

the line

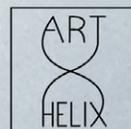
THE LINE MIAMI ARTIST COLLECTIVE

AT **AQUA ART MIAMI 2018** / **DECEMBER 5-9** / WITH WORKS OF
GREGORY **BRELLOCHS** / JULIE **DAVIDOW** / JOANA **FISCHER** /
MARINA **GONELLA** / GABRIELE **GUTWIRTH** / JENIFER **KENT** /
JUDITH BERK **KING** / KATHERINE TZU-LAN **MANN** /
CHRISTINA **PETTERSSON** / JENNY **PHILLIPS** / AMY **SCHISSEL** /
KAREN **SNOUFFER** / JOWITA **WYSZOMIRSKA**

ROOM 227

WWW.THE-LINE.MIAMI
WWW.SHHHIM.COM / WWW.ARTHELIX.COM

SHIM



aqua
art miami

THE LINE MIAMI ARTIST COLLECTIVE

is an artist collective aiming to connect artists for collaborative exhibitions, site specific projects and installations all over the globe. It shall also encourage creative exchange and skill development among the participants. The focus lies on contemporary, diverse and non traditional drawing in combination with other media.

The presentation of THE LINE MIAMI at Aqua Art Miami 2018 takes place in partnership with SHIM Art Services and ArtHelix, Brooklyn, NY.

SHIM / ARTHELIX

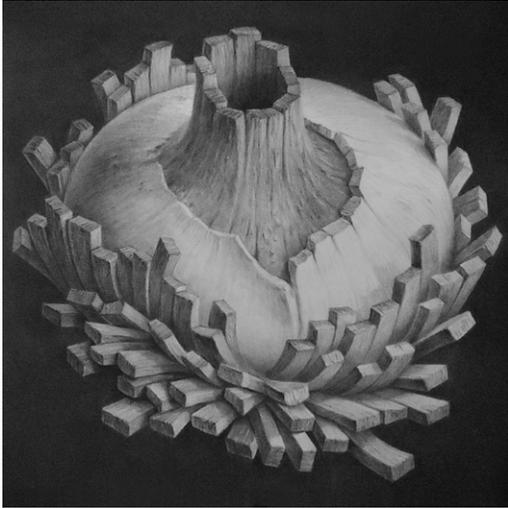
ArtHelix is a permanent host for SHIM, an art services company that provides exhibition opportunities for individual artists, independent curators, and other organizations and affiliations seeking exhibition space for their projects.

ArtHelix intends to create a meta-art space, a place where art is not only displayed and offered for sale, but also where it can be openly discussed and challenged, a hub or "helix" from which culture can be reimagined.

www.shhhim.com / www.arthelix.com

GREGORY BRELLOCHS

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L-R:

Satellite A
Graphite on paper,
20 x 20 inches

Satellite B
Graphite on paper,
20 x 20 inches

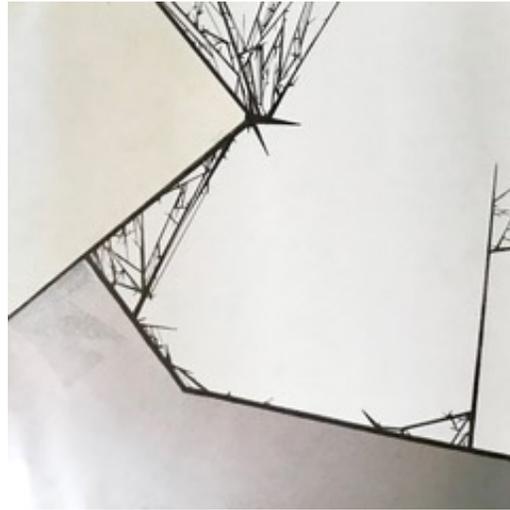
The cutting edge of science and technology promises to fundamentally change many aspects of our daily lives. I want to incorporate the concepts and ideas presented to us in this modern reality and find a way to create a meaningful, human, emotional connection with them, a physical connection to what, in many ways, are remote and abstract concepts. As a result, I feel the impetus to try to create visual allegories, imagining, 'what if? How might this thing or that thing look if it were to be made observable?'

