

# K R I S T A H A R R I S

Krista Harris is an expressionist painter whose work blurs lines between abstraction and the natural world. Richly layered and nuanced surfaces keep images and ideas in the air, as if waiting to come into focus. Allusions to landscape and the figure, interwoven with pattern and line, collaborate to suspend a moment in time, something almost recognizable, suggestive of a place that is everywhere and nowhere at once.

Harris' mixed media works on canvas and paper "are part art, part science experiment" she says, referencing her love of materials and the unpredictability of process. Her quick, natural energy is evident and easily recognizable in the work, regardless of surface or medium. The results lure and lull the viewer to share in the hypnotic journey; to slow down, to wander and to see with child-like vision again.

## BIOGRAPHY

(b. 1954, Roanoke, Virginia)

Resides in Southwest Colorado

## EDUCATION

East Carolina University, BFA Painting, 1977

## REPRESENTATION

Chicago Art Source, 1871 Gallery, Chicago, IL

Craighead Green Gallery, Dallas TX

Diane West Jewelry & Art, Durango, CO

Edgewater Gallery, Stowe, VT

Hodges Taylor Contemporary Gallery + Consulting Firm, Charlotte, NC

Pryor Fine Art, Atlanta, GA

Shaw Gallery, Naples, FL

Slate Gray Gallery, Telluride, CO

## CORPORATE AND PUBLIC COLLECTIONS

Historic Westory Building lobby, Washington, DC

Ingenious Corp, London, England

Duke Memorial Medical Center, Durham, NC, purchase award

Mesa University, Grand Junction, CO, purchase award

Denver International Airport select group exhibition

Colorado Governor's mansion, select group exhibition

Northern Trust Bank, downtown Chicago, IL, commission

Ritz Carlton Hotel, Grand Cayman Island, commission

Northern Trust Bank of Chicago, Chicago, IL

1600 LaSalle Condominium Complex, Chicago, IL commission

Pine River Library, Bayfield, CO

## Exhibition History

### SOLO / FEATURED EXHIBITIONS

August, 2022	Craighead Green Gallery, Dallas, TX
February 2022	Telluride Gallery of Art, Telluride, CO
Nov 28 - Jan 30, 2021	1871 Gallery, Chicago, IL, 2 Person Exhibition
Oct - Nov, 2018	Westbranch Gallery, Stowe, VT, 2 Person Exhibition
July 12, 2018	Pryor Fine Art, Atlanta, GA,
March 25, 2017	West Branch Gallery, Stowe, VT
October 2016	Gallery 903, Portland, OR,
July 1-13, 2016	Tansey Contemporary, Santa Fe, NM
June-Aug, 2014	J Saslow Gallery, Chicago, IL
UT, March, 2014	JGO Gallery, Park City
Sept, 2007	Ellis West Gallery, Durango, CO

### GROUP EXHIBITIONS

March, 2022	Hodges Taylor, Charlotte, NC
March, 2022	Huntsville Museum of Art, Annual Museum Gala
July, 2021	Telluride Gallery of Fine Art, Telluride, CO
October, 2020	Hodges Taylor Gallery, Charlotte, NC
May 9 - July 3, 2020	Craighead Green Gallery, Dallas
July, 2019	Telluride Gallery of Fine Art, Telluride, CO
Feb 16 - Mar 22, 2019	Craighead Green Gallery, Dallas
March 2-31, 2017	Works on Paper /Telluride Gallery of Fine Art
Feb 18-Mar -25, 2017	Craighead Green Gallery, Dallas, TX
March 2-April 5, 2017	Telluride Gallery of Fine Art, Telluride, CO

