

Harmony Hammond

Ivens Machado

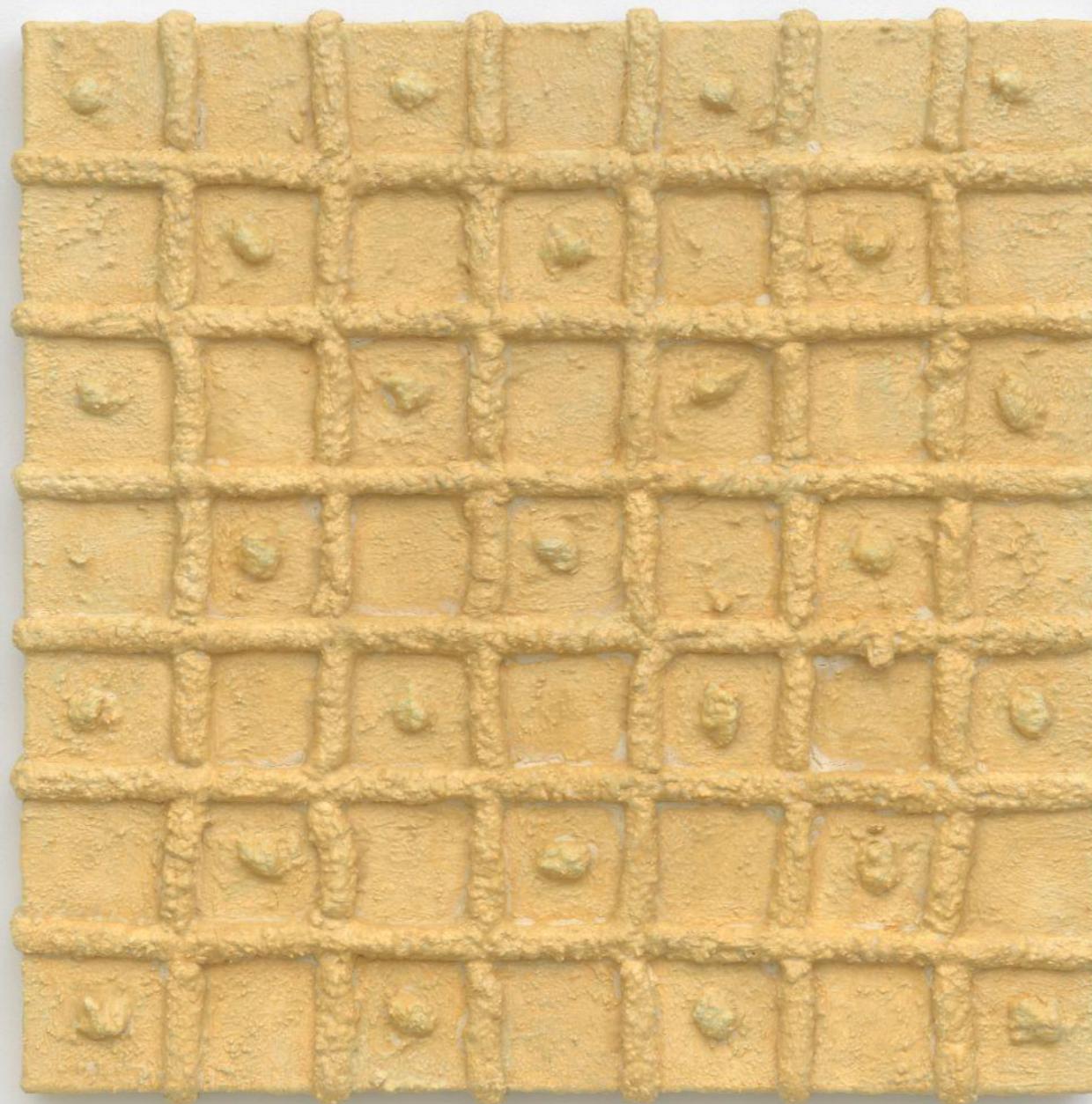


Ivens Machado (1942-2015)

Untitled, 1985

Cement and iron

50 x 24 5/8 x 8 1/4 inches [127 x 63 x 21 cm]



Harmony Hammond (1944)

Tufter, 2019

Latex rubber and acrylic medium on gessoed cotton and
canvas

28 ¾ x 28 ½ x 2 ¼ inches [73 x 72.4 x 5.7 cm]



Harmony Hammond (1944)

Torso I, 2020

Mixed media on latex

22 x 20 inches [56 x 51 cm]

