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**“Matthew Buckingham”
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What constructs a portrait—or, for that matter, a self? Two cerebral film installations tackle the question. “Likeness” zooms in on the little dog in Velázquez’s painting of the child prince Felipe Prospero, in a projection surrounded by furniture, much of it wrapped in packing blankets. (Is portraiture a form of storage?) The dog’s bright eyes gaze out at the viewer, while a voice-over reflects on the painter’s unseen subject, in Spanish, with English subtitles. (Is a portrait a translation?) The second installation, “Caterina van Hemessen Is Twenty Years Old,” combines filmed details of a 1548 self-portrait—the earliest known depiction of an artist at the easel—with backward text, which can be decoded with handheld mirrors. Here Buckingham makes elegantly literal his reflections on the elusive nature of both perception and self.