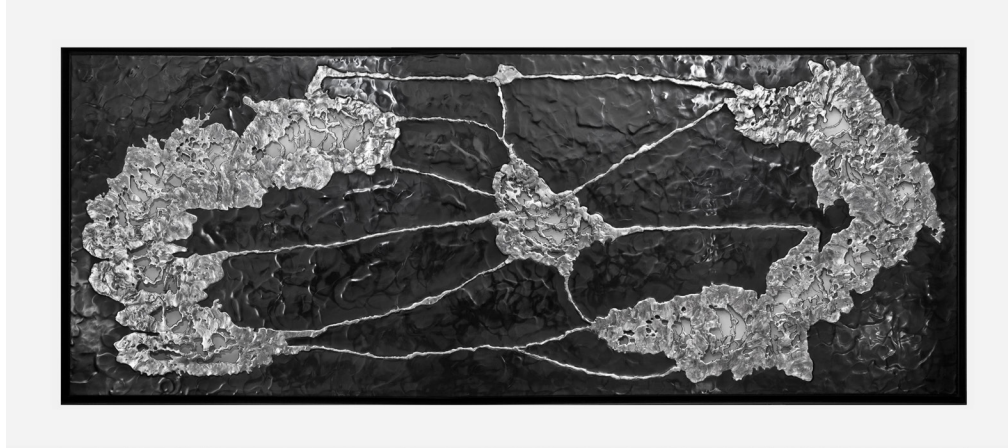


LONNEY WHITE III



Lonney White's investigations into the properties of natural materials emanate an equally organic work ethic. White invents a unique aesthetic vocabulary through his interests in depth, composition, texture, and the use of light, allowing him to embrace and manipulate the caliber of a given material. As White mentions, " I try not to force the materials to do something they would have an aversion to, I want the material to react as it would naturally. This allows for a continual discovery that is always surprising. It excites me not knowing what to expect from the process; the materials then have a kind of honesty. Intuition, composition, and scale are my limit of control."

Beyond material investigations, White's work resides within the post-conceptual resurgence of painting. White's metal alloy spills emerge from the postmodern assault on the picture plane; a bar of metal alloy melts and flattens into a congruent plane, and is then set into a porous bed of encaustic wax. What was once three-dimensional attempts to become two-dimensional, yet remains lost in a dual state of ascension and descent, fluctuating between various states of opacity. White's paintings not only test the limits of contemporary mark-making, but also question their very status as image-objects.
