

“The True Artist Helps the World by Revealing Mystic Truths”

Bruce Nauman, 1967

What does that phrase mean for pathological liars? Can a liar be a *True Artist*? Is there something like a *Mystic Lie*? A *Mystic Untruth*? Works of art conjure sympathy: *feeling in common, feeling with*. Sympathetic magic. Liars conjure sympathy by manipulating the truth.

Can you believe that when I was five, I broke my wrist, and no one believed me? I told at least four adults. My dad bet me a dollar that I hadn't broken my wrist. *A dollar?* That's what my word was worth. By grade school, I stopped believing in the value of truth. Adults encourage children to tell the truth, but for me, it was a truth measured solely in units of doubt. Only salesmen say something is *the best*; honesty is only a *pretty good* policy.

So, as a child, I developed a habit of lying when stressed or scared. I'd say that, yes, it was/is pathological. The things I lie about are the truths people are too lazy to arrive at themselves. That's what I tell myself. My parents disciplined me by having me find synonyms in the dictionary for “lying” and “dishonesty” whenever they caught me making things up. *Mendacity, disingenuous, duplicity, fibbing, prevarication, fabrication. Storytelling.* When I ran out of synonyms, they threw my computer away. I hardly reacted. I became repressed and anxious. To this day, I compartmentalize my personality. It's not that I'm lying; I'm *omitting myself* from the situation. Maybe that is why I love silhouettes so much.

I tell lies to buy myself time. My lies are retroactive: *Did you do your homework?* Yes. No, I *will* do it, but I can't say when because that's just an empty promise. So, I *did* do it. A promise is like a lie that could become true in time. I lie about commitments. You never told me I could be committed *and* afraid. A studio without commitment becomes a storage house for empty promises. Nauman *proposed*, “If I was an artist and I was in the studio, then whatever I was doing in the studio must be art.” He didn't promise anything. Do you believe him? I don't know. Replace “artist” with “liar.”

After my *first institutional solo exhibition* in 2022, I quit my day job and pieced together contract work to afford my studio and living expenses. It didn't work. I took all the jobs I could and mismanaged them to oblivion. Most of them never paid me; I barely have (make?) time to send invoices. It's a tough life. Still, I said yes to *everything*. In 2023, my work was included in *twenty-three* different exhibitions. *Running from one time* is my tenth in 2024.

I know the lies I'm capable of when stressed. The fallacies I pitch under duress, my cornered equivocations. I try to keep myself on the straight and narrow, but the last two years have been hard. The economy makes it nearly impossible to gauge success; no one promised me this would work out. Maybe if we'd elected Mitt Romney in 2013, I wouldn't be back at the edge of truth—a *bluff*.

“Technique without mystery, a matter-of-fact procedure, the objective application of methods, which had as little to do with mysticism and esoterism as when we set mouse-traps, manure the ground, or take a drug.” Working this way keeps me honest. These are small mystic truths, if anything, the only ones I can tell. Don't ask me about them. Trust me.

Max Guy, 2024

Running from one time by Max Guy is the artist's first solo exhibition with Good Weather and is on view until April 27, 2024. Gallery hours will oscillate at different intervals throughout the course of the exhibition. Several onsite and offsite *happenings* (discussions, performances, programmatic activations, field trips) orchestrated by the artist will occur. The gallery is also open by appointment. To schedule a visit, contact desk@goodweather.llc.

Max Guy
Running from one time
February 29-
April 27, 2024



- 1
Matrix, 2024
MDF, saw horses, Rosco
Theater Paint, ephemera,
boxes, binder with new collage
work, copy of the Devil Horns,
scanners, record player,
copier, sound equipment
49 × 97 × 53 in
- 2
Appareil Photo #1, 2020
Foam board, cork, bookbinding
board, paper, packing tape on
Epson V Series scanner
8.75 × 12 × 14 in
- 3
Morpheus #2, 2024
Dr. Martens loafers, size 9,
blind spot mirrors
7 × 4 × 12 in
- 4, 5
間 (*Ma*), 2024
Collage
6 × 6 in (each), unframed
- 6, 7, 8, 9
間 (*Ma*), 2024
Collage
8 × 8 in (each), unframed
- 10, 12
ぼ (*Pa*), 2024
Collage
6 × 6 in (each), unframed
- 11, 13
か (*Ka*), 2024
Collage
6 × 6 in (each), unframed
- 14
Appareil Photo #2, 2020
PVC, bookbinding board, paper
packing tape on Epson V Series
scanner
8.75 × 12 × 20.25 in
- 15
Morpheus #1, 2024
COMME DES GARÇONS
Homme moccasins, size 9,
blind spot mirrors
7 × 3 × 11 in
- 16
Proposal #1
Baker's twine, eye hook, brass
plumb bob, copy machine, artist
directions: directly above and
center of a copier, knot the
baker's twine from the ceiling
using the eye hook, then tie it
to the plumb bob; attempt to
understand and demonstrate
how a Foucault Pendulum works
Dimensions variable
- 17
What's Outside, 2020
Cut paper, unique
Dimensions variable
- 18
The Hollow Men V, 2023
Loop of four single-channel
videos (H.624/MP4)
Approx. 34:37 runtime
- 19
Peter, 2024
Ink drawing on collage
11 × 47 in, unframed
16 × 58 × 1.75 in, framed

Max Guy (b. 1989 McAllen, Texas) lives in Chicago, Illinois. Guy works with paper, video, performance, assemblage, and installation and uses fast, ergonomic ways to make poetry of the world, filtering it through personal effects. Guy received a BFA in 2011 from Maryland Institute College of Art (MICA) and an MFA in 2016 from Northwestern University. He has exhibited nationally and internationally, most significantly with solo exhibitions at The Renaissance Society (Chicago) and in The Drawing Room at The Arts Club of Chicago, as well as part of the group exhibition *We Buy Gold 7* at Jack Shainman (New York) and Nicola Vassell (New York) in 2023. He has also presented work in exhibitions at AND NOW (Dallas), Museum of Contemporary Art (MCA) Chicago, Romance (Pittsburgh), Laurel Gitlen (New York), Kai Matsumiya (New York), Each Modern (Taipei), Good Weather (Chicago), Gallery 400 (Chicago), Krannert Museum of Art (Urbana-Champaign), Produce Model (Chicago), Apparatus Projects (Chicago), Prairie (Chicago), Malmö Museum of Art (Malmö, Sweden), BAR4000 (Chicago), CAVE (Detroit), Chicago Cultural Center, and Galeria Federico Vavassori (Milan, Italy), among others. He is currently part of the group exhibition *Descending the Staircase* at MCA Chicago. Forthcoming, Good Weather will present a solo booth with Guy at Liste Art Fair Basel in June 2024.