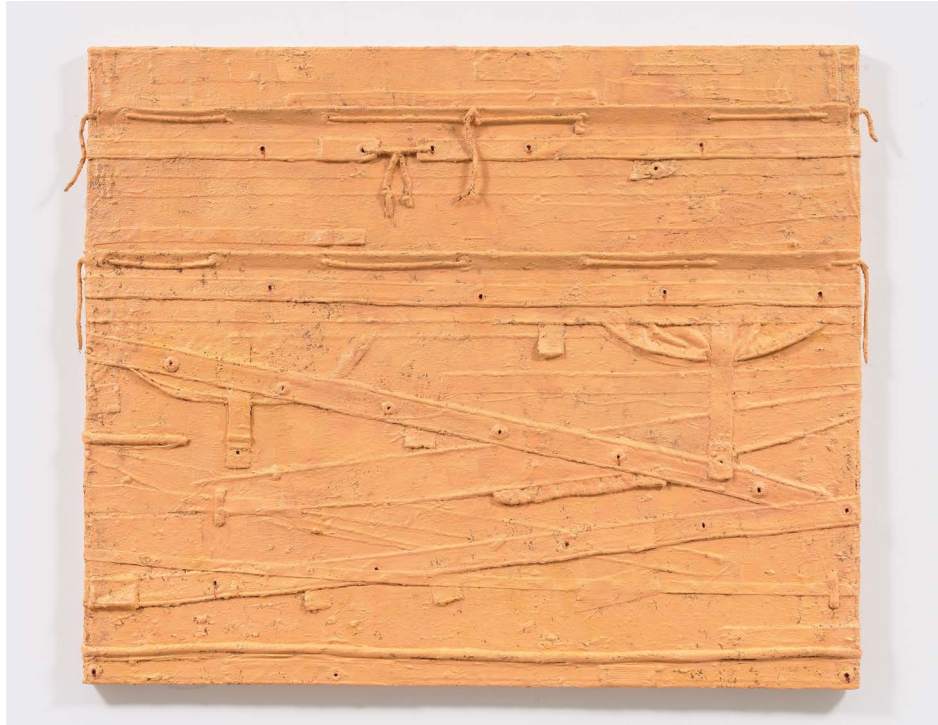


Harmony Hammond

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6 October – 15 November 2026



Edel Assanti is pleased to present an exhibition of paintings and monotypes by the pioneering American artist, writer and curator Harmony Hammond, her first with the gallery. Drawing on Hammond's longstanding investigation of the bodily and corporeal potentialities of abstraction, these works engage with Minimalism and imbue it with political narrative, reflecting a practice shaped by time and tenacity.

Hammond was a leading figure in the development of the feminist art movement in New York in the early 1970s. She co-founded A.I.R. – which, in 1972, became the first women's co-operative art gallery in New York during the second wave feminist period – and *Heresies: A Feminist Publication on Art & Politics* (1976). Throughout her five-decade long career, she has worked at the very limits of the surface of painting, using additive and accumulative techniques – collaging, wrapping, patching and braiding – to disrupt and penetrate what she calls the 'skin of paint.'

Hammond's *Grommetypes* – a term coined by Lucy Lippard – refuse printmaking's emphasis on replication, favouring disruption and peripheral control. Titles like *Rims* and *Aperture* nod to the technical language of construction and engineering; coloured all-over in tones that sit somewhere between gunmetal, mud, parchment and blood, built up in thin layers of printed ink, they are studded at regular intervals with metal eyelets. Elsewhere, strips of canvas belts are adhered directly to near-monochrome surfaces, bound together, in places, with thick, painted twine.

As Hammond has written, 'abstraction, like queerness, is indeterminant.' The grommited, sutured and ripped surfaces of these works belie their ambiguous material charge; although appearing to be something like flags, or warnings, they refuse to be categorised, occupying territory somewhere between sculpture, painting and print. For Hammond, this indeterminacy is politically generative: 'I do not think that art can be reduced to a single framework or looked at thru a single lens. Every work is open to multiple readings.'

ABOUT HARMONY HAMMOND

Harmony Hammond (b.1944) is an artist, writer, and curator. Her work has been exhibited at the Barbican Museum, London, UK; Centre Pompidou, Paris, France; Guggenheim Museo, Bilbao, Spain; Los Angeles County Museum of Art, Los Angeles, CA, USA; MoMA, New York, NY, USA; the National Gallery of Canada, Ontario, Canada; New Mexico Museum of Art, Santa Fe, NM, USA; the New Museum, New York, NY, USA; the Stedelijk Museum, Amsterdam, the Netherlands; Tucson Museum of Art, Tucson, AZ, USA; and the Whitney Museum of American Art, New York, USA, among many others.

Hammond's work is in the permanent collections of the Art Institute of Chicago, IL, USA; The Metropolitan Museum of Art, New York, NY, USA; MoMA, New York, NY, USA; National Museum of Women in the Arts, Washington, DC, USA; New Mexico Museum of Art, Santa Fe, NM, USA; and Walker Art Center, Minneapolis, MN, USA, among others. She has received two Pollock-Krasner Foundation grants and fellowships from the Guggenheim Memorial Foundation and the National Endowment for the Arts.

Hammond's book, *Wrappings: Essays on Feminism, Art and the Martial Arts* (1984), is a foundational publication on 1970s feminist art. Her groundbreaking book *Lesbian Art in America: A Contemporary History* (2000) received a Lambda Literary Award and remains the primary text on the subject. *Still Dangerous! The Harmony Hammond Reader*, a compendium of the artist's writings edited by Tirza True Latimer, was published by Duke in August 2026.

ABOUT EDEL ASSANTI

Edel Assanti was founded in 2010 in London by Jeremy Epstein and Charlie Fellowes. The gallery programme focuses on narrative-driven work by international contemporary artists whose practices engage with the complex realities of the moment in which they live.

Having been located in London's Fitzrovia since 2014, in 2022 the gallery opened its 4,000 square foot flagship space in a renovated Grade II listed building on Little Titchfield Street. In June 2026, Edel Assanti opened a second London location at 11 Bury Street, St James's, in the heart of one of the city's most historic gallery neighbourhoods, broadening the scope of programming for its artists and their multifaceted practices. The Little Titchfield Street gallery stages four to five ambitious solo exhibitions per year – tending towards interdisciplinary, research-led work – with biannual expansive group exhibitions providing a platform to bring together non-represented artists in explorations of emerging themes of artistic interest. Bury Street offers an intimate, salon-style environment for focused presentations by both represented artists and those new to the programme, highlighting individual works, significant periods and definitive themes. Our premises play host to a dynamic events programme in parallel to gallery exhibitions, encompassing performance, talks and live music. The gallery's digital presence includes a series of short films and artist interviews published to accompany exhibitions.

In 2021, Edel Assanti's Jeremy Epstein founded London Gallery Weekend (LGW), an annual celebration of London's diverse gallery community, bringing together 130 contemporary commercial galleries. Now in its sixth year, Epstein remains at LGW's helm.

CONTACT US

For press enquiries and high-res images, please contact Ella Lewis-Williams (ella@edelassanti.com).

IMAGE

Harmony Hammond, *Fraggle*, 2014. Oil and mixed media on canvas; 123.2 x 148.6 cm, 48 1/2 x 58 1/2 in.
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