

Crown Point Press Release

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Hilary Pecis: Geraniums and Camellias

Color: A Group Exhibition

November 7, 2025 – January 7, 2026



Hilary Pecis, *Geraniums & Camellias*, 2025

Crown Point Press is pleased to announce the release of a new etching, *Geraniums and Camellias*, by the Los Angeles-based painter Hilary Pecis. Completed in the studio this fall, the new print will be installed in the gallery with its mate, *Lemons and Camellias*, 2025. On view alongside Pecis' two etchings is *Blue Still Life*, 2021, a small painting on loan from the artist's studio, as it informs the subject of her new etching, a patterned tablescape. We invited Pecis to select a group of prints by artists she admires from the Crown Point inventory to show beside her work. She decidedly drew from artists who utilize color to emphasize their compositions. The exhibition, aptly titled, *Color*, includes etchings by Tomma Abts, Darren Almond, Mamma Anderson, Robert Bechtle, William Brice, Peter Doig, Jane Freilicher, Pia Fries, Tom Holland, Alex Katz, Robert Kushner, Judy Pfaff, Amy Sillman, Pat Steir, and William T. Wiley.

Hilary Pecis' second etching at Crown Point, *Geraniums and Camellias*, is an ambitious and meticulous print, similar to *Lemons and Camellias*, albeit more complex with multiple patterns. Both etchings use seven plates to deliver the high-impact punch of color and energy that distinguishes her painting style. The technique of "à la poupée"—multiple colors inked on one plate—is used on all seven plates. This is necessary for an etching like *Geraniums and Camellias*, as the image incorporates numerous shades and hues, upwards of five to ten unique colors on each plate. This will be the first time a Pecis painting and her etchings are exhibited side-by-side. We welcome viewers to come explore the similarities and differences in the two mediums.

To begin her paintings, Pecis lightly sketches out the desired image on the canvas, then paints vast areas of flat acrylic color. Pecis uses blue tape to mark sections on her paintings with numbers corresponding to different mixed acrylic colors, a process some compare to a paint by numbers technique. The approach for both etchings follows a similar model—diligently mapping out the different color elements and distributing them across the seven plates. It is comparable to a multi-layer jigsaw puzzle: the elements break apart across the plates but are structured so that the image comes back together once the entire etching is printed. The result feels reminiscent of her vibrant acrylic paintings. Look at the velvety texture created by the dark shadows of the leaves in the top portion of *Geraniums and Camellias*; the rich layers of black create these intricate details that entice the viewer to step closer.

Geraniums and Camellias blends Pecis' most common themes and subjects seamlessly. "I move between landscape and still life pretty fluidly and tend to work on them simultaneously. There are many things I enjoy about both, such as their relationship within the history of painting. Additionally, both landscape and still life provide different technical challenges and offer various opportunities for unexpected surprises" (Juxtapoz, June 2021, Gwynned Vitello). The stark navy and turquoise stripes on the tablecloth may catch the viewer's eyes immediately, but then they quickly dance across to the potted geraniums and camellia

trees above the still life, allowing Pecis to tell a complete story from the viewer's perspective. Looking at Pecis' painting, *Blue Still Life*, a similar phenomenon occurs. An embellished ceramic bowl and flowers placed in a wasabi pea can and other odd containers adorn an eccentric tablecloth, and like in all of Pecis' paintings although no figure is seen, one can easily imagine the person who inhabits such a space.

For the group exhibition *Color*, Pecis chose works that visibly incorporate an incredibly important part of her own practice: color. Judy Pfaff's woodcut from 1987, *Manzanas y Naranjas* is hard to miss. It takes up an entire wall in the gallery with its bright colors and abstract shapes. Also included in the exhibition is Alex Katz's *Black Brook*. Like Pecis, Katz tends to use shallow space and uniform color areas to dictate his striking compositions. Although a bit more subdued in its overall color composition, the contrast between the yellow leaves falling from the top of the paper and the inky black background feels akin to the flat areas of color within Pecis' own work.

Pecis' new etching and the group exhibition, *Color*, are on view in the Crown Point Gallery from November 7, 2025 until January 7, 2026. To learn more, please visit crownpoint.com or stop by the gallery Monday-Friday, 9AM - 5PM.