



JESSICA LEE IVES

COURTHOUSE GALLERY
FINEART

JESSICA LEE IVES

The Biology of Water

MAY 2 – JUNE 3, 2022



Shaping Space 1, 2022, oil on panel, 6 x 6 inches

COVER *Endlessly Answering, detail, 2022, oil on panel, 48 x 60 inches*

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6 court street ellsworth, maine 04605 courthousegallery.com 207 667 6611



Existence Cannot Be Without Meaning, 2022, oil on panel, 36 x 36 inches



Endlessly Answering, 2022, oil on panel, 48 x 60 inches



Excitation, 2022, oil on panel, 36 x 36 inches



Effervescent, 2022, oil on panel, 36 x 49 inches

JESSICA LEE IVES *THE BIOLOGY OF WATER*

*You are not a drop in the ocean
You are the ocean in a drop*
— Rumi



Hydrophile II, 2021, oil on panel, 8 x 10 inches

These paintings reflect a lived experience of the new biology of water. The human body is mostly water; in fact, at the cellular level it produces multiple gallons of its own perfect form of water every day. This water, called fourth phase water, is structured in a liquid crystalline form capable of transmitting and receiving information to and from the world beyond our skin. Two years ago, I was introduced to the work of Dr. Gerald Pollack, who discovered the fourth phase of water, and my life as a swimmer, fisher, splasher, and wader was transformed. I dove into the deep end of the pool.

The fourth phase of water is a gel state between liquid and solid. It is also called structured water because it contains an extra molecule of hydrogen and an extra molecule of oxygen. As it turns out, it is not H₂O, but H₃O₂ that comprises seventy to ninety percent of the human body.



OPPOSITE *Thigmomorphogenesis*, 2022, oil on panel, 48 x 48 inches



Everything Started with Water, 2021, oil on panel, 24 x 24 inches

What transforms H₂O into the more viscous H₃O₂ inside our bodies? Sunlight.

The full spectrum of sunlight is forty-two percent infrared light, which at 1200 nanometers, is the perfect frequency for creating structured water. When the sun shines on a body of water—be it the ocean, a cup of tea, or a human cell—water molecules begin to vibrate. This vibrational energy transfers through molecules like ripples on a pond. They move closer together, stabilize, and create a crystalline lattice capable of storing and releasing energy (like a battery), excluding impurities (like a filter), and processing information from the environment (like a semi-conductor). We can also expose ourselves to structuring infrared frequencies via touch—the squeeze of a hug, the warmth of your pet, the therapy of a massage.

Thigmomorphogenesis (from Greek thigma, to touch) is a response in plants that enables them to alter growth patterns based on the mechanical sensation—or touch—of wind, water, snow, and even passing animals. As a healthy human and a curious painter, I continue to grow according to the touch of water. I also find that the more I apply sunlight to my life, the more my experience of water crystallizes.

These paintings vibrate with energy and clarity, showing the human body—our bodies—immersed in the water and the light of the natural, integrated, biological environment for which we were optimized.

