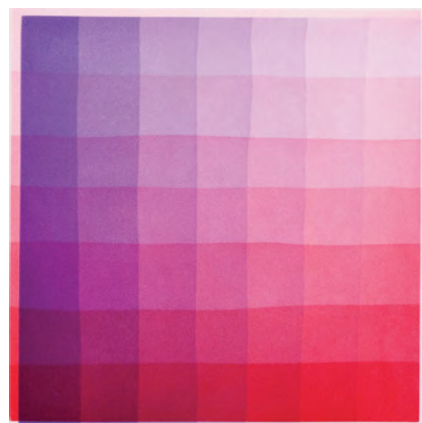




SPENCER FINCH

09.01.16



IN-BETWEEN COLORS, 2015

Portfolio of six color aquatints, paper size 13" X 12 1/4"; Edition of 20

Spencer Finch is a consummate observer. He has created a vast body of work ranging from stained glass installations to fluorescent light sculptures in an ongoing attempt to depict time, place, and memory through light and color. He is best known for his commission for the National September 11 Memorial & Museum titled *Trying to Remember the Color*

of the Sky That September Morning. For this piece, Spencer hand-painted 2,983 squares of Fabriano paper, one for every victim, each in a different shade of blue.

Our latest edition, titled *In-Between Colors*, is the result of Spencer's second project with Paulson Bott Press. On the first day in the studio, he responded to a sample step-etch diagram that the printers created

to exemplify etches based on the length of time in the acid bath. He recognized that the plates could directly associate color with time and decided that he would make a set of images like the diagram.

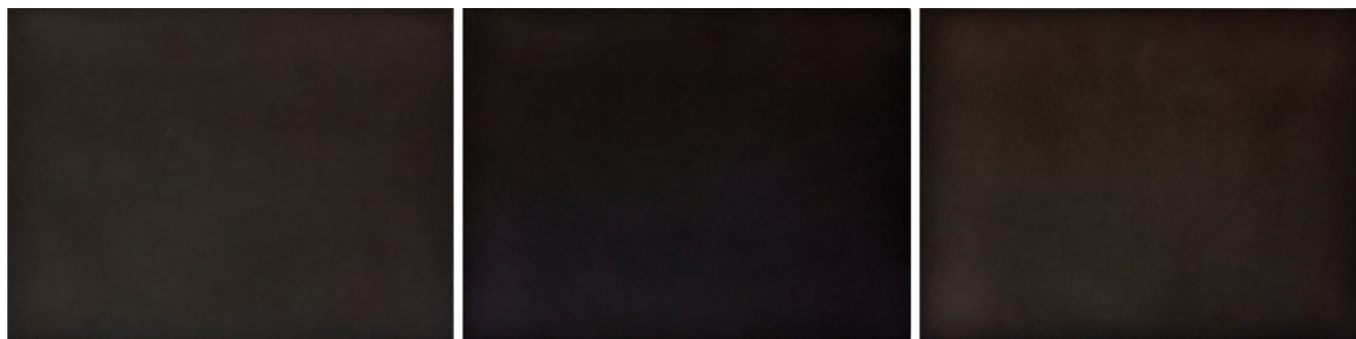
He then chose six colors from the spectrum and layered plates in two colors to create grids that visually described the various combinations of color and density. The titles—



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CALIFORNIA DARKNESS, 2015

Set of three color aquatints, paper size 22"X 28.5"; Edition of 15

DESIGN: MICHAEL OSBORNE DESIGN

Yellowish-Orange, Orangish-Red, Reddish-Violet, Violetish-Blue, Bluish-Green, and Greenish-Yellow—speak to the idea of trying to describe a color, which is most often subjective and elusive. Spencer mentioned the writing of philosopher, Ludwig Wittgenstein, whose “Remarks on Colour” explored the problem of color with questions such as “Why can’t there be a transparent white?” or “Why can’t there be a reddish-green?” Wittgenstein’s attempt to shed light on the way we actually use color

language is akin to Spencer’s ongoing dance with the effusive nature of the subject.

For *California Darkness*, Spencer entered our gallery closet, turned off the lights, and recorded three different versions of black. These black prints bring to mind the long history of black artworks, specifically pieces by Ad Reinhardt, Louise Nevelson, Rashid Johnson, and Mark Rothko. Wangechi Mutu recently described her own black painting by saying, “This color so indescribable isn’t just

or even a color, it’s a conclusion, a condition, and a combined existence of matted meaning and mushed matter.” Finch asks the viewer to look again at what seems black at a glance. His work encourages the viewer to spend more time observing—more time relishing the nuance.

—Rhea Fontaine