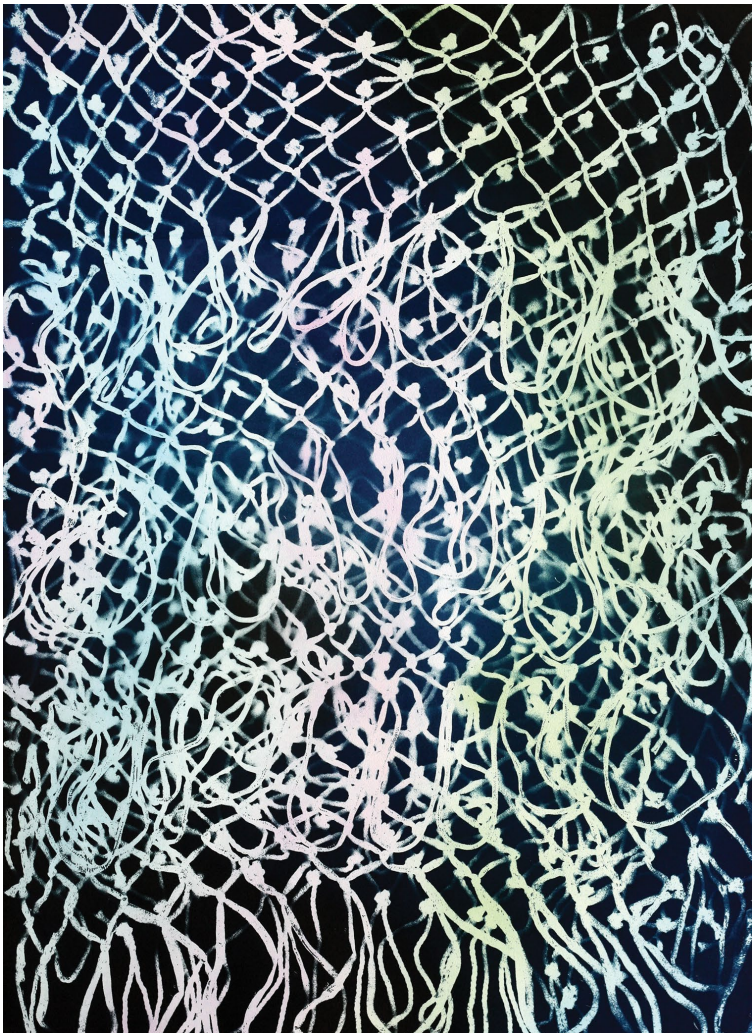
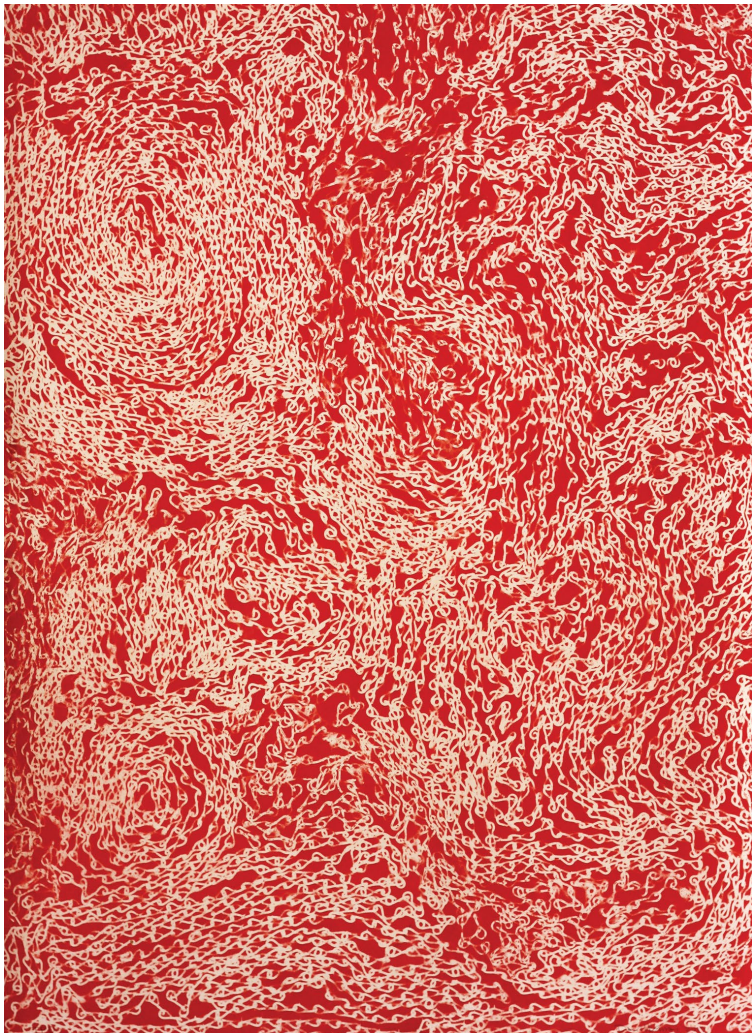


OCTOBER 2017

## DAVID HUFFMAN



Rainbow, 2017  
Color aquatint on airbrushed paper. Paper Size: 40" x 29"; Edition of 25



Somatic, 2017  
Color aquatint with chine collé gampl. Paper Size: 40" x 29"; Edition of 25



David Huffman grew up in Berkeley, CA, in an activist household during the 1960s civil rights movement. In 2007, David's first prints with the press worked with stereotypical American racial iconography. He arranged rich compositions that explored identity and socio-political history in a futuristic world of metaphor.

Over the last ten years David has distilled his concerns and issues around identity into basketball abstractions, which he considers social abstractions. Basketball has been an enduring trope in African American art, from the conceptual efforts of David Hammons and Mark Bradford to the charged photos and videos of Paul Pfeiffer.

- Rhea Fontaine

**Q:** Let's talk about sci fi and how it has influenced your work.

**A:** In the sixties people were thinking about the space program and the possibilities of looking for another world or finding things outside of planet earth. The space race permeated science fiction narratives and subjects. Take Star Trek for instance. The Enterprise was an advanced ship that could go the speed of light, and held a diverse crew. The landscapes of science fiction offered up a new way to deal with issues in life. You felt somewhat free, like maybe you are possibly politically free here. There is a sense of modern freedom where you can create stuff, imagine things, lead and steer in your own right.

**Q:** What prompted the shift from the narrative and figurative works into abstraction?

**A:** I have always been interested in things that were connected

to nuclear physics, astrophysics, and astronomy, like dark matter. I wanted to make work around that kind of thing and this allowed me to explore abstraction.

**Q:** The new prints that you made with us are abstractions using actual basketball nets and chains. How did the process in the studio feel and where is this new work taking you?

**A:** Getting the materials and using them in the context of printmaking was really eye opening, because printmaking definitely has its own dynamic. It became a process of just going with what the work was going to do, which doesn't sound that different than how a lot of artists make work, but for me it was quite different. I have many different strategies that I use when making my work, and I thought I was just going to perform them, but the materials offered up new and surprising choices.

I found it helpful when Pam and the crew came up with suggestions about etching processes. Thinking about "Rainbow" for instance, I was really surprised how that turned out. One, that it was a rainbow, and then a kind of worn rainbow that perhaps was toward the end, right before it vanished. It captured this elusive nature of rainbows, the feeling of both being sad it was over, but still quite interested that it had occurred at all.



Collards, 2017  
Color spray-paint aquatint on airbrushed paper. Paper Size: 40" x 29"; Edition of 25