29 7/8 x 27 3/8 x 3 inches framed

[76 x 69.5 x 7.6 cm framed]



Harmony Hammond (1944)

Flesh Fold #2, 2015

Oil and mixed media on canvas with redwood in 2 parts

80 × 54 ½ inches [203 × 138.5 cm]



Harmony Hammond (1944)

Bandaged Grid #7, 2016–2017

Oil and mixed media on canvas

74 1/4 x 61 x 5 1/2 inches [188.6 x 155 x 14 cm]

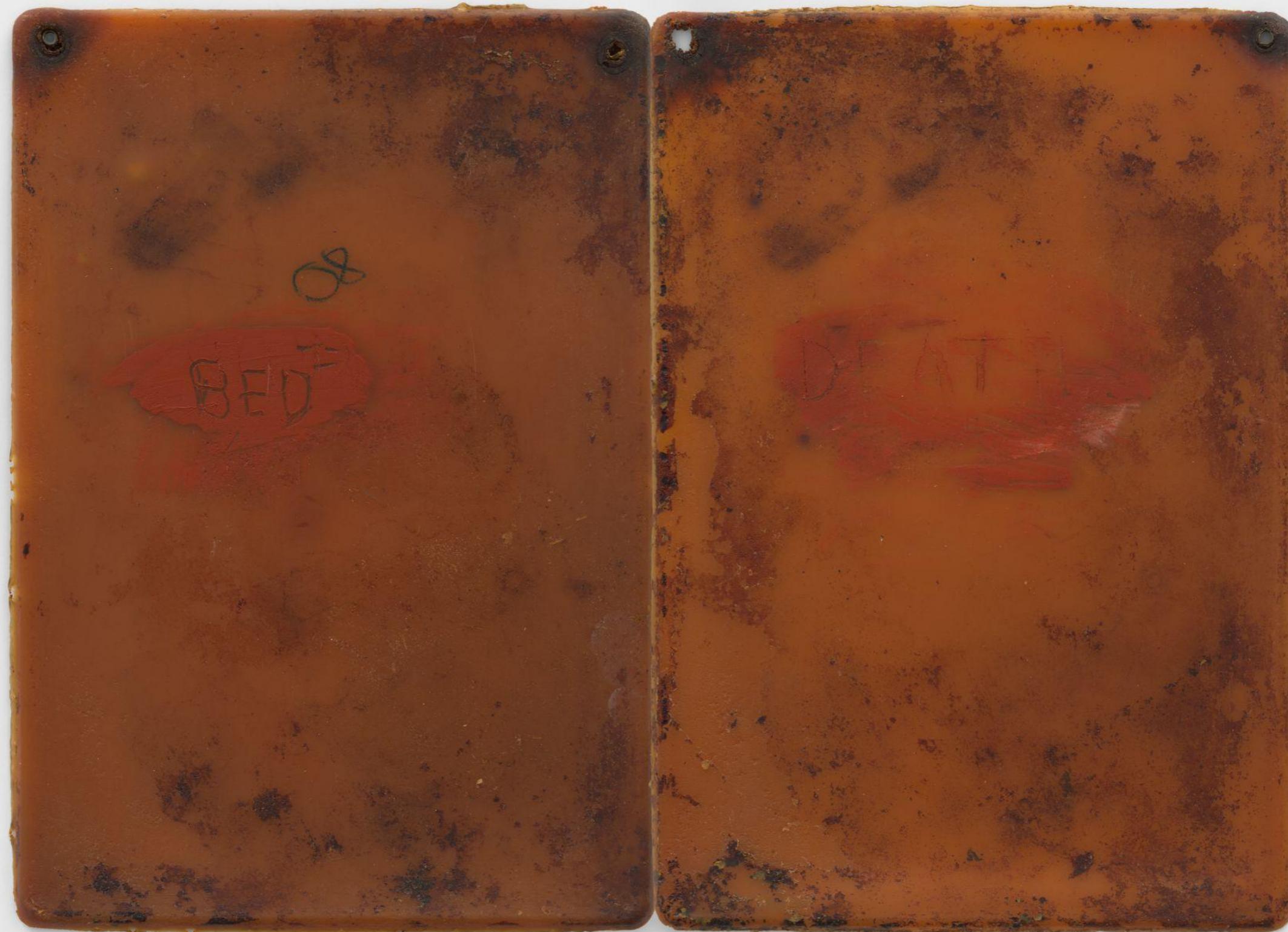


Ivens Machado (1942-2015)

