

JAMES HARRIS GALLERY
4829 GRETNA ST #102
DALLAS, TX 75207
T(214)272-8427 M(206) 903-6220
JAMESHARRISGALLERY.COM

PRESS RELEASE



Mary Ann Peters “the threads that
bind”

May 10 to June 28, 2025

Gallery Hours:

Wed to Sat 11:30-5:30PM
and by appointment

Reception: May 10th, 4-6PM

Mary Ann Peters “impossible monument (the
threads that bind)” 2023
Wood, silk, silk threads, silk pods, glycerin, ink
Dimensions variable

James Harris Gallery is pleased to present our tenth solo exhibition by artist Mary Ann Peters. This show will mark the artist’s first exhibition at our gallery in Dallas. Peters is a multi-disciplined artist who makes conceptually responsive work tied to the Middle East. Using the unique perspective of a second generation Arab American, she uses a distanced but personal filter to interpret, and highlight dismissed or undermined current and historical narratives. Her work is research driven and employs painting, drawing, sculpture and installation. She has been a practicing artist and an artist activist for five decades.

On display in the first gallery will be a series of paintings and works on paper whose underlying theme investigates current conflict zones in the Middle East. Peters’ culls through various sources, using news accounts, eyewitness reports, and photojournalists visual records, to frame the conceptual reasoning for her images. Through her research, she discovered the story of a woman returning to her destroyed neighborhood in Aleppo, Syria who was relying on her memory of the decorative floor tiles to find her home. Blind faith and her certainty guided her search. These works honor the pull of finding home when the odds are daunting.

Accompanying these paintings are a series of landscapes on paper title “blind”. Peters printed contemporary photographic images of the destruction caused by the bombing of urban areas and the collateral damage of destroyed hospitals, playgrounds, homes and marketplaces. She then altered and embellished these images with watercolor and gouache. Her final step was to obscure three quarters of the landscape with a thin veil of gold paint, leaving the viewer with a hint of the devastated site behind the blind. Each piece orients to a direction (east/west/north/south) intensifying the truth that there is no setting left unscathed in current

JAMES HARRIS GALLERY
4829 GRETNA ST #102
DALLAS, TX 75207
T(214)272-8427 M(206) 903-6220
JAMESHARRISGALLERY.COM

conflict zones. In this way, the works intensify an experience of loss, caused by social and political upheaval. For the viewer, these works operate like a filmic capturing of a specific moment, with each of us a witness.

In our second gallery, will be one of Peters large scale “impossible monuments.” For several years now, the artist has been making pieces called “impossible monument”, with each work acknowledging the underappreciated or ignored historical records aligned with the near East. “impossible monument (the threads that bind)” focuses on an honoring of female silk factory workers who initiated a labor movement in Lebanon (then Ottoman Syria) at the end of the 1800s. Their efforts changed their status and the economy of Lebanon at the time. The piece includes all facets of silk production, from pod to silk rods to silk waste to silk and a glycerin infused window that will sweat over the course of the show. Accompanying this work, are three paintings on clayboard that depict images historical images of silk factories and the women that worked in them.

Drawing inspiration from the colliding narratives that inform Arab culture, Peters uncovers multiple truths and inconsistencies of history. The artist examines disparate and often conflicting vantage points in her work to retell a history that is constantly in a state of flux, subject to the interpretative lens of shifting contexts.

Mary Ann Peters awards include University of Washington Artist Images Award (2024) the McLaughlin Foundation Fellowship at the Headlands Center for the Arts (2022), the Artist Trust Visual Art Fellowship (2021), the Camargo Fellowship in Cassis, France (2017), the BAR residency in Beirut, Lebanon (2016), the Stranger Genius Award in Visual Art (2015), the Art Matters Foundation research grant (2013), the MacDowell Colony Pollock/Krasner Fellowship (2011), the Civita Institute Fellowship (2004) and the Behnke Foundation Neddy Award in Painting (2000). She has been an advisor for multiple arts organizations in the Northwest and nationally.