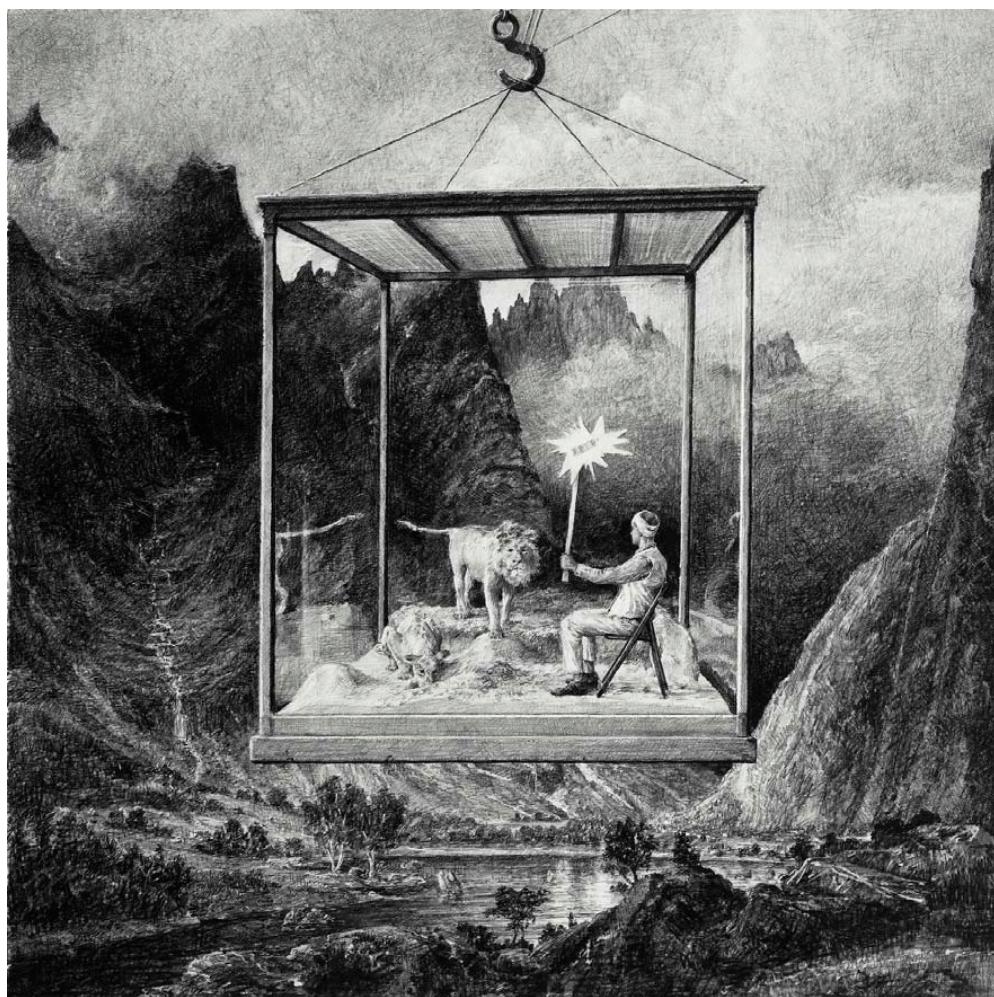
