

GEORGE RUSH

WALLS, WINDOWS, ROOMS, PEOPLE

Are the intimate spaces that have historically provided the space of daydreaming, pleasure, and intimacy still available to us, or have all private spaces been turned inside out? Does this opening up extend to desire and the unconscious itself? Have private experiences, under the regimes of psychoanalysis, medicine, and social media been unburdened of mystery and originality? If so, are there productive ways to engage in a re-ordered notion of the private? While these questions have been at the core of my work for several years, the paintings in this exhibition use myself and my family as models for the first time.

My paintings are made through an indirect process using a combination of computer-aided drawing, large-format printing, and hand-applied acrylic colors and mediums. Over the past few years, I have made several trips to Rome, Naples, Pompeii, and Herculaneum to study Roman wall painting and decorative painting from the Renaissance and Baroque periods. Drawing inspiration from the layering of various spatial representations in these spaces, I have installed my paintings (already full of stylistic shifts, layers, and cropping) on top of a wall drawing that takes up the entire gallery. The wall drawing typically offers a contradiction: it depicts a ghostly alternative to the apparatus of the gallery yet is fully dependent upon its dimensions. Using a simplified language reminiscent of architectural elevation drawings, this new interior both conforms to and works against the pre-existing structure of the gallery, offering a view both ideal and apocryphal.

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