



Swim Lane

George Rahme, Lauren Rice, Ian Swanson
and Graem Whyte

17 July – 14 August 2010
2739 Edwin Hamtramck



La Luxe (Lauren Rice, 2010)

Spray Paint, gouache and collage on paper



Aphrodite (Lauren Rice, 2010)

Spray paint, gouache, latex, acrylic, paper pulp and collage on paper



I've Never Seen Mt Fuji (Lauren Rice, 2010)

Spray Paint, gouache and collage on paper



Breakin' out the Good China (Lauren Rice, 2010)

Spray Paint, gouache, latex, acrylic, collage , sawdust and found objects on paper



No Wonders of Life on Earth (George Rahme, 2010)

Archival ink jet paper on wood

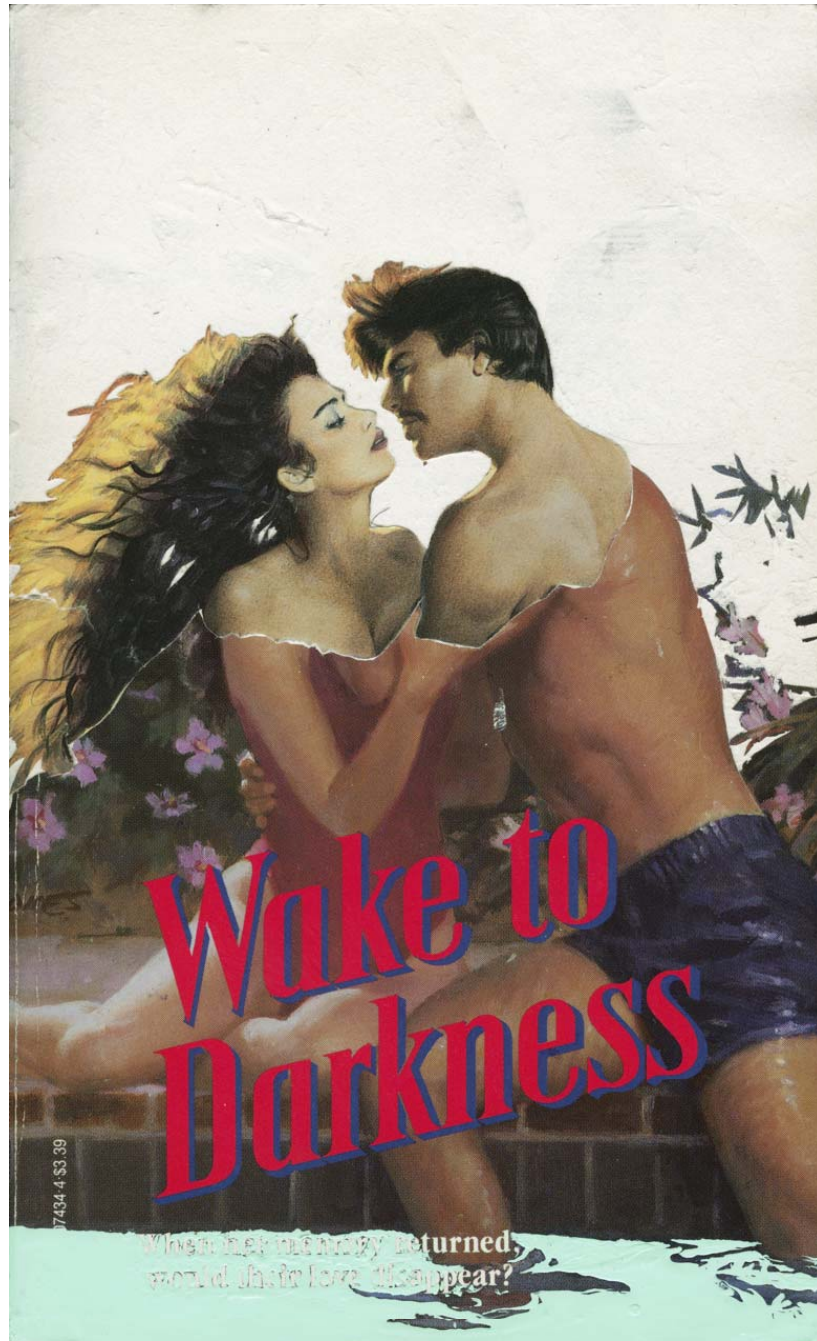
Image copyright the artist



No Choice but to Surrender (George Rahme, 2010)

