

# JAMES HARRIS GALLERY

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## PRESS RELEASE



### *Talking with a Stranger*

February 8 to March 21, 2020

Reception:

Saturday, February 8<sup>th</sup>, 3-5PM

Left: Amir Zaki

“Concrete Vessel 55” 2018

Archival Pigment Photograph Ed of 2  
60” x 75”

Gallery Hours:

Wednesday-Saturday, 11am-5pm

Tuesday by appointment only

Images are available upon request.

James Harris Gallery is pleased to present *Talking to a Stranger*, a group exhibition in which the works unveil themselves through continued looking. Using painting or photography, each of the artist’s approach challenges the traditional craft associated with it. Like an encounter with a stranger often reveals a connection or a shared commonality, the disparate artworks on view are strangers amongst themselves but taken together, threads begin to appear challenging our perception of space and connectivity through the use of repetition, fragmentation and assembly. The show presents work by three artists, two painters Evan Nesbit and Brad Winchester and one photographer Amir Zaki. The artists bring a theoretical approach to their work that is concerned with aesthetics, perception and image production.

Nesbit pushes acrylic paint through the open weave of the burlap from behind. The physicality of the lumps of acrylic against color of the burlap gives the work an optical effect. The burlap has been dyed and cut and sewn together before it is stretched and the seams act as a demarcation of geometry connecting two chromatic areas. In the last year, Nesbit has also begun to introduce a grid structure in his work. At first the repetition appears haphazard, but upon closer inspection the decisions reveal deliberate intent.

Winchester practice is defined by his relationship with material processes and repetition. The work begins with the conceptual exercise of deconstruction, where the artist pulls apart the weft and warp of painter’s linen to open up a new relationship with this classic material. He then laboriously reconstructs the material by weaving it back together in specific patterns and coarseness. He then puts the reconstructed material through multiple sessions of dyeing and bleaching, until tone and color resonate with his sensibility. The linen is then carefully transplanted and re-stretched over frame like structures constructed out of hand milled yellow cedar. Paint or embroidery is added structure and visual interplay to the composition.

In his latest body of work, Zaki examines empty skate parks as lived-in monumental structures. These distinct images open a discussion of the history and future of not only photography, but also strives to disrupt common notions of authenticity, monumentality, and documentation through a hybridization of techniques. Zaki sees the skate parks as vessels cut into the earth, sculptural rather than functional. Through a combination of unconventional vantage points, compositional isolation, and invisible yet significant digital alternations, his new photographs demonstrate what seems familiar yet strange.