

Amanda Wachob: Exploring the Black Line

June 6 - September 19, 2010

Opening reception with artist talk, Sunday, June 6, 2:00-4:00 p.m.



amandawachob



Black Line 1, 2010, Tattoo on leather, 11 x 17 inches.



Black Line 2, 2010, Tattoo on leather, 11 x 17 inches.

Your new work featured in *Exploring the Black Line* is a radical change from your previous paintings inclusive of brightly colored neo-pop ephemera. What brought about this great divergence?

I have finally embraced who I really am. I wasn't finding satisfaction in a candy-colored canvas.

How does your professional career as a tattoo artist influence your most recent work?

There is a big debate in the tattoo industry about the use of the black line and how black affects the longevity of a tattoo. There are usually two opposing opinions. One side that thinks it absolute, the other side that doesn't. I am of the opinion that black isn't always necessary in the execution of a tattoo and that it depends on the desired aesthetic. Much of my work is done in full color. It is what I enjoy doing, and it is what I feel holds up the best over time. I wanted to take the idea of the black line and stretch it; beat it up and exploit it a little; make it imperfect.

Visually, this work appears to free you from the constraints of the controlled art of tattooing. Will this create a departure from your tattooing work?

There is a rushing feeling of freedom I get from creating these works. It is a release in a way, to use the same tool that I use almost everyday and allow it to do something different on a new surface. Tattoo work on my clients will always have to remain precise and controlled. I can only imitate the look of spontaneity.

Describe the literal and metaphorical relationship of tattooing human skin and creating these works, which are leather cow hides. How are the two materials different in their physical challenge?

The leather lets me experiment in a rough and messy way that human canvas would never allow. There is an element of violence in tattooing—pain, discomfort, blood, scabs. There is an element of violence to the hides as well—they are completely gruesome in that they are half of a skinned animal. I often revisit this theme in my work, juxtaposing something beautiful with something grotesque.



Black Line 3, 2010, Tattoo on leather, 11 x 17 inches.



Black Line 4, 2010, Tattoo on leather, 11 x 17 inches.

Artist Statement

In this series of work, I investigate the untapped possibilities of the tattoo medium. I am interested in dissolving the line between fine art and body art.

In tattooing, every design traditionally begins with a black line. One could say that it is the skeleton which holds the body of a tattoo together. It is the goal of the tattoo artist to insert as solid and as controlled a line as possible. By using a rotary tattoo machine, I wanted to take the idea of the clean black line and bend its potential by doing the opposite – to render spontaneous gestural marks. It is within the unrestrained gaps of the lines where passing moments are visible and it is where I feel that the pieces begin to take pause and breathe.



Black Line 5, 2010, Tattoo on leather, 11 x 17 inches.

Amanda Wachob

www.amandawachob.com

Amanda Wachob began her tattoo apprenticeship in 1998 after she graduated from Purchase College with a degree in Photography. She has tattooed musicians, lawyers, doctors, construction workers, veterinarians, strippers, students, art dealers, mothers, fathers, sisters, brothers and lovers. She feels blessed by the varied stories, experiences and struggles she has heard, had and endured over the last twelve years in the industry. Wachob divides her time between Buffalo, NY and the Lower East Side of New York City. When she's not making art, she enjoys eating large handfuls of Pop Rocks while doing The Charleston.

EDUCATION

1998

Bachelor of Fine Art, Purchase College,
State University of New York, Purchase, NY
Tattoo Apprenticeship, Kingston, NY

RECENT EXHIBITIONS

**Indicates solo exhibition*

2009

Bleeding Hearts, Ghostprint Gallery, Richmond, VA*
Postcards from the Edge, Metro Pictures, New York, NY
Lions and Tigers, LeRoi Inc., New York, NY

2008

Revisited, Buffalo Arts Studio, Buffalo, NY*
Blood Royale, Yves Laroche, Montreal, Canada
Visionaries, Canvas, Los Angeles, CA

2007

Green, Robert Berman Gallery, Santa Monica, CA
DRAW, Gallery Lombardi, Austin, TX
Sweet Calaveras, Yves Laroche, Montreal, Canada

2006

Anonyme Zeichner 3, Blumenweiss, Berlin, Germany
Street Camp, L'Autre Galerie, Montreal, Canada
Octonarius Lunius, 111 Minna Gallery, San Francisco, CA
No Wimps, BLVD Gallery, Seattle, WA

2005

Quid Pro Quo, L'Autre Galerie, Montreal, Canada
Rides of Passage, Minascesapes, Osaka, Japan
Hope, Pendulum Gallery, Saugerties, NY*
The Big Spooky, Roq La Rue Gallery, Seattle, WA
Religion vs. Allegory, The Toy Room, Los Angeles, CA

2004

Harpies and Harlots, Perihelion Gallery, Phoenix, AZ*
The Explosive Art Exhibit, Fletcher Gallery,
Woodstock, NY
Girly Fun Show, Seattle Center, Seattle, WA
Non Compos Mentis, Bluespace Gallery, Los Angeles, CA

2003

Live Free or Die, C Pop Gallery, Detroit, MI
Above and Beyond, Tantrum Gallery, Buffalo, NY
Dark Fairytales, Roq La Rue, Seattle, WA
Art Visionaries, Fletcher Gallery, Woodstock, NY

2002

S.P.O.S., UpFront Art, Kingston, NY*
Hudson Valley, Samuel Dorsky Museum, New Paltz, NY
Circus Freaks and Sideshow Oddities, C Pop Gallery,
Detroit, MI
Non-Commercial Art, La Luz de Jesus Gallery,
Los Angeles, CA
The Meat Annex, Grand Central Art Center,
Santa Ana, CA

2001

Northern National Art, Nicolet Gallery, Rhinelander, WI
The Tarot Show, UpFront Art, Kingston, NY
Reflections of the New Aeon, Gallery Eleven-Seven,
Long Beach, CA

2000

Then and Now, Art Society of Kingston Gallery,
Kingston, NY
Emerging Artists, Rico Gallery, Santa Monica, CA

EXHIBITION CHECKLIST

Black Line 1, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 2, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 3, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 4, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 5, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 6, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 7, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 8, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 9, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 10, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 11, 2010
Tattoo on leather, 11 x 17 inches.

Black Line 12, 2010
Tattoo on leather, 11 x 17 inches.

Whip Shade 1, 2010
Tattoo on leather.

Whip Shade 2, 2010
Tattoo on leather.

Whip Shade 3, 2010
Tattoo on leather.

Whip Shade 4, 2010
Tattoo on leather.

Whip Shade 5, 2010
Tattoo on leather.

Whip Shade 6, 2010
Tattoo on leather.

TOPSPIN

Artists of the Buffalo/Niagara Region

The museum's Tops Gallery—dedicated to the exhibition of work by local and regional artists—presents the **TopSpin** series.

TopSpin features a broad range of visual expressions, varied in media as well as message, and focuses mainly on new and emerging artists.

TopSpin is made possible through the generous support of Tops Friendly Markets, LLC.



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