



OPENING EXHIBITION

# "Whisper"

BY PAINTER ∞

JULY

21

—  
SEPTEMBER

08

MODART  
FASHION & ART GALLERY

# MODART

FASHION & ARTGALLERY

ModArt was founded by Venezuelan musical artist Norka, a passionate art collector, turned experiential dealer. Her vision to create a collaborative gallery that showcases a curated collection of modern, contemporary art with an urban flair alongside haute couture fashion became a reality in 2018.

Located in Miami's vibrant Wynwood Design District, ModArt is idyllically located at the epicenter of South Florida's arts and cultural scene. The brilliantly warm space welcomes art lovers, collectors and fashion aficionados to enjoy collections with a true story.

WARM  
HIDDEN  
BRILLIANT  
READY

modus  
noun | mo·dus | \ˈmōdəs\

“way on which anything is done”



## NORKA MARTINEZ LUQUE

Founder, Owner & Curator

Modart has been a sketch on my mind for many years. After surfing the strong wave of challenges, the opportunity to bring Modart into reality came along. Thank you very much for attending the first exhibition, based on a very meaningful point, the mental health awareness.

As a person that struggles with emotional vulnerability, I understand what it is like to feel insecure and empty. However, there is a way to fill the heart and soul with hope and strength. There are various effective methods that will help overcome the mental and emotional challenges, and during "Whisper" we will share support and art. Thus, that is what Modart is here for, to open up and aware about the most common mental and emotional disorders, without feeling ashamed.

## WELCOME TO MODART



## MARIJKE WHITE

Director

Meeting musical artist Norka from ModArt Gallery spiked her interest in pursuing her creative side in Art and Fashion. Marijke was delighted to take on the managing position as Director of ModArt Gallery and welcome artists from around the world to the Wynwood district in Miami.

By being part of "Whisper" mental health awareness touched a nerve. Recently I have endured pain and loss, I felt mentally wounded. It is very important to show the world the type of emotional torment people go through with these illnesses on a daily basis.

“Whisper”

BRAVELY EXUDING THE COMPLEXITY OF HUMAN EMOTION AND MENTAL WELL-BEING.

“BREAK THE STIGMA” IS A RECURRING THEME THAT IS GENTLY BUT CONFIDENTLY DEPICTED THROUGH ARTISTIC IMAGINATION AND THE HUMAN EXPERIENCE OF THE ARTISTS.

“WHISPER” IS A CHALLENGE TO THE STIGMA AND SHAME SURROUNDING MENTAL HEALTH AND THE PERSONS WHO LIVE WITH THESE ISSUES.

PAINTER8 CREATED EACH PIECE AS A VISUAL REPRESENTATION OF THE SPECTRUM OF HUMAN EMOTION THAT BECAME ENTANGLED IN THE COMPLEXITIES OF MENTAL ILLNESS.

BY PAINTER ∞

Starting as a communication platform in 2013 for the artists involved in it to escape the isolation of their studios. Each member of Painter8 brings forth their own unique views and experiences to create a lively and diverse appreciation and conversation about where art can lead. There is within it a sampling of colour theory, form, philosophy, debate, and study. Originally, Painter8 provided an opportunity for each artist to share ideas, thoughts and musings about art forms such as music, visual arts, film or theatre. It has evolved into a highly motivating, project based springboard for it's members to directly challenge and problem solve specific concepts and ideas. While some members are highly prolific, others lean towards the theoretical. Whether abstract, figurative or conceptual, members of Painter8 aim to establish dialogue and challenge each other as artists both in theory and in form. Painter8 is a registered Canadian arts society.



# CHRISSY CHEUNG

Chrissy K. Cheung grew up in the Toronto area, showed a serious interest in art from the age of seven. She moved to Montréal in 1996 to study at Concordia University, and completed her Bachelor of Fine Arts in 2000. In May 1999, she was chosen to do an industrial design internship in Milan, Italy, with designer Alejandro Ruiz.

Upon graduation, Cheung moved to Calgary. In early 2005, she completed an artist residency at the Banff Centre for the Arts, resulting in a solo show, Improv Paintings, at the Other Gallery. Later that year, Cheung moved back to Montréal. In 2008, she was accepted into the Emerging Artists Viewing Program at the Drawing Center in New York and was selected to be part of the Salon des Arts at Montréal's

Osheaga Festival the same year. Cheung's drawings were acquired into the Ville de Montréal collection 2016. Her large-scale paintings are on display at 1, Place Ville Marie, Montreal, Qc. She has been reviewed in many publications, including Akimbo, Now Magazine (Toronto), featured on the CityShow on CityTV (Calgary), Westmount Magazine (Montreal). Cheung has exhibited in numerous solo and group shows throughout Canada, including a major 2010 painting exhibit, Structured Abstractions, at the 2 of 2 Gallery, Toronto, organized by Pari Nadimi. Her art is part of several Canadian private, corporate and public collections as well as international private collections. She relocated to Vancouver with her family in 2016. Chrissy is the founder and curator of the artist collective PAINTER8.