Untitled, 1983

Concrete, oxide, iron

59 x 41 1/3 x 49 5/8 inches [150 x 105 x 126 cm]



Harmony Hammond (1944)

Flesh Journal #5: Bed Death, 1993

Acrylic on latex with metal grommets in 2 parts

12 1/4 x 8 1/2 x 1/4 inches each [31 x 21.6 x 0.6 cm cada]



Harmony Hammond (1944)

Frazzle, 2014

Oil and mixed media on canvas

64 1/4 x 50 x 2 1/2 inches [163 x 127 x 6.3 cm]



Ivens Machado (1942-2015)

Untitled, 2006

Cement, stone, steel cable and chicken wire

18 7/8 x 20 7/8 x 7 inches [48 x 135 x 18 cm] Serie of 5



Ivens Machado (1942-2015)

Untitled, 1994

Reinforced concrete, pigment and tile

59 x 20 7/8 x 19 5/8 inches [150 x 53 x 50 cm]

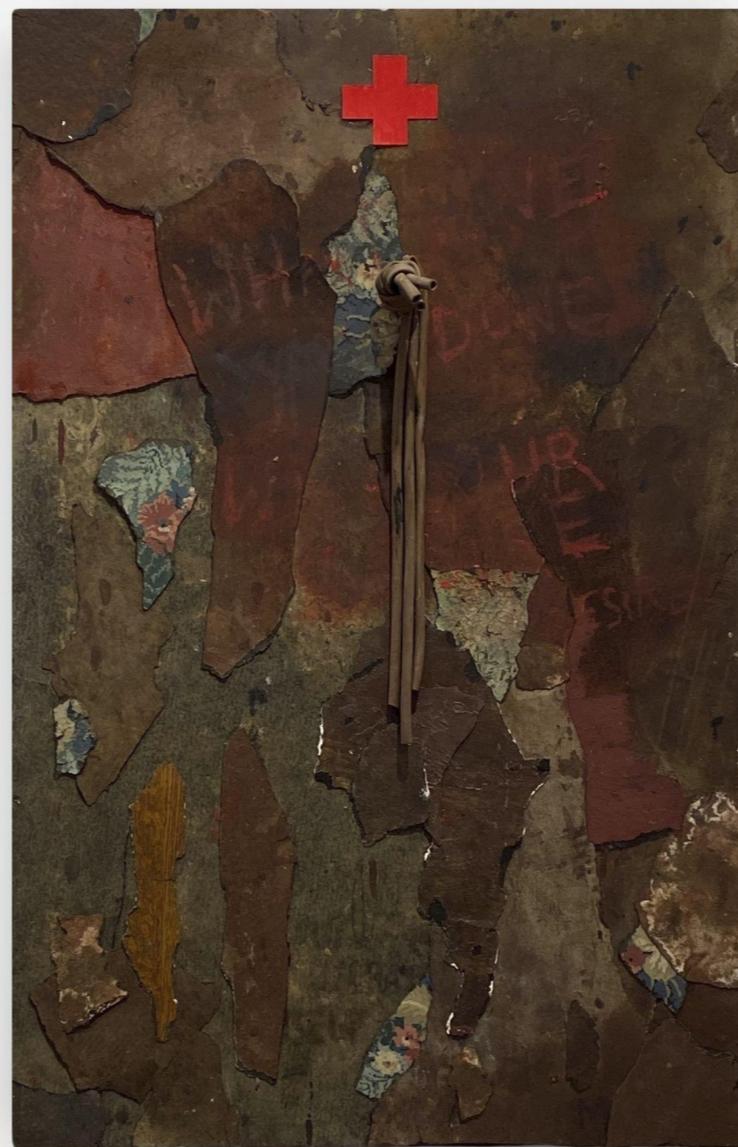


Ivens Machado (1942-2015)

Untitled, 1991

Reinforced concrete, pigments and wood

23 5/8 x 70 7/8 x 19 5/8 inches [60 x 180 x 50 cm]



Harmony Hammond (1944)

Voices II, 2023

Mixed media on canvas

60 1/8 x 40 1/8 inches [153 x 102 cm]



Ivens Machado (1942-2015)

Untitled, 2006

Reinforced concrete and roof tile shards

23 5/8 x 49 1/4 x 21 5/8 inches [60 x 125 x 55 cm]

