

DAVID KLEIN GALLERY

***In Series: Hermann, Harrow & Baralaye* Curated by Ebitenyefa Baralaye**

Exhibition Dates: March 14 – April 11, 2026

Artist's Reception: Friday, March 27, 5 - 8 PM, Artist Talk @ 6:30 PM



Baralaye, *Monamona (Lightening)*; Hermann, *Compound Mirrors*; Harrow, *Vine Jar*

David Klein Gallery is pleased to announce the opening of *In Series*, an exhibition featuring ceramic sculpture and vessels by Marie Herwald Hermann, Del Harrow, and Ebitenyefa Baralaye. A reception for the artists will take place on Friday, March 27 from 5–8 PM. There will be a walk through with the artists at 6:30 PM. *In Series* is presented in conjunction with *NCECA Volumes*, taking place in Detroit, March 25 – 28, 2026. NCECA is the National Council on Education for the Ceramic Arts

For the *In Series* exhibition, Ebitenyefa Baralaye, has brought together the work of Colorado based artist, Del Harrow, Marie Herwald Hermann, who lives and works in Denmark and Chicago, along with Baralaye's own work for a presentation of their recent ceramic sculpture and vessels. These artists share practices and perspectives but each has their own unique form and presence. From the delicate domestic-like objects of Hermann's, to Baralaye's immense coiled vessels and Del Harrow's imposing sculptures and pots. The work speaks on its' own and in unison to the materials and process involved in the creation.

Though their practices, Marie Herwald Hermann, Del Harrow, and Ebitenyefa Baralaye explore how meaning unfolds, not in isolation, but through repetition, variation, and relation. Their works trace the unseen wavelengths of thought, touch, and presence, offering viewers an experience of form as both singular and collective—anchored in process, multiplied through time.

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The spaces in between things become spaces of possibility—between the seen and the unseen, between the word and its echo, between the body and the trace it leaves behind. The impressions of tactility, the repetition of the same movement forming clay, and the resonance of a hand-built vessel all gather into rhythms of making and being. -Ebitenyefa Baralaye, 2026



Marie Herwald Hermann, And Always – 2026. Porcelain, stoneware, resin, 16 x 16 x 7 inches

I draw from the history of the domestic, creating an imaginary world that both embraces and denies utility. My installations and object-compositions are founded on the memory of the ordinary, what I think of as the "Unspectacular", how objects function in the world. The objects can be like the first word in a sentence; it might be intriguing out of context, separated and alone, but when combined into sentences, they form a body. As words on a page or user manuals, they always link to the one before and the one after, as pieces in wood, clay, and silicone are used at times to connect the ceramic shelves on the wall, like small line drawings or diagrams. Everything is part of a context and each stanza relates to the next.

- Marie Herwald Hermann, 2026

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Del Harrow, *Hatch* – 2026

Each of the works in this series begins with an idea about pattern: the branching of a tree, a grid, a surface composed of triangles, cross-hatch marks. A line is likely not a pattern, but becomes one when one line crosses another...These are formal propositions, for a kind of organic classicism: hopeful for the possibilities of order and structure, even in a world of insistent material change.

This work is also about patterns in time, repetition and change; the movement of body, hand, and mind through rhythms of work. At a material level, made from clay and melted glaze, they are expressions of geologic time: granite mountains rising from the ground and then decomposing back into minerals and clay. -Del Harrow, 2026



Ebitenyefa Baralaye, *Uwowo (Gourd)*, *Kurukuru (Cloud)*, and *Odo (River)*

My life and generation dwell in the negotiation of fragmented and transitional presence. We have become increasingly used to juggling in a moment multiple understandings of where we come from, where we are, and the futures we are intended for. I use art as a way to deconstruct and expand that moment.

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I produce compositions in the form of objects and installations that are markers of identity, place, and state, and the fluid dynamics around them. I layer spirituality, culture, context, utility, and desire into works that navigate and rest in between definitions and operate as recorders of life experience. Sourcing my narrative of migration from Nigeria, through the Caribbean, and to the United States, I use form as a language to mediate engagement and displacement toward society, ideas of dwelling/home, and faith.

-Ebityenefa Baralaye, 2026

About David Klein Gallery

Founded in 1990 in Birmingham, Michigan, David Klein Gallery has established a reputation for presenting significant national and regional contemporary artists alongside a robust program of Post-War American and European art.

Throughout its thirty-five-year history, the gallery has cultivated a dynamic dialogue between contemporary and historical practices. By working closely with the estates of Al Held, Clement Meadmore, Robert Motherwell, and Jack Tworkov, David Klein Gallery continues to present exhibitions that deepen and contextualize its vision for contemporary art in Detroit. This commitment, paired with a diverse roster of exceptional artists, affirms its standing as one of the leading galleries in the Midwest. David Klein Gallery is the only Detroit-based member of the Art Dealers Association of America (ADAA).

Our contemporary program features large scale exhibitions by emerging, mid-career, and established contemporary artists. Exhibited artists include Ebityenefa Baralaye, Susan Goethel Campbell, Jack Craig, Christian Curiel, Iris Eichenberg, Matthew Hawtin, Sylvain Malfroy-Camine, Kim McCarty, Marianna Olague, Benjamin Pritchard, Scott Reeder, Kelly Reemtsen, Leif Ritchey, Robert Schefman, Rosalind Tallmadge, and Neha Vedpathak.

The gallery has long supported collectors, artists, and institutions through active collaboration and placement of works in major museums, including the Detroit Institute of Arts, Cranbrook Art Museum, the University of Michigan Museum of Art, the Flint Institute of Arts, the Williams College Museum of Art, and the International African American Museum. In addition to its robust exhibition schedule the gallery participates annually in art fairs in New York, Chicago, Miami, and Los Angeles.