



FOR IMMEDIATE RELEASE

Swarm Gallery is pleased to present

THE SUM OF ITS PARTS | Group show of gallery artists

August 1 -31, 2008

Artist Reception | First Friday, August 1, 2008, 6-8PM

OAKLAND, Calif. – 17 July 2008 – Swarm Gallery is pleased to present a group exhibition of gallery artists.

One challenge in applying the Law of Identity to an entity is in determining what exactly an entity is. It is important to note, though, that identities are based on the identities of their constituent parts, and how they are combined together. The identity of an entity composed of other entities can be fully explained by reference to the identity of the building blocks, and how they are interacting. A house can be explained by reference to the wood, metal, and glass that are combined in that particular way to form the house.

Swarm Gallery is proud of its constituent parts, the gallery artists that form its exhibition program. Now in its 3rd year, the gallery continues to define and identify itself, working with and bringing in new artists to present a combination of work evocative of its curatorial practices. This show presents a selection of work by the gallery artists, existing and forthcoming.

Participating artists: Laura Ball, Tia Factor, Erik Friedman, Mayumi Hamanaka, Andrew Junge, Eileen Starr-Moderbacher, Jake Watling

This exhibition will show a sampling from our inventory. To see a complete inventory of Gallery Artists, visit: swarmgallery.com and click on GALLERY ARTISTS.

Project Space Installation

MY CLOSET IN A PLAIN BROWN WRAPPER

by Terry Furry

Once considered an embarrassment to shop for certain products and books at your local drug, discount store, or from the back pages of adult magazines, manufacturers and distributors offered discrete home delivery in plain brown packaging that came with no one the wiser about what's inside that ominous box.

This project developed from my need to return to my drawing roots on a smaller scale, keeping the purity of select and basic materials. The subject matter evolved from my previous series of large oil paintings of a slight erotic nature showing men in various states of undress and self-pleasure. I found in painting the series that what captivated me most was the fabric, which to me often appeared more alive than the flesh. In my current work, I wanted to expand on the simplicity of the subject, deconstruction of form and topographical effect, which the eye pulls together into realism. The plain brown paper initially was in response to puritanical views of my erotic work. The question I posed to myself was – Could sexuality still be evident in the clothes we wear and the object we hold onto even if white-washed and “covered in plain brown wrapping”?

A closet seemed to be the perfect home for drawings of wrinkled clothes and objects not normally hung from hangers. The closet and brown paper wrapping, a convenient metaphor for intentional order and purposeful disarray of secrets and memories.

PRESS CONTACT and IMAGES

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ARTIST STATEMENTS

Laura Ball: Laura's work has always addressed conflicts that complicate the human experience. Real world struggles and the ludic activities of play and competition are consistent paths of inquiry in her paintings. Using her sisters, her mother or herself as subjects, she has gone from concentrating on specific games to the world of mythology to find epic universal icons. Games have expanded into battles, journeys, tales of heroic deeds with symbolic creatures and trials of the heroine.

Tia Factor: In her paintings and installations, Portland-based Factor generates personalized maps of what is unseen and intuited in the places she visits. Maps may appear in her art, but the works themselves become larger maps of her subconscious. For Factor, a mental map is the composite of elements of exterior realities combined with instantaneous interior impressions of a place gathered in an intuitive manner.

Erik Friedman: Friedman's art-making focuses on interpreting and re-contextualizing the formal qualities found in certain languages and various forms of communication, overlapping their structures and inherent meaning into a new form of critique. His work attempts to reconsider our understanding of how we use and manipulate the infinite amount of information at our disposal.

Mayumi Hamanaka: Like Friedman, Tokyo-born Oakland-based artist Hamanaka is interested in the interaction of the images that are found in our surroundings. Using found images of historical events, Hamanaka reconstructs them using cut paper and pins. In doing so, she examines the impact of these events, their images and their ephemeral existence in our everyday lives.

Andrew Junge: San Francisco-based artist Junge seeks redemption for our collective guilt by transforming so-called trash – the lowest form of human productivity – into the highest: art. This work is a form of a modern alchemy, a stratagem where refuse is collected, reformed, enriched and returned to the refusers.

Eileen Starr-Moderbacher: Moderbacher uses the outdoors mainly as a setting for urban and social issues. In this body of work, she is preoccupied with placing images of industrial or domestic trash in the scenes to create a raucous disharmony with the surroundings. Imagery in her works exist in a dream state, neither present nor past, real nor fiction.

Jake Watling: Watling forms imagery by combining his recorded ideas and experiences with a personal language of signs and symbols. The signs and symbols take many forms - His recent work investigates fear, money, myth, and religion. Watling utilizes a graphic style with a bright color palette, often extracted colors from his urban environment.