

Frieze Masters 2015
Spotlight Section | Stand H7
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Alexander Gray Associates

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Joan Semmel
Hassan Sharif
Regina Silveira
Hugh Steers
Jack Tworkov
Jack Whitten

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Cover: *Xerox Project [Flat Plate Monoprint]*, 1974, Toner on glazed paper
10h x 13.1w in (25.4h x 33.27w cm)
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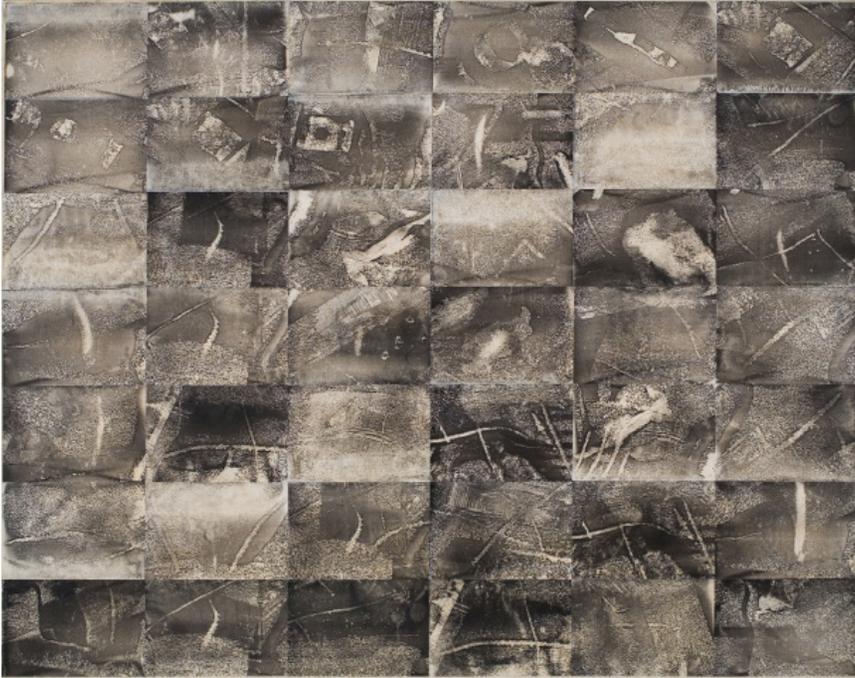
Jack Whitten: *Experiments with Toner*

Alexander Gray Associates presents work on paper by Jack Whitten (b.1939) created between 1974 and 1975. A pivotal moment in Whitten's process-oriented practice, the works on view are made from the manipulation of toner on paper, emblematic of the artist's prodigious experimentation that has continued to influence his practice in subsequent decades.

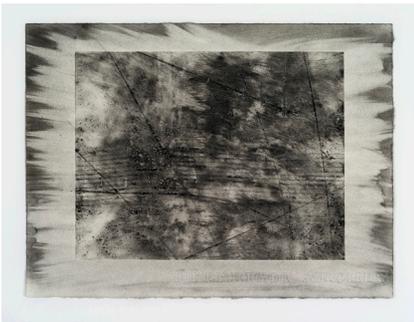
Whitten defines the year 1974 as the first time he set up experiments for himself with objectives, describing his activities as "laboratory work." It was also during this year when his first encounter with toner as a medium occurred during a research grant at the Xerox Corporation headquarters in Rochester, New York. The work that emerged from these experiments explored the dry and highly sensitive material as their subject and take on a topographical quality, expanding Whitten's interest in photography as an analogy to painting. As a former airman-in-training at the Tuskegee Institute in Alabama in 1958, the idea of perceived borders and demarcations has had a lasting influence on his practice. Never far removed from the social and political, Whitten looked to his studies with toner as a way to transmit information akin to the images being projected into the world that had never been seen before, including war-time aerial photographs and lunar landscapes.

Exhibited together for the first time, the presentation includes a selection of individual "Xerox monotypes" and two large scale canvases made from the collaging of forty-two individual works on rice paper that have been "processed" through a series of methods aimed to transfer toner directly to the surface of the paper. Whitten used a variety of techniques to distribute the toner to different effects, including applying rollers to produce subtle tonal variations; rubbing it to yield sharp lines and irregular textures; and raking a stylus across the page to make thin, horizontal lines that cut across the width of the paper. *Xerox Project* and *Organic Series XII* (both 1974) exemplify these innovative investigations, resulting in dense surfaces of rich textures amplified by shadows and ghosted geometric forms.

Whitten's experiments with toner as a medium have had enduring effects on his later paintings. Whitten situates his shift to the monochromatic palette of the now iconic "Greek Alphabet Series" (1974–1979) to his toner works, along with his continued exploration of the removal of the artist's hand through the use of tools to achieve both speed and spontaneity. Further, the large scale canvases of *Xeroxed* and *Xeroxed! III* (both 1975) serve as studies in composition, with an adherence to the grid that forecast his tesseraeted acrylic collage paintings of the 1990s and the topographic surfaces of recent paintings.



Xeroxed, 1975, toner on rice paper mounted to canvas
57.88h x 73w in (147.02h x 185.42w cm)



Organic Series XII, 1974, Xerox toner on paper
11.25h x 15w in (28.58h x 38.1w cm)



Untitled, 1974, Xerox toner on paper
8.5h x 11w in (21.59h x 27.94w cm)

Alexander Gray Associates is a contemporary art gallery in New York. Through exhibitions, research, and artist representation, the Gallery spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Influential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America. Gallery hours: Tuesday - Saturday: 11:00 am - 6:00 pm.