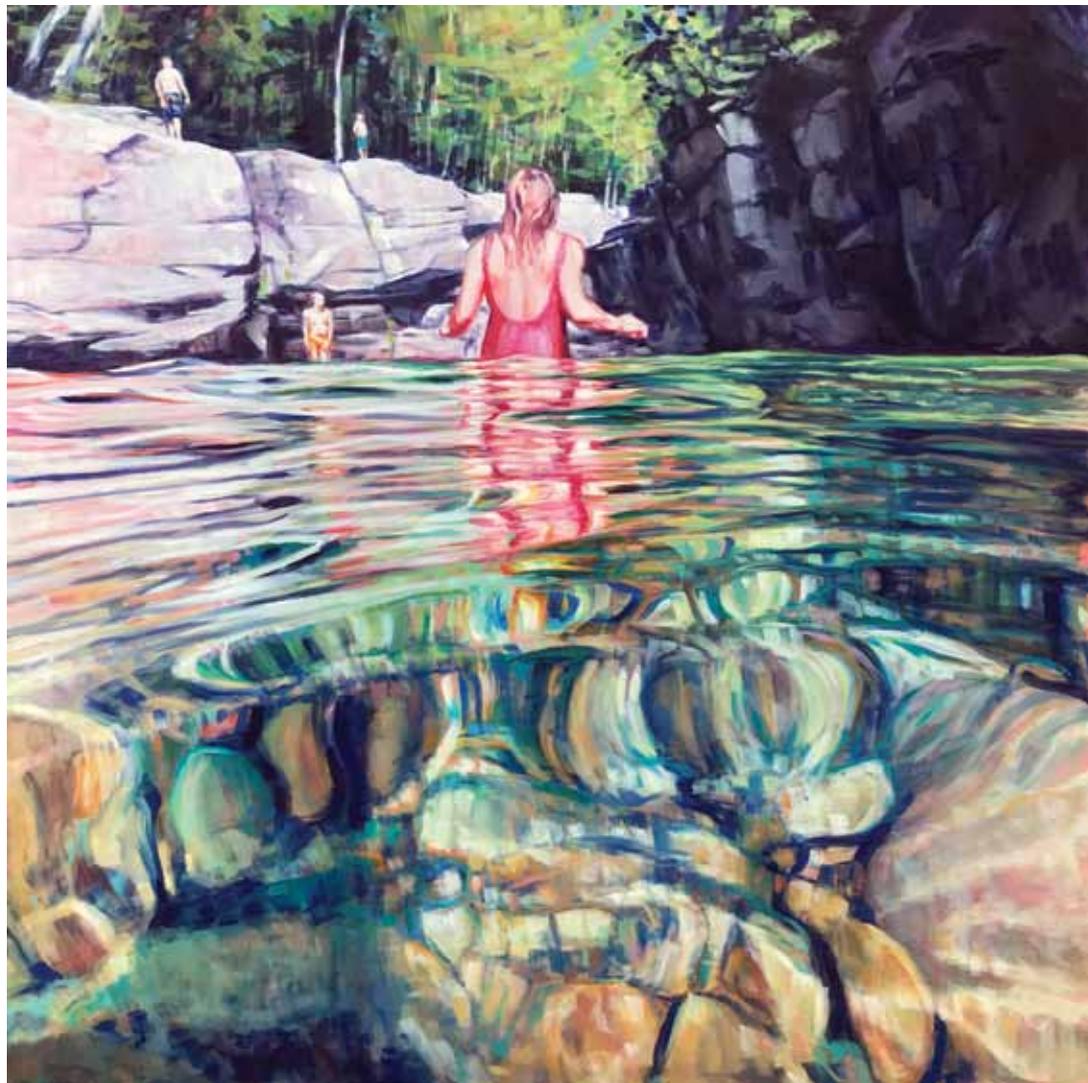
— Jessica Lee Ives



