



SQUEAK CARNWATH

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce the release of six new color etchings by Bay Area painter Squeak Carnwath. The new print editions will be available for release April 1999.

In her second project with Paulson Press, Carnwath continues to draw upon her focused skills of observation, improvisational recordings, and seductive use of materials. Bold patterns and design motifs dominate the new work: plaids, stripes and Matisse-inspired flower silhouettes; all of which serve as sign posts within the visual conversation of text, scribbled drawings and jotted notes.

Carnwath's unique attention to the world around her is reflected in the title of the print, *Listening*, where a tartan plaid of ultramarine, apricot and bright red occupies most of the picture. In one corner, she fixes a fleeting thought by writing it within a white cloud that partially obscures the plaid. A vertical panel runs up the left side of the print, providing other commentary such as book quotations and scientific drawings. *Elvis' Air* features a portrait of the singer and his signature pompadour surrounded by other drawings and notations against a pale yellow background. This central area is banded by a wide stripe in pale gray with rose-colored polka dots. In the smallest print *Long Enough*, Carnwath compresses layers of pattern underneath an all-over grid of heavily drawn lines. Carnwath fills each segment of the grid with a catalog of her visual vocabulary: pattern miniatures, text, and enigmatic shapes.

Every Creature Found is the largest and most complex etching ever made by Carnwath. To make the print, two copper plates, each measuring 27 x 27", were laid next to each other on the press bed, and printed on one large sheet of paper. Visually, she created three distinct panels: the left side has a navy background with a light blue plaid and flower silhouettes; the middle is a narrow panel of brick red with green dots, and on the right side is a mottled cream-colored area scattered with Carnwath's distinctive drawings. Many of these pictorial elements reappear in the print *Random Chatter*. Here, the images rest on a slightly darker taupe background, with three vertical bands in orange running down the left hand side and the horizontal stripes on the right playing off a larger version of the recurring arabesque pattern.

Testing the phrase "everything but the kitchen sink", the print *Kitchen Sink* has an abundance of familiar elements. The bold black outline of a kitchen sink dominates the image while subtle lines of repeated text: "I will try to be very good" scroll across the brick red background.

In this, as in her previous etching project with Paulson Press, Carnwath combined many different intaglio techniques such as sugarlift aquatint, hardground and softground, which allowed her to draw directly on the plates. As in all of her work, it is her handling of material that infuses the work with emotion and meaning. Through drawing she identifies and records thoughts and obsessions, and through writing she fixes her compelling ideas and concerns. The atomized intensity of her work is based on the fact that each picture is one and many charged moments at the same time.

A major survey of Squeak Carnwath's work was published by Chronicle Books in 1996: *Squeak Carnwath: Lists, Observations & Counting*. Her work has garnered national attention. She is represented by the John Berggruen Gallery in San Francisco and at the Byron Cohen Gallery, Kansas City, MO and has exhibited at numerous institutions 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. 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.

For more information about these prints, please contact Paulson Press at 510.559.2088. Prices and availability are subject to change.



Kitchen Sink, 1999
Color aquatint with hardground and softground
Somerset soft white paper
Image size 27" x 27"
Paper size 37" x 36"
Edition of 30



Random Chatter, 1999
Color sugarlift aquatint with hardground and drypoint
Somerset soft white paper
Image size 27" x 27"
Paper size 37" x 36"
Edition of 30



Elvis' Air, 1999
Color hardground, sugarlift and spitbite aquatint
Somerset soft white paper
Image size 20" x 20"
Paper size 30" x 29"
Edition of 30



Listening, 1999
Color hardground and sugarlift aquatint
Somerset soft white paper
Image size 15" x 15"
Paper size 23 3/4" x 22 1/2"
Edition of 30



Long Enough, 1999
Color aquatint, sugarlift and soap-ground aquatints with hardground and softground
Somerset soft white paper
Image size 9" x 9"
Paper size 18" x 17"
Edition of 30



Every Creature Found, 1999
Color hardground, softground, sugarlift and soap-ground aquatint
BKF Rives white paper
Image size 27" x 54"
Paper size 34" x 61"
Edition of 30