



The Look

R 4,550.00 ex. vat



Tom Cullberg's prints are an extension of his paintings that explore aspects such as narrative, intimacy and the transient. As starting points for his prints Cullberg used references to his paintings as well as found images. Unsurprisingly, colour was vital in the production of these prints. Many trial proofs were pulled in order to establish the right colour. The prints were constructed layer upon layer until a reality emerged that conveyed both the physicality of the prints themselves and the objects that are portrayed.

Born in Stockholm, Sweden, Cullberg attended the Michaelis School of Fine Art and after his studies continued to live in Cape Town; today Cullberg is seen as a South African artist. Cullberg has had thirteen solo exhibitions to date at Brundyn + and João Ferreira Gallery in Cape Town. As well as in Stockholm and Milan. The artist is represented by Barnard Gallery in Cape Town.

Cullberg used aquatint to make his etching, *The Look*. Aquatint is a way of making tones. Despite the “aqua” in its title, the aquatint process does not involve water. It was invented in the mid-eighteenth century to simulate the effects of ink and wash drawings. With aquatint, one can capture a complete tonal range from a hint of a tone to mid-tones to shadows and extreme darks. Aquatints can be airy like those in the etchings of Paula Rego to velvety like those in the etchings of Pablo Picasso. Francisco Goya benefitted from aquatint’s ability to achieve darkness in tone and content.

To make an aquatint, a dense collection of tiny grains of gum rosin is melted onto a metal plate, which then functions as a porous ground; each grain or clump of grains becomes an island that protects the plate, which the acid will bite around.

The most common means of applying the grains is with an aquatint box, made for creating and containing a rosin dust storm. After the dust storm is created, the plate is slipped into the box to collect the grains as they fall. The plate is taken out and heated to melt the grains to adhere to the plate once cooled.

Frame	None
Edition Size	20
Medium	Softground, spitbite aquatint and aquatint on Somerset Satin 300gsm
Height	38.00 cm
Width	44.00 cm
Artist	Tom Cullberg
Year	2008

