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Fiona Banner, Matthew Buckingham, Francis Cape, Graham Fagen, Matthew Higgs, Dave Muller, Matt Mullican, Olaf Nicolai, Michelle Segre & Shirley Tse

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Fiona Banner investigates the structure of language and the assumed immateriality of punctuation. The period is a symbol for something particular and final, neither translatable nor open to interpretation. Perceived subliminally, it is not 'read' in the linguistic sense. By enlarging the period to 1,800 point, Banner expresses the individuality of various fonts punctuation marks, enabling them to be interpreted.

In **Matthew Buckingham's** "Definition", an image of the room in London where Samuel Johnson wrote the first dictionary of standard English is projected on one wall. A recorded voice reflects on the circumstances which brought the dictionary into being; on Johnson's personal relation to it; and on the nature of dictionaries in general.

Francis Cape's interest in the distinctions between applied and fine art is revealed in his use of the vernacular of domestic interiors. Away from their former context, these sculptures activate a play between similarity and distinction, establishing their meaning through a physical relationship to their referent, paradoxically displacing the original, whilst encouraging apperception.

Alongside **Graham Fagen's** photograph of the sea is a small text panel, somewhat reminiscent to a museum label. From this subconscious association one might expect an official description of some sort regarding the location or viewpoint. However, Fagen provides a much more personal reference to Scottish heritage, both satirical and poignant.

As descriptions of themselves, as acknowledgement of their own presence, **Matthew Higgs** bookpages are axiomatic. "This is Modern Art", detached from its original context and framed, refers not only to the original subject of the book., it also becomes aphoristic, a wry comment on the literal reading and interpretation of 'Modern Art'.

How artistic identity is established and propagated in the art world, has been the main focus of interest for **Dave Muller**, whose watercolor s resemble posters for exhibitions. Whilst the texts are accurately rendered in the gallery's original typeface, the imagery is entirely his own conception. "I try to render a portrait, not of an artist, but rather of my take on an artist's practice. These drawings offer alternative readings of existing situations and work."

Matt Mullican's drawings express his view of the physical and metaphysical world. These images are not illustrations of preconceived theories about the universe, but rather a form of cognitive mapping through suggestion and comparison: an attempt to elucidate a relationship that exists in the unconscious between language, the arts and subjective signs.

Olaf Nicolai's snowglobes attempt to define the concept of 'homeland'. The inhabitants of certain villages to the south of Leipzig destroyed by open-cast mining refused to be re-housed unless their villages were replicated elsewhere. 'Home' thus becomes a souvenir in which what is viewed as a happy past is seen as a desirable future.

Countless recognisable forms spill out from the abstract composition of **Michelle Segre's** automatic drawings. As with doodles, a mark or a line transmogrifies into an imaginary landscape of fantastic and disparate forms morphing across the surface to be constantly realigned and redefined.

Shirley Tse's sculptures are made exclusively of various plastics. This man-made substance, infinitely adaptable, strong and light, is both surface and structure, ubiquitous yet alien. Used to pack, protect and contain, it is also the residue of process, the industrial surplus of function.