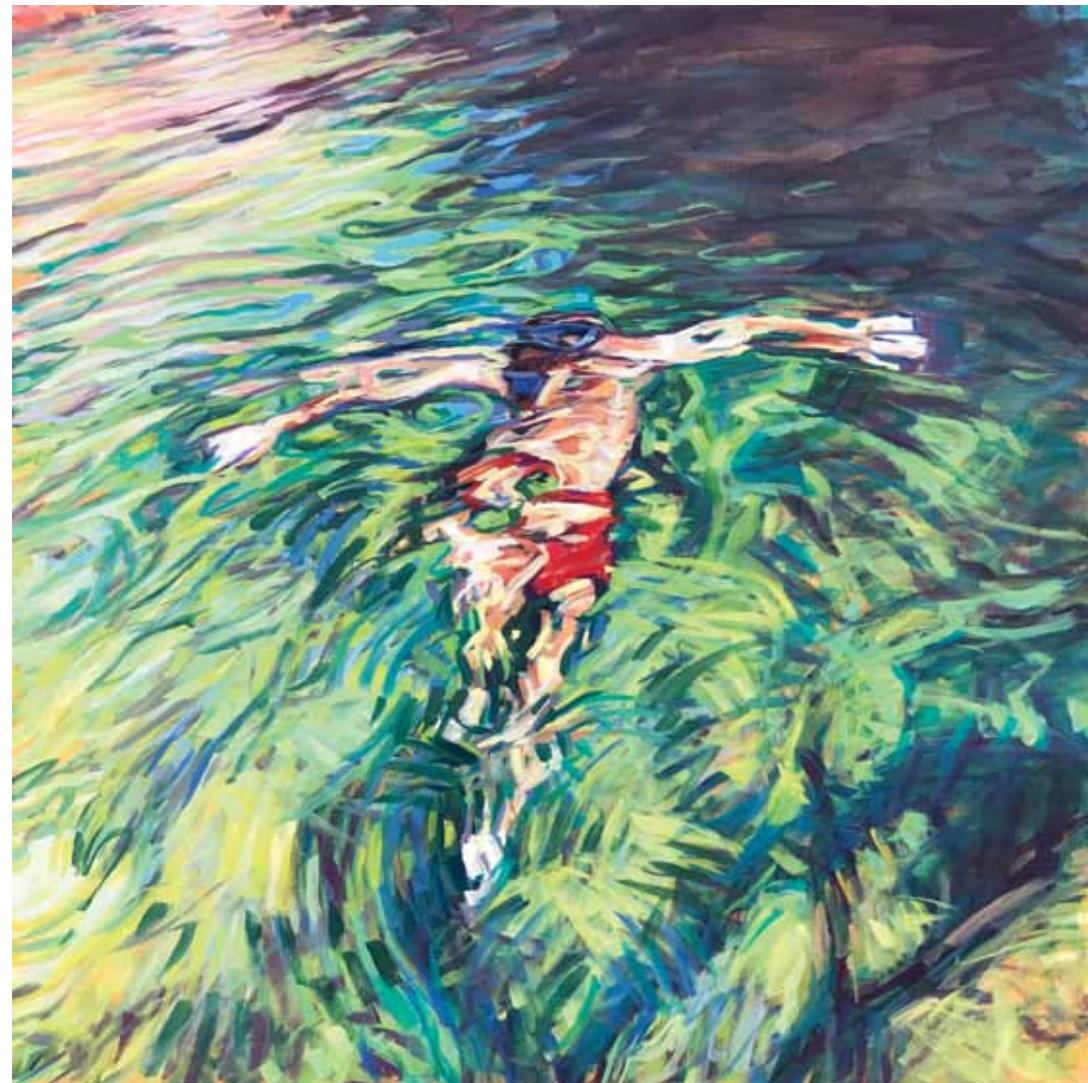
Hydrophile I, 2021, oil on panel, 8 x 10 inches



