



Mary Ann Peters

Pulse of Time

January 25 to March 11, 2023

Virtual Online exhibition

Additional images are available upon request

Left: Mary Ann Peters "this trembling turf (the hollows)" 2021,
White ink on black clayboard 60" x 48"

James Harris Gallery is pleased to present our ninth exhibition by Seattle artist Mary Ann Peters titled "Pulse of Time." This online exhibition focuses on her series *this trembling turf* and makes connections to previous work throughout her forty-year career. Black and white have been an important element in Peters art making. For the artist, black and white is often used to tie together aspects of place or the delineation of territory without the potential sentiment of spectrum distractions. In black and white the narrative is consolidated. More recently these colors or anti-colors communicate the experiential storytelling of hidden histories.

For her first solo gallery exhibition in 1977, Peters created a series of large scale charcoal and graphite drawings composed of geometric shapes. The purely abstract floating black forms on paper were inspired by floor plans and architecture discovered while traveling across the Asian Subcontinent. These early drawings had very formal and restrained compositions and acted like footprints of embedded memories tied to the geometry of ancient structures. During an extended stay in Spain, the hard edge shapes softened with flourishes and arabesques reflecting the vestiges of an 800 year Moorish history on the Iberian peninsula. The concept of place still influenced Peters work through her interest of Moorish history in southern Europe. As a second generation Lebanese American, this Arab connection provided the groundwork for inspiration that still continues today.

In 2016, Peters began a series of drawings with white ink on a solid black surface titled *this trembling turf*. The impetus for this series came after an art residency in Beirut, Lebanon. Peters began to discover hidden histories, documented narratives that were covered up, rewritten or sublimated. Taking ideas from forensic archeology that uses sound waves to uncover past information below the surface of the earth, she started to intuitively activate the black surface of a substrate with short white marks to convey a pattern or pulse detecting buried experiences. The hand drawn marks envelope the surface imbuing each work with turbulence and rhythmic calm. The title refers to an agitated, compact earth holding the missing links frequently tied to disputed territories and community displacement. Each work makes the viewer a witness before an imaginary stratum of earth, five by four feet, that intermittently pulses where undisclosed records might exist.

"The Pulse of Time" brings together all ten pieces from *this trembling turf*. Viewed together, they become a personal record of exploration of civilization and its atrocity as societies evolve. The individual artworks allegorically depict the missing links frequently tied to disputed human records. As an observer, Peters interprets cultural information, distilling it into visual haiku. These dynamic abstractions become metaphors for cultural identities fractured by histories tied to conflict zones. These works are a continuation of her interest in the ambiguities of place created by a continuation of her interest in the ambiguities of place created by incomplete historical memory. Given the current global conditions, Peters art is more pertinent and potent than ever.