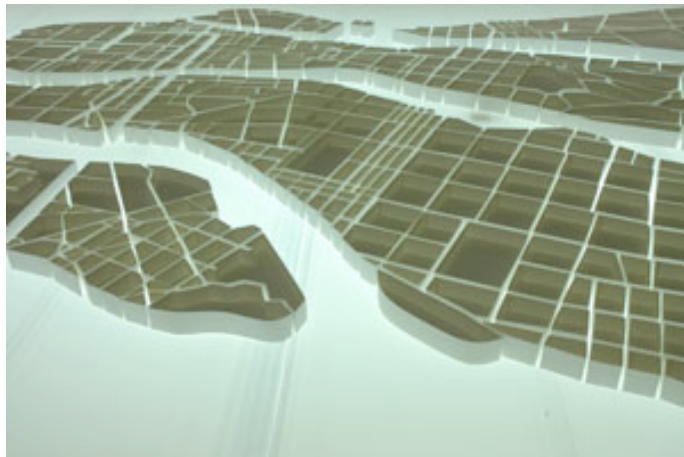


April 2, 2009

Press Release

For Immediate Release

Matthew Picton and Jean-Pierre Hébert to be exhibited at SolwayJones April 25 –June 13, 2009



Matthew Picton, *Hiroshima 1930, 2008*, 192 x 120 x 48 inches, paper sculpture on lightbox

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Gallery hours are Tuesday through Saturday, 11 am – 6 pm

Matthew Picton and Jean-Pierre Hébert opens Saturday, April 25, with a reception for the artists from 6 – 9 pm. This exhibition continues through June 13, 2009.

With this artist's third solo exhibition with SolwayJones, **Matthew Picton: Postwar Landscapes** will include a large scale light box floor relief and three wall works by the Oregon based artist that continues his investigations sculpturally mapping social, political and economic histories through the varied designed, destroyed, and re-built city landscapes and topographies. *Postwar Landscape* refers to the political landscape of the late 20th Century, a landscape that reflects the settlement reached at the end of the Second World War. This exhibition looks at the way in which this landscape has been manifested in the urban structures of the cities most affected by the realignments of the era. The sculptures in this exhibit look backwards and forwards in time, recreating and reconstructing the past and imagining the future. Alongside the urban forms that have seen the greatest change are the two principle power players, **Moscow** and **Washington DC**, the former seen through three centuries of development, the latter as an imagined future.

The paper sculptures of **Hiroshima** and **Washington DC** reverse the approach of the urban infrastructure sculptures. These works concentrate on the spaces in between the street lines, the lived in sites. Creating a sort of stripped down abstract architecture, the urban form presented as an idealized and utopian type of non-architecture. The empty forms of the pure white spaces avoid associations with memory, carrying no trace of the past, just empty vessels that can contain the imagination of memory. **Hiroshima** can in many ways be seen as a memorial to the citizens who inhabited and lived within its spaces before the catastrophic annihilation occurred. Matthew Picton's recent works will be included in the new publication, **Beyond Architecture: Imaginative Buildings and Fictional Cities**, from Gestalten Press and the monograph, **Cartography in Contemporary Art** by Katherine Harmon.

In the south gallery space, a recent computer generated sound, and motion installation by Santa Barbara based artist and mathematician **Jean-Pierre Hébert** (in collaboration with Mark David Hosale) titled, **Chanting Water**. Exhibited last year at the Santa Barbara Arts Forum, **Chanting Water, 2008**, is a pair of clear Plexiglas pools of water that when prompted by recorded sacred sounds produce patterns of geometric currents underlined by a light beam directly overhead and in the agitated waters. The original sounds are modified and their spectrum shaped in the computer by software so that they can effectively energize the water directly from the set of loud speakers.

"I have always been captivated by the rhythms of waves and by their multiple, beautiful effects on our environment and our senses; by the continuum of the wave spectrum from ultra light down to infra sound; by the mathematical tools and metaphors available to research, understand, and create waves". Jean-Pierre Hébert, 2009.