Conjure, 2021, oil on panel, 10 x 10 inches



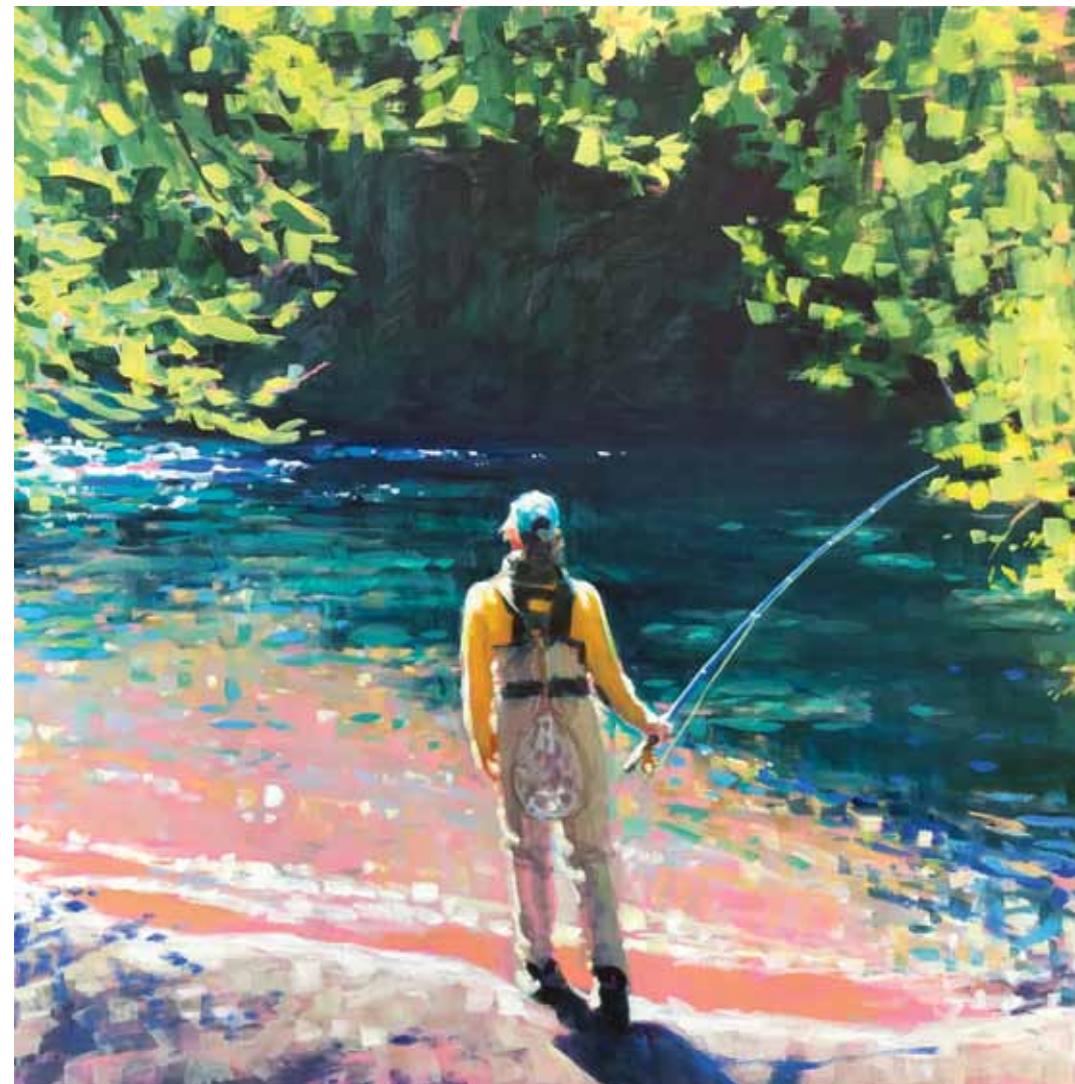
Holographic Nature, 2022, oil on panel, 40 x 40 inches



