

NEW GROUND: SELECTIONS FROM WINGATE STUDIO



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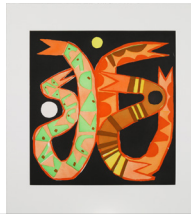
Xylor Jane
Third Order Magic Square for Deep Sleep, 2014

Three plate aquatint etching



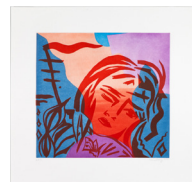
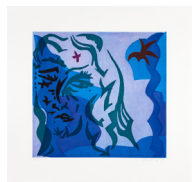
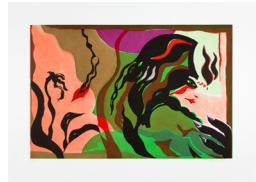
Meghan Brady, *Two Headed trio*, 2022

Four plate aquatint etching



Mira Dancy, *Green Earth*, 2018
Mira Dancy, *Blue Omen*, 2018
Mira Dancy, *Red Flag*, 2018

Aquatint etching with soft ground,
spit bite, sugar lift aquatint

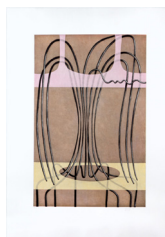


Ambreen Butt, *Daughter of the East* (set of 5), 2008

Six plate aquatint etching with
chine collé, dry point and spit bite

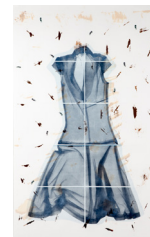
Sascha Braunig, *Stays*, 2016

Four plate aquatint etching with
burnishing, soft ground and sugar lift



Dana Frankfort, *YES*, 2010

Three plate aquatint etching with
soap ground and sugar lift



Sara Greenberger Rafferty, *Paynes II, XIII, X*, 2016 (3 from a portfolio of 12 monoprints)

Soft ground etching with chine collé, inkjet transfers, and mono-printing



NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Xylor Jane, *Third Order Magic Square for Deep Sleep*, 2014

Three plate aquatint etching on white Rives BFK paper

Signed, dated and numbered by the artist on recto

Plate size: 17.75 x 15.5 inches
Paper size: 24.5 x 21.75 inches

Edition of 22 + 5 APs + 5 PPs

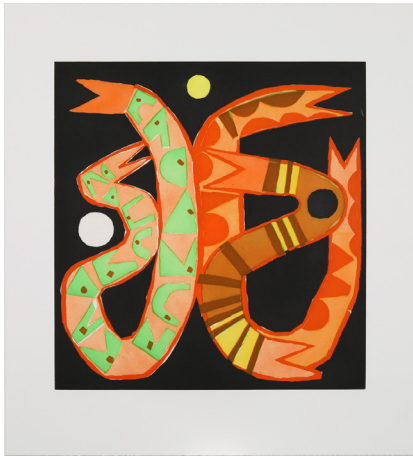
Xylor Jane's work combines her love of arithmetic and numerical systems with kaleidoscopic geometry. Pattern and sequence is an integral method in Jane's work; the strict ROYGBIV pattern of vertical and horizontal stripes, creates what could be viewed as a stunning abstract piece. However, if one looks closely at the arrangement of the small vertical stripes, sets of single-digit numbers appear against the horizontal background, creating a 3 x 3 grid. When added by column, row, or diagonal, these hidden digits result in the number fifteen, creating a perfect 3rd order 'magic square'.

Xylor Jane (b.1963) paints systems-based constellations; applying thousands of tiny dots articulated by pointed peaks. Jane explores vast textural and chromatic ranges, orchestrating intensely intricate paintings that reference numerical, time-based, and other patterned systems. Jane earned a B.F.A from the San Francisco Art Institute in 1993, and has been featured in numerous solo and group exhibitions both domestically and internationally, including: Parrasch Heijnen, Los Angeles, CA; Canada, New York, NY; Santa Monica Museum of Art, Santa Monica, CA; Almine Rech, Paris, France; and Four, Dublin, Ireland.