String theory presents us with the concept of sub-plank-length 'strings' that must somehow join to create ever larger amalgamations of energy, resulting in the physical universe we perceive. Ultimately, this process must also account for the emergence of self replicating organisms. Chaos theory presents us with methods for modeling a universe in which an underlying order to the seemingly chaotic is revealed. In essence, chaos theory seeks to reveal the 'ghost in the machine' by recognizing variables in a system that give rise to and result in emergent qualities of behavior. Evolutionary biology and the study of the genome reveals common heritage. From our nearest primate ancestors to the most primitive bacteria, each organism has a percentage of its genes in common, in other words, all biological life is expressed in a common, programmed language [what are genes other than code written in organic materials?]

This current work looks at the amalgamation of matter and energy in an imagined organic form, in which the forces of construction and deconstruction define a transient object. Like Niels Bohr's self titled model served to make the concept of an atom's structure visually and conceptually accessible, so too am I interested in employing my art and the process of drawing as a way of visualizing and graphically realizing concepts which speak to a layer of reality beyond the senses.

JULIE DAVIDOW

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L-R:

Diagram #6

Graphite, synthetic polymer,
chrome paint on Yupo paper,
11 x 11 inches

Diagram #7

Graphite, synthetic polymer,
chrome paint on Yupo paper,
11 x 11 inches

My practice is a search for the gestalt—a reductive exercise in rendering the three dimensional into the two dimensional pictorial plane. It includes paintings on canvas which utilize pliage, or folding as both concept and formal process, drawings on paper, and site-specific installations all investigating the organization of space with references to contemporary iconic architecture and influenced by the tension between the natural and built environments.

JOANA FISCHER

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L-R:

Yardless Home IX
(Large home covering the entire lot, no pool)
Ink and acrylic on polyester foil, EL light, 11 x 14 inches

Yardless Home VIII
(Waterfront lot maxed out with giant building, small space for pool)
Ink and acrylic on polyester foil, EL light, 11 x 14 inches

My delicate and intricate works combine drawing and painting, and are filled with technical, visual and conceptual juxtapositions and dualisms. Often illuminated with lights that are integrated in their frames, these works appear to be small windows into nature. Ink layers of varying thicknesses, partially in neon colors, bring about an iridescent quality where images of architecture are combined with a colorful interpretation of nature through the overlay of special polyester films. Focusing on contrasting themes such as urban life vs. nature, environmental protection vs. pollution, or organic vs. synthetic. Other prominent themes of mine include childhood, free play and the experience of nature—inspired by my own childhood memories and my observation of my three children playing and interacting. Noticing that children’s simple, spontaneous play in a natural setting is increasingly being lost in contemporary America as more and more emphasis is put on school work and organized activities.

Shown here at AQUA ART MIAMI are works of a series called ‘yardless homes’. Oftentimes, in the Miami area I notice massive homes on large lots (10,000sf or more). There is no space for a yard remaining. Only a pool. The lot size is maxed out with giant homes.

MARINA GONELLA

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L-R:

That Time Of The Day 2
Acrylic, collage and
transfer on wood,
20 x 20 inches

That Time Of The Day 4
Acrylic, collage and
transfer on wood,
20 x 20 inches

The place where we live conditions our acts, thoughts and way of life. Whatever surrounds us modifies our behavior; we change according to where we are and what we experience, adapting ourselves to the environment.

My work is about the psychological influence of the surroundings and the relationship between place and identity. I work over the place that is the visual element in this relationship. I start with the manipulation of photographs of landscapes, places or objects that surround me. I incorporate them to the work, setting them over abstract collages. The abstract collage is a way of representing the junction of texture, matter and color of the landscape, which are rearranged into a new image.

