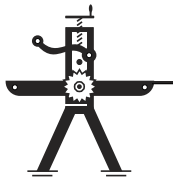


PAULSON PRESS

INTAGLIO PRINTING



HUNG LIU

A NEW RELEASE FROM PAULSON PRESS

Paulson Press in Berkeley, California is pleased to announce the release of two new color etchings by Bay Area painter Hung Liu. These print editions will be available for release January 2000.

Hung Liu returned for her second project at Paulson Press studio in the fall of 1999. Using the softground process she drew key images and figures, which form the basis of her narrative compositions. In her prints, she uses spit bite to paint directly on the plates creating painterly drips and marks, while in her paintings these marks are made by dripping linseed oil over the painted surface.

The two resulting prints are large-scale, painterly works that embody an intimacy of hand-drawn images and beautiful materiality reminiscent of her paintings. The series of two prints is entitled *Women Working*, in reference to her ongoing interest in and tribute to the traditional duties and labor of women which has played a pivotal, yet overlooked, role in culture, particularly that of China. In her work she elevates everyday activities and anonymous laborers and although they are clearly Chinese in origin, emphasizing the universality of their lives.

In *Women Working: Loom* she presents the side-view of a woman concentrating on her task at hand, unaware that her activity is being noticed. Although most of her images come from old documentary photographs, her figures always possess an authenticity of reality. Amidst her act of weaving, Liu includes colorful birds and branches taken from traditional Chinese scroll paintings as a reminder of the rich tapestry of Chinese culture and history.

Liu bears witness to history and its consequences. In *Women Working: Millstone*, she presents three generations of women toiling together, grinding cornmeal in a stone mill. Mysterious calligraphic text in brilliant red hovers in the lower left hand corner, with bright orange clusters of ripe fruits. The Chinese characters are from an ancient version of the written language, so the meaning is not translatable. Liu also referenced old scroll paintings for the color palette which then evolved.

In her work, Hung Liu addresses the "cultural collisions" she has faced since coming of age during the decade of the Cultural Revolution in China, and since emigrating to the United States in 1984. With her move West came the shedding of her social realism training, and the incorporation of more Western-based painting styles. The beauty of her work underscores her thoughtful exploration of such probing issues as the conflicts between personal and national identity. Her search for, and discovery of, her own distinct voice as a woman and Chinese-born, American artist echoes through these exquisite prints.

Now Chair of the painting department at Mills College in Oakland where she has taught since 1990, Hung Liu received her BFA from China's Beijing Teachers College in 1975, an MFA from the University of California, San Diego, and the equivalent of a master's degree in fine arts in 1981 from the Central Academy of Fine Art, also in Beijing. The recipient of numerous awards and honors, Liu has received two painting fellowships from the NEA. In 1993 her installation at the M.H. DeYoung Memorial Museum in San Francisco was selected as the best show of the season by an emerging artist by the International Association of Art Critics. She is also being honored with a 10-year retrospective of her paintings that opened in 1998, traveling throughout the United States.

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

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Women Working: Loom, 1999
Color softground and spitbite aquatint
etching with scrape and burnish
Image size 32" x 42"
Paper size 40 3/4" x 50"
Edition of 35



Women Working: Millstone, 1999
Color softground and spitbite aquatint
etching with scrape and burnish
Image size 32" x 42"
Paper size 40 3/4" x 50"
Edition of 35