“There is no such thing as a short story. The more you look, the more you understand. My rumination is a tabloid for anxiety and depression.”

Chrissy Cheung -



**I Composition no 51**  
acrylic on canvas, 36" x 60"  
This abstract painting is about Depression. Dark objects play in one's mind. They cause a heavy weight driven by revolving rumination. I have taken these objects to be represented into a foreboding landscape.



**Horizons II**  
Acrylic on panel, 20" x 24"

Horizons is about Depression, more specifically about bipolar disorder. Not too long ago, this disorder was called manic-depression.

The evolution of the disorder's name did not change the reaction of someone who experiences this. There are highs and there are lows in a parabolic curve; the higher the high, the lower the low. The top portion of the painting indicates an "UP". Movement to the right, and the complexity of the jagged shapes burr one's emotion into a constant change and struggle.

**Rolling Angst III**  
Acrylic on canvas, 60" x 24"

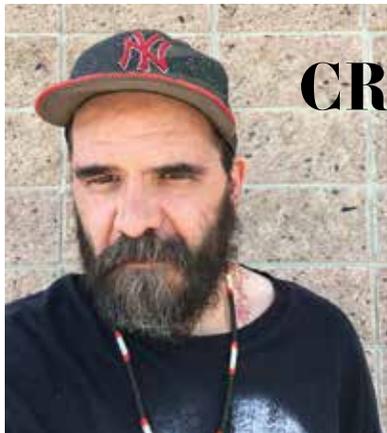
This painting is about Anxiety. The rolling feelings of worry, tightness, mildly intersecting and weaving a pattern into this abstraction.



Chrissy Cheung's images compel the viewer to follow the lines and modes of connection through which she brings her works to vibrant life.

Though abstract in form, her paintings and drawings employ figurative material in complex, nuanced, and detailed ways. Through the complementary logics of collage, juxtaposition, and transformation, for example, such material from the worlds of the real, the imaginary, the subconscious, and more — becomes powerfully allusive.

Vitaly, Cheung's work represents and embodies motion, both her own movement in their rendering and, subsequently and enticingly, that of the engaged viewer's eyes. In this way, she captures the essence of temporal, physical artistic forms of contemporary dance and music, which are significant sources of inspiration.



# CRAIG TALBOT

Enveloped in red and white, colour plays an important role in Craig Talbot's paintings. Colour is a vehicle for Craig to articulate his symbolic language and to express his ideas, thoughts and emotions. Through the medium of paint, Craig creates a personal iconography, represented most clearly by the text that is always present in his work. Text also draws attention to the details and developing forms within each painting. The viewer, if compelled to read the text, will be close enough to the canvas to see the subtleties of the painting. Many of the deeper meanings of his work are reserved for those who take a closer look. Pattern and repetition add a hypnotic effect which provides a meditative space where the viewer can find the true meaning and purpose of Craig's work.

Anticipation, obsession, illness, tragedy, catharsis, humor, irony and pain are what motivate Talbot to create work that contains deep personal meaning. Recovery from

sickness and the development of positive feelings and emotions amongst strife, are the things that inspire Craig to paint. Following the voice of his inspiration, his ideas manifest deep within his subconscious, inspiring a myriad of visual experiences. He creates a discourse with the viewer, inviting them to feel and understand the spiritual aspects of the paintings, while provoking an emotional response from his audience.

Talbot went to Red Deer College in the Art and Design Program, where he formulated ideas that would resonate in his work, throughout his career. His work is part of many private collections and he has shown his work locally in Alberta, and nationally at the True Patriot Love Fundraiser in Toronto. He was also the curator for the exhibition: "Mechanical vs. Organic" at Untitled Art Society in Calgary. Craig currently lives in Cardston, where he thrives in the peaceful quiet of southern Alberta. Craig is one of the Directors of PAINTER8 Arts Society.



**"The Mystery"**  
**Acrylic on canvas, 20" x 24"**  
 Epilepsy is an illness full of unknowns and mystery. The forms placed throughout the canvas represent the fragments of the epileptic brain. They are intended to be disassembled and out of sync, each piece representing a different symptom and cause. Between the 2 red forms that are central to the painting, there is electricity flowing between the two structures. This is to represent the surges of electricity in the epileptic brain and the bright yellow in the background is symbolic of the intensity of a seizure. and the misfires and miscommunications between the nerves and the brain itself.