In my latest series, the images are from my daily car commute. By the observation and registration through photography I start a process of appropriation and representation of these places, making them a part of my own experience. I work with different mediums such as acrylic, collage, photography, transfers and assemblage.

GABRIELE GUTWIRTH

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L-R:

The Poem of Appreciation:
What makes the difference?
What makes it meaningful?
What makes it precious?
My foundation.
My connection.
I myself.
Can't hide my smile.
Drawn calligraphy,
graphite and ink on paper,
14 x 14 inches

The Poem of Faith:
Sometimes I don't know.
Is it the end
or the beginning?
Aren't they the same?
What if we stop thinking?
What would we be?
I guess we would be free.
Drawn calligraphy,
graphite and ink on paper,
14 x 14 inches

We're all interconnected and all life is held within an enormous network where every thought, word and deed results in a tangible effect. While we may be aware of some of these effects, they mostly affect us on a subconscious level. What we see and who we meet—these things bring about a reaction in us which, in turn, brings about a reaction in the next person, and so the chain continues. We let ourselves be influenced by society and we have an influence on society. Our whole environment, then, is created and shaped by each of us—it's a never-ending cycle and everyone is part of its overall design.

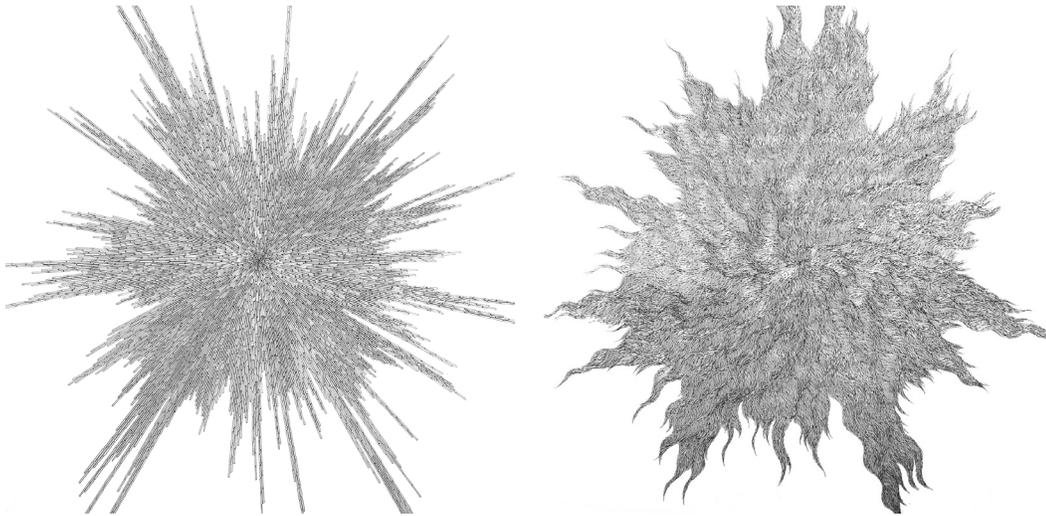
My body of work illustrates this idea of interconnectedness: It's characterized by my classical education as a graphic designer where I was trained in different traditional crafts I now like to combine. They consist of precise ink drawings, photography, books, short texts, and collages I refine digitally or infrequently blend with printmaking. Also, I recently began incorporating myself in my photographs and videos by using performative strategies of expression partially based on classical dance and yoga poses.

All of my projects are inspired by nature; they use natural patterns or are recorded in situ. Some of them are depicted as whimsical compositions or even use abstracted shapes to demonstrate interrelations from another perspective. Although a few of my works may seem to be unreal since my visualizations appear not to exist in our perceived world, the truth of their existence emerges once our senses become sharpened. In an effort to raise awareness, I call attention to less obvious connections existing between disparate items. The artistic reality I create contains images meant to serve as a metaphor for our consciousness, encouraging us to recognize personal responsibility and for all situations we construct in life, as well as our individual obligation to the environment.

