

Harmony Hammond

The Weave Paintings

ADAA: *The Art Show*

February 28 – March 4, 2018

Alexander Gray Associates

Harmony Hammond
The Weave Paintings

ADAA: *The Art Show*

February 28 – March 4, 2018

Alexander Gray Associates



Harmony Hammond in her studio, 1973.
Photo by Dale Anderson.

Harmony Hammond: *The Weave Paintings*

Alexander Gray Associates presents a curated selection of Harmony Hammond's "Weave Paintings" (1973–1977), which embody an intersection of painting and sculpture that remains central to the artist's practice to this day. With this series, Hammond broke new ground, claiming a queer and oppositional space in process-based abstract painting at the height of second-wave feminist activism.

Harmony Hammond moved to New York City in 1969, where she rejected her early training as a representational painter and began utilizing found fabrics and acrylic paint to create sculptural assemblages. She co-founded A.I.R., the first women's cooperative art gallery in New York (1972) and *Heresies: A Feminist Publication on Art & Politics* (1976). It was during this early period of advocacy on behalf of female artists that she created her weave series. To make these paintings, Hammond applied successive layers of oil paint mixed with Dorland's wax, incising the still wet surface with three-dimensional weave patterns that include points and burrs of paint. These pieces can appear dangerous to the viewer's touch but are actually quite fragile. Hammond's process of layering and marking the painted surface results in objects that reference and subvert textile traditions in craft and Modernism—from Anni Albers' Bauhaus experiments to native North American basket-weaving. On this visual motif Hammond says, "Weaving, of course, implies the grid, and the grid can suggest weaving. If you think of stitching as marking, and marking in gridded space, then before you know it, you are into pattern and decoration...I was always very interested in the notion of the stitching as a repetitive gesture - reflecting the repetition in women's lives - and a connective gesture - a means of piecing together or building 'wholes' out of fragments."

Hammond's creation of tactile surfaces in works such as *Green Veil* (1975) result in what she calls "fugitive" color that is fluid and difficult to place. She asserts her paintings "perform queerly" due to her utilization of mutable and inexact "near monochrome." In her practice, abstraction does not preclude social engagement; her weave paintings epitomize an integration of political content into rigorous formal experimentation, an approach that art historian Julia Bryan-Wilson describes as "the space of the between." This concurrent embrace and subversion of modernist traditions is apparent in her use of lozenge-shaped canvases in paintings such as *Letting the Weather Get In* (1977). As the artist describes, this configuration "was lumpy and bumpy, irregular – presencing the body. When you're incising into the painting surface, you're incising into the body.... What was happening on the painting's surface with its subtly curved edges, was mirrored in the shape." She makes specific reference to the female body; the purposeful irregularities of the paint reflect the imperfections and nuances of each woman's skin. In building up thick impasto layers of paint, Hammond armors and empowers the skin-like surface. This group of work intentionally invites queer and feminist content by positioning the painting as a site of negotiation between what exists inside and outside the picture plane. Her recent bandaged and wrapped canvases, still in near-monochrome, mimic and expand upon the patterns of the incised surfaces of these pioneering earlier "Weave Paintings."

A survey exhibition of Harmony Hammond's work is scheduled to open in 2019 at The Aldridge Museum of Art, CT. Hammond's artwork has been exhibited nationally and internationally in venues such as Everson Museum of Art, Syracuse, NY (2017); New Mexico Museum of Art, Santa Fe, NM, (2016); Museum Moderner Kunst Stiftung, Ludwig, Vienna, Austria (2016); Rose Art Museum, Waltham, MA (2015); Museum Brandhorst, Munich, Germany (2015); RedLine Art Space, Denver, CO (2014); National Museum of Women in the Arts, in Washington, D.C. (2011); MoMA PS1 (2008); Vancouver Art Gallery, Canada (2008); Museo de Arte Contemporaneo Internacional Rufino Tamayo, Mexico City (2007); Neue Galerie, Graz, Austria (2007); Museum of Contemporary Art, Los Angeles, CA (2007); SITE Santa Fe, NM (2002); Hammer Museum, Los Angeles, CA (1996); Brooklyn Museum, New York (1985); New Museum, New York (1982), Downtown Whitney Museum, New York (1978), Walker Art Center in Minneapolis, MN (1968); among others.

