

# New Gallery Proposal

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## New Gallery Proposal

### 1. Curriculum Vitae

Richard Murray  
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604-828-7342

#### Group Exhibitions

2002

November 22 - 24  
*Eastside Culture Crawl*  
1103 Union Street, Vancouver BC

May 4 - 27  
*Rust*  
Glass Onion Gallery, 1103 Union Street, Vancouver, BC

2001

Nov 28 - Dec 1  
*Eastside Culture Crawl*  
106 1701 Powell St, Vancouver, BC  
Oct 19 - Nov 27

November  
*Preview*  
Vancouver East Cultural Centre Gallery,  
1895 Venables Street, Vancouver, BC

May 4 - 27  
*More Fun Than a Sack of Hammers*  
Glass Onion Gallery, 1103 Union Street, Vancouver, BC

April  
*Mass Transit*  
Tribes, 285 E. 3rd St., New York, NY

April  
*Food, Clothing, Shelter*  
ABC No Rio. 156 Rivington Street; New York, NY

#### Education

1989-1993 Red Deer College, Art & Design, Red Deer, AB  
1992 Artists in Residence summer program, Red Deer, AB

## **New Gallery Proposal**

### **2. Proposal**

Roughly half of the pieces for this show are currently in production, with the remainder being created specifically with the *New Gallery* space in mind.

I work in the abstract and many of my paintings are made up of threads in tangible and intangible ways. From the threads that compose the surface on which I paint to the threads that inevitably come loose when I'm prepping a canvas and end up lodged in the gesso and paint. Lately, I've started stitching canvas together before stretching it, which lends another physical thread to the mix.

Along with these tangible, physical threads are the more intangible. These might include continuity, evolution, DNA, conversational, inheritance, or heredity; any number of which are represented in my work.

My work is composed OF threads, ON threads, and PORTRAYS threads. Shapes are woven, knots are tied, and forms emerge in the process.

The proposal for this show includes 9 60" x 36" canvases, one 96" x 48", and some installation work.

Of the 60" x 36" pieces, 5 will be used to create a multiple panel series or "thread" on the 49' wall. This multi-panel piece will show connections both in the form in the pieces, as well as an evolution in the surface and design the further into the gallery the viewer goes.

On the rear and right walls, the remaining single canvas pieces will hang.

Between the interior metal columns, I am planning to create a "web" that can be used to support structures that will mirror my paintings in the third dimension. Wire, cotton rope, and various objects will create a net to contain a small series of images that I have created. This piece is still in flux, and may also be a method for stretching out a single raw canvas piece with an external support mechanism provided by the rope and wire rather than the more typical hidden stretcher frame.

Hanging from the ceiling on either side of the central "net" installation, a pair of simple, wide plank swings, suspended from the central beam. These will be purely functional; a place to sit and look at the work, or just a place to sit and swing a bit.

Along the entrance walls, I will be installing a web of twine, leading into the main gallery space and extending around the corners into the space itself.

## **New Gallery Proposal**

### **3. Equipment and Special Requirements**

There are few special preparation requirements for this show;

- Large ladder in order to fix items to the roof.
- Power drill - cordless should have multiple battery packs.
- Heavy duty stapler - electric if possible
- Electric saw
- 7-10 days access to the space before the show opens
- 200 meters 1/4" cotton rope
- 2-400 meters sisel/jute twine (unbleached)
- 200 meters galvanized wire
- 60 - 1" eyelets (screw-in)
- 1 - 1x8 plank - should be fir, cedar, or dried spruce.
- Variety of nuts, bolts, and wood screws

### **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, colourful, 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

I'm as interested in how the piece comes together as I am in what it looks like when it's finished. I enjoy the process of laying out the original composition, of finding what piece of the puzzle fits where, and how to determine the "doneness" of a piece. I enjoy the challenge that the standard, blank canvas offers, but am trying to

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### 5. Slide List

1	Hurdle	2002	Acrylic on canvas	39" x 60"
2	Vision of Trees	2002	Acrylic on canvas	39" x 70"
3	Vision of Trees (detail)	2002	Acrylic on canvas	39" x 70"
4	Arcs	2002	Acrylic on canvas	24" x 36"
5	Primary Eye	2002	Acrylic on canvas	36" x 63"
6	One Quarter	2002	Acrylic on canvas	24" x 36"
7	Patches	2002	Acrylic on canvas	30" x 40"
8	Shadows Again	2002	Acrylic on canvas	40" x 24"
9	Steak	2002	Acrylic on canvas	38" x 26"
10	Roe	2002	Acrylic on canvas	20" x 40"
11	Roe (detail)	2002	Acrylic on canvas	20" x 40"
12	Reach	2002	Acrylic on canvas	26" x 38"
13	Burning Twigs	2002	Acrylic on canvas	70" x 36"

### 6. Slides

(enclosed)