**No** II  
**Acrylic on canvas, 36" x 36"**  
 The painting "No" is about Borderline Personality Disorder. The intertwined blue circles represent the chaos that is somehow managed by an unstable individual, but a type masked by "bright colours". The clouds are meant to capture a sense of peace and calm. The red area representing a peaceful presence. Even amongst such peace and beauty, the illness finds a way to create strife in the person with borderline personality disorder's life.

But the arrow is meant to come in and disturb the beautiful part of the afflicted person's life, it comes in and says "NO". the small white circle at the tip of the arrow represents the afflicted person, this is to express the overwhelming nature of the arrow, which represents the intense and dramatic mood swings of someone with this condition. Shouting "No", to the rational side of the person the word "no" painted on the canvas is a more direct statement of how the presence of the arrow destroys the person's enjoyment of life even amongst bright colours and peace.

"I am most bothered by the social stigma of mental illness. Despite mental health awareness, if I tell someone I am mentally ill they look at me with fear and aversion. I hope projects like Whisper and other projects can help raise awareness, and improve the public perception of mental illness."

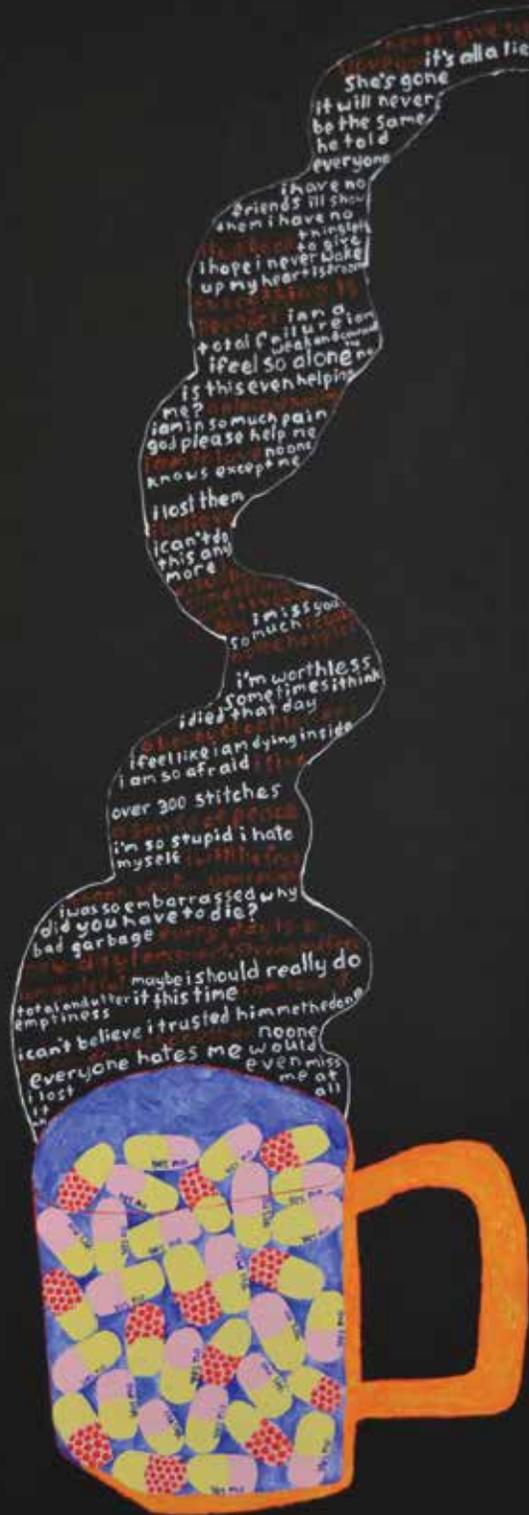
Craig Talbot -

I CRAIG TALBOT

*Breakfast*

Acrylic on canvas, 60" x 24"

It is about depression. It is also an exorcism of some very personal stuff that I have been carrying around: At first appearing bleak and ominous and with a sense of pure sadness and hopelessness, the painting also expresses a great deal of hope to counteract the darkness of the words written in white. The red words represent hope, and make up positive words. All of this is contained in a "steam" shape that is meant to be like the cup's "thoughts". Within the cup are pill capsules with "yes" and "no" on them. This represents the duality of the illness: positive and negative. Medications usually have a big part in a depressed person achieving recovery. It also touches on suicide, which is in part written in the white words and in part in the different meanings of the pills. They are for recovery, but they could be used to overdose on, or they could represent a substance abuse problem which often comes with depression. Although "Breakfast" deals with some heavy topics, and many of the very sad things about depression, it ultimately is a painting about recovery and hope. Amongst all of this strife, the cup is made of bright colours as well as the red writing, also bright. These colours symbolize the positive force that makes us want to stand up to fight depression!



