

Harmony Hammond
May 19 – June 25, 2016

Ground Floor Gallery



Witness, 2014
Oil and mixed media on canvas
90.25h x 70.5w x 5d in.



Bandaged Grid #1, 2015
Oil and mixed media on canvas
44.25h x 76.5w x 5d in.

In her recent paintings, Hammond grommets a field or grid of holes into her canvases. Layering patches of fabric, straps and grommets intermittently with oil paint, she builds textured near-monochromatic surfaces of earthy reds, deep-blacks, dusty beiges, and creamy whites, activated by light and cast shadow. The gridded field of grommets physically opens the painting surface alluding to layers, spaces and histories buried below as well as body orifices. A close examination of what at first glance might appear to be minimal monochrome grid paintings, reveals a disturbance or rupture as underlying layers of color are visible through cracks, crevices and holes, interrupting both surface and grid. For Hammond, “It’s about what’s hidden, muffled, covered up or over, pushing up from underneath, asserting itself, suggesting agency and voice.” In *Bandaged Grid #1*, she applies fraying strips of leftover canvas to evoke a bandaged body.



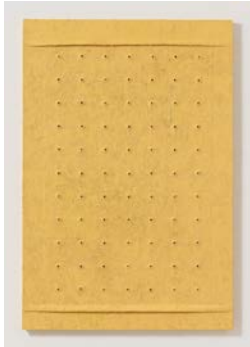
Ledger Drawings Suite A, 2015, ink on paper in 5 parts, 11.75h x 9.5w in. each part



Ledger Drawings Suite B, 2015, ink on paper in 5 parts, 11.75h x 9.5w in. each part

“At night, I make text drawings on pages from a ledger book. I reinscribe words and phrases used to refer to and put down women artists of my age and older, over and over in red, blue and brown inks, as if to interrogate their intended meaning and render them powerless. In doing so, I claim those words on my own terms.” — Harmony Hammond

Second Floor Gallery



Naples Grid, 2015
Oil and mixed media on canvas
80.25h x 54.5w x 5d in.



Red Stack, 2015
Oil and mixed media on canvas
80.25h x 50.5w 5d in.



Things Various, 2015
Oil and mixed media on canvas
80.25h x 54.25w x 5d in.



Trace, 2015
Oil and mixed media on canvas
80.25h x 54.5w 5d in.

Hammond's recent paintings exemplify her long history of experimentation with materials and process, and inhabit a space between painting and sculpture. These works have a relationship with her early feminist practice in the way she integrates materials, such as metal grommets, cloth and rope into the painting field. For Hammond, "underlying this practice was the belief that materials (in my case cloth) and the ways they are manipulated (layering, piecing, weaving, stitching, knotting, ripping, wrapping, patching, braiding, lacing, etc.) contribute to content as much as form, sign or symbol." Ultimately, both the physicality of her painting process and the surfaces she achieves evoke the body's skin.

As Hammond explains, "my grids are intentionally irregular (not perfectly measured and drawn). Many of the paintings start with a grid of grommetted holes in unstretched canvas that is archivally affixed to a slightly larger stretched gessoed canvas, and gessoed some more before being built-up with layers of oil paint. The glue or gesso shrinks the grommetted piece of canvas, causing the grid to go out of alignment and animates the holes. In other words, I consciously allow—no encourage—process to alter the materials, and therefore, the grid.

The edge of the unstretched canvas is always irregular and visible (creating an edge within an edge). This creates a spatial indeterminacy, a subtle visual tension as the grommetted holes read dark and deep through the painting to the wall—though that is rare—at the same time the visible edge of the unstretched canvas reinforces a shallow pictorial space. Under layers of paint assert themselves up through the holes suggesting agency and voice. A rupture from underneath, from what has been built upon...added to...covered up or over...."

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White Rims #1, 2015
Monotype on paper
with metal grommets
47h x 33.5w in.



White Rims #2, 2015
Monotype on paper
with metal grommets
47h x 33.5w in.



White Rims #4, 2015
Monotype on paper
with metal grommets
47h x 33.5w in.



White Rims #7, 2015
Monotype on paper
with metal grommets
47h x 33.5w in.

Hammond created her recent series of large monotypes, *White Rims*, along with master printer Marina Ancona at 10 Grand Press. In these works on paper, Hammond considers “the printing press as a collaborator,” and a site where she can “set up conditions or situations for accidents, especially around the grommetted holes.” This experimentation ultimately informs her painting practice. As she explains, the two processes are linked. Her “prints are not copies of the paintings or vice versa. They do, however, influence each other. For the most part, I apply pigment in the paintings the same way ink is layered in the grommetypes — one near-monochrome layer on top of another, with color from under layers showing through. It’s about accumulation, not blending. However monotypes allow for a looseness that is impossible to get in the paintings. Because there is no press involved, and the painting edges are those of the traditional painting rectangle versus the extreme or radical deckle edge of the paper, I have to find comparable equivalents - different ways to create accidents, to engage materiality, objectness, referentiality and space.”