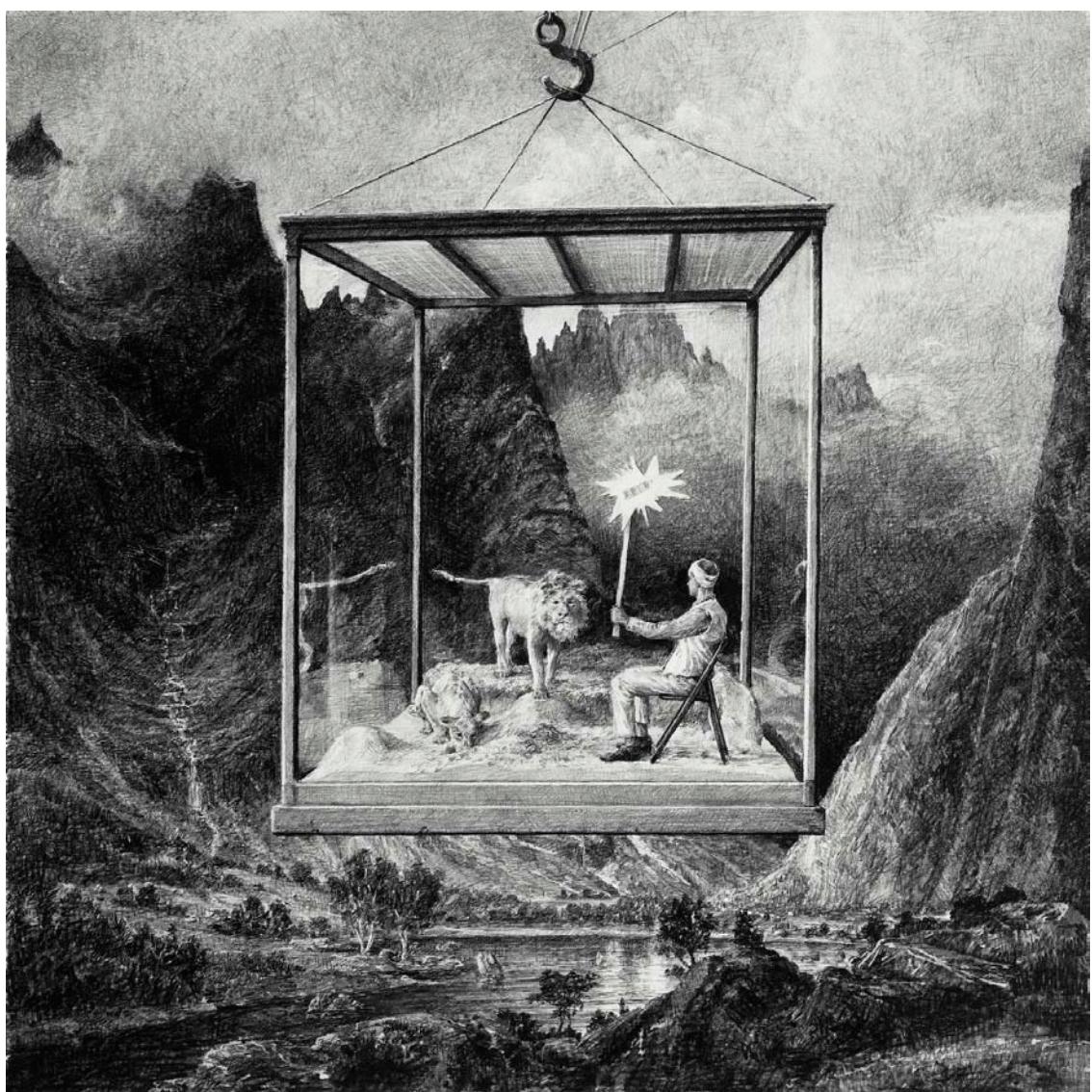