Shape of Water, 2022, oil on panel, 40 x 40 inches



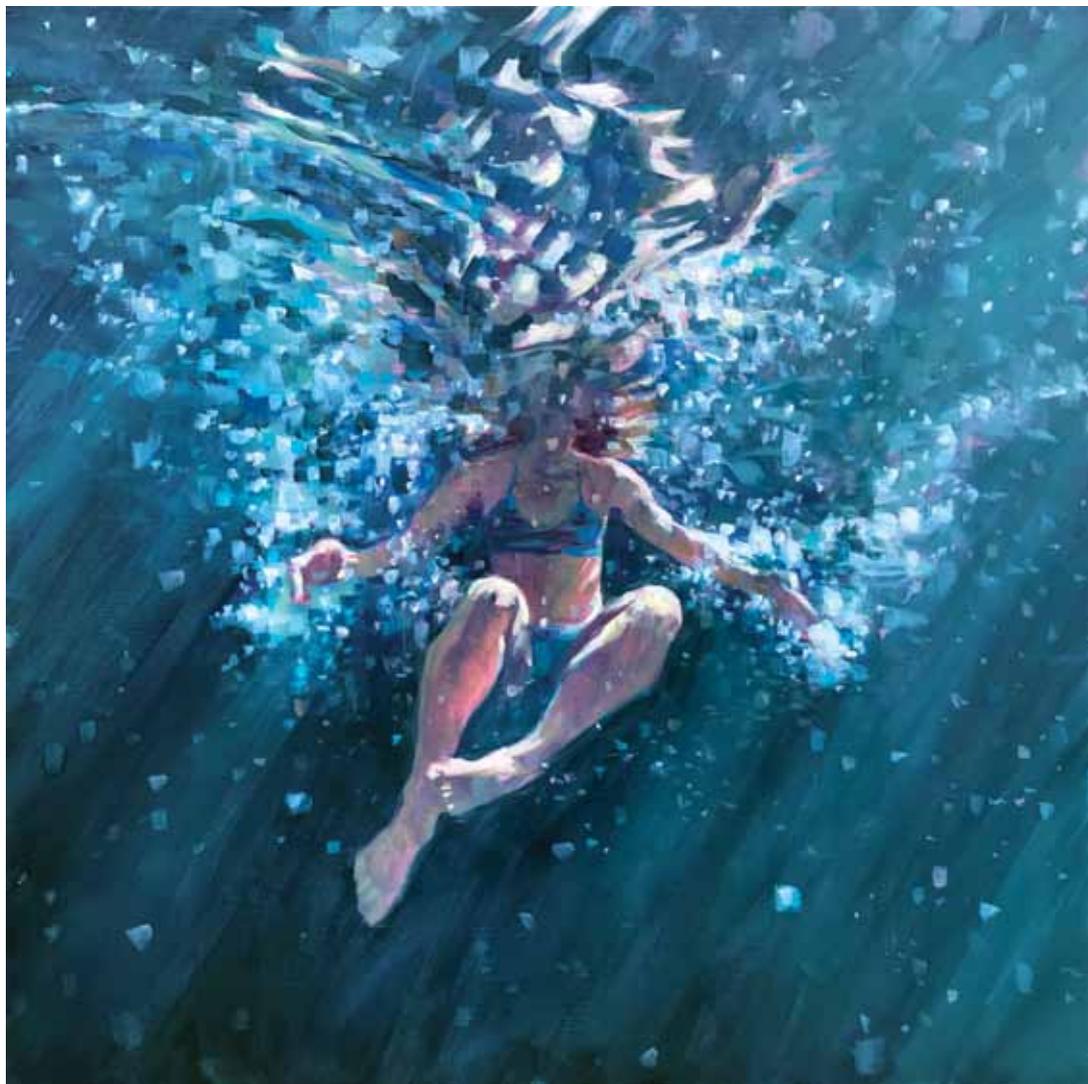
Decentralized Life, 2022, oil on panel, 20 x 30 inches