Archival ink jet paper on wood

Image copyright the artist



Shark Bite(George Rahme, 2010)

Archival ink jet paper on wood

Image copyright the artist



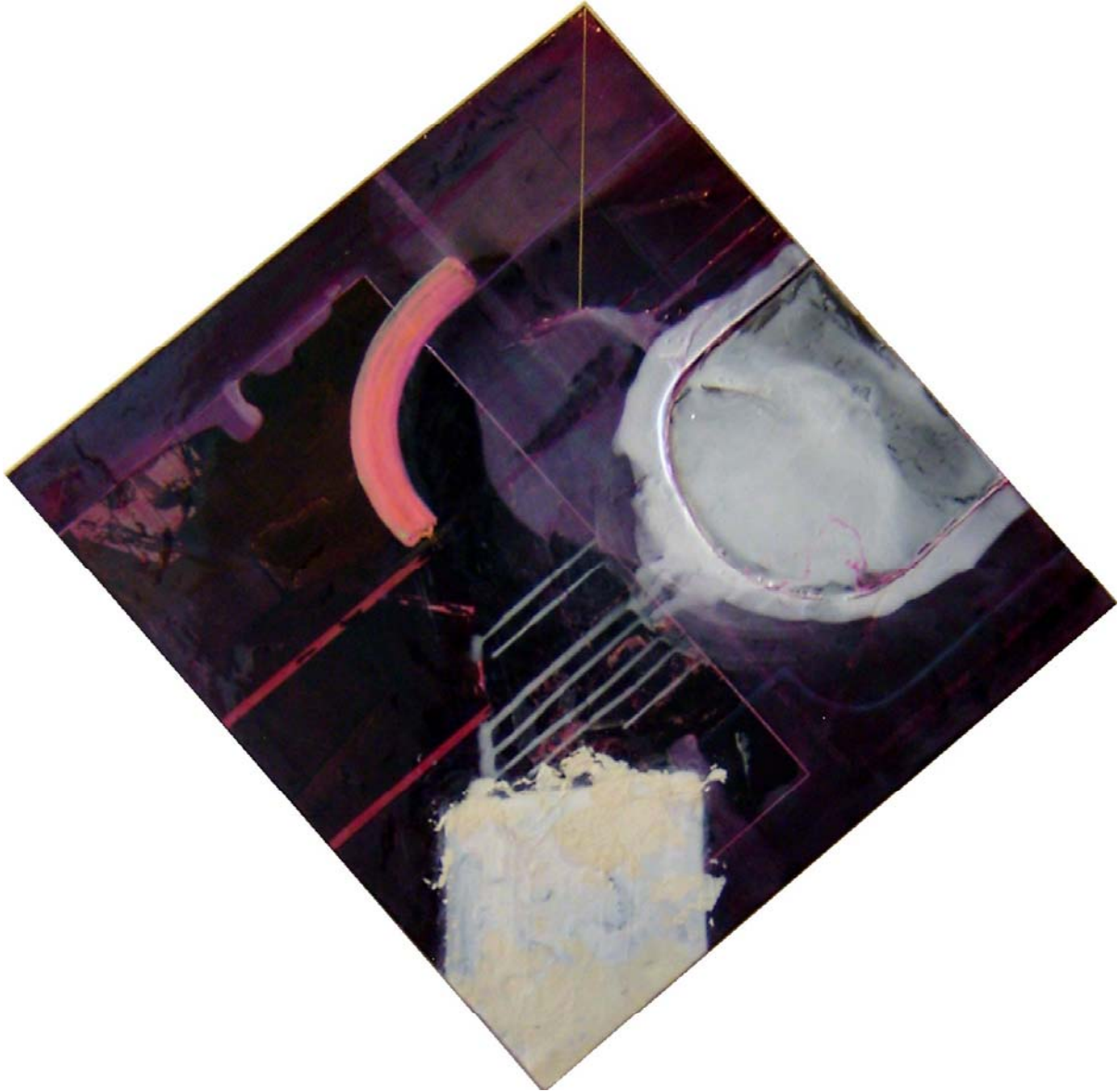
W.O.W (Writing on the Wall) (Ian Swanson, 2010)

Acrylic , PVA, resin and mixed media on canvas



S.O.S (Sacrarium of Solipsism) (Ian Swanson, 2010)

Acrylic , PVA and resin on canvas



Blinding Cold and Casket Black (Ian Swanson, 2010)

Acrylic , resin, PVA and mixed media on canvas



Bermuda (Ian Swanson, 2010)

Acrylic , resin and mixed media on canvas



Normal Null (nitrogen narcosis) (Ian Swanson, 2010)

Flashlight, nebulizer component and rubber



Beyond Europa (Graem Whyte, 2010)

Mixed Media

Image copyright the artist



Beyond Europa (Graem Whyte, 2010)

Mixed Media

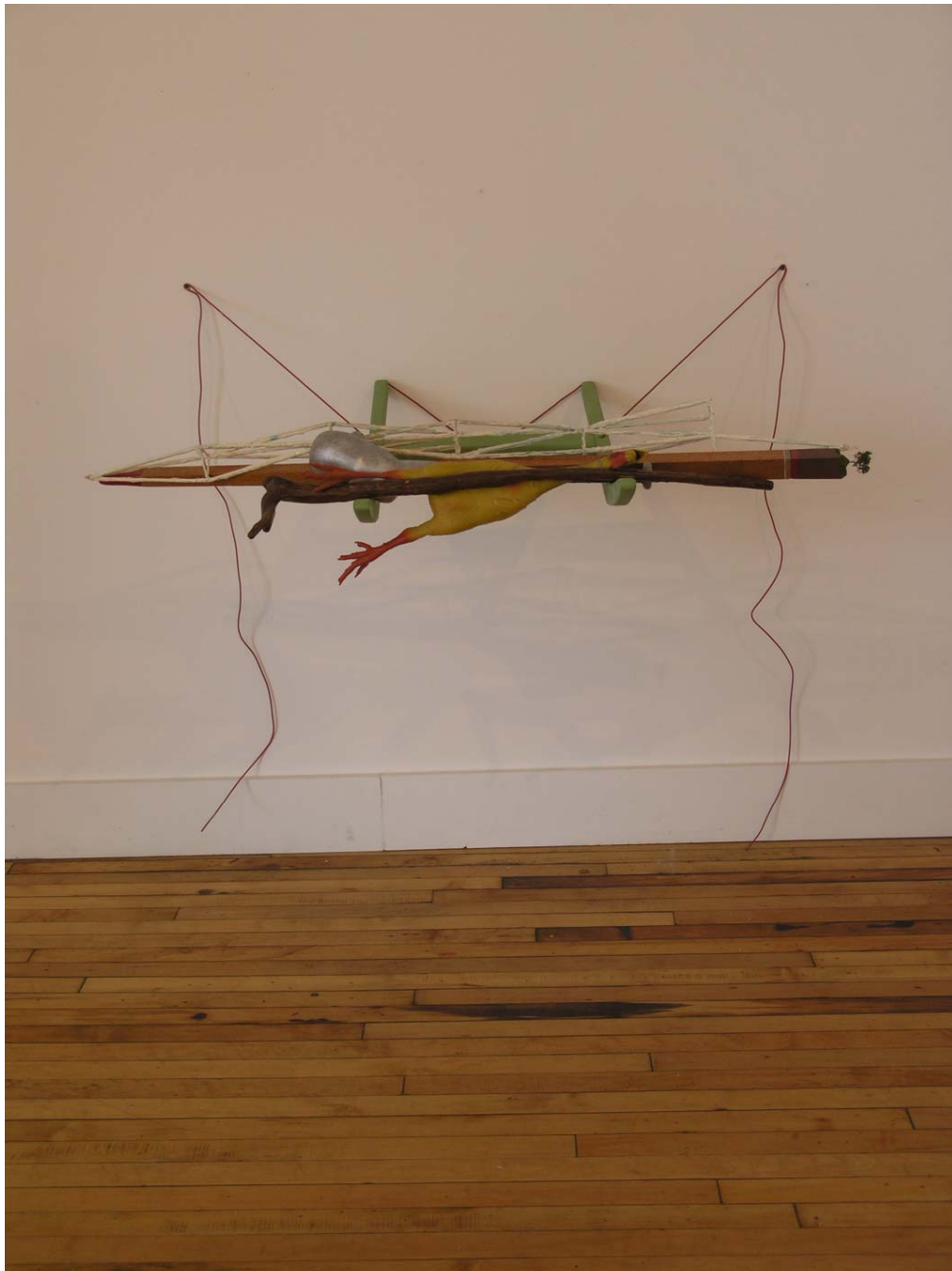
Image copyright the artist



United Rambler (Artist's Survival Unit) (Graem Whyte, 2010)

Mixed Media

Image copyright the artist



Offering for the New Gods of the Modern Era (Graem Whyte, 2010)

Mixed Media

Image copyright the artist



Offering for the New Gods of the Modern Era (Graem Whyte, 2010)

Mixed Media

Image copyright the artist

Artist Statement :

In my collages, I intentionally juxtapose imagery such as flowers, jewels and shards of antique vases with ugly blobs of paint and papier mache, images of human skulls, and disharmonious colors in order to create an unanticipated setting for these presumably decorative things. I do not intend for my work to overly didactic. The floral forms and the sensation of movement in my work signify events indicating dramatic upheaval, change and growth. My arrangement of formal imagery is a metaphor for both the personal and universal struggle/fixation with binaries such as good and evil, love and hate, indulgence and guilt, consumption and conservation, and the fear and fixation of death. The floral and decorative imagery at once expand and explode, as if they are no longer capable of sustaining their growth. In accordance with the other binaries evident in my work, collapse can be perceived as both a positive and negative event—a destructive end, yet romanticized as the seed of infinite possibility.

Lauren Rice

Artist Statement :

Un-necessary compositional elements, which create environment, are more important in their absence. This does not imply emptiness, but a vacancy of space. My focus is to activate negative space, redevelop context, and connect selected subjects/images in a balanced harmonious branch. For example, if I subtract a horizon line I emphasize a subject within an environment, and by incorporating alternative subject relationships we are able to re evaluate narratives. The appropriation of chosen subjects/images, within a “new” surrounding context is read without distractions, bringing clarity to the viewer. Social situations may involve alike cultures from different time periods, or contemporary cultures that do not exist together in reality, coexist in a painting. Sensitive life situations and experiences are stressed upon choices made.

George Rahme

Artist Statement :

Amidst the comfort of cynicism and the challenge of optimism, I'm engaged in a hypothetical tug of war between what was, is, and can be. I am fascinated with the process of improvisation that occurs when particular rules are set or options are limited. Further, I am interested in examining the fundamental principles that govern patterns of daily life. Through experimentation with commonplace applications of materials, I aim to better understand different notions of personal and cultural identity while challenging conventional forms of representation. I prefer to leave my work hovering in the space between the slickness of mass production, and the intimacy of labor and chance. By applying a variety of both learned and intuitive or intentionally naive artistic methods, I attempt to understand and challenge ideas central to my generation and its undetermined historical significance.

Ian Swanson

Acknowledgements

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