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Del Harrow Andy Brayman Sanam Emami
Architecture of Touch

March 20 - May 2, 2015
Opening Reception - Friday, March 20

The work of Sanam Emami, Andy Brayman, and Del Harrow explores themes of function and design, volume, containment, furniture, and the body, but always with a particular sensitivity to nuances of repetition and variation in line, form and mark.

In his essay “The Workmanship of Certainty and the Workmanship of Risk” from *The Nature and Art of Workmanship*, David Pye presents the relationship between making with tools and making by hand not as binary activities but as fluid continuum – a back and forth - that informs and influences the other. Pye argues for the persistence of handmade things through the innate human response to particular kinds of variation - like the subtle variation in form found in nature.



The artists in this show explore the nuance of repetition and variation in made things. While each artist works in several materials, their practices are grounded in the use of clay, the material that most directly records the mark of both tools and hands. Sometimes made directly through the manipulation of clay with the hand, each also incorporates a range of tooling and processes. While this variation is not always a direct product of the hand -

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sometimes emerging from a computer controlled machine, a decal, or the phenomena of a glaze - the particular sensitivity always points back to the proximity and structure of a thinking hand, revealing an architecture of touch.

Del Harrow's current studio practice consists of two activities: the production/fabrication of objects from a range of materials, and then, a sustained investigation of these objects by way of successive experiments with strategies for placement, arrangement, and organization. Individual objects emerge from a confluence of form, material and process. Many sculptures begin as digital models – employing computer software as a tool for generating abstract form. As material culture an objects' subtle textures and marks contain and reveal information about methods of fabrication – manual or mechanized production – and by extension the scale of economy, culture, and the objects meaning within it. Objects within an installation are built on a range of scales – of objects, furniture, architectural fragments – creating a composite scale/space, shifting between the miniature, the architectural interior, and the landscape. Installations borrow organizational strategies from both art historical compositions and vernacular spaces: game fields, farms, domestic interiors, forests. These spaces share abstract forms: planes, mesh-works, surfaces, and hierarchies. Like a mathematical model or interior architecture, the installation is a diagrammatic construction built within the gallery.

ARTIST BIOS

Andy Brayman holds a BA in sociology and a BFA in ceramics from the University of Kansas (1996) and an MFA in ceramics from Alfred University (1998). His work is a combination of traditional craft, industrial processes, physical computing and contemporary art strategies. At their best, his pots demonstrate an object's potential to be both beautiful and cerebral. In 2005, Andy founded The Matter Factory in Kansas City. It is part artist studio, part laboratory, and part factory. In addition to producing objects of his design, Brayman researches and builds computationally controlled machines for use in art making.

Sanam Emami makes pots and tiles with a specific intent - a function. Ideas come from different places; a book, a conversation or a glimpse of something familiar like a favorite historical pot that can seem new, as if seen for the first time. The concept of unity with variety is important, and she is interested in creating contrasting gestures that can coexist within the work through mark making, symmetry and repeated patterns. Emami is a ceramic artist and an Associate Professor of Pottery at Colorado State University, Fort Collins. She received a BA in History from James Madison University in Virginia, and an MFA in Ceramics from New York State College of Ceramics at Alfred University. She was a Visiting Assistant Professor in Ceramics at Alfred University, resident artist at the Archie Bray Foundation in Montana, and has lectured at the Office for the Arts at Harvard University; the Kansas City Art Institute; Arizona State University Art Museum-Ceramic Research Center, and NCECA in Louisville, Kentucky. She received a New York Foundation for the Arts Grant for Craft and her work has been in exhibitions at numerous galleries across the country including The Society of Arts and Crafts, Boston; Greenwich House Pottery, New York City; The Art-Stream Nomadic Gallery; Northern Clay Center, Minnesota.

Gallery Hours: 9-5 Tuesday through Friday, 12-5 Saturday

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