ETHAN MURROW





American Translation, graphite on paper, 91 x 91 cm, 2018



American Linguistic, graphite on paper, 91 x 91 cm, 2018

Ces dessins sont des ruses. Chacun d'entre eux est censé utiliser le paysage comme un moyen de parler de la façon dont nous simulons, mal informons et dissimulons la vérité. Je pense que c'est particulièrement vrai aux États-Unis. Après tout, même le nom «Amérique» est une réécriture de faits et de définitions. Utilisant un nom commun pour revendiquer en privé des pans entiers de terre, un peuple et une histoire, nous foulons des réalités cruciales. Notre talent «américain» pour le remaniement trompeur de la vérité s'associe parfaitement à notre propension à la folie.

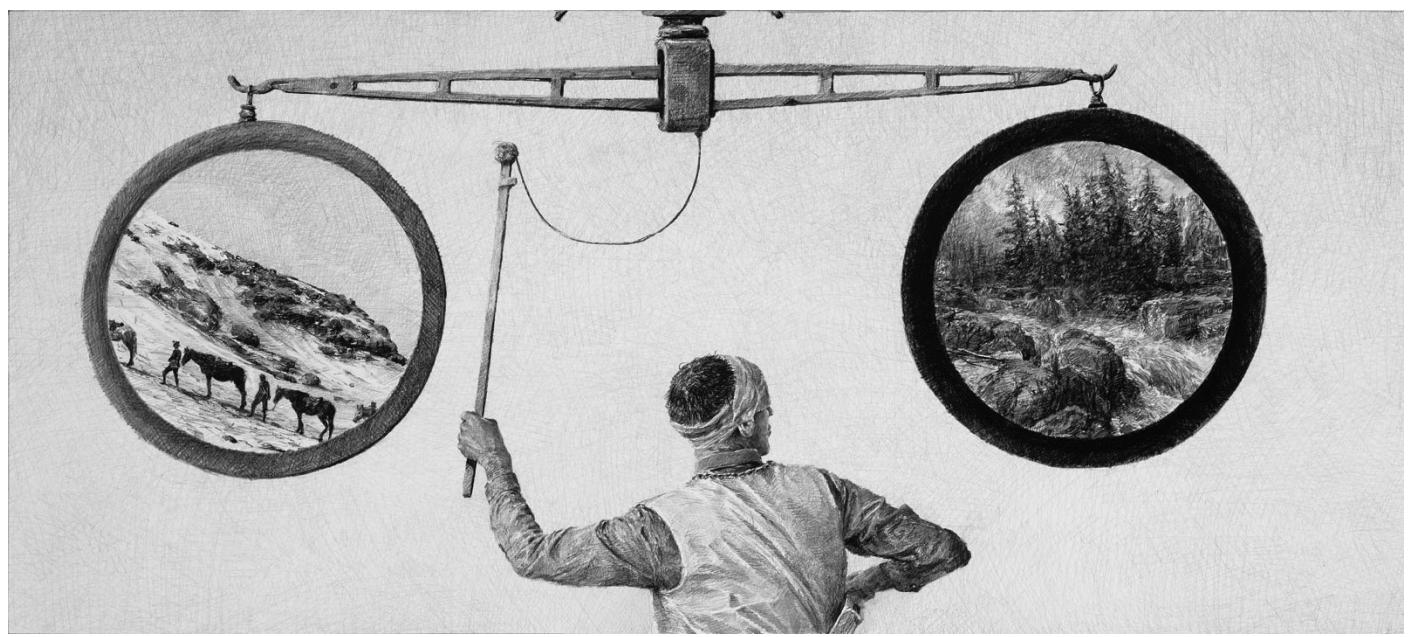
Dans ces dessins, un homme blanc tente d'utiliser des paysages et des moments de beauté pour contrôler une conversation ou guider l'histoire, souvent en démontrant sa propre naïveté absurde. C'est moi et ce sont des autoportraits de complicité. Dans chacun d'eux, j'essaie d'insérer un soupçon de contexte ou d'intention erroné. Un homme détruit une peinture de Magritte qui nous aide à élargir nos idées sur ce qui est vrai, ou un homme tente de communiquer avec un lion dans une boîte tout en étant installé dans un paysage qui n'a rien à voir avec le véritable habitat du lion. Il peut y avoir des tentatives de bien faire, mais le langage et le message ont été mal traduits ou n'ont jamais été compris.

Soyons clairs, je déteste et j'aime ce dérapage. Ce peut être terriblement affreux, comme nos politiciens le démontrent tous les jours, mais cela peut être aussi délicieusement révélateur comme l'a prouvé Charlie Chaplin. En trébuchant sur nous-mêmes, nous pouvons nous diriger vers l'impitoyable, mais nous pouvons aussi nous confronter à notre propre faiblesse humaine et ouvrir la porte à une réflexion plus authentique sur l'échec. L'échec et notre capacité incessante à nous en remettre est une donnée humaine immuable. Nous ne parviendrons à rien sans elle.

These drawings are trickery. Each is meant to use landscape as a way to talk about how commonly we fake, misinform and gloss over the truth. I view this to be particularly true in the United States. After all, even the name “America” is a re-writing of facts and definitions. Using a shared name to privately claim entire swaths of land, people and history we drive over vital realities. Our “American” talent for deceptive reshuffling of the truth is neatly partnered with our propensity for bumbling foolishness.

In these drawings a white man attempts to use landscapes and moments of beauty to control a conversation or guide the story, often while demonstrating his own absurd naïveté. This is me and these are self portraits of complicity. In each I attempt to insert a hint of wrong-headed context or intention. A man destroys a Magritte painting that helps to expand our ideas of what is true, or a man attempts to communicate with a lion in a box while being set down in a landscape that has nothing to do with the lion’s true habitat. There may be some attempts to do right here, but the language and message has been mis-translated or never understood in the first place.

Let me be clear, I both hate and love this blundering. It can be exceedingly awful as our politicians demonstrate daily but it can also be sweetly revelatory as exposed by Charlie Chaplin. In tripping over ourselves we can trod towards the unkind but we can also expose our own human weakness and open the door towards a more genuine conversation about failing. Failure and our incessant ability to come back from it, is an eternally human fact. We don’t succeed without it.