-Audrey Raupp '25

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Meghan Brady, *Two Headed Trio*, 2022

Four plate aquatint etching on white
Rives BFK paper

Signed, dated and numbered by the
artist on recto

Plate size: 19.75 x 18.5 inches
Paper size: 27.5 x 24.75 inches

Edition of 30

Meghan Brady's bold etchings and prints are often inspired by the human body, animalistic forms, and her daughter's drawings. This painting portrays two snake-like figures, each with two heads as the title states. Brady's use of line is intentionally playful, and the snake-like forms that appear here are abundant in her other works. In all her work, Brady's forms fill the canvas in an esthetically pleasing, symmetrical way, and she traverses many different mediums that allow her art to engage with the space around them. In an interview with Sangram Majumdar on her collection "Said + Done", Brady says "I make the parts of the painting that are more linear as a way to contain or balance the movement of the bigger underlying moves". This technique is present in the linear designs along the snake-like forms and the sharp etchings that outline them.

Meghan Brady (b. Connecticut) is a painter whose bold and colorful abstract works blur the line between painting, sculpture, and installation. Her imagery includes references to vessels, the human form, her daughter's artwork, and American crafts, while her large-scale collaged works are in direct conversation with the spaces in which they are made.

-Palmoa Dobski '25

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Mira Dancy, *Green Earth*, 2018

Four plate aquatint etching with soft ground, spit bite, sugar lift aquatint

Plate size: 18 x 24 inches
Paper size: 24 ³/₈ x 33 ¹/₈ inches
Edition of 25



Mira Dancy, *Blue Omen*, 2018

Three plate aquatint etching with soft ground, spit bite, sugar lift aquatint

Plate size: 15 x 16 inches
Paper size: 21 ³/₈ x 22 inches
Edition of 25



Mira Dancy, *Red Flag*, 2018

Four plate aquatint etching with soft ground, spit bite, sugar lift aquatint,

Plate size: 15 x 16 inches
Paper size: 21 ³/₈ x 22 inches
Edition of 25

Mira Dancy is a contemporary artist who uses painting as a means of exploring issues that surround women who are forced to stand under the male gaze. She is invested in exploring sexuality and gender in her work and how systemic issues related to these themes continue to trickle down throughout our society. Her work mirrors the subjects found in 19th-century figurative paintings to provide an aesthetical juxtaposition between how men see women and how women are fighting back during this new wave of Feminism. Her figures step out of the box of the status quo and explore themes of superiority despite being faced with expectations of gender and sexuality that society throws their way. After collaborating with the Wingate Studio, Dancy produced three etchings that show up close faces of women. She relies on her use of bright colors and abrasive shapes to both erase and heighten the identity of the women in her paintings.

Mira Dancy (b. 1979) lives and works in Los Angeles, CA. She received her MFA in painting from Columbia University. She has had recent solo exhibitions at Dio Horia Gallery, Athens, GR; Chapter NY, New York; Night Gallery, Los Angeles; Galería Agustina Ferreyra, Mexico City; JOAN, Los Angeles; Lumber Room, Portland, OR; Yuz Foundation, Shanghai; and Galerie Hussenot, Paris. Her work has been included in group exhibitions at Chapter NY, New York; Spurs Gallery, Beijing; Various Small Fires, Seoul; Night Gallery, Los Angeles; Galleria Monica De Cardenes, Zouz, CHE; Derek Eller, New York; Anonymous Gallery, Mexico City; König Gallerie, Berlin; Simone Subal Gallery, New York; MoMA PS1, Long Island City; and the Rubell Family Collection, Miami; among others.

NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Sascha Braunig, *Stays*, 2016

Four plate aquatint etching with burnishing, soft ground and sugar lift on white Somerset Satin paper

Signed, dated and numbered by the artist on recto

Plate size: 29 x 19 inches
Paper size: 39 x 28 inches
Edition of 25

Printed and published by Wingate Studio

The etching features a 3-dimensional group of wires that allude to a female figure placed on a flat image of bright intimate clothing encasing the figure - an empowering yet vulnerable composition. The etched wire figure is curved gracefully over and under the little clothing stretched out, but the only squiggly curve above shows the uncertainty of the figure being so open to the viewer. Braunig paints from observation, creating sculptures, and still lives out of common materials such as clay, paper, and wood, which she intuitively augments and edits as she works. She portrays that historically burdened form, the female figure, as empowered within the vulnerable situation of being shown. Stretched fabric is a recent theme throughout her work and serves as both an analog for painting and a reference to the mortifying aspects of fashion. By obfuscating the differentiation between figure and ground, her subject is not merely a reflection of her atmosphere but influences it as well—a visual metaphor for the objective of her work.

