

Wingate Studio



*Composition with Registration Marks and Other Marks, 2017
five plate aquatint etching with
burnishing, soap ground and spit
bite, 31.75 x 24.5 in,
edition of 25*

Sebastian Black

Composition with Registration Marks and Other Marks is what it says and says what it is. For his fourth collaboration with Wingate Studio in spring 2017, Sebastian Black has chosen to create an etching relating to his *Puppy Paintings*. This body of work is characterized by figuration and composition that is loosely defined by the face of a puppy. Accompanying each work is a *Puppy Tale*, a writing activity that doubles as the title and description of the features. The artist likes to think of the *Puppy Paintings* and their *Tales* as co-generating meaning in one another, rather than imbuing a painting with predicated meaning or giving a painting a descriptive title.

While the artist is accustomed to working with the malleability of oil paints, he took on a challenge inherent to multiple plate etching--to work with transparency and color overlays. In the end, the artist and printers found they could generate the gamut of desired colors using five plates each etched with four values: yellow, red, paynes gray, violet, and white. The white plate achieves an opacity that, along with the registration marks, serves as an analogue for the ubiquitous screen as viewed in layout programs like InDesign. The intaglio process offers an additional utilitarian meaning to the registration marks, as their black color is achieved through the combination of all plates except white, thereby registering the colors. On some plates the artist chose to use spit bite and burnishing to achieve subtle textures in the otherwise flat fields of color.

At Wingate Studio we encourage artists to adapt our process to their mode of working. Ingeniously, Black has done this not by expanding outside the traditional technique of intaglio, but by utilizing the process as an extension of his approach to making. This has involved a playful observance and consideration of all components of the process, from the materiality, to the art historical placement of the medium, to the naming of the work, and beyond.

Sebastian Black (b 1985 New York City) is based in New York City and has recently had solo and two-person exhibitions at *CLEARING* (Brussels, Belgium), *Croy Nielsen* (Berlin, Germany), *Balice Hertling* (Paris, France), *Metro Pictures East* (New York, NY), *And Now* (Dallas, TX), and *Cherry and Martin* (Los Angeles, CA), and has recently been included in group exhibitions at *The Armory Show* (New York, NY), *Galeria Marlborough* (Madrid, Spain), *Hauser & Wirth* (New York, NY), *White Flag* (St. Louis, MO), and *Rachel Uffner* and *JTT Galleries* (New York, NY). He received his MFA from Columbia University in 2012, and is represented by *CLEARING* Gallery in New York and Brussels, Belgium. His work is in the collections of the *Hammer Museum* (Los Angeles, CA) and *Fondation Louis Vuitton* (Paris, France).

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