American Logic, graphite on paper, 40,6 x 91,4 cm, 2018



American Translation, graphite on paper, 40,6 x 91,4 cm, 2018

other series

Kalaloch Lodge est situé au sein du Parc national Olympique, sur une côte particulièrement agreste dans la région du nord-ouest du Pacifique. En entrant dans le restaurant du lodge il y a dix ans, j'ai découvert une photo de mes arrières grands-parents prise exactement à cet endroit. Sur l'image légèrement granuleuse, ils sont dans leur potager, l'air stoïque et débordé. Et c'est à ce moment que j'ai commencé à dépoussiérer l'éclat de leur rêve américain et des camps, jonchés de dur labeur, d'appauvrissement et de brins et bouts de succès durement acquis. L'envergure de ce qui s'est passé dans l'Ouest, alors que les populations de l'Est étaient poussées aux marges de l'Amérique du Nord est une histoire stupéfiante de découverte, d'ignorance, de réinvention, de perte et de dures transformations d'un paysage et d'un peuple. Ce récit et la manière factuelle, idéalisée, absurde, et inconfortable que nous avons choisi nous Américains pour façonner des histoires de notre pays ont défini ce que j'ai imaginé.

Bon nombre de photos, peintures, et films qui traitent des débuts de l'histoire des États Unis sont trop saturés de faux espoirs et d'impossible perfection. Ce pays est particulièrement à même de transmettre une vision de lui-même qui supprime facilement les vérités cruelles, gênantes et inconfortables de notre passé. Albert Bierstadt par exemple, un peintre de l'école de l'Hudson (Hudson River School), a créé une superbe version de l'Amérique, un point de vue en partie réel et en partie invention héroïque d'un régime colonial avide de pouvoir. Les dessins de Bierstadt ont maintes fois suscité de l'admiration ainsi que du cynisme. J'approuve ces œuvres, et je reconnais que l'ambition et les possibilités des États-Unis peuvent être considérées selon ces représentations de drame et d'émerveillement. De nombreuses œuvres sont ré-échantillonnées et associées à des personnes et à des moments qui sont en contradiction avec le sublime étouffé. Grâce à la fusion des images, j'espère supprimer l'étape narrative soigneuse et rangée de progrès et de domination et créer des moments qui traitent de l'abondante désinformation, de la grande confusion, de la véritable absurdité et de la foule tourbillonnante qui a poussé ce pays à aller de l'avant.

Comme notre monde grince et craque, le paysage peut agir comme le terme et la représentation ultime des joies et des faiblesses de nos actions. Le paysage est un idéal esthétique, une vision de la réalité modifiée qui convient au créateur - essentiellement, une fiction. Pour moi, le mot s'est converti en définition de notre utilisation des images et des histoires pour nous convaincre de qui nous sommes, de ce que nous savons être vrai, et ce que nous souhaitons comme réalité.

Ces dessins sont des récits d'histoires, d'images, de héros, et d'idiots du passé. Ils constituent des énigmes et des scénarios détaillés de manière obsessionnelle, pour distinguer une lignée de grands gestes et de beaux discours et exposer les lacunes et les dangers de faire en premier lieu.

Kalaloch Lodge sits on a rough coastline in the Pacific Northwest, part of the Olympic National Park. A decade ago, I was entering the lodge restaurant and discovered a photo of my great grandparents from the exact same site. In the grainy image, they stand among their logging camp kitchen garden, looking stoic and overworked. I began to sand away at the sheen of the story of their American Dream and the camps they worked in, which were filled with labor strife, impoverishment, and bits and pieces of hard won success. The sheer scope of what happened in the West as populations from the East pushed to the margins of North America is a staggering history of discovery, ignorance, reinvention, loss, and the harsh transformation of a landscape and people. This narrative and the factual, idealized, absurd, and uncomfortable ways in which we Americans choose to craft tales about our country has defined what I navigate.

Many of the photographs, paintings, and films that deal with the early history of the United States are saturated with ideas of false hope and impossible perfection. The Country is particularly good at rendering a vision of itself that conveniently edits out the messy, unwanted and uncomfortable truths of our past. The Hudson River School painter Albert Bierstadt, for example, created a grand version of America that was part reality, part heroic invention, and full of a colonial, power-hungry view of the country. Bierstadt has been a frequent target of admiration as well as cynical reference in the drawings. I nod to these masterworks, recognizing that the ambition and possibility of the United States can be seen within these depictions of drama and wonder. Many are resampled and coagulated with individuals and moments that are at odds with the whitewashed sublime. Through a mash up of images, I hope to cut away at the neat and tidy narrative of progress and domination and create moments that deal with the abundant misinformation, deep confusion, genuine absurdity and billowing mass that has always kept this Country on its toes.

