

## SHAUN O'DELL

### A NEW RELEASE FROM PAULSON PRESS

Paulson Press is pleased to announce the release of five new prints by artist **Shaun O'Dell**.

These prints are currently available.

In his first project at Paulson Press, O'Dell continues his critique and exploration of America's conflicted relationship to its own national history and landscape, organizing mythic American symbols in complex patterns that often call to mind scientific or genealogical diagrams. Through his playful concatenations of such elements as the Liberty Bell, forefathers, tree trunks, and other elements of the natural world, O'Dell exposes the ways our society has both exploited its history and natural resources and tried to erase traces of that exploitation.

**Beyond When the Golden Portal Can Come** is at once a landscape and a witty diagram of American culture and history. The tilted silhouette of the Mayflower seems to be at the head of a family tree including Liberty Bells and the stylized silhouettes of the country's forefathers. The flat precision of the mountain range-like shape in the lower right corner contrasts with the irregularly-shaped turquoise body of water that hovers in the center of the print.

**Cipher Awakening at the Horizon of Denial**, the most minimal of the series, is dominated by a black-and-gold rectangle in the upper half of the picture plane. It seems to teeter on a skinny tapering stem, which balances precariously on a slanting light-blue ground plane. The hieroglyphic shapes within the rectangle suggest an ancient yet undecipherable language. Beneath the rectangle's corner on the right float two tiny Liberty Bells, one red, and one delineated by a black line.

**Ghost Extraction Dialogue for the Followers of Blood** resembles a diagram of a family tree. The combination of bold black silhouettes and delicate, traceries raises the question of which elements of our national family tree are given prominence and which are allowed to fade into the background. Sprouting from branches are the talking heads of forefathers, some facing away from each other, some towards each other. In the lower left, a curving form encircles tidily drawn waves of bright red.

**Of the Prairie Chimbley's Final Bones** presents what seems to be a machine consuming natural resources. On top, wheat or grass is either growing out of the machine or being drawn into it as raw material. The object stands on felled tree trunks, perhaps pulling them in as well. Above all this presides the silhouette of a head looking several ways at once, while a Liberty Bell seems to be ringing loudly to the right. The dense black of the tree trunk and the bell pull the picture plane forward.

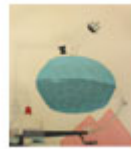
In **Wilderness Scene**, felled trees are uniformly stacked. Stylized broken branches create an irregular rhythm in counterpoint to the straight lines of the trunks. Some trees are rendered with an almost naturalistic wood grain, complete with knots; others are cross-hatched, solid black, or little more than incomplete outlines. Near the top of the stack, a few rows of trees are colored in red, blue, and yellow. The topmost log is delicate and ephemeral, its branch holding a single leaf above the stack. Both witty and elegiac, the leaf is a fragile reminder of the lush landscape that humanity's need for wood products has shorn away.

Shaun O'Dell was born in Beeville, TX in 1968 and received his MFA from Stanford University in 2004. In 2004, he received a SECA Award from the San Francisco Museum of Modern Art's Society for the Encouragement of Contemporary Art. He has had numerous solo exhibitions at a variety of venues, including the New Image Art Gallery in Los Angeles; the Jack Hanley Gallery and Southern Exposure in San Francisco; and the James Harris Gallery in Seattle. His work is featured in the collections of the San Francisco Museum of Modern Art, the UC Berkeley Museum, and the M.H. de Young Memorial Museum in San Francisco, among others. He is represented by the Jack Hanley Gallery.

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**Beyond When the Golden Portal Can Come, 2005**

Color sugarlift aquatint etching with hardground and softground  
Image size 26" x 23"  
Paper size 39 1/2" x 29 1/2"  
Edition of 25



**Cipher Awakening at the Horizon of Denial, 2005**

Color hardground aquatint etching Image size 26" x 23"  
Paper size 39 1/2" x 29 1/2"  
Edition of 25



**Ghost Extraction Dialogue for the Followers of Blood, 2005**

Color aquatint etching with hardground  
Image size 28 1/4" x 23"  
Paper size 36 3/4" x 29 1/2"  
Edition of 25



**Of the Prairie Chimbley's Final Bones, 2005**

Color aquatint etching with hardground  
Image size 12" x 10"  
Paper size 19" x 16"  
Edition of 25



**Wilderness Scene, 2005**

Color aquatint etching with hardground  
Image size 12" x 10"  
Paper size 19" x 16"  
Edition of 25

For more information, please contact Paulson Press at 510-559-2088. Images can be seen at [www.paulsonpress.com](http://www.paulsonpress.com).

Prices and availability subject to change without notice.