

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

PRESS RELEASE



Brad Winchester "RAVELING"
September 6 to October 18, 2025
Gallery Hours: Thu to Sat 12:00-5:00PM
and by appointment
Reception: September 6, 4-6PM

Left:
Brad Winchester "DATA" 2025
Hand woven linen, dye, bleach, oil paint and yellow cedar
30 x 30 inches

James Harris Gallery is pleased to present our second solo exhibition with Brad Winchester entitled "RAVELING." Winchester's practice is defined by his relationship with material, process and repetition. His paintings begin with the exercise of deconstruction where the artist pulls apart the weft and warp of Belgium linen canvas for painting. He then re-weaves the strands of linen back together in specific patterns and density. Once reconstructed the artist puts the final woven material through multiple sessions of dying and bleaching, until tone and color resonate with his sensibility. The linen is then carefully hand tied over handmade stretcher bars before painting begins. Oil paint is then applied to specific areas of the surface to enhance the woven patterns. The painted areas also bring into focus the open spacing of his reweaving.

Winchester's process-based practice has roots in American Post-Minimalism and the Supports/Surfaces movement in France, where examination of materiality and the formal hierarchy of painting was brought into question. By deconstructing the raw materials used in traditional painting and re-presenting them, the artist reveals the beautiful nature of the medium's constructs. His methods are also unique and self-reflexive in design, by proposing a sculptural sensibility to the final stretched object.

The four pieces in this exhibition function as the end results of Winchester's process of his investigation into the formal aspects of painting. The works speaks to his understanding of how material qualities are sensed, interpreted and understood. The artist relies on the nature of his materials and his own intuition and sensibilities to determine formal structure in his work. For example, at first glance at the work titled "DATA," white stacked rectangular forms dominate the composition. Upon closer inspection, the white areas, reminiscent of computer chips or conduits, have been painted on top of most tightly woven patterns. On the left and right side, two vertical bands of hombra shades of purple contain the central form. The meticulous weaving of the linen allows that artist to creates contrast between the densely patterning and loosely airy structure of the warp and the weft. The denser weave allows for heavier enhancement with painted pigment, and the looser uncompressed weave highlights the bleaching and dyeing of the threads. This intensely labored process reveals the beauty in the individual materials. The result is unmediated objects that demonstrate how art can successfully present both an idea and a unique visceral experience.