

MURRAY GUY

453 WEST 17 STREET
NEW YORK NY 10011
TEL 212 463 7372
FAX 212 463 7319

WWW.MURRAYGUY.COM

Road Trip

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MATTHEW BUCKINGHAM

Buckingham's photograph shows what geologists believe the Six Grandfathers will look like half a million years from now. Located in the Black Hills, this mountain has also been called Slaughterhouse Peak, Cougar Mountain, and is now referred to as Mount Rushmore. Among the many symbols of patriotism marking the North American landscape, this site seems the least clear in meaning. The photograph asks the viewer to imagine Rushmore's inevitable failure and slow return to 'nature' and to reassess its cultural, political and social significance of this. As the faces disappear, the irony of a shrine to democracy carved out of stolen Sioux lands becomes more evident.

AN-MY LÊ

The subject of Vietnam, more specifically the Vietnam of the mind, has been the focus of An-My's work for some time. Leaving her native land in 1977, she returned in 1994 for the first time since the end of the war for an extended photographic project. Over the years, disconnected from the place and with only a handful of family pictures available, she came to construct her own notions of Vietnam drawn from childhood memories, photojournalism, and Hollywood films. Instead of examining contemporary Vietnam and seeking the real, she therefore made photographs that only used the real to ground the imaginary.

DAVE MULLER

Dave's "Road Trip" was part of a pullout project made last year for Frieze magazine and indeed when opened made friezes of different landscapes inspired by those used by model railway enthusiasts as backdrops. This idea of an imaginary panorama in a small scale evokes a sense of travel, of play. In this series of panels depicting a mountain lake, the breaks between like the windows in a train so that we are almost in the toy train, or like the cells of a film giving that rhythmic pulse like the train over the tracks. A journey across a toy landscape ensues..

ERIC NIEBUHR

Niebuhr pours puddles of paint, punctuating expansive fields of muted color. These melt together into figurative and narrative clusters, which avoid exact interpretation. The distinction between figuration and abstraction is disrupted and spatial readings are ambiguous. In contrast to the flatness of the painted ground, the artist's figural elements have a more three-dimensional surface. The effect references ancient storytelling methods such as bas-relief and mosaic, in a palette more aligned with pop art. Niebuhr's subject matter often isolates a moment of epiphany derived from sources as diverse as sci-fi and biblical parable. His paintings inhabit a space where the sublime and psychedelic co-exist.

OLAF NICOLAI

Based on a painting by Max Bill, which shows how many squares of varying sizes can be contained within a rectangle, Olaf Nicolai's 'Landscape, Metaphysical and Concrete' Bill's conception of a 'concrete art' was considerably influenced by the thesis that all natural phenomena can be represented mathematically, and hence that a new, clear relationship is possible between Nature and Art. "Nature + Number + Art" was a formula which was valid for Bill's approach and which is still present in the discussion on 'artificiality' and 'naturalness' to this day.

MICHELLE SEGRE

Segre's large ink drawing creates a hallucinatory landscape of the imagination. This stream-of-consciousness takes a line for a mental journey and shows the rich scrapheap of thoughts piled up through visual suggestion. Objects appear to be transforming constantly across the surface, as though viewed through a distorting lens. The magnification of detail creates physical and psychological warpage. Everything in this landscape seems to be in the process of, or on the verge of eroding, a condition suggesting that the forces of nature are in constant play against form and life and ideas are ever mutable.