Potential, 2021, oil on panel, 24 x 24 inches



Reclaim Reverence From Adventure, 2021, oil on panel, 20 x 60 inches



Cellular Respiration, 2022, oil on panel, 24 x 24 inches



Incandescence, 2022, oil on panel, 18 x 18 inches



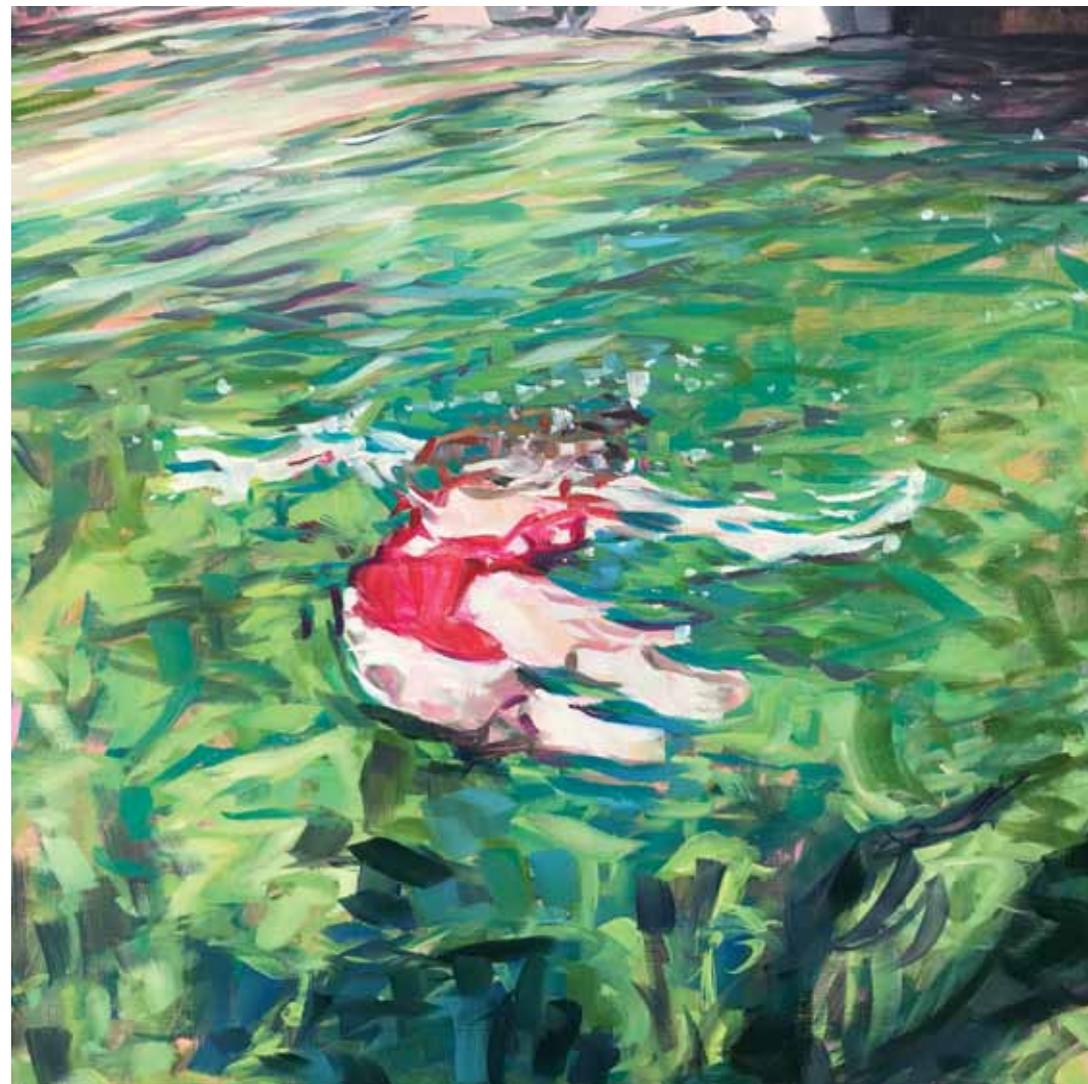
Transmutation, 2021, oil on panel, 18 x 18 inches