As our world leaks and creaks forward, landscape can act as the ultimate term and representation of the joys and foibles of our actions. Landscape is an aesthetic ideal, an edited view of reality that suits the maker—in essence, a fiction. For me, the word has come to define our use of images and stories to convince ourselves of who we are, what we know to be true, and what we wish was fact.

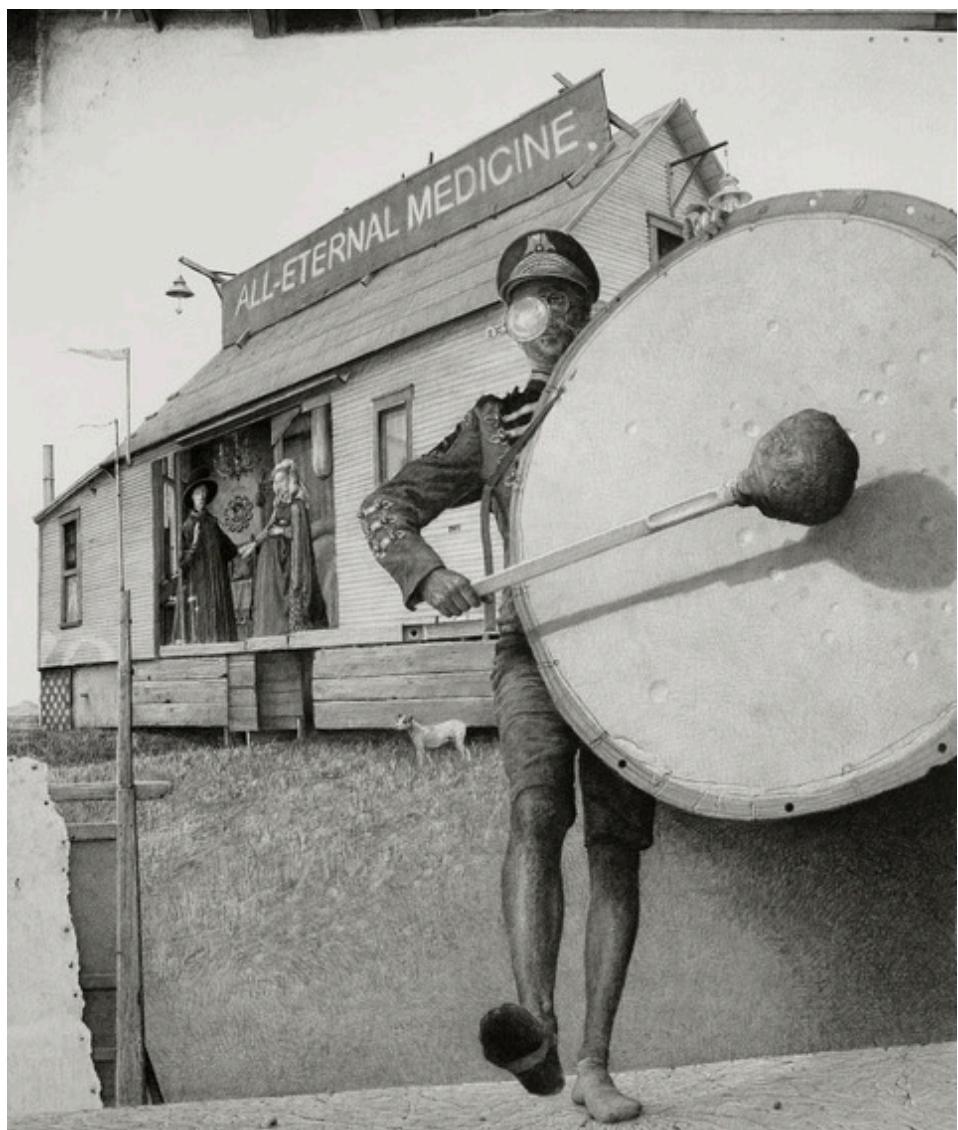
These drawings are re-tellings of histories, past images, heroes, and idiots. They are obsessively detailed puzzles and scenarios intended to honor a lineage of grand gestures and soapboxing and expose the deficiencies and dangers of doing so in the first place.



