

MURRAY GUY

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Through August 1st Murray Guy will present two individual projects by gallery artists, **Alejandro Cesarco**, and **Matthew Buckingham**

JUNE 21- JULY 11, 2008

Neither completely narrative nor primarily formal, **Alejandro Cesarco's** installation *Once Within a Room* is at once the synopsis, the set, the characters, and the props of a story – a spatial configuration dominated by the phantoms of particular pasts. It presents the classic trope of lover, beloved, and the space between them in which the traces of two characters are staged but not made explicit. Some works within this configuration might be looked at as strategies of forgetting, others as indexes of the past-ness of the past. Souvenirs. Remains. What is to be remembered, that is, what is still standing between what was and what is no more. But also the ways in which we choose to, or can, remember the past. The general performative dimension of the installation derives from quotation, which attributes the elements of a story to fleeting remarks, at the same time enigmatic and familiar: a quality we could perhaps describe as that of emotional ready-mades.

Once Within a Room was first presented in April/May 2008 at New Langton Arts, San Francisco. Other recent exhibitions include *Retrospective*, 2007 a body of work created in collaboration with John Baldessari as part of the Rolex Mentor and Protégé Arts Initiative at Murray Guy 2007 and *Margeurite Duras' India Song* at Art in General, New York 2006.

Alejandro Cesarco was born in 1975 in Montevideo, Uruguay. He lives and works in New York.

JULY 15 – AUGUST 1, 2008

Matthew Buckingham's *Will Someone Please Explain It To Me, I've Just Become A Radical (Nos. 1 to 12)*

The student demonstration against the Dow Chemical Company at the University of Wisconsin Madison on October 18, 1967, marked turning points in both the anti-Vietnam war movement and in law enforcement's response to that movement. What began as a peaceful sit-in against campus recruitment by Dow Chemical, manufacturers of napalm, ended in a bloody police action against the protesters. UW chancellor, William Sewell, who was himself opposed to the war, made the controversial decision to replace campus security with poorly trained Madison city police officers, giving them authority to use force to stop the protest. That night, after the melee, demonstration organizers met to plan their next moves. The sight of officers personally assaulting students—beating them with nightsticks—caused many students and faculty spontaneously to reevaluate their positions on the war. The meetings overflowed with those who had previously felt the Vietnam war had nothing to do with them. One young woman announced, "I'm a radical! I'm a radical! I don't know what it means, but will someone please explain it to me. I've just become a radical."* For other UW students, such as political science PhD candidate and future U.S. vice president, Dick Cheney, the incident served as a reminder of a war he supported but wished to avoid personally and politically.

The commerce building, where the incident took place, has been renamed Ingraham Hall and is now home to the University's African, American Indian, and women's studies programs, among others. Despite the changes in curriculum, the facilities remain almost unaltered physically. The twelve photographs in this series focus on the narrow east-west hallway of the building's ground floor where the sit-in took place, and the entrances, exits, stairways, escapes and other refuges, such as bathrooms, that determined the movements of the demonstrators, police, fellow students and faculty on October 18, 1967.

Twelve digital c-print photographs (six pairs), 16 x 20" each; image area 12.5 x 8.25"; edition of 5 + 2 APs

