

inLINE

an investigation of line.
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a line may consist of a mark or stroke -- a plot from one point to another. backward, forward, crisscrossed, curved... no matter the direction there is linear and/or non linear movement. a line represents a series of continuous points, people or places, fixated in time and set in memory -- made into existence for as long or as short as that memory may hold. line is not necessarily temporally linear as it can become cross and multi-dimensionally linear. it is the journey of one point to the next that is the task in focus.

the idea of, "one point to another" can shed itself on many levels. each tier unfolding a new dimension of understanding of the medium and the possibility therewith. whether marking specific points in space, or depicting an infinitesimal linear path throughout the cosmos, lines exist. encountered constantly, such marks define, locate, separate, divide, detach, sever, connect, bridge, link, unite, carry, transport and move our everyday.

not unlike us all, artists navigate lines everyday. these lines somehow come to have more significance because they are recorded and transcribed visually. the very decision to remark on the line creates a new standard on which to understand line, visually, temporary, even audibly and through a new lens of multiplicity. from simple line drawings, to conceptual ideas of line in performance, the artist has long been fascinated. inLINE represents a look at six different approaches to dealing with line throughout a studio practice, a continual journey of remarking, defining, stretching and discovering.

in this recent series of paintings, joel bacon is primarily interested in colour. taking it a step further the surface becomes a matrix of plotting spaces in time. he layers surfaces in a ritualistic and calculated way, as if the plots yield some boundary or are representative of some type of monoculture. "Since my desire is to evaluate color choices and how they effect 'abstract' art making I chose to start with a simple grid. The grid acts as a recognizable framework upon which I lay down what I will call color 'membranes'." joel's "membranes" layer uniformly to create a grid of ritual build from line, a framework for his devout attention paid to the sculpting of space and time through line.

kate mcgraw brings us to another ritual. one less about precision and more of energy and endurance. the impact is a visible transcription of actual emotion: heat, love, desire. these energy works bring line in the form of break and restart -- a persistence

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that comes from the ability to truly know something. “My drawing process is the investigation of time-based, energetic and physical space between darkness and light. My drawings are the translations of my experience within this duality — honoring spectral light while recognizing its periodic moments of absence.” kate’s ability to see in-between gains the trust of the viewer as they look into these timescapes.

time continues to play a role in the drawings of kariann fuqua. at first notice, the maps seem to make emblematic boundary and time. “Using [data from The National Oceanic and Atmospheric Administration], I am creating drawn mappings of the movement of the [Gulf of Mexico Deep Horizon] oil spill to visually re-contextualize the evidence of the disaster. ... I am investigating the ambiguity and duality of a man-made disaster that conjures images of the sublime, where both the beautiful and the horrific intersect.” the time-lapse images of beauty created from the horrific disaster enter a new thought of line. one of duration and memory. the line we draw to prevent future disasters and the line we travel until we decide to allow for further discovery in the wait of future disaster. this becomes a very thin line to tread indeed.

from time to the network of space, line travels throughout the work of jiyoun lee-lodge throughout her immediate surroundings. the interweaving of line develops a network, building upon each other, spaces create voluminous caverns and deep valleys as well as incorporate specific inhabitants. this use of line rolls with the imaginary as much as the tangible, so-much-so, that the imaginary becomes tangible. “My kaleidoscopic abstract paintings and installations deal with hybridity, identity in flux, and the fragility of memory. The experiences I portray come from a sensory level; I imagine tracing everything I perceive and feel around me – sounds, smells, emotions, and circumstances.” in her search, jiyoun’s own timeline acts as source and reference point, further enabling precision when making linear marks on all form and space between and around her.

deanna lee’s paintings draw a familiar line to the immediate surrounding and yet shifts the image to a linear character in a linear setting. lines weave to create intricate objects at once formed by a skeletal system interwoven with nerves and muscle, while also creating an armored skin, and impenetrable surface of rigidity. this seemingly polarizing affect actually brings the viewer to a new space, one of the in-between. the space in-between subject and object. “The[se] clusters grow in an organic fashion and in relationship to lines I have already drawn. The resulting masses of line clusters evoke organic forms (like hair, muscles, and fungi), natural systems such as waves and wind currents, geological strata, and topographical maps.” deanna’s attempt at understanding identity comes down to line and objects built by them, one-by-one.

the drawings by mitch patrick take us to yet another variation of line and the bridge of this exhibit as the harvester of material almost predominately from online sources.

the building of a system, like software code, existing in one form on the page, but becomes an informal conversation in translation. mitch is interested in, “Drawings that account for evanescent media imbued experiences; an e-mail from a previous lover, an album by Harmonia, information in-between what is seen, my line of sight transposing over windows, the lack of periphery, anticipating liberation, and seemingly lost in an electric menagerie to wander in the midst of.” this cross-disciplinary relationship between the virtual and real represents some other form of dialogue in a line creating meaning through a simultaneous interfaces.

though approached differently, these artists have shown a commitment to the studio and a fascination for line. whether by obsession, or just in passing, each artist has dedicated a certain amount of time to further understand this movement from one point to another. as we travel through our own day — line in and line out — we may imagine space and time in our own vessel. the lines we create throughout the day. now imagine the line drawn by your loved ones, by your neighbors, by your city. line. lines. continuous, overlapping and everywhere.