

Access Artist Run Centre Proposal

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1. Proposal Statement

Proposal for a solo show of new works, titled *Assets: New Works by Richard Murray*.

This show proposed will be ready for the latter half of 2003

I am an abstract-expressionist painter, working primarily on canvas. This show consists almost entirely of work created especially for this show, with some of the pieces yet to be created. Ranging between medium and large sized works on stretched canvas, it is executed in a variety of media, the most prevalent being acrylic paint. Charcoal, grease pencil, chalk, graphite, and inks all play supporting roles.

Recently, I have started to design the paintings at the canvas level. Staying with relatively standard sizes and shapes of stretchers, I focus on the qualities of the canvas as a textile. This experimentation led from practical need, as I ran out of canvas one day, long after I could conveniently buy more. Gathering a number of canvas scraps together, with the use of a sewing machine, assembled a canvas large enough to fit the only stretchers I had available.

Since then, I have produced a number of pieces with the canvas collage being employed as a drawing technique to apply substance and form to the work. Allowing loose pieces of canvas to overlap, or to pull against the stitches once stretched and primed, provides an interesting surface to work with.

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Pieces featuring this technique are planned to account for for 30-50% of the wall space, and the remainder to be composed of more “standard” stretched canvas and paper work

Assets will fundamentally consist of pieces created to suit the space that Access makes available. Some of the pieces included in the slide sheet may be used in creating the show, though some are on the easel now, and more being planned.

2. Special Requirements

There are few special preparation requirements for this show;

- No walls need to be altered so long as they are a clean white.
- The 3x5 foot paintings weigh less than 30 pounds and can easily be hung from a single nail, hook, or hollow-wall anchor.
- The large pieces (identified on enclosed layouts as Walls B and E) would likely require multiple hollow-wall hangers for load distribution.
- The pieces shown on Wall D would be small (4 x 6 to 12 x 18 inch) paper works that would be secured directly to the wall with “map pins.”

I am available to hang the show or to assist gallery staff if they are the ones hanging the show.

3. Artist Biography

I was born in Northern Alberta to parents who soon came to their senses and moved south to the bustling metropolis of Red Deer, Alberta. My first drawing was executed at the tender age of two months, and I've been an abstractionist since. I later enrolled in the Red Deer College faculty of Art and Design.

Seeking to keep myself stocked up with paint and canvas while there, I sought employment on college grounds to allow me as much access to my studio as possible. This position was one working as a technician for the Computer Science Department, which lead to a string of other such non-arts-related jobs.

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Recent history holds a bit of turmoil as the bottom fell out of the technical industry I fell into. A number of factors contributed to me declaring personal bankruptcy, one piece of which was Canada Customs and Revenue back-pedaling on how they view self-employed artists in regard to the tax laws. As part of the terms of filing, one has to tell everyone that they're bankrupt. In the art field, what better way to tell everyone than to have a show of new work, and invite everyone to drop by?

There has been some amount of trouble in classifying me as an artist. I have not been selling work, and am not represented by a large gallery, and yet I have a large body of work. This presents problems for accountants and trustees, as the work would normally be an *asset* for disposition to pay creditors. It's hard to put a price on an *asset* that has little established history of trade.

In choosing to title the show *Assets* I am referring primarily to my artistic assets. The ability to choose colours, to create compositions, and to sense what works and what doesn't. Of course, the secondary meaning regarding to the works as pure property appeals to my sense of irony.

4. Artist Statement

Painting is my primary passion and it has become the reason that I get up early - to spend time in my studio, surrounded by stretched canvas and wet brushes, working pieces until they are complete.

My work is generally quite dynamic and expressionistic; my canvas could be seen to be under attack at some points in the process of creation. Technical perfection of the surface is secondary to the pure emotion that can result from a frontal assault on a new piece.

I create mostly large, colorful, abstract expressionist works. My primary media is acrylic paint with the occasional bit of charcoal, conté, oil bar or oil pastel. For artistic inspiration I look to Pollack, Duchamp, Picasso, de Kooning, Twombly and to some extent Rothko

There is no hidden meaning to most of my works - they are straightforward and honest. What you see is mostly what you get. Don't look for meanings about the impermanence of life and how fragile we are - there's nothing of the sort in here.

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5. Slide List

1	Hurdle	2002	39" x 60"
2	Vision of Trees	2002	39" x 70"
3	Vision of Trees (detail)	2002	39" x 70"
4	Arcs	2002	24" x 36"
5	Yellow Puddle II	2002	38" x 30"
6	Primary Eye	2002	36" x 63"
7	One Quarter	2002	24" x 36"
8	Wink	2002	30" x 40"
9	Shadows	2002	63" x 36"
10	Patches	2002	30" x 40"
11	Shadows Again	2002	40" x 24"
12	Steak	2002	38" x 26"
13	Roe	2002	20" x 40"
14	Roe (detail)	2002	20" x 40"
15	untitled	2002	18" x 39"
16	untitled (detail)	2002	18" x 39"
17	Reach	2002	26" x 38"
18	Fence	2002	20" x 40"
19	Fence (detail)	2002	20" x 40"
20	Burning Twigs	2002	70" x 36"

6. Layout Diagrams

(enclosed)

7. Slides

(enclosed)