



Opposite page: Mary Lee Bendolph, *Mama's Song*, color aquatint, spitbite aquatint, and softground etching (33 x 24 in.), 2005, edition of 50. Published by Paulson Press, Berkeley, California

Above left: David Row, *Playing with Fire*, aquatint and acrylic-pumice intaglio (16 3/4 x 16 3/4 in.), 2005, edition of 20. Printed by Pace Editions Ink, published by Pace Editions, Inc, New York

Above right: Richard Tuttle, *Seasons (Summer)*, lithograph, woodblock, and embossing (24 1/8 x 24 1/8 in.), 2005, edition of 25. Published by Universal Limited Art Editions (U.L.A.E.), Bay Shore, New York

Below: James Siena, *Battery Variation III*, screenprint in eight colors (series of three, each 40 x 37 in.), 2005, edition of 45. Published by Brand X Projects, New York

Tectonic Abstraction

The Jazz Age ended a long time ago but its staccato rhythms have surfaced recently in contemporary painting and printmaking. Distortions, schisms, slippage, tensions all describe these works, which infuse near-classical compositions with a sense of vital uncertainty.

Mary Lee Bendolph, whose quilts were in the exhibition "The Quilts of Gee's Bend," created her first etchings over the past year. James Siena made a series of screenprints that differ significantly in their size (these are much larger) and graphic sensibility from many of the other prints he has been creating of late. And Richard Tuttle added a colorful flourish to the rhythmic but matter-of-fact wood grain in one of four prints whose titles recall Jasper Johns's "Four Seasons" prints from 1987. But the sense of lively geometric interplay in these prints can also be understood in terms of the general unease that has accompanied life after 9/11. In this context, David Row's brightly colored *Playing with Fire*, despite their lively forms, echo with a profound sense of tragic loss.

