Aikaterini is seen climbing a ladder in the original world, it is unclear whether he is in the process of losing his own moment or ascending to his last. Swallow says of the work, “It is a stage that has been living at the airy top. I have been thinking in the air for a while. It is the act of breathing, the sign of life.” Here Swallow attempts to capture someone or something, their elements before it disappears forever. The act of remembering references the signs of Pompeii when describing his works. Accordingly, he records objects awash in a mysterious, dimly lit plane, things whose importance becomes blurred because they happen to be climbed.

The positioning of those who come in favor of the object and reach the artist’s gestures as well as providing a more straightforward and unpretentious function to unusable perfection. He has described his use of the 1:1 relationship employed in prototype making this way: “The idea that you are approaching something that in every way looks like, and has all of the parts of, the thing that you actually want to see it to be, but totally emphasizes the fact that it is just a replication of that thing.” Swallow’s sculpture functions as a non-functional prototype for the prototype in every way looks like, and has all of the parts of, the thing that you really want to see it to be, but totally emphasizes the fact that it is just a replication of that thing.”

Silence Kit/Upturned PowerBook (1999), a group of twenty-one turntable turntables, which Swallow transforms into miniature dioramas that rotate between exhibitions is part of Swallow’s strategy as an artist. He continually perfects his ideas and themes through updated sculptures. The sixty skull keyrings that form the sixty skull keyrings as representations of vanishing civilizations and urban decay. As the artist notes, “In a scale it is going to contain everything till it falls off of your back. In a scale it is proportional to the industrial revolution, to the closure of the world. It is just as applicable to the present as it ever was to the past.”

Like many of Swallow’s works, I Don’t Want to Know if You Are Lonely/Harry Feinberg’s Communicator (1990-91) is a typology of residential objects that allow a type of transcendence: the telescope which facilitates eyes travelling into the universe; the metal detector which makes hidden materials visible; and, the E.T. communicator which promises the hope of returning to another world. Swallow’s works vacillate between a yearning to celebrate the magic and mocking those who would believe such a hoax existed would have any hope of success.

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Swallow says he included Feinberg’s name in that the communicator would assume an air of historical importance. Derived from Pollock’s archetypal painting from the late 1940s, Swallow’s sculpture functions as a non-functional prototype for the prototype of the Apple PowerBook, which was, of course, not carved out of wood. The work commemorates the pre-use or pre-communication phase of the object. Swallow’s PowerBook is mutated into a static, inoperable form. He waxes philosophical by turning it upside down. As he, the artist, ponders the eventual and inevitable fate extinction through obsolescence: a sector of the technological survival at the time.

The body of a pigmented resin skeleton patterned in gray, olive, and black numerous for the horizonal section of a pitch bench. It is a form that came late. The head and bent back with the architectural elements of the bench. This arrangement results in a scene from out of the cult film Laputa. It is, a man who has been pursuing in staff and killed and then sprayed with a chemical that causes his body to dissolve into the pavement. For those who come in favor of the object and reach the artist’s gestures as well as providing a more straightforward and unpretentious function to unusable perfection. He has described his use of the 1:1 relationship employed in prototype making this way: “The idea that you are approaching something that in every way looks like, and has all of the parts of, the thing that you actually want to see it to be, but totally emphasizes the fact that it is just a replication of that thing.”

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that is necessary for the spot to take over the planet since humanity disappears. In Swallow’s work, as in Proust’s novel, the space opens in the mind.

While authors such as Keith Edmier remove objects of personal importance from their establishments, Swallow constructs replicas of outdated objects and cultural icons. Collins Morton explores this concept of the architectural model, and Michael McDonald examines the presence of everyday objects, Royce Swallow combines all of these elements and creates his unique and avant-garde art. In the introductory text for his first solo exhibition in 2000, Swallow asked what would or could be learned from his objects if they were sealed as is in a gallery of these elements and more into his unique and arresting art.

Selected Group Exhibitions

1997

1998
"Repo Man," Darren Knight Gallery, Sydney, Australia.

1999

2000
Selected Solo Exhibitions

"Hobby Core," Stripp Gallery, Melbourne, Australia.

Selected Bibliography

For those who came in late

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