

EMILY MASON (1932-2019)

One of America's foremost non-representational painters, Emily Mason spent more than five decades exploring her distinctive lyrical, luminous abstraction. She approached printmaking with the mind and spirit of a painter, moving past edition printing, to creating monoprints and monotypes, processes fitting her creative spontaneity and flexibility.

Born and raised in New York City, Mason attended Bennington College before graduating from The Cooper Union. She received a Fulbright grant to study in Venice Italy, from 1956 to 1958.



Emily Mason, *Adjunct*, 1991, silk collagraph monoprint with chine collé on paper, \$9,000

Mason had many exhibitions since her first one-person exhibition at the Area Gallery in New York City in 1960. She taught painting at Hunter College for over 30 years, and her work is included in numerous public and private collections. She created a large and extraordinary body of monoprints, monotypes and solarplate prints, which she referred to as "print paintings." Mitchell•Giddings Fine Arts represented her prints for 10 years, until her death in 2019.

Adjunct, 1991, is a unique, complex silk collagraph monoprint created with New York master printer Lisa Mackie—with whom she began her relationship in 1989, producing some of her most visually stimulating and arresting work. Mason rarely produced editions, instead, she pursued "unique states" which allowed her a degree of spontaneity and individuality with each image. With Mackie, Mason experimented with a variety of techniques to create her monoprints. Two of the more experimental moves that distinguishes the early period of their work together is the use of chine collé and the silk collagraph matrix. Mason uses the chine collé paper as a complement to her silk collagraph etchings. Areas of fiber and color submerge then emerge under the layers of inks and additive gestures which invite us into a world of exuberant experimentation with technique, color and form.

It has an estimated value of \$10,000 - \$12,000.

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