

Murray Guy

453 West 17 Street
New York NY 10011
Tel 212 463 7372
Fax 212 463 7319
murrayguy@mindspring.com

Visibility, fair **curated by Patrick Callery** 5 April - 12 May 2001

Murray Guy is pleased to present *Visibility, Fair*, an exhibition of recent paintings by Bill Adams, Judith Eisler and Shirley Irons, curated by Patrick Callery. The show will open on Thursday, April 5th and continue through Saturday, May 12th.

'Visibility, fair' is a term used to describe weather conditions. Aside from reflecting climate, in the context of this show, it is intended to allude also to clarity of judgment, both ocular and mental, something open to various readings or interpretations.

The three painters in this exhibition use filmic and photographic source material, either found or original. All examine the notion of an image framed by the camera's lens and its inherent sense of excerption. The camera makes exotic things near, intimate; and familiar things small, abstract, strange, much further away. It offers both a feeling of participation and alienation. Other-worldly and dreamlike, the cinematic moment is here permanently extended through the medium of paint.

Bill Adams imposes an awkward or disorienting hand in his painting style, the effect of which is both alluring and unsettling. In *Black dog*, the silhouette of a dog is compared to a sketchy profile of a woman, but one feels unsure which is the figment of which imagination, neither character seems of this world. In *The Agony*, the transparent ground under an image of a woman in ecstasy appears to indicate that the painting is unfinished, yet completely evokes the deterioration and frailty of the film and the ethereal essence of the screen idol. The imagery used by Judith Eisler is taken from movies. Obscured and difficult to discern, unmistakably cinematic, the pictures leave the impression of a brief sliver of time, imbued with suspense: a seat-belt hastily buckled or unbuckled, or a rain streaked window seen from the vantage point of a voyeur outside, the scenario inside curiously unclear. Shirley Irons paintings show views from car windows, airport observation decks and other areas of exurbia, non-places on the way to somewhere else. In *Amarillo* for example, the photographic reference is apparent, yet perspective is stretched and gravity warped, are the airplanes sitting on the white concrete runway or flying?

For further information or reproductions, please contact Margaret Murray or Janice Guy at 212 463 7372, or Patrick Callery at 212 343 1417.