II GAVIN SEWELL

*Striking A Balance*

Mixed media & found collage on panel, 60" x 24"x2"

Delicate stacks of disparate objects precariously balanced along an axis allude to the therapeutic goal of balancing sudden, strong emotions and impulses. A minesweeper looks for danger just below the surface while doubles and pairs engage in this challenging balancing act. This is a tribute to a meditation; a salute to a daily practice.





# DAWNA MARK

Dawna earned her Bachelor of Fine Arts degree from the University of Calgary, and she dove into the scenic painter's world of stage and film. This commercial art form has been sustaining her financially so that she could pursue her fine art interests. It has also provided her with a constant open dialogue about the arts. This communication with fellow artists is critical to her creativity.

Dawna considers her paintings and drawings to be romantic. They harken back to a time, a place, an event or a person. Her work are portrayals of our effort to formulate an explanation of our experiences. She states that we are compelled

to weave a reality using tools at our disposal, we think we understand our reasons because we've constructed them and we've constructed our reasons to protect ourselves and eventually, we seek protection from our reasons.

Each painting or drawing serves as a display of balance, composition, repetition and order, they allow us to assume reason without reality. The images themselves, once used to call to mind current events and societal concerns, serve as decoration. The meaning, depending on the viewer, has shifted from informative to reflective. The final result is cultural wallpaper.

## I First Day of School Acrylic on panel, 20" x 24"

a foreshadowing of the inevitable. It is a work that is intended to represent the statistic that one in five people suffer from depression. We can put a number like one in five in context by simply looking around. The innocence of childhood paired with the bravery of walking into the unknown. This piece signifies the future.



## II Lawn Darts Acrylic on canvas, 60" x 48"

An example of how a dangerous condition can be successfully hidden from the world. We often look back fondly on events in our youth. We were oblivious to danger, what we remember is the game and the laughter. This painting is not about what we see but what we didn't see. It carries the heavy burden that haunts the loved ones of people suffering from depression. It's a pause for reflection, it is a moment of if I knew then what I know now. This piece signifies the past.

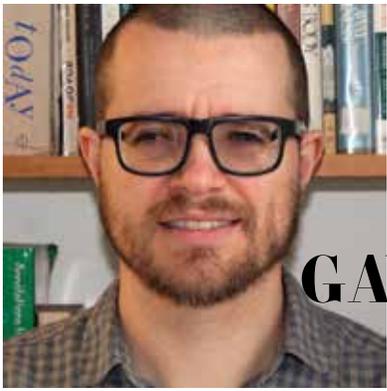
## III The Visit II Acrylic on canvas, 60" x 24"

A direct hit at our culture of denial, where even the most obvious examples of depression are overlooked. This painting is one of depression staring you right in the face. How do we miss it so often? A companion painting to a previous painting called The Visit, this piece signifies the present.



“Sometimes depression is hard to see, other times it stares you right in the face.”

Dawna Mark -



# GAVIN SEWELL

Mixed-media artist Gavin Sewell makes thoughtful, intricate works including collages, wall-sculptures, and paintings. Born in Waterville Maine in 1980 into a family of Shakespearian actors, he drew and painted from childhood. He studied under Maine artist Alan Bray, attended classes at the Portland School of Art and Colby College, and was affiliated with a collage artists collective in his teens.

After a brief stint directing plays, he studied classics at St. John's College in Annapolis Maryland. At the turn of the century Gavin moved to New York to pursue visual art professionally. Stimulated by the vibrant arts community of Brooklyn, he studied at the Art Students League and benefitted from the tutelage of artists

including Federico.

Solmi, Roderick Slater, and Jonathan Talbot. His work is strongly influenced by canonical artists like Kurt Schwitters, Pieter Bruegel and the Kienholzes and by contemporaries including Fred Tomasselli, Julian Schnabel and Aurel Schmidt.

Gavin has exhibited extensively in the US and Europe including multiple solo shows in New York and California. His work has been recognized and supported by the Durst Organization, a Chashama residency, and NYFA. His pieces are in collections on five continents. Today he lives with his wife and son in Montreal, Quebec and is a proud founding member of PAINTER8.



## Warriors of Patience and Time Mixed media & found collage on panel, 40"x60"x2"

The two most powerful warriors are patience and time.' said Leo Tolstoy, who likely had borderline personality disorder. This piece is a aesthetic thought web suggesting the slow, methodical process of self examination and reflection a person with borderline undertakes for self healing. Mazes and clocks, dragonflies, keys and limbs indicate a process of questioning and gaining insight into a torrent of strong feelings and perceptions symbolized by floods of water and fast moving clouds. Dancers hint at the movement and dynamism of this quest and its universality as a human project.



