

## William Brayton: Bio 2023

William Brayton graduated from the University of New Hampshire, cum laude in studio art, and received an MFA from Claremont Graduate University in Los Angeles. Brayton has exhibited his work in a broad range of venues including: The Barrows Rotunda, Dartmouth College; The Mount, Lenox, MA; The Art Lot, Brooklyn, NY; The Chesterwood Museum, Stockbridge, MA; Soil Gallery, Seattle WA; and the Boston Sculptors Gallery, Boston MA. His work has appeared in numerous publications including Sculpture Magazine, Art New England, The Seattle Times, and The Boston Globe. Brayton is an emeritus Professor of Art at Hampshire College in Amherst Massachusetts where he established the Sculpture Program in 1988. He is the recipient of a Pollock Krasner Grant, a Mellon Foundation grant, a John D. and Catherine T. MacArthur Foundation Grant, and other grants in support of his work in the studio and within academia. Brayton has been a visiting artist at many institutions including Dartmouth College, Smith College, Penn State University, Claremont Graduate University, Amherst College, Skidmore College, and The Brattleboro Museum. He lives and works with Erica Wurtz and their son Gavin in Conway Massachusetts.

## William Brayton: Artist Statement 2023

I find each new sculpture through an improvisational making process. Chance, gravity, and implied motion are three forces that help shape the outcome. Months are spent building an inventory of parts. When these elements are finally assembled, chance opportunities collide with the memory of previous choices. As the sculpture comes together, gravity is both acknowledged and pushed against. Parts are added, cut out, repositioned, and abandoned. Motion is implied through the disruption of patterns and sequences. Riveting, bolting, and welding form static or fluid connections which can slow down and speed up the eye. The use of line-weight, overlapping layers, scale shifts, and translucency comes out of drawing. Through jobs in potteries, woodworking shops, house construction and boatyards, I slowly found a palette of materials. Wood, aluminum, bronze, acrylic and concrete come to the studio pre-loaded with histories and environmental consequences that I continue to study and struggle with. Research into plant architecture, localized wind patterns, and the evolution of boatbuilding has led to my use of branching, invasive systems, implied motion, and the mixture of materials with different structural attributes. When all of these lines, curves, disks, and spheres interact, an emotional content sometimes surfaces. At this point I step back, and the sculpture becomes itself.