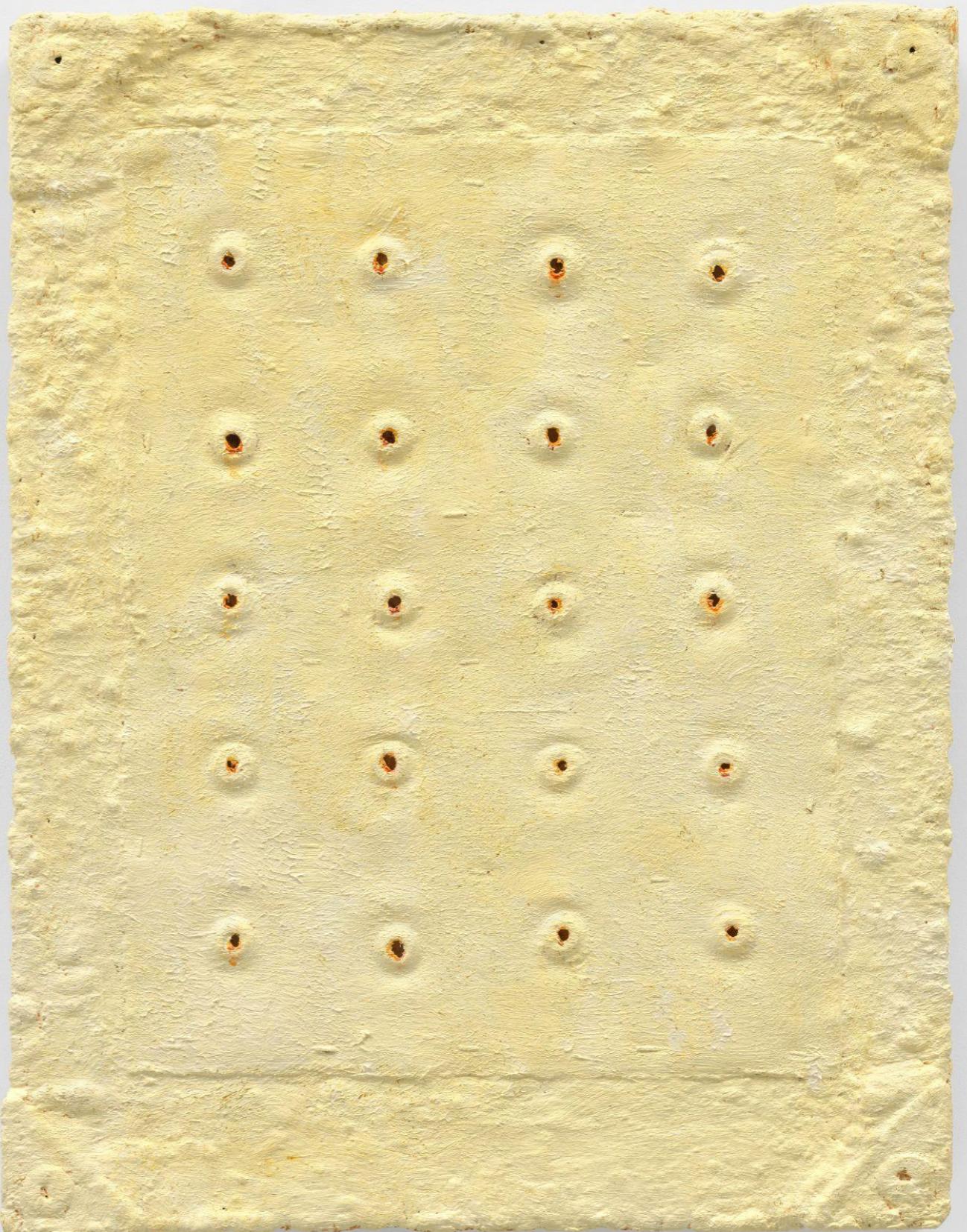


Ivens Machado (1942-2015)

Positivo Negativo, 2007

Eucalyptus

31 1/2 x 31 1/2 x 23 5/8 inches [80 x 80 x 60 cm]