Light Creates Time, 2021, oil on panel, 18 x 18 inches



Blue Mind III, 2022, oil on panel, 24 x 24 inches



Shape of Water II, 2022, oil on panel, 18 x 18 inches



Shaping Space IV, 2021, oil on panel, 6 x 6 inches



Shaping Space II, 2021, oil on panel, 6 x 6 inches



Camouflage Metolius, 2021, oil on panel, 6 x 12 inches



Dissolve Resolve, 2021, oil on panel, 6 x 6 inches



Immersive Experience, 2021, oil on panel, 6 x 12 inches

JESSICA LEE IVES



BORN 1980 Portsmouth, NH

SOLO EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2009, 2016, '17, 2022

L. C. Bates Museum + Colby College, Hinkley, ME 2014, 2022

Page Gallery, Camden, ME 2021

Perterson Roth Gallery, Bend, OR 2018

Gleason Fine Art, Boothbay Harbor, ME 2018

Blue Gallery, Bowdoin College, Brunswick, ME 2014

Ten High Street, Camden, ME 2012

Élan Fine Arts, Rockland, ME 2005

The Cooper Union, New York City, NY 2002, 2003

SELECTED GROUP EXHIBITIONS

Courthouse Gallery Fine Art, Ellsworth, ME 2008–2022

Sam Shaw Gallery, Northeast Harbor, ME 2019

Greenhut Galleries, Portland, ME 2016

Gleason Fine Art, Boothbay Harbor, ME 2001, '02, '14

The Good Supply, Pemaquid, ME 2013, 2014

Sam Shaw Gallery, Northeast Harbor, ME 2014

Pascal Hall, Rockport, ME 2013

Center for Maine Contemporary Art, Rockport, ME 2006, '09, '11

Aarhus Gallery, Belfast, ME 2010

Episcopal Church and the Visual Arts, New York City, NY 2002

Élan Fine Arts, Rockport, ME 2005, 2006

Union of Maine Visual Artists, Invitational, Rockport, ME 2006

The New York Historical Society, New York City, NY 2003

St. Paul's Chapel, Acquisition, New York City, NY 2002

The Cooper Union, New York City, NY 2001

SELECTED AWARDS AND RECOGNITIONS

9/11 Debris Project, Commissioned fifty artists and writers to create a large-scale artwork from Ground Zero for a travelling exhibition, 2007–Current

Farnsworth Art Museum, Studio Crawl, 2013

The United States Embassy, Banjul, The Gambia 2011

Maine Community Foundation, Marilyn & James Rockefeller Grant, 2009

St. Paul's Chapel, Coordinated Memorial Communion Chalice Commission from World Trade Center steel, New York City, NY 2001–2002

The New York Historical Society, Acquisition, New York City, NY 2003

The Clark Foundation, Fellowship, New York City, NY 2003

Eileen Fisher, Ad Campaign: "Women Change The World Every Day" 2003

Glamour Magazine, "Top 10 College Women of 2002," 2003

St. Paul's Chapel, Acquisition, New York City, NY 2002

The Cooper Union, Molly Levenstein Scholar, New York City, NY 2002

St. Paul's Chapel, Artist in Residence for Ground Zero, New York City, NY 2001–2002

The Cooper Union, Durbin Scholar, New York City, NY 2001

The Cooper Union, Herb Lubalin Award, New York City, NY 1999

SELECTED BIBLIOGRAPHY

Keyes, Bob. "Bodies in Water." *Maine Sunday Telegram*. 2017.

Little, Carl. Interview. *Maine Boats, Homes, & Harbors*. June/July 2015.

Keyes, Bob. "The Artist at Work and Play." *Maine Sunday Telegram*. 2013.

McAvoy, Suzette. "The Canvas," *Maine Home+Design*. March 2010.

EDUCATION

L.M.T., Clinical Masage Therapy, Sage School of Massage, Bend, OR

MA, Interdisciplinary Studies (Art/Religion/Public Service), New York University, New York City, NY

BFA, Fine Arts, The Cooper Union School of Art, New York City, NY

Drawing Studies, with Peter Cox at The Art Students League of New York, New York City, NY



Mystery and Mastery, 2021, oil on panel, 12 x 16 inches

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