Hammond's work is in the permanent collections of the Whitney Museum of Art, New York; Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Walker Art Center, Minneapolis, MN; the Brooklyn Museum, NY; the National Museum of Women in the Arts, Washington, DC; the Art Institute of Chicago, IL; the Phoenix Art Museum, AZ; the New Mexico Museum of Art, Santa Fe; and the Wadsworth Atheneum, Hartford, CT, among others. Her archive is in the permanent collection of the Getty Research Institute, Los Angeles, CA. She has received fellowships from the John Simon Guggenheim, Joan Mitchell, Pollock-Krasner, Esther and Adolph Gottlieb and Art Matters Foundations, the New York State Council on the Arts, and the National Endowment for the Arts, among others. Hammond's book, *Wrappings: Essays on Feminism, Art and the Martial Arts*, (TSL Press, 1984) is considered a seminal publication on 1970's feminist art. Her groundbreaking book *Lesbian Art in America: A Contemporary History* (Rizzoli, 2000) received a Lambda Literary Award, and remains the primary text on the subject. In 2013, Hammond was honored with The College Art Association Distinguished Feminist Award. She received both the College Art Association's Women's Caucus for Art Lifetime Achievement Award and Anonymous was a Woman Award in 2014.



Blue, Brown, Gray, 1976–77, oil and Dorland's wax on canvas, 12h x 34w in (30.5h x 86.4w cm)



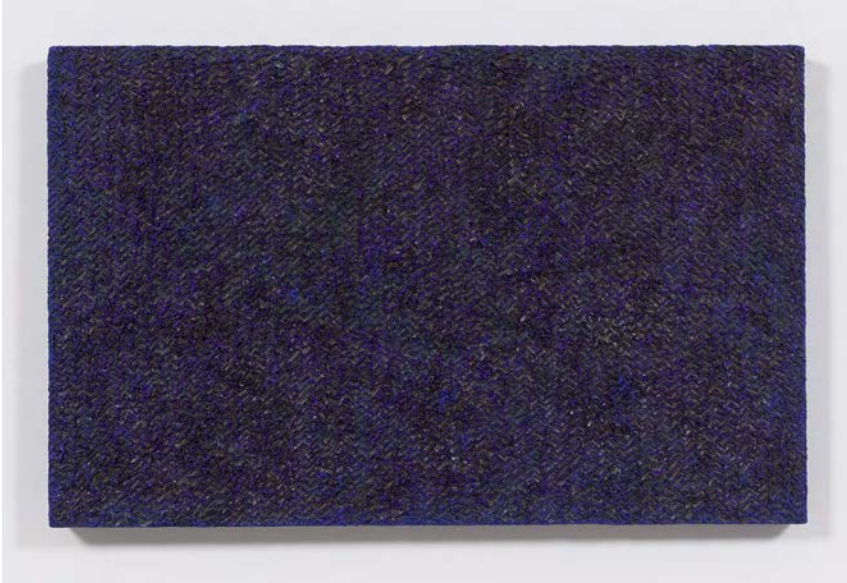
Yellowgrass, 1975, oil and Dorland's wax on canvas, 11h x 24w in (28h x 61w cm)



Green Veil, 1975, oil and Dorland's wax on canvas, 20.25h x 20.25w in (51.4h x 51.4w cm)

Green Veil, 1975, detail





Kypros Born, 1975, oil and Dorland's wax on canvas, 24h x 38w in (60.96h x 96.5w cm)



Grey Grid, 1974, oil and Dorland's wax on canvas, 20.5h x 20.5w in (52.07h x 52.07w cm)



Self-Portrait with Weave Painting, 1976



Right: *Pink Weave*, 1975, oil and Dorland's wax on canvas, 24.5h x 24.5w in (62.23h x 62.23w cm)
Left: detail



Left: *Koster*, 1975, oil and Dorland's wax on canvas, 24h x 38w in (60.96h x 96.5w cm)
Right: detail





Letting the Weather Get In, 1977, oil and Dorland's wax on canvas, 14h x 45.5w in (35.6h x 115.6w cm)

Published by Alexander Gray Associates on the occasion of

ADAA: *The Art Show*

February 28 – March 4, 2018
New York, NY

Publication © 2018 Alexander Gray Associates, LLC

Artworks: © 2018 Harmony Hammond/Licensed by VAGA, New York

No part of this publication may be reproduced or transmitted in any form or by any means, or stored in any retrieval system of any nature without prior written permission of the copyright holders.

Through exhibitions, research, and artist representation, the Alexander Gray Associates spotlights artistic movements and artists who emerged in the mid- to late-Twentieth Century. Influential in cultural, social, and political spheres, these artists are notable for creating work that crosses geographic borders, generational contexts and artistic disciplines. Alexander Gray Associates is a member of the Art Dealers Association of America.

ADAA: *The Art Show*

Organized annually by the Art Dealers Association of America (ADAA), *The Art Show* presents curated presentations by the nation's leading fine art dealers, providing audiences a selection of works from the late 19th century through today.

Alexander Gray Associates
510 West 26 Street
New York NY 10001
United States
Tel: +1 212 399 2636
www.alexandergray.com