## Six Impossible Things Before Breakfast Mixed media & found collage on panel, 20"x24"x2"

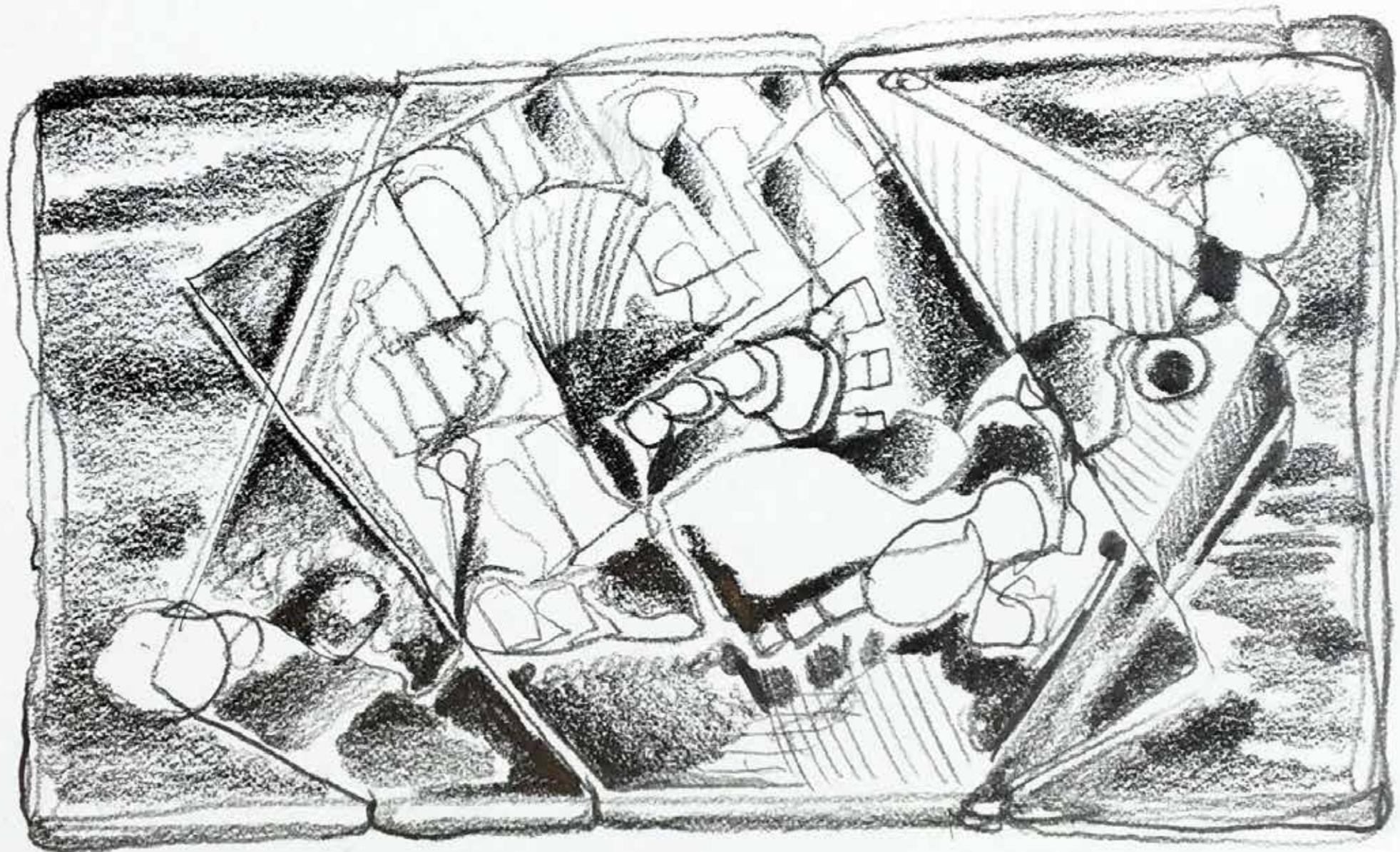
The title of this piece comes from epileptic author Lewis Carroll, who wrote, 'I sometimes believe in six impossible things before breakfast.' To me this line suggests both the plight of people living with epilepsy and guarded optimism about treatment.

In the ancient world the disease was called the 'falling sickness' or the 'sacred disease. The large three dimensional section at the center of the collage incorporates the words 'fall' and 'rise', implying the strength and resilience of epileptics. We fall to rise again, and rise to the challenges of our falls.