Braunig (b. 1983) lives and works in Portland, ME. She earned her BFA at The Cooper Union (2005) and graduated with an MFA in 2008 from the Yale School of Art. Recent exhibitions include “Free Peel,” Foxy Production, New York, NY; “Shivers,” MoMA PS1, New York; and “Torsion,” Kunsthall Stavanger, Norway.

-Hilary Nestor '24 and Wingate Studio

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Dana Frankfort, *YES*, 2010

Three plate aquatint etching with soap ground and sugar lift

Plate size: 18 x 18 inches

Paper size: 22.5 x 23 inches

Edition of 25

For over two decades, Dana Frankfort has explored the vexing periphery between language and sight by painting words. Rather than laying claim to the paintings, controlling their semiotic pulse, her words serve as the formal armature; they prop up, ventilate, and allow the many layers of paint to breathe. Imperatives, allusions, evocations—the words dissolve into a palimpsest of obscured serifs and stems, into color and form. This can be seen clearly as she

translates her use of abstraction, painting, and language to the format of an etching. The brush marks are clearly visible, just as the word 'yes' begins to emerge.

Dana Frankfort (b. 1971) is an artist based in Houston, TX. She serves as a painting professor at the University of Houston. Her work engages with the history of abstract art using a saturated palette, gestural brushwork, and text. Frankfort received her BA from Brandeis University and her MFA from Yale School of Art in 1997. She also attended the Skowhegan School of Painting and Sculpture in 1997. Frankfort was a Core Fellow at the Glassell School of Art at the Museum of Fine Arts, Houston in 1999 and received a Guggenheim Fellowship in 2006. Recent exhibitions include *What's So Funny* at Brooklyn Fireproof (Brooklyn, NY), *The Triumph of Painting* at the Saatchi Gallery (London, England), and several exhibitions at The Jewish Museum. Her work is included in the permanent collection of The Jewish Museum and private collections internationally.

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Josephine Halvorson, *Fire*, 2019

Five plate aquatint etching with dry point, soft ground, spit bite and sugar lift on white Somerset Satin paper

Signed, dated and numbered by the artist on recto

Plate size: 18 x 22 inches

Paper size: 25.5 x 29 inches

Edition of 20

Josephine Halvorson's etching, *Fire*, is a life-sized work based on a wooden stove at Wingate Studio. Halvorson's process for this piece evolved over time as she learned how to capture the flame in this new medium from Fall 2018 to Fall 2019. She works primarily in paintings that are on-site and brief, but this medium requires a slower and more deliberate process. As she worked through this new process on something as ever-changing as a flickering flame, she asked "how does one take something that's changing and transforming before them and give it form through process?" Halvorson often works quickly and says that her most memorable experiences in life are brief. Having to slow the process down to capture the flickering flame tells a contradictory story and challenges viewers to slow down and reflect on their experiences of the world as well. This work's intimacy also encourages viewers to find the stories that the mundane and peripheral in life often tell.

Josephine Halvorson (b.1981) studied at The Cooper Union (BFA 2003), Yale Norfolk (2002), and Columbia University (MFA 2007). Since 2016, she has been Professor of Art and Chair of Graduate Studies in Painting at Boston University. She was born in Brewster Massachusetts and now lives in western Massachusetts. She works mainly in painting, but also in sculpture and printmaking.

-Ava Robataille '26

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Marie Watt, *Daybook*, 2022

Four plate aquatint etching with soft ground

Signed, dated and numbered by the artist on recto

Plate size: 8 x 24 inches

Paper size: 16.5 x 31.5 inches

Edition of 15 + 3 AP's + 3 PP's

Marie Watt's first collaboration with Wingate Studios reflects on the tie between a vast and diverse humanity and our shared experiences across space and time. In this piece, the artist captures the daily occurrence of a sunrise, experienced across humanity but nuanced based on our culture, tradition and situated knowledge. Watt often uses textile as a medium for her storytelling, as it embodies human warmth and connection across generation and culture. For this piece, Watt has chosen to print upon a satin bedding fabric, representing a sacred space that we humans deposit the physical and emotional aspects of our day while we rest.

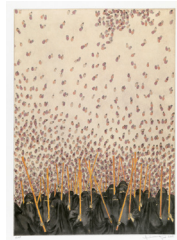
Reflecting on her piece, "The history of call and response has emerged in my work in the form of twinning text. I have come to think of this twinning language as a calling back to our ancestors and forward to future generations...The work of sharing knowledge and stories across generations, disciplines, and a cultural diaspora is a touchstone for this work and that of this daybook across time."

