

STEPHANIE HARGRAVE

Seattle

stephargraveart@gmail.com



VENTER 20 (For Rachel Carson)
Stoneware, Encaustic, Cardboard, Book Pages,
Steel Wire, Parachute Cord, 36 x 16 x 6 in.

ONLINE

Websites: stephaniehargrave.com / convergenceart3d7.com

A Few Good Years in New York (viewing room):

<https://www.artworkarchive.com/rooms/stephanie-hargrave/ba6f9f>

Facebook: [stephargrave](https://www.facebook.com/stephargrave) / [stephaniehargraveart](https://www.facebook.com/stephaniehargraveart)

Instagram: [stephargraveart](https://www.instagram.com/stephargraveart), [cluster](https://www.instagram.com/cluster)

Bio

Hargrave has been painting and working in clay since college, where she studied color theory, ceramics, sculpture, drawing, painting, as well as creative writing. She has shown her work in Seattle, Minneapolis, San Luis Obispo, Santa Fe, Brooklyn, NY, Manhattan, Truro, MA and Atlanta. Her paintings are in several corporate collections including Seattle's University House, Swedish Hospital and the University of Washington Medical Center, Barclays International in Texas, the Abri Hotel in San Francisco, the Woodmark Hotel in Kirkland, and Kaiser Permanente in Baltimore.

After working and living in Brooklyn, N.Y. for 3 years, she moved back to Seattle recently to focus on sculpture while also working in encaustic and making works on paper. Her 25-year studio practice is her very nucleus.

VENTER 20 (FOR RACHEL CARSON)

This sculpture was made to honor Carson's environmental work. The book pages used on the cardboard were from a 1957 Reader's Digest, the first publishing house to refuse to print her article on DDT.

ARTIST STATEMENT

Hargrave's work has always referenced biology. Prior work centered on botany, organisms, and cellular structures, but most recently she has concentrated on insects, fungi, bones and horns, organs, synapses, and sea creatures. Abstracting the body, on both a macro and micro level, is a custom that has grown over the years.

She submerged herself in the study of deep-sea creatures and bioluminescence that resulted in a series of black, dark Prussian blue and white encaustic paintings call *Hybrid*, many resembling x-rays, and angiograms. At M.David & Co in Brooklyn she created an installation that combined etymology and entomology; the concept was arthropods and the words once used to refer to them that are no longer in use. Titled *Semantic Drift* it included photographs of crocheted insect-like forms printed on Kozo paper, infused with beeswax, and attached to the wall with specimen pins. The originals, crocheted cotton string dyed black, were bundled together, titled *Biomass*, and hung from the ceiling near her metal wall sculpture whose shadow cast an uncanny resemblance to a dragonfly wing. Her porcelain sculpture, *Magical Thinking*, is a torso sized grouping of hand pinched bell-like forms finished in black encaustic that pays homage to the medicinal qualities of mushrooms. Hung freely, it sways slowly with the air movement in the room and floats visually, in blatant disregard to its weight.

Whatever her focus, the underlying premise is a constant; biological functioning, and how we understand ourselves and the world we live in from that perspective. Abstracting those ideas and generating organic-looking objects allows for a wide array of entry points into the work and encourages various interpretations. Natural forms made from natural materials is key, but not necessary. She works mainly with clay, wood, steel, beeswax, and paper but whatever assists with the visual message is what gets used. Recently Yupo, a smooth synthetic paper that allows for wonderful gradations as the ink evaporates off the non-porous surface, has been incorporated.

The most satisfying aspect of her practice is the making itself but seeing how the work hits an audience is vital: that is where connections are made and vault naturally into new ideas. This process mimics biological functioning and completes the circle.

RESUME HIGHLIGHTS

EDUCATION

Pratt Fine Arts Center, Enamel 2015, Monotype/Collagraph 2013, Encaustics 2005 & 2006
University of Washington, Oil Painting 1992, Jewelry Design 1993
Seward Park Art Studio, Ceramics 1992-1993
University of Puget Sound, Creative Writing Major, Art Minor, BA 1990
Seattle Central Community College, Liberal Arts 1986-88

REPRESENTED BY LOWE GALLERY, ATLANTA

EXHIBITIONS / COMMISSIONS / AUCTIONS

20 - SOLO SHOWS (2026 – 2019)
13 - 2-3 PERSON SHOWS (2007 – 2023)
80 - GROUP SHOWS (2005 – 2023)
20 - CORPORATE COMMISSIONS (2008 – 2017)
40 - RESIDENTIAL COMMISSIONS (2003 – 2023)
54 – AUCTION DONATIONS (2005-2023)

RESIDENCIES, AWARDS, GRANTS, PRESENTATIONS

Presenter, International Encaustic Conference, Castle Hill, Truro, MA, 2021, 2022, 2023
M. David & Co. / Pfaff Residency, Judy Pfaff's Art Compound, Tivoli, NY, Summer, 2020
Presentation: *20+ Years of Painting*, Women Painters of Washington, Seattle, WA, 2019
M. David & Co., Critical Thinking Artist Residency, Brooklyn, NY, September 5-15, 2019
M. David & Co., Art Fair Artist Residency, Brooklyn, NY, February 28-March 10, 2019
Artist Talk, Shift Gallery, *Obeisance / Derision*, February 10, 2018
Artist Talk, Blakely Hall, Issaquah, WA, *Intersections* – February 16, 2018
William Radcliffe Studio Challenge Award, October, 2017
Project Grant, International Encaustic Artists, July, 2017
Grant / Artist in Residence, Einstein Elementary, Project: *Botany & Biology*, Permanent Collaborative (Hargrave/Students) Artwork installed at the school, June. *This project was supported by a Shoreline - Lake Forest Park Arts Council Artists in Schools Award & an Award from The Shoreline School District with materials costs covered by the Einstein Elementary PTA, 2016*



VENTER 3, Porcelain/Stoneware Blend, Encaustic, 11.5 x 8 x 3.25 in.

VENTER 2, Porcelain/Stoneware Blend, Encaustic, 9 x 8 x 2.25 in.

Photos: Paul Takeuchi - Brooklyn