



CAIO FONSECA

A NEW RELEASE FROM PAULSON PRESS

Paulson Press is pleased to announce the release of seven intaglio editions by New York painter Caio Fonseca. These print editions will be available for release in April 1998.

During his first project in printmaking, Fonseca created beautiful prints that feature his familiar compositions, inspired by a love of music, that emphasize tone, rhythm, balance and visual counterpoint. The purely abstract works are clearly constructed, based around objective proportions and a quest for overall equilibrium. He upholds a decided improvisation through an ever-changing sense of scale, a recurring lexicon of graceful forms and a restrained use of color.

Fonseca completed his first print, suitably titled *One*, on his first day at the workshop. He was able to quickly master the medium because his painting technique of finding and describing forms by painting around them, mirrors the approach required to make etching plates. In this print, midnight-blue shapes, sepia-toned calligraphic marks and curving lines emerge from a subtle, golden yellow background. Fonseca brushed acid directly onto the plates to create the radiant washes of warm neutral tones that appear in most of the prints. He skillfully orchestrates these refined environments, integrating delicate softground marks and lines.

In *Yellow Stripe* brilliant red shapes are interrupted by bright yellow stripes running through them, appearing at irregular intervals. Fine staccato lines and faint curving arcs connect and relate the forms. A similar but distinct sense of continuous movement occurs in *Up & Down* where near-black, elongated shapes create a sense of motion as they move up and down across the page, against a beautifully dappled background of pale yellow and light brown. Here, as in several of the prints, Fonseca actually created these alluring "blacks" by mixing together many different colors.

The two larger prints, *Untitled* and *Two Voices*, show the range of scale Fonseca achieves from variations in the forms and the detailed expanses between them. In *Untitled*, a beautiful deep brown defines a series of repeated curves and "s" shapes, which can itself, be read as an overall shape. The large positive and negative "s" shapes create a formal balance and consistency of underlying structure that do not distinguish between foreground and background. In contrast *Two Voices* has vertical rows of smaller forms rhythmically connected by fine zigzag lines running diagonally between the rows. Cardinal red points mark the convergence between the interweaving melodies. As with musical notation and composition, space (or silence) is not so much diagrammed as acknowledged and the relationship between shapes (or sounds) is not so much intended as discovered.

Three prominent forms printed in either scarlet red or ultramarine blue dominate the two smaller prints, *Notation (Red)* and *Notation (Blue)*. In these two works, Fonseca uses Japanese gampi paper applied chine collé to create an environment of overall translucent tone and subtle texture that scales the energy of the shapes. The underworkings of animated softground marks enhance the intimacy of these intricate and elegant small-scale works.

Fonseca's visual compositions are harmonious, elegant and playful. He distills a formal and rigorous abstraction to an animated vocabulary of elemental forms that are neither symbolic nor descriptive. His unique and inventive forms harmoniously carry the inherent pleasure in pure form that is behind his highly ordered foundations. The distinct sense of clarity beneath his abstract dramas are inspired as much by his love of Baroque music as a quest for something that reaches beyond mere cerebral exercise. As Fonseca said in an interview for *Atelier* magazine, "from the beginning, I had this sense of an order underlying the chaos of reality."

Caio Fonseca was born in New York City in 1959. He divides his time between his studios in Manhattan and Pietrasanta, Italy. His works are held in

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Ultramarine, 1998

Color spitbite, soapground with softground and drypoint
Somerset white paper
Image size 18" x 24"
Paper size 27" x 32"
Edition of 40



One, 1998

Color spitbite, soapground with softground and drypoint
Somerset white paper
Image size 12" x 16"
Paper size 21" x 24"
Edition of 30



Up & Down, 1998

Color spitbite, soapground with softground and drypoint
Somerset white paper
Image size 18" x 24"
Paper size 27" x 32"
Edition of 40



Yellow Stripe, 1998

Color spitbite and sugarlift aquatint with scrape and burnish
Somerset white paper
Image size 18" x 24"
Paper size 27" x 32"
Edition of 40



Untitled, 1998

Color aquatint etching with softground
Somerset white paper
Image size 24" x 36"
Paper size 33" x 44"
Edition of 30



Two Voices, 1998

Color spitbite aquatint and softground etching
Somerset white paper
Image size 24" x 33"
Paper size 33" x 41"
Edition of 30



Notation (Red), 1998

Color softground and aquatint etching with chine collé
Somerset white paper
Image size 8" x 11"
Paper size 17" x 19"
Edition of 30



Notation (Blue), 1998

Color softground etching with roulette chine collé
Somerset white paper
Image size 8" x 11"
Paper size 17" x 19"
Edition of 30

numerous public and private collections in Europe and the United States including the Brooklyn Museum, The Hirshhorn Museum, Washington, DC, and the Metropolitan Museum of Art, New York. Fonseca will exhibit his recent paintings at the Knoedler Gallery, New York, in April of 1998.

For more information please contact Paulson Press at 510-559-2088.
Prices and availability subject to change without notice.