

MURRAY GUY

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MATTHEW BUCKINGHAM
FRANCIS CAPE
KOTA EZAWA
MATTHEW HIGGS

September 15 – October 20, 2007

Gallery hours: Tuesday – Saturday, 10am – 6pm

Murray Guy is pleased to announce a group show of works on paper and one sculpture.

Francis Cape's freestanding wood sculpture presents three different facades: a public front, a transitional niche with shelf and a private space with seat; forming an inverse frame for the different approaches to working on paper.

Cape's "fireside" drawings are intimate pencil renditions of imagined interiors, constructed from alternating combinations of a few specific elements. These drawings envision how Cape's minimal vocabulary can generate a multiplicity of possible environments.



Buckingham's ink on paper storyboard drawings illustrate frames and narratives of hypothetical films. Ranging from observations on ironic facets of modern culture to compositions of historical places, figures and objects, these drawings entreat the viewer to imagine a possible storyline in each set of frames. Brief, ambiguous, and pared down, these sketches form a counterpoint to Buckingham's film works.

Kota Ezawa's paper collages and aquatint etchings continue his re-creations of photographs from 1865 to the present. His process of drawing erases almost all references to time. Using a technique that dates back to the 16th century, the etchings include iconic images of the 20th century: 1970's terrorist hostage-taking, the first image of the earth taken from the moon, the once revolutionary Polaroid camera.

The texts of Matthew Higgs' framed bookpages make pictures to be imagined, instructions on ways of perceiving and pointed observations on the nature of art. His framed catalogue covers appear as small minimal, abstract paintings, confounding the roles of artist, designer and curator.