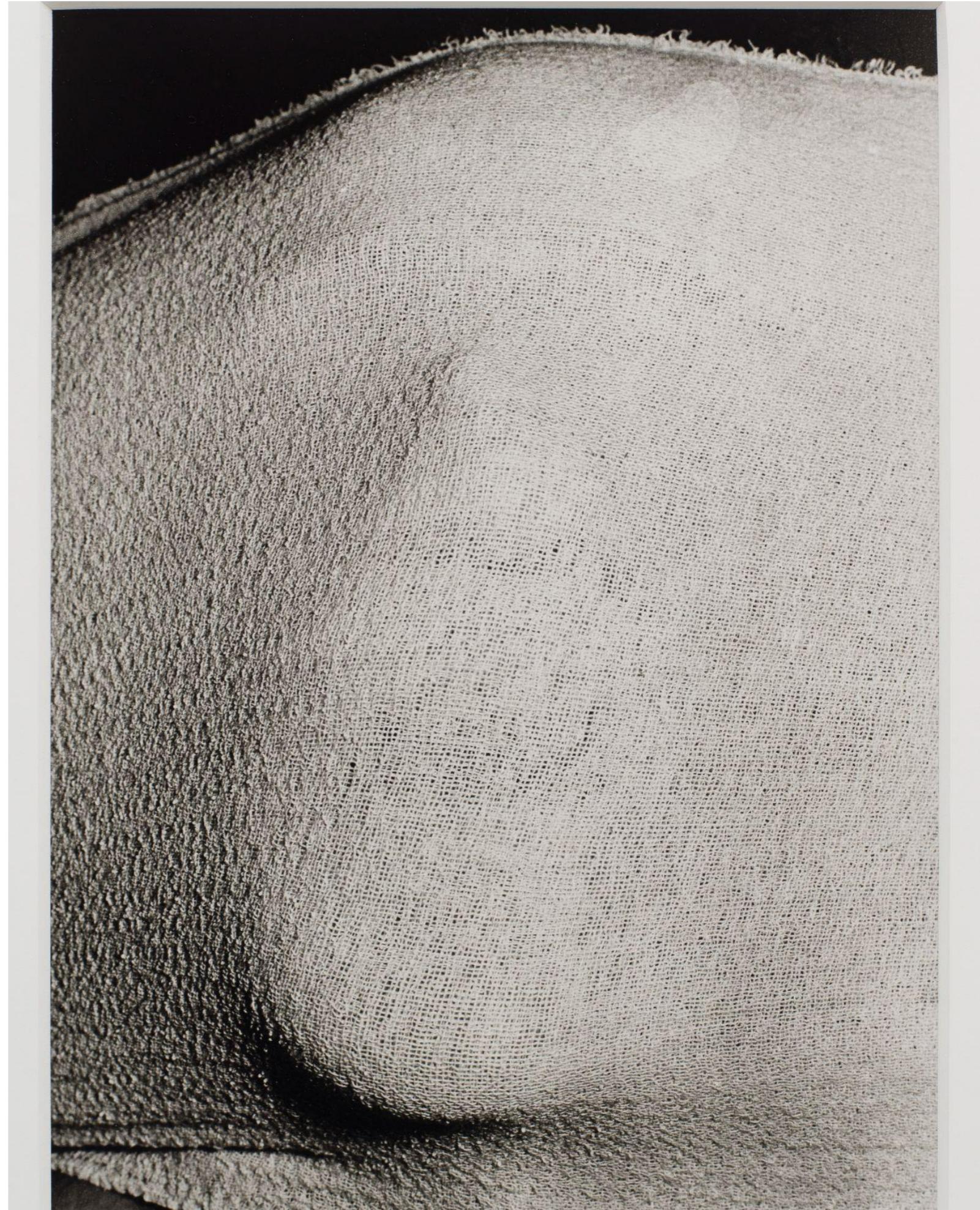


Harmony Hammond (1944)

Marker II, 2011-2020

Oil and mixed media on canvas

26 x 19 7/8 x 2 inches [66 x 50.5 x 5 cm]



Ivens Machado (1942-2015)