Marie Watt (b. 1967) is a member of the Seneca Nation of Indians with German-Scot ancestry. Her interdisciplinary work draws from history, biography, Iroquois protofeminism, and Indigenous teachings; in it, she explores the intersection of history, community, and storytelling. Through collaborative actions, she instigates multigenerational and cross-disciplinary conversations that might create a lens and conversation for understanding connectedness to place, one another, and the universe.

-Audrey Raupp '25

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Ambreen Butt, *Daughter of the East* (set of 5), 2008

Six plate aquatint etching with chine collé, dry point and spit bite printed on Torinoku Sekishu Gampi on off-white Rives BFK backing paper

Signed, dated and numbered by the artist on recto

Plate size: 13 x 18 inches

Paper size: 25 x 19 inches

Edition of 30

Ambreen Butt is a Pakistani-American artist who weaves the oppression of women within her work to spread messages of political resistance through a feminist lens. Butt's work examines the systemic issues that exist in the political world and uses her art as a weapon to tackle the monsters that are violence and oppression. Her work contains elements of self-portraiture that reflect her memories as a child growing up in Pakistan. She uses color and shapes as a means of emphasizing the contrast that exists between the beauty of her paintings and the pain that lives in the message of her work. Through her collaboration with the Wingate Studio, Butt created five art pieces titled *Daughter of the East*, which visually captures her visit to Pakistan when she returned in 2007. This piece of work is in response to the Siege of La Masjid, an event that occurred after a group of students and mosque leaders challenged the Pakistani government through the practice of new religious teachings. The five pieces examine the women a part of this politically charged massacre that resulted from the government's raid.

Ambreen Butt (b. 1969) was born in Lahore, Pakistan and received her BFA in traditional Indian and Persian miniature painting from the National College of Arts in Lahore. She moved to Boston, Massachusetts, in 1993 and attended Massachusetts College of Art and Design earning her MFA in painting in 1997. // Since then, her work has been featured in solo and group exhibitions, both nationally and internationally. Among the many institutions that have exhibited her work are the Museum of Fine Arts, Boston, the Institute of Contemporary Art in Boston, the Brooklyn Museum in Brooklyn, New York, the Heard Museum in Phoenix, Arizona, the Asia Pacific Museum in Pasadena, California, the Kunsthal Fridericianum in Kassel, Germany, the National Art Gallery in Islamabad, Pakistan and the Sunshine Museum in Beijing, China.

-Taylor Maguire '24

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NEW GROUND: SELECTIONS FROM WINGATE STUDIO



Sara Greenberger Rafferty
Paynes II, XIII, X, 2016
(3 from a portfolio of 12 monoprints)

Soft ground etching with chine collé,
inkjet transfers, and monoprinting

Paper size: 61.5 x 36 in

Portfolio of 12 monoprints + 2 AP's + 4
PP's

Published by Wingate Studio

Sara Greenberger Rafferty's etching reveals a strong connection between the artist and her relationship with a single piece of historied clothing. Rafferty's interest in monoprints and her family's history in the garment industry intertwine with each other to create a 3-D-like print of a dress that the artist had worn 15 years ago. With the assistance of the printmakers at Wingate Studio, the artist experimented with the processes available, tailoring them to her own mode of making. Rafferty was drawn to the violence of the press and the way forces ink into the surface of the paper with immense pressure. This became central to the making of the image, and how the various elements of the piece—monoprint, chine collé, etching, and transfer prints—were united. The physicality of the intaglio process, in which the image is created infinitely thin line by line, is similar to the logic of digital printing. Inkjet transfers of to-scale zippers create visual nuisances on the intaglio print, serving as a constellation of deconstructed polka dots that hover over the dress, useless because they are images. United in the final object of the print, the pairings create conversations about consumerism, domesticity, and the body.

Sara Greenberger Rafferty (b. 1978) lives and works in Brooklyn, NY. In October 2021, she opened a solo exhibition at the Carnegie Museum of Art in Pittsburgh, PA. In 2017, *Gloves Off*, a solo museum exhibition accompanied by a fully illustrated catalog opened at the Samuel Dorsky Museum of Art at SUNY New Paltz, NY, and traveled to the University Art Museum in Albany, NY.

-Hilary Nestor '24 and Wingate Studio

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