Our impact and energy are more powerful than we may think. Not only are we part of a system that guides us—we also define it through our behavior. If we become aware of our role in this synergy, we will realize: All is one.

JENIFER KENT

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L-R:

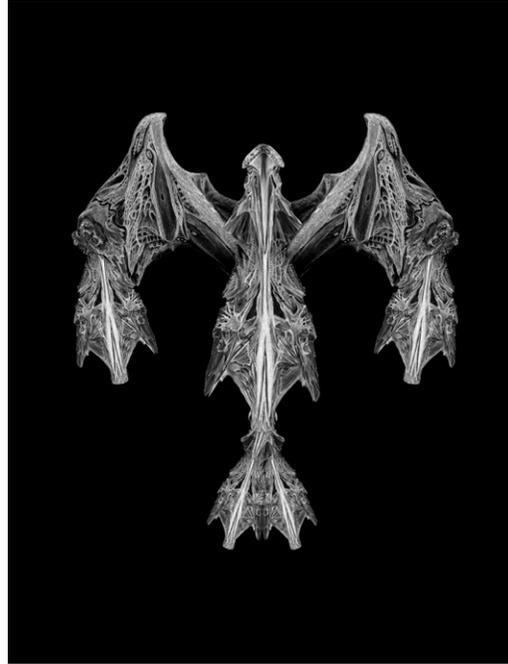
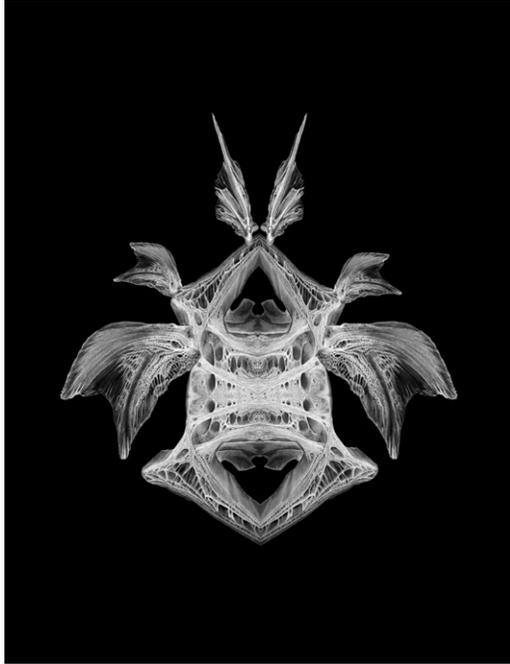
Tumult
Ink on panel,
16 x 16 inches

Tempest
Ink on panel,
16 x 16 inches

Through deliberate mark-making that is both minimalist and conceptual, flat and sculptural, I examine the mechanisms of time, nature, space, and sound. Using black ink on paper or board I draw lines that coalesce into a field or form whose twin can often be found in nature. The organic shapes mirror microscopic and cosmic landscapes, zooming in to suggest cellular structures and then out again, into hyperspace. Like nature, these drawings are never still. Graceful, volatile, or habitual in turns, I seek to capture perpetual movement and growth in expertly suspended animation. The symmetry of the work would suggest a mechanical approach using rulers and grids, but my drawings are done freehand, evolving organically, each according to its own cadence. Like fossils, each mark exists as evidence of a distinct and patient process, an incremental accumulation that requires minute attention to detail and leaves little room for error. But I find peace from the din of modern life in this iterative and meditative process. Surrounded by speed and violence, drawing is my way of slowing down and experiencing things one mark at a time.