November 2016	Gallery 903, Portland, OR
May 15-30, 2016	Craighead Green Gallery, Dallas, TX
March -April, 2016	West Branch Gallery, Stowe, VT
Jan 2016	Telluride Gallery of Fine Art, Telluride, CO
Nov 21-Dec 31, 2015	Craighead Green Gallery exhibition, Dallas, TX
Jan - April, 2015	Group Exhibition, Chicago Art Source, Chicago, IL
November 2014	SOFA Chicago, Tansey Contemporary, Santa Fe, NM
Sept, 2014	"New Landscapes of the Southwest" Santa Fe, NM
August 2014	Culture of Women", Tansey Contemporary, Santa Fe
June 2014	Group Exhibition, Craighead Green Gallery, Dallas,
January 2014	Art Palm Beach, Tansey Contemporary
November 2013	SOFA Chicago, Tansey Contemporary
October 2013	Artist Talk/Painting demo, Tansey Contemporary,
September 2013	"Circus, Circus" Group exhibit, Telluride Gallery
Jun 6, 2013	Abstract Expressionist show, Telluride Gallery
Jun 22-Sept 1 2013	Select 4 person show, "Southern Lights"
	The Bascom Center for Visual Arts, Highlands, NC
February-April 2013	Pine River Library exhibit
January 2013	Craighead Green, Dallas, TX, 3 person exhibit
January 2013	Art Palm Beach, West Palm Beach, FL
September 2012	Judy Saslow Gallery, Chicago, IL, 2 person show
2012	SOFA International Art Fairs
	NYC, Palm Beach, FL & Chicago, IL
March 2012	Group exhibition, Craighead Green Gallery, Dallas,
March 2012	Solo show, J GO Gallery, Park City, UT
December 2011	RED Show, Cheryl Hazan Gallery, NYC
2011	SOFA Shows:
	New York City, Santa Fe, Palm Beach, & Chicago,

November 2010	SOFA Chicago, Chicago, IL
December 2011	Craighead Green Gallery, Dallas, TX
May 2010	Solo Exhibition, ENO, Durango, CO
April 2010	U8, Sopa Gallery, Kelowna, B.C.
March 2010	Huntsville Museum of Art, Annual Fundraiser, AL
October 2009-2010	Work exhibited at DIA and the Colorado State Capital Building
September 2009	Ellis Contemporary, Durango, CO
March 2009	Huntsville Museum of Art, 18th Annual Museum Gala
August 2008	Churchill Gallery Fall Show, Newburyport, MA
September 2009	Ellis Contemporary Gallery, Durango, CO
March 2009	Huntsville Museum of Art, 18th Annual Museum Gala
August 2008	Churchill Gallery Fall Show, Newburyport, MA
May 2008	Group Exhibition, Ellis West Gallery, Durango, CO
March 2008	Huntsville Museum of Art, Huntsville, AL
September 2007	Red Sky Gallery, Charlotte, NC, 2 person exhibit
October 2006	Red Sky Gallery, Charlotte, NC, 2 person exhibit
September 2006	Ellis Crane Gallery, Durango, CO
July 2006	Aquatics Show, Somerhill Gallery, Chapel Hill, NC
May 2006	Spring Gallery Walk, Durango, CO

## PRESS

2022/ North Carolina Literary Review: 3 works selected for publication

2022 / Shout Out Colorado Interview

2022 / Review of show NO REASON, NO RHYME by Susan Viebrock

2019 /Woven Tale Press: Printed and online excerpts of work

2019/ North Carolina Literary Review: Work selected for publication

2017 / Feb/Mar issue Patron Magazine

2016 / Review of exhibition at Tansey Contemporary

## The Sound Between Line and Color:

*Tansey Contemporary Gallery*

*July 1-13, 2016*

*ART Review in Santa Fean Magazine*

*The latest works of abstract painter Krista Harris integrate new materials and techniques to create rich textured surfaces still employing and lines of expressive color that exemplify her work. The Colorado artist begins each piece by listening to sounds, using synesthesia to present the noises in a viable nonobjective format.*