Untitled 20 (*Performance com bandagem cirúrgica | negativo*

#64), 1973-2018

Gelatin silver print

Edition of 5 + 1

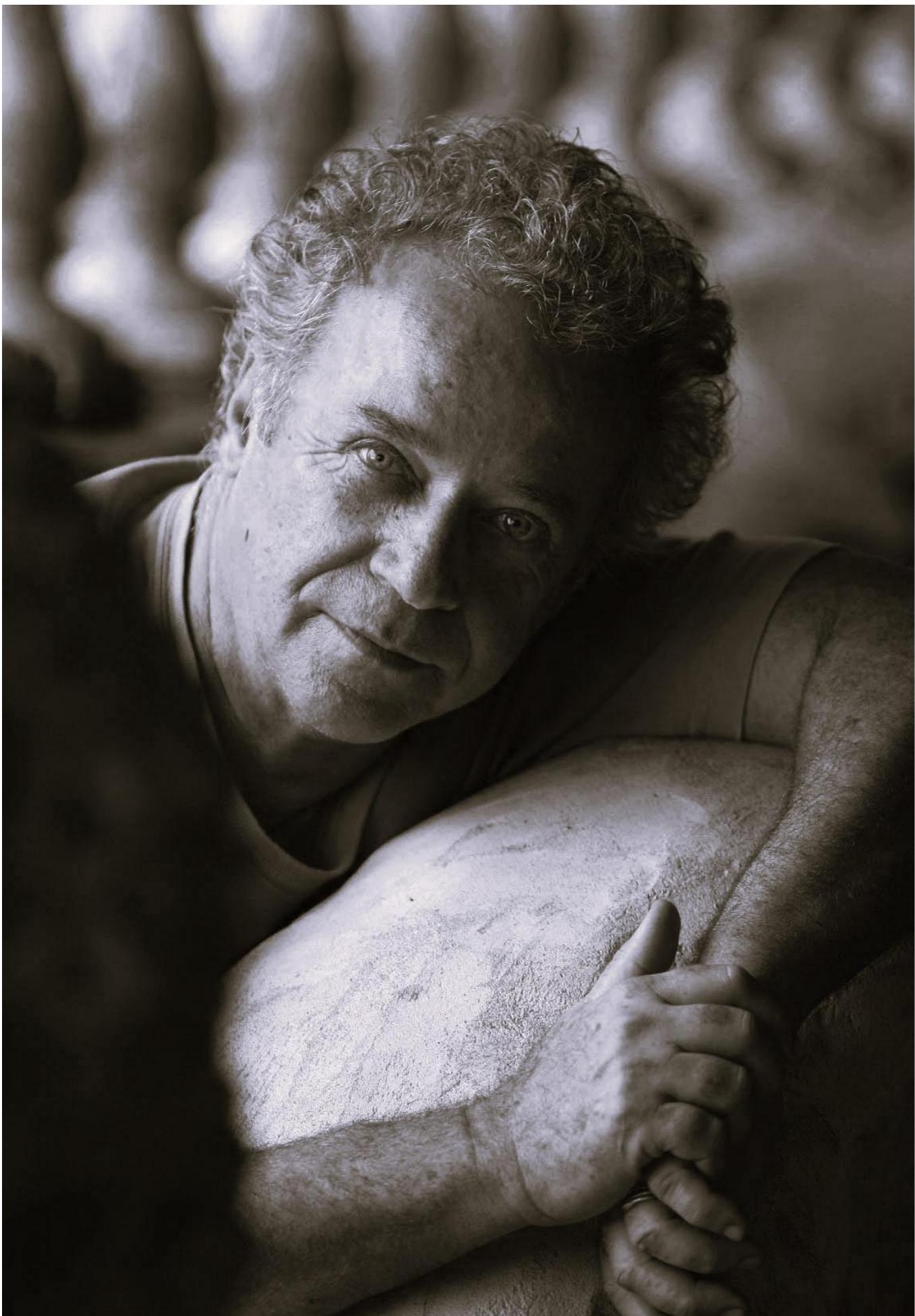


About the artists

Harmony Hammond

Chicago, USA, 1944 – lives and works in Galisteo, New Mexico, USA

Harmony Hammond is an artist, writer, and curator. A leading figure in the development of the feminist art movement in New York in the early 1970s, she attended the University of Minnesota between 1963–67, before moving to New York in 1969. She was a co-founder of A.I.R., the first women's cooperative art gallery in New York (1972) and *Heresies: A Feminist Publication on Art & Politics* (1976). Since 1984, Hammond has lived and worked in northern New Mexico, teaching at the University of Arizona, Tucson, from 1989–2006. Hammond's earliest feminist work combined gender politics with post-minimal concerns of materials and process, frequently occupying a space between painting and sculpture.



Ivens Machado

Florianópolis, Brazil, 1942 – Rio de Janeiro, Brazil, 2015

Throughout his career, Ivens Machado associated the brutality of matter with primordial biological tensions and constructive strategies inspired by vernacular architecture. His use of obsolete building materials and the deliberate unfinishedness of his works bring them closer to ruined bodies, permeated by organic and naturalistic allusions. During Brazil's military dictatorship, Machado also created filmed performances that staged scenes of torture, racial conflict, and mummification, articulating a violently political dimension of his practice—marked by notions of paralysis, exhaustion, and concealment. Across his entire body of work, the artist establishes a circuit between the human body, in its constitutive vulnerability, and the sculptural body, in its inherent instability.



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