

ABIE HARRIS

Drawing has always been a foundation of my work as an architect and campus planner – it is how I communicate; it enables documentation and analysis. While studying in Europe many years ago, I made the obligatory “grand tour” drawings of memorable buildings and places. The drawings were small, notebook size, in pen and ink, and a few were done with colored crayons. I drew almost every day and loved sketching buildings and places. I continue to record travels, special places, and campuses in sketchbooks.

About five years ago I shifted from sketchbook scale to larger, more focused drawing. Now I am drawing full-time. My drawings are more consciously composed and they integrate color. I like the touch, color, and immediacy of pastels and charcoal. Their impact is quick and immediate, and their sometimes-messy aspects contribute to the spontaneity of the work.

The drawings shown here are steeped in my architectural experience and in the vocabulary of architecture – plan, section, axis, grid, and line. Mountain landscapes are clearly separated into three sections: sky, mountains, and foreground. A series of drawings depict a strong structural emphasis and are arranged so that multiple drawings combine to form a larger composition. There are drawings of campus concepts showing courtyards and their supporting activities.

The organizing chassis of structure and composition that informed my design work is now fundamental to my artwork. Within this framework, space is defined. In a campus context buildings define a courtyard space. In a two-dimensional context shape, color, and line provide the spatial distinction. Bridging architecture, campus planning, and art is structure – shaping and enclosing space.

The works displayed here are recent drawings. They represent a continuing love of drawing and my search for evolvment as an artist.