The collage also features portraits of great people who lived with the challenge of this illness. When we consider that Vincent Van Gogh, Neil Young, Edgar Allan Poe, Theodore Roosevelt, Lewis Carroll, Charles Dickens, Prince, and Florence Griffith Joyner all suffered from epilepsy, the idea that it was a sign of genius from the gods seems less far fetched.

“This project makes me feel there’s a relationship between people meeting the challenge of mental illness and making art: both practices aim to balance passion and reason, reality and imagination.”

Gavin Sewell -

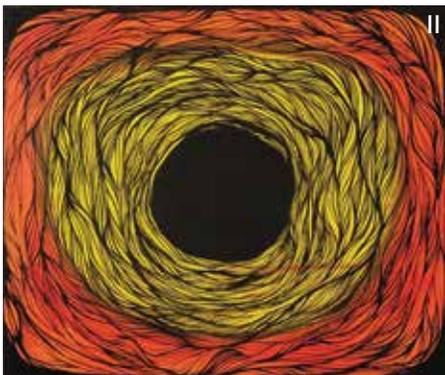


SW 18'



**I-II Shanti Shanti Shanti(I)  
Acrylic on canvas, 60" x 24"**  
**The Wasteland (II)  
Acrylic on canvas, 20" x 24"**  
" T.S. Eliot's poem "The Wasteland" is the inspiration for two of my paintings. The poet was suffering from depression when he wrote the piece and I found it very meaningful that he used wisdom from the Yoga and Buddhist traditions to help him through. These traditions are close to my heart also. The last line of the poem is "Shantih Shantih Shantih" and these words mean "Peace Peace Peace". When I ran a meditation group for years in Montreal, we based our practices on this idea, taking it to mean "Peace for me, Peace for everyone I know, Peace for all sentient beings".

**III Abiding Mind  
Acrylic on canvas, 2" x 60" x 40"**  
More recently, living in a cabin alone up in the Laurentians forest in Quebec this winter, another Buddhist mantra was keeping me company as I painted two spirals going in opposite directions. The one hundred syllable Vajra Sattva mantra was playing on a loop on my stereo and in my mind. This mantra woke me up early in the morning, ushering me out of bed to sit in front of the fire, meditating and it helped me on my journey of sobriety through many long dark nights.



## JENNIFER HAMILTON

Jennifer Hamilton is a Montreal-based artist whose painting practice combines aspects of contemporary and modern abstraction with design and craft traditions. She incorporates these formal strategies with a broad swath of spiritual ideas and concerns by crisscrossing aesthetic fields of influence with a wide range of intersecting theological and esoteric systems of thought. As a painter, she delves into an exploratory world of colour, mark-making, composition, and complex patterns in order to create works that merge artistic intuition and inspiration with the search for enlightenment and insight. From the strongly coloristic to the rigorously economical, and from biomorphic, lyrical shapes to wiry geometric patterns, she deploys painterly tactics as a methodology for exploring her own inner life, the human creative spirit, and our relationship with sacred reality.

Sourcing imagery from her research into many secular and sacred points of origin, Hamilton builds her paintings as subjective

conversations, both in terms of her visual approach as well as her personal outlook. According to Hamilton, painting must achieve a beautiful, strong and substantial visual end, yet the method for arriving at that end must parallel and interact with the meditative spiritual practice that she is devoted to. She has travelled widely, and maintains a constant and eclectic study in gathering materials and methods, including photography, diaristic writing, poetry, song writing, and more. The themes and content in her work are multivalent and proliferate across wide territory, encompassing humorous attitudes and winking self-awareness while maintaining a deep commitment, and focus on achieving the intertwined ends that she seeks to find. Ideas may be assimilated from secular philosophical thinkers and theorists; to orthodox religious texts and history; to theosophical writings, gurus, shamans and recent forms of New Age devotions. She remains constantly curious and always open.

**"Shantih Shantih Shantih" is a wish for peace... peace for me, peace for everyone I know, peace for all sentient beings."**

Jennifer Hamilton -



- I **Brush**  
Digital painting with white sealer on banner canvas, 60" x 24"
- II **Plunger**  
Digital painting with white sealer on banner canvas, 20" x 24"
- III **Suitcase**  
Digital painting with white sealer on banner canvas, 36" x 60"

If it weren't for the glitches in the matrix the relentless static might become overwhelming. It's not the contortion of reality that makes me anxious, it's the underpinnings of the concept. I'm interested in the artifacts of our existence, their utility and their symbolism. Anxiety, as a state of being uncertain and cynical is tied to the fragmented versions of our collective and 'agreed-upon' reality. A photo of the thing is not the thing. A blurred image, enlarged to the point of artifacting and then reconstructed to challenge the idea of itself is nervous-making. In the Anxious pieces I've tried to create an uneasy tension between the graphic nature of the tool, asserting the truth and the digital manufacture behind its decomposition.