*"I'm very curious about how we filter information and how that information influences what we see and do" she says. That soundtrack of our daily lives is unique to each of us it, not only varies from person to person but even minute minute to minute. in each person." Exploring many opposing elements- gestural marks and architectural shapes; opacity and transparency;.and restlessness and stillness - Harris maintains that experimentation is fundamental to each finished piece. "I need to feel that anything is possible with each new piece" she observes, "and when it comes to materials, anything is fair game if it helps me tell the story".*

*-Stephanie Love*

2015 Dec / Jan issue Patron Magazine

2009 Durango Herald Magazine / exhibition review

## AWARDS

Chenven Foundation 2009

# K R I S T A H A R R I S

## ARTIST STATEMENT / 2022

### LESS, PLEASE

LESS, PLEASE is a recent body of work, produced for an upcoming exhibition in August, 2022 at the Craighead Green Gallery in Dallas, Texas.

Created under the influence of summer, from May through July, the paintings became more and more reflective of the the sensory overloads of the season. A thousand shades of green, long shadows and changing light, birdsong, soaring temperatures, and the smell of smoke from forest fires in New Mexico.

It was a particularly focused and intense period of time in my studio. Early mornings and late nights, sometimes stormy or sweltering, but I worked with windows and doors open, preferring the sounds, and smells of my surroundings to that of my air conditioner. Well aware of climate change, I became sentimental for summers past, real or imagined. I isolated and insulated myself from the outside world – its news and noise and anxiety evoking distractions. I craved routine and “less” of everything but the work. I stopped listening to the radio, or even music. I didn’t miss it. I didn’t have room for it, with summer playing out around me. I tried to use what summer offered – it’s colors and textures and extremes. I tried to put paint in its place, to paint a series of sensory experiences, but came up short more often than not. The rhythm became as much a material as was paint.

With just my own company, several of the paintings began to take on the feeling of self-portraits, but in a vague, universal way. Some works contain hidden imagery of things I carry in my heart. This vaporous narrative was a slightly new direction in my art, but I decided to follow the works and let them come into being. The risk is worth taking. It’s the only way forward, letting go of control, but of course means painting never gets easier.

LESS, PLEASE became the fitting theme for the work.

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## ARTIST STATEMENT / 2022

*“Part mirror, part microscope, painting is a way for me to both remember and forget.”*

I work both in color on canvas and in black-and-white or limited palette on paper.

Painting helps me see what is often glazed over and diminished. As an artist, I believe trying to understand why we react, ignore or rebel against unfamiliar ideas, or what we so casually and fervently deny or dismiss, becomes a chance to illuminate something in a different way and to bridge those gaps.

The paintings are grounded by color. Of all the elements in a work, color seems to me the most personal. It is a challenge to decipher the color of a memory, of our stomping ground, our latitude and longitude in the world. Color has a weight, a scent, a taste – it creates a vibration in the air, it breathes, whispers or shouts. Color can be a trigger point for each of us, seductive, confusing, calming, repulsive or alluring. We imbue it with luck and with love. It carries us home or to faraway places. It has a long and complicated history of monetary value and associations of royalty, rarity, and class delineation.

The marks strip color from the equation and focus on the bones, the structure, the gesture. The materials are more elemental. The process is one of repetitive motion, of tactile sensations where simple nuances in line feel primordial and closely align with spoken language. Graphite, charcoal, chalk, or ink are the mediums that I typically use. The materials respond differently to different surfaces. I love the scratchiness, the blackness, the million shades of grey, the simplicity and power of a single stroke to convey vitality, contain emotion or challenge the brain.



The longer I work at being an artist, the more acutely aware I am of how much I have to learn. It does seem that the work has a destiny that is predetermined but unpredictable. It doesn't always take the most direct path and often strays completely off course. So I listen, I wait, I watch, I worry. I try not to blink or overthink. I try to sit with a soft gaze, not to lose my patience, my nerve or my temper. I am part of the equation, but often as a conduit or a means to an end.