JUDITH BERK KING

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L-R:

X-Ray: Denizen
Digital collage from drawings,
16 x 12 inches,
limited edition of 3

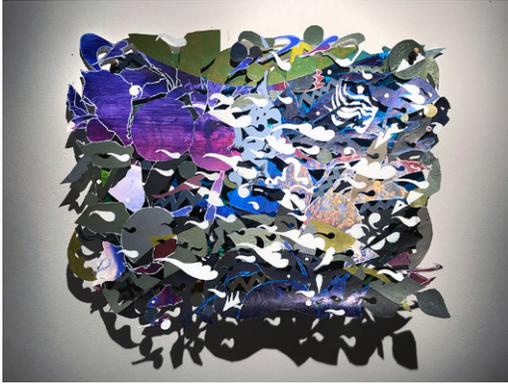
X-Ray: Flyer
Digital collage from drawings,
16 x 12 inches,
limited edition of 3

Scientific specimens presented by museums in their glass cases and the artistic renderings of previous eras have always fascinated me. The displays and drawings enabled me to enter a place where strange objects, transformed by preservation and dissection, were brought into the light of day.

As an artist, I focus on the creation and display of curious zoological and botanical structures. Many of the creatures exist in a far distant future, one shaped by environmental changes as well as modifications deliberately made by man. The style of the work may be contemporary or recall the work of scientific illustrators of the past, transcending time. Through re-imagination and distortion, I invite the viewer to examine and interpret the ambiguous and sometimes disquieting forms that inhabit these works.

KATHERINE TZU-LAN MANN

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L-R:

Thunderthumb
Acrylic and sumi ink
on layered cut paper,
16 x 20 inches

Litterfalls
Acrylic and sumi ink
on mylar,
20 x 16 inches

My work's abstractions arise from the subjects I portray: ecological and geological cycles, processes of chemical corrosion and natural efflorescence. With roots in traditions of Chinese landscape painting, my monumentally sized paintings and installations evolve a fantastic, abstract vision of the natural world. My latest work confronts the challenge: the resuscitation of landscape painting in a world where "landscape" is represented and defined through an ever-widening field of digital, graphic, and visual forms. How can a painting capture flux, abundance, waste, fertility, and the collision and collusion of diverse forms? How can it respond to the pressure we place on our era's fragile ecosystem? My paintings explore both questions by sustaining tension between what is artificial and what is natural, between what is chemical and what is biological, between organic and inorganic. The paper on which I paint is not only a recognition of a tradition of Chinese painting; it is also a medium of vulnerability and expansiveness, susceptible to crease and tear as well as to collage and collation. My own role in the creation of the paintings strikes a balance between the purposive and the protective. I trust to process, chance, and change, but I encourage, direct, and facilitate all of these. In my most recent work, I hope to live in the tradition of landscape painting, experiencing it for what it has always been: an occasion for radical experimentation and confrontation with the world, in the broadest sense of the term, that sustains us.

CHRISTINA PETTERSSON

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L-R:

*The Birdcatchers
(Terns)*

Graphite, pastel and
gold powder in vintage
gold leaf frames,
14.5 x 17.5 inches

*The Birdcatchers
(Wood Storks)*

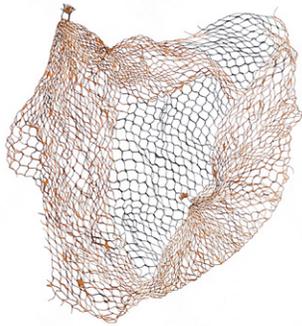
Graphite, pastel and
gold powder in vintage
gold leaf frames,
14.5 x 17.5 inches

Christina Pettersson explores resurrection and savage demise on a grand scale once reserved for history painting. Her drawings, sculptures, and most recently performances, reference classic mythology and literature, revealing a deep allegiance to the wilderness of a bygone era, the sorcery of the night, and the experience of a world in decline. It is a stage materialized from the often brutal but beautiful Everglades of her hometown, which she has spent a lifetime exploring.

She writes, "As my roots in the South have grown so has the landscape. Where I am and what my unique terrain means matters more and more. It is not a backdrop. A voracious reader of local history, as well as an avid naturalist, birder, explorer and wild thing, I am most alive when I am inside the scenery, tramping the landscape barefoot and muddy. My artwork is the result of my experience of living in the Deep South, a place I genuinely love and feel connected to, yet often mourn for. What materializes is not so much a straightforward viewpoint as a shadow world, draped in the ignoble past and the questionable future. I long to restore that epic and mythological dimension, a sense of awe and reverence for the world. The fact is they are not much about my personality. I want to be a storyteller. I want to believe that life is still wild."

JENNY PHILLIPS

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L-R:

Netted Bag 19
Watercolor,
14 x 16 inches

Netted Bag 13
Watercolor and
metallic pen,
14 x 16 inches

I'm attracted to mundane and discarded everyday materials. In this case netted fruit bags have been a recurring obsession, and I love losing myself in the process of drawing the tangle of lines. The subtle distortions of the warp and weft create evocative forms, transforming a utilitarian object into something worthy of contemplation. I'm also inspired by deconstruction and unraveling and tried to incorporate those concepts into my drawing. I want the netted bag to feel almost weightless, floating through space.

AMY SCHISSEL

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L-R:

Post Digital Landscape 1
Acrylic, ink and graphite
on paper,
14 x 16 inches

Post Digital Landscape 2
Acrylic, ink and graphite
on paper,
14 x 16 inches

Increasingly as we go about our 21st Century lives, we try to bridge the gap between spaces we see and navigate in the physical world and those we see and navigate in the online world. Taking from the conception of augmented reality, every physical, geographical space is “interpenetrated” with information, so all physical spaces already are now also informational spaces. Present cartographical and architectural understandings of space are thus ever changing and being adapted to accommodate consistently more data infused environments. In drawing that subscribes both to traditional cartography and internet mapping to explore new dimensions of our contemporary landscape, I look at specifically, how ‘location’, or the contemporary ability, via the world wide web, to be everywhere and nowhere at once presents contradictions of identity in geopolitical relationships: interpretations of personal and collective history are reshaped by the onset of digital information technology, offsetting our traditional sense of civic legibility. By mapping out new social cartographies, I hypothetically chart overlays of information flows that cut across cities, hover over continents, and seemingly negate the need of geographical location for human interaction in an effort to reinsert a new sense of civic legibility.

KAREN SNOUFFER

www.karensnuffer.com / IG @karensnufferart



L-R:

Through the Mire
Ink, marker on paper,
11 x 8.25 inches

Building Tensions
Ink, marker on paper,
8.25 x 11 inches

My work evolves from repeated themes based on contradiction and movement, forces materializing in collage, drawing, painting and installation. Mixed media provides a fluid structure for the exploration of disparate ideas and offers a broad material vocabulary for unpredictable combinations.

Artistic tension in my work arises from: still versus energetic, organic versus synthetic, fragility versus strength, bizarre versus logical, flat versus relief, wall versus room and chaos versus order. These opposites co-exist and agitate within physical and psychic space.

I am intrigued with the relationship between chaos and order as a symbol for life processes as is stated in chaos theory; that within the randomness of chaotic systems (such as nature), there are underlying moments of order and pattern. My drawings are often filled with random, energetic movements in ink and collage. Found among markings and layered materials are moments of ordered patterns—visual stops of rhythm and repetition. These moments offer structured relief from meandering, seemingly aimless, dashing paths and drippings of ink.

My experiences with improvisational dance have created a body awareness that frequently inserts itself into my work. Copious markings reflect movement in space, a searching for direction and discovery, found on paths and within layers.

JOWITA WYSZOMIRSKA

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L-R:

Distance of blue 1
(62°07'37.92" N
144°11'49.46" W)
Mixed media on paper,
19.5 x 13.75 inches

Distance of blue 2
(62°07'19.26" N
143°50'47.22" W)
Mixed media on paper,
19.5 x 15.75 inches

I am captivated by the motion and stillness of nature and its unseen forces are the impetus of my work. I explore intersections between earth and us through the natural phenomenon such as glaciation, wind, water, and light. My work is often based on satellite imagery of weather, maps, and other data combined with the physical experience of the landscape. When moving between representation and abstraction, I focus on and then conceptualize, our landscapes, bringing together aesthetics and grave ecological concerns.

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