“It’s not the contortion of reality that makes me anxious, it’s the underpinnings of the concept. I’m interested in the artifacts of our existence, their utility and their symbolism.”

Tom Cummins -

# TOM CUMMINS



Tom studied graphic design in Auckland University of Technology (AUT), where he was awarded the AUT Design Fellowship and later served as artist-in-residence from 1999-2000. After several years as a scenic artist and sculptor for film and stage sets, he shifted his practice into museum exhibition design. Today, Tom lives and works in Vancouver, BC, where he develops exhibitions for leading cultural institutions in Canada and around the world.

Focused framing of out-of-context objects, serendipity and constructed significance are constant themes in Tom's work. His pieces are

marked by the materiality of their invention, heavily influenced by the artist's deliberations on juxtaposition, deterioration and meaning making.

His work is pragmatic and situational, exploring the practice of collection and the ways in which context contributes to meaning. Working with an artistic vocabulary reminiscent of Arte Povera and Dadaism, Tom elevates quotidian objects into provocative statements, exploring the intersection of materialism and semiotic interpretation.





# SARAH EAGEN

Sarah Allen Eagen is a New York City-based social practice artist originally from Toronto, Canada. She received her MFA from Parsons the New School of Design in 2013. Eagen specializes in using art as a means of social engagement around issues of diversity, violence prevention and violence against women. Eagen has exhibited her work extensively in the United States and Canada, and has had work featured at Art Toronto 2017 and Nuit Blanche 2011. She has had solo exhibitions at Vitrina Gallery New York, BAU Gallery (Beacon, NY) and Chashama 461 Gallery New York. Her work has been featured in seventeen group exhibitions to date, including at The Kitchen New York City, The Propeller Centre for the Arts Toronto and at The Art Gallery of Ontario.

In 2011, Eagen was one of three lead female artists that co-created created "Honey I'm

Home!", an interactive film project that explored diversity and stereotypes that was featured at the Nuit Blanche Contemporary Art Festival. This project was featured in Blog T.O. and the Eyeopener, and was listed as one of 12 must-see exhibits by Notable, one of 17 must-see exhibits by The Eyeopener and one of twenty-six top exhibits by The Torontoist. That same year, she organized and lead a team of students that placed 5th out of 3,000 in the global youth think tank "The Challenge: Future Competition". In 2013, she completed The School of Visual Arts Bio Art Residency, and in 2016 was awarded participation in The Chashama Studio Space Residency in Manhattan. In 2017, she coached an interdisciplinary team at "Edit: Expo for Design, Innovation and Technology in Toronto" to use Design Thinking to address the United Nation's Sustainable Development Goals.



## "America's New Anxiety Disorder"

My work transmutes the frenetic anxiety of contemporary society into an expressive painting practice that is centered on the human body. A recent study found that more Americans are suffering from stress, anxiety and depression than ever before, and that this increased anxiety has contributed to a 25% increased suicide rate in America between 1994 and 2014. Anxiety affects 18% of adults in the United States, that's 45 million people. I am particularly interested in deconstructing anxiety in the digital age: "Technostress" and "Disconnectivity Anxiety" are new categories of anxiety disorders that are directly related to technology and social networks. My artwork examines how anxiety can be exacerbated by the constant surveillance of one's peers through social networks. My paintings examine mental illness using the visual language of physical illness, in an effort to embody the invisible.



"One of the many challenges of mental illness is that sufferers may "look" sick. Because mental illness is often invisible, people don't take it seriously. Mental illnesses affect so much more than just the sufferers' bodies: they affect friendships, relationships and their sense of identity. My paintings use the visual vocabulary of physical illness to describe mental illness and to help give it a physical form and a face."

Sarah Eagen -

- Shape of Anxiety I  
Ink and mixed media on mylar, 20" x 24"
- Thinking Bodies II  
Ink and mixed media on mylar, 20" x 24"
- Tyranny of Perfection III  
Ink and mixed media on mylar, 20" x 24"



**I Heavy Feeling**  
**Oil and graphite on canvas, 60" x 24"**  
 This piece is about depression. The painting is an abstract depiction of rock bottom; the lowest of the low. I purposefully aspired to create a claustrophobic composition which represents overwhelming sadness. The color palette includes hospital green as well as bright red which represent pain and suffering.

**II Dwelling on the negative**  
**Oil and graphite on canvas, 20" x 24"**  
 This painting is about debilitating anxiety where one can't help but focus on the bad stuff. The pink drips represent overwhelming worry. There is a lot of white space/negative space in this painting which relates to negative feelings, specifically intense anxiety.

**III I'm afraid something bad is going to happen**  
**Oil and graphite on canvas, 40" x 90"**  
 This painting is about anxiety in the form where one negatively forecasts terrible events happening to themselves before they happen. The piece is about a feeling of waiting for doom and disaster and anticipating tragedy that isn't there. I have felt this way personally at times of high stress. The bright yellow in the painting represents stress and torment. I try to create a frenetic composition hoping the dynamic black lines hold a nervous energy with the way they were drawn.



# TIM RECHNER



Tim Rechner grew up in Red Deer, Alberta. He has been living and creating artwork in Edmonton since 2000 after living in Vancouver, Halifax and Montreal. Throughout the last 17 years he has established himself as a very committed Edmonton visual artist and has been very involved in the Edmonton arts community. He has exhibited prolifically in the Edmonton region including solo shows at The Works Festival, Art Gallery of St. Albert, The Front Gallery, Harcourt House, ARTERY and numerous other venues.

He has participated in many group exhibits at a variety of venues including multiple exhibits at The Art Gallery of Alberta, Latitude 53 and many others. Tim Rechner is currently represented by The Scott Gallery in Edmonton. Tim is also a musician in 3 established Edmonton bands. He creates both visual art and music physically; employing full body movements.

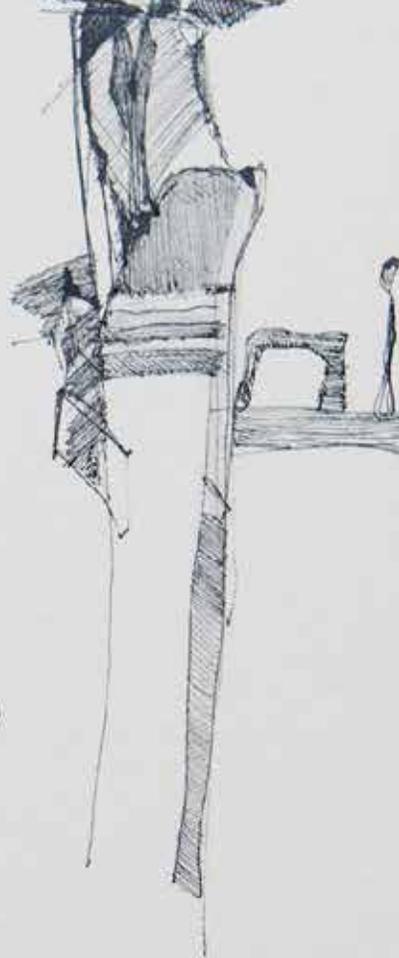
Tim creates abstract art instinctually and automatically. The themes in his work are

freedom, beauty, heartache, depression and optimism. The aim is to create intense energy through abstract visual language. The artwork created aspires to be dynamic, vibrant and beautiful. The process is intuitive, direct and physical. The artist attempts to emulate the raw spontaneity and enthusiasm of a child creating artwork. Artwork made by small children is an important resource for the artist. Rechner also draws upon 20th century artists such as de Kooning, Gorky, Matta, Twombly, Basquiat, Rauschenberg, Pollock, Riopelle and Borduas. Automatic drawing is an important part of the art making process and Rechner often employs blind drawing techniques attempting to tap in to subconscious, rhythmic controlled chaos. There is a strong emphasis on an all over compositional flow enforced by this skeletal framework of assertively drawn graphite lines. Emotive, bright, forceful colour combinations further intensify the surfaces. The second layer of tightly composed shapes sits atop of the automatiste first layer creating a collaboration between the conscious and subconscious minds.

“Anxiety and depression are subjects I know intimately. The work I’ve created for Whisper is based on personal struggles. It is important for us as artists to address mental illness at this key moment.”

Tim Rechner -

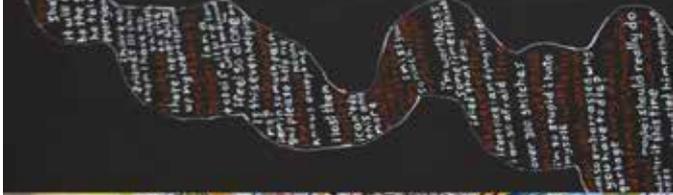




**THANK YOU TO**

Jorge Sanguino & Alex Meffert,  
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The McTier Family and Artists  
Fernando Lopez, Graphic Designer  
George Moraitis Sr, MCKLAW

SUMMER 2018



**MODART**  
FASHION & ART GALLERY

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