

THIS PAGE: "WATER OVER FIRE" (2013) PAPER ON CANVAS, 36.5" X 24.50 INCHES, COURTESY THE ARTIST AND FRED TORRES COLLABORATIONS, NEW YORK

OPPOSITE: "HOW TO GET YOUR DANCE ON DANCE" (2013) X-MEDIA ARTS & COLLAGE BY MEREDITH AND FRED TORRES COLLABORATIONS, NEW YORK

Flaunt and Cadillac Present

OUR OPERATIVE WILL BE SINCERE, THE RESULTS WILL REVEAL MUCH

A TWO THOUSAND & THIRTEEN TEN ARTIST CURATION & EXHIBITION

FEATURING: AMIE DICKE, EGAN FRANTZ, KIMBER BERRY, MATTHEW STONE,
MERCEDES HELNWEIN, SAGE VAUGHN, SAYRE GOMEZ, GEORGE RAHME,
DAVID AMICO, PHOEBE COLLINGS-JAMES

A union between Flaunt and Cadillac was recently forged to develop not only a bold and creative integration of shared expansionistic ideals (let this issue's metallic cover speak), but also to amass what we feel represents distinct expression in the crowded contemporary arts space. With the principles of the new Cadillac ATS in mind, this particular showcase of painters, sculptors, performers, dancers, directors, composers, and so forth, similarly define seemingly un-navigable territory with nimbleness, adept points of view, eccentricity, and above all, an openness to the potentiality of creation.

Exhibitions featuring the artists' work will commence Spring of 2013 in Los Angeles and New York.



GEORGE RAHME

WRITTEN BY JUAN CASPER

For the Lansing, Michigan-born DJ, George Rahme, it's about piece-by-piece accrual, as though constructing a mosaic. Born to parents of Lebanese descent, the first-generation American is finding himself developing a stronger, deeper connection to the processes and patterns of the near East. A Rahme painting becomes a dynamo as it juggles colors and forms, sources and ideas, in a field before which we are participant and observer. As though we are suddenly recognizing where we are, Rahme locates these synecopated meanings within manipulated readymade images, which function as symbols of larger issues and concerns in Rahme's work. "There's so much unnecessary shit in New York. When I go there I'm just bombarded with all these things and I'm just like, 'Oh my God get it out of here. Get out of my way!'"

But it's not the same kind of junk in Detroit. Rahme argues artists in Detroit don't have all the luxuries that artists in New York have but it's also liberating. "It's just basic necessities. I'm able to concentrate a lot more and know what I need to do as an artist to take my final steps in progressing in the end. I just feel like I can see the light here when I go to most places and it's just shot off by all this junk."

Perhaps junk in Detroit is for Rahme what the lily pad was for Monet when he was at Giverny—but instead of representing the lily pad with paint, Rahme would probably take that lily pad, grind it into paste and use it to affix the cover of a trashy romance novel to the canvas. The landscape is still "represented" but in the old way that labor used to be represented in a commodity's cost.

Detroit is a new thing—not quite a city but a nebulous and fragile network of people working for themselves. They complete trades and live in cheap real estate; in the vacated lots, they're raising crops. And this "agrarian mode" or pastoral vibe is all new, Rahme states, emerging in the wake of the collapse of Fordism. "I really find that it's inspiring for me as an artist, this community. It's a system and it's definitely surviving as an independent system from anything else outside of the city limits."

Rahme works in a space in the Hamtramck part of Detroit, where the intersection between the old working class and a new immigrant and artist community is literally represented by the expressway. The expressway was the hope of the commerce after WWII but it is also the symbol of the failed idea of Detroit. After the race riots in the 60s, then the slow dismantling of the unions, the expressway quite literally, "devastated the entire city of Detroit, including neighborhoods all over," says Rahme. "But out of that has arisen a perhaps even greater kind of diversity. What was mainly a Polish community has now got about 30 different languages in the public schools. That's a lot for 35,000 people," says Rahme.

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THIS PAGE "WATER OVER FIRE," (2019) PAPER ON CANVAS, 68.25 X 18.50 INCHES. COURTESY THE ARTIST AND FRED TORRES COLLABORATIONS, NEW YORK.

OPPOSITE: "POW," (2013) FABRIC PAPER ON CANVAS, 97.25 X 16.50 INCHES. COURTESY THE ARTIST AND FRED TORRES COLLABORATIONS, NEW YORK.