

William Brayton's abstract sculpture reflects the forces of wind and water. Nautical literature and lots of time spent in small boats have led to a fascination with how wind, tides and currents constantly re-sculpt this fluid environment. His improvisational process is also influenced by the balance of order and chance found in nests, trees, and windblown grasses. He sometimes uses the disruption of patterns within repeated forms to imply motion, or to suggest an unseen event. In a series of new wall reliefs Brayton is layering wave shapes sawn from local woods. Thick curves and the watery imagery of woodgrain are combined within sculpture that references both gentle streams and floodwaters. As with all of William Brayton's sculpture, these wall pieces are linked to his work in drawing.

William Brayton has exhibited widely at venues including The Barrows Rotunda, Dartmouth College; Art Lot Brooklyn, Brooklyn NY; The Chesterwood Museum, Stockbridge, MA; Kohn Turner Gallery, Los Angeles, CA; The Hudson River Museum, Yonkers, NY and Boston Sculptors Gallery, Boston MA. His work has appeared in Sculpture Magazine, Art New England, The Seattle Times, and The Boston Globe. Brayton is professor emeritus of art at Hampshire College where he established the Sculpture Program and served as Dean of the School for Interdisciplinary Arts. He has been awarded grants from the Pollock Krasner Foundation, the Andrew W. Mellon Foundation, and the John D. and Catherine T. MacArthur Foundation. Brayton has been a visiting artist at many institutions including Smith College, Penn State University, Amherst College, and Trinity University. He graduated from the University of New Hampshire, cum laude in Studio Art, and received an MFA from Claremont Graduate University in Los Angeles. William Brayton lives and works with Erica Wurtz and their son Gavin in Conway Massachusetts.