a Guggenheim Fellowship in 1994 and the 2001-02 Flintridge Foundation Award for Visual Artists.

For more information about these prints, please contact Paulson Press at (510) 559 2088. Prices and availability are subject to change without notice.