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SEBASTIAN BLACK- SELF[2008]

The installation "Self" [2008] by Sebastian Black [New York, U. S. A, 12- 9-1985] is being consisted of 5 personas by the same figure and 2 figures in the same position. The main characteristic of these 5 figures is the lack of mass as an avoidance of the third dimension and Black lines their heavenly, mental and vivid personality. Another characteristic of Sebastian Black's art is the clear line between the chromatic scales or surfaces and his gentle use to the figures' borders. The pink color which dominates these figures is a reference to a sexual feminine mood which is being diffused all over the place and the nudity of the figures' bodies is the symbol of Nature's truth.

The one figure is being situated at the corner and it forms the symbol of all those persons [homosexuals, bisexuals, transsexuals, lesbians] who are being isolated by other social groups in all areas of society, due to their appearance, their character or their sexual identity. The figure's mouth reminds me a lot the work of Urs Fischer [Zurich, Switzerland , 1973] "Face hole friend" [2003] [Pastel, acrylic paint, pigment marker on polyester foil in frame of two compound polyurethane, glass and cardboard] [Dimensions: 46 x 38,3 cm][Dakis Ioannou collection, Deste Foundation] as a hymn to hedonism and physical pleasures. The artist points out that the mouth or the tongue has and a sexual function that is well connected to oral sex and the swallowing of sperm as a sexual ritual. The mouth of the young boy is similar to a woman's cunt or an asshole and it emphasizes its role as an instrument of pleasure, having as assistant on this hard work the tongue which is an organ of the human body that helps on speech or swallowing of the food but on this case plays a sexual role to the theatre of art that Sebastian Black used to create. His position is extremely convenient as an indication of the following situation: he feels comfortable with the homosexual side of his bisexuality. The feminine and the masculine element on this figure is in a great balance and harmony. His sweet and charming face suits perfectly to his bear and hairy armpits or his hairy adolescent region. This young man is different from others: he has two penis for giving sexual pleasure on boys and girls. This invention is extraordinary and Black points out not only the double life of this man or the double function of figure's sexuality [or homosexuality] but also the appetite for new, original and occult sexual fantasies and pleasures that doesn't fit the physiology of human bodies. This young boy is ready to penetrate a woman's body [on her cunt and asshole simultaneously], a sexual fantasy that many men[or even

women] have but their anatomy doesn't help them on this direction to do so. On the one hand his double penis could function as a vibrator on two different persons: a woman and a man, a man and a man, a woman and a woman. On the other hand his double penis could be an instrument for penetration on a boy's asshole, a common practice[double anal penetration] that many homosexuals follow especially on gay pornography [double anal penetration]. One thing is for certain: the artist through this technique makes a comment for the strangeness of the sexual identity of this person and how the other persons see him as an alien.

The figure who plays piano represents the incarnation of Art in any kind. This figure is not different from a robot and Sebastian Black manages to make a very clever comment on the state of music today: the modern music is based more on technology than on human feelings or thoughts and the people of music industry are in the danger of losing their human character and ending up like machines with out any sensitive side.

Furthermore the person who is lying down on the piano seems to be a superior figure than art. He also enjoys drinking the wine of life which provides him a sexual freedom, an ecstasy, a variety of pleasures and happiness. The position of this model is based on "Aphrodite of Urbino"[1538][Oil on canvas][Gallery Uffizi, Florence, Italy] by Titian[Pieve di Candore, Dolomites Alps, December 1488/1490-Venice, Italy, 27- 8-1576]. Another young boy at the rails makes a gesture with his hands that form the letter x as a symbol of proscription for his inconvenient position. His body is extremely thin and he seems to be trapped by the ideal image of himself which is being based on weakening with only one goal: to be attractive on other young boys. His position on the air symbolizes his spiritual and mental power that are

being given by the sky and the ground. Furthermore with their assistance he manages to overcome difficulties and problems and he keeps going on his work with out any fear. On the back side of this installation we observe an x-ray image of his skeleton – as a symbol of the revealed truth- and on his tight ass we see a human face which pulls out his tongue as a symbol of exhaustion, hedonism and pleasure by his passive role after an intensive sodomy that he had by his stallion who assaulted his ass by force.[The scene of the young passive boy that pulls out his tongue, expressing his pain and tiredness during the anal sex fucking that he suffers by his stallion is being taken up by the gay porno films as a communis locus]. The rail is a phallic symbol and indicates a use of violence and a restriction of roles on the bed. This face is similar to the figures' faces that we meet in John Kleckner's [Iowa, USA, 14-12-1978] art which usually suffer from pain and exhaustion and they cause viewers' sympathy for their weakness and tenderness. The robotic structure of his body is another comment of the artist for the cruelty of homosexual relations and roles on bed: they are specific and under mental or mechanic rules and laws.

The huge figure at the background shares a position of self confidence that indicates an energetic mood as a stallion that can sodomize any young boy who desires in front of him and his sexual strength at the bed by his huge penis as his body is. This figure reminds me a lot the work "Giant" [2006][Mixed media] [Courtesy: Stuart Shave/Modern Art , London, England and Andrea Rosen Gallery, New York, U. S. A] of David Altmejd [Montreal, Canada, 1974] .

The two blonde feminine boys at the background who share a very provocative sexual position and they are ready to be fornicated or sodomized point out again the double role of homosexuality as a practice on bed[the feminine, passive role and the masculine, energetic

role for kinky sex]. Their existence on the same space with the 5 figures' installation[as the rays of a star, symbol of celebrity and fame] cause a sense of controversy to the viewer.

As a conclusion Sebastian Frank plays with the same figure on a variety of positions at the same place, revealing the variety of his emotions and ideas about art, life, society and sexual roles [energetic or passive] according to his mood or his taste on men by a provocative artistic way which has also a theatrical, futuristic and humorous character. Sebastian Black follows as a model the theatrical baroque character of Gian Lorenzo Bernini's[Naples, Italy, 7-12-1598- Rome, Italy, 29-11- 1680] marble work "The ecstasy of Saint Teresa" [1647-1652][Marble][Dimensions: 150 cm][Santa Maria Della Vitoria] but in a cheerful and hilarious atmosphere and on a totally different direction.

The funky mood in Sebastian Black's art has many similarities to that of Devendra Banhart[Houston, Texas, USA, 30-5-1981] which is being characterized by a rhythmical eccentricity, enriched with tempo elements.

Lastly the influence of Sebastian Black on young Greek artists such as Voula Ferentinou [Ioannina, Greece, 24- 5- 1963], Nikos Goulis[Corfu, Greece, 6 – 5 -1976] and Dimitris Papadatos[New Jersey, U. S. A, 5 - 9-1981] is more than obvious.

