

MURRAY GUY

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MATTHEW HIGGS LOOK NOW, PAY LATER

22 January - 26 February 2000

The exhibition will include the following:

Framed bookpages: The 'title' pages of various books detached from their original context and framed. Sample texts: 'LOOK NOW, PAY LATER', 'SOMETIMES I THINK', 'SOLD', 'POINT OF VIEW', 'JUST LOOKING', 'THIS IS NOT A PIPE', 'PICTURE THIS', 'THIS IS MODERN ART' and 'SELF-PORTRAIT OF AN ARTIST'.

'Three Parts': Three framed bookpages, the first of which reads 'PART I', the second 'PART II', the third 'PART III' - hence 'Three Parts'.

'Parallel Lines': The 'title' pages from two copies of Edmund J. Sullivan's 1922 book 'LINE', separately framed and hung in parallel - hence 'Parallel Lines'.

'From the Center': The title page of Lucy R. Lippard's 'From the Center', framed, and hung centrally on any given wall.

Photographs of books: Color R-Type photographs of three books entitled 'I WISH I COULD PAINT', 'JOHN CURRIN' and 'ART FOR CASH'.

A video of a book: A durational monitor-based video that consists of a static image of a book entitled 'VIDEO ART'.

'Uecker': A copy of Günther Uecker's 1986 Abrams' monograph nailed to the wall.

Fiction/Non Fiction: Three paintings realized from the same description of a fictitious abstract painting as described in Ross Macdonald's 1961 detective novel *The Wycherly Woman*. The description reads: "Composed of blobs and splashes of raw color, it was one of those paintings which are either very advanced or very backward". The paintings have been realized by Paul Bloodgood, Verne Dawson and Francis Alÿs.

A screenprint of a bookpage: A screenprint of a single page taken from Charles Willeford's 1967 pulp classic 'Pick-Up', its text totally obliterated with the exception of a single sentence which reads: "Without art as an emotional outlet I turned to drink as a substitute and I've been drinking ever since".

Matthew Higgs is an artist and curator based in London. This is his first individual exhibition with Murray Guy. He has exhibited sporadically since the early 1990's with individual shows at the Anthony Wilkinson Gallery, London (1999, 1997 - a work made in collaboration with Chris Ofili, 1996 - a work made in collaboration with Peter Doig), and in group shows at Stalke, Copenhagen (1999), Murray Guy, New York (1999, 1998), CCA, Glasgow (1998), South London Art Gallery (1998), Gavin Brown's enterprise, New York (1995), City Racing, London (1995), Frith Street Gallery, London (1995), Anthony Reynolds Gallery, London (1995) Cabinet Gallery, London (1994), 303 Gallery, New York (1993) and Laure Genillard Gallery, London (1992). He is the publisher of 'Imprint 93' - an ongoing series of artists editions - and is currently Associate Director of Exhibitions at the ICA, London.

Matthew Higgs would like to personally thank Margaret Murray, Janice Guy, Anthony Wilkinson, Francis Alÿs, Paul Bloodgood, Verne Dawson, Carolyn Alexander, Ted Bonin, Gavin Brown's enterprise, AC Project Room, Hugo Glendinning and the Printmaking Department of the Royal College of Art, London for their co-operation on this project.

Gallery hours: Tuesday-Saturday 10-6. For further information please contact Margaret Murray or Janice Guy at 212-463 7372.