

W E N D Y P R E L L W I T Z

George Marshall Store Gallery

Imprint, July 15 to August 20, 2017

STATEMENT

I am intrigued by the interplay of water's fluidity with the solidity of built form.

The work reflects light at different times of day or season: moonlit night and luminous day, sunset and dawn's first light, high and low tides — as well as the dualities they imply.

The geometric frames and angled shapes reference structures, and imply a viewpoint of here vs there, as well as a diminishing perspective that directs one's view out over the water.

Much like one's instinct to gaze outward, they symbolize a directed view to the 'beyond-ness' of the sea — out of oneself and into the unknown.

This work attempts to integrate those elements, as a metaphor for the numinous and unknowable juxtaposed with the concrete here and now....

Holding onto things to feel grounded, while being immersed and connected to the intangibility of it all.

PROCESS

Making monotypes and paintings influence both practices and come from the same impulse — to utilize both direct and indirect methods of creating marks and applying pigment. I like unforeseen results when I start with a pattern or ghost that creates a surprise when successive layers are applied. Similarly, fluid viscosity marks rolled over with thicker ink or paint generate new marks and repetition.

Recently I've been working with wood patterns transferred from raised-grain plywood or wood cuts to evoke a sense of water movement, which also references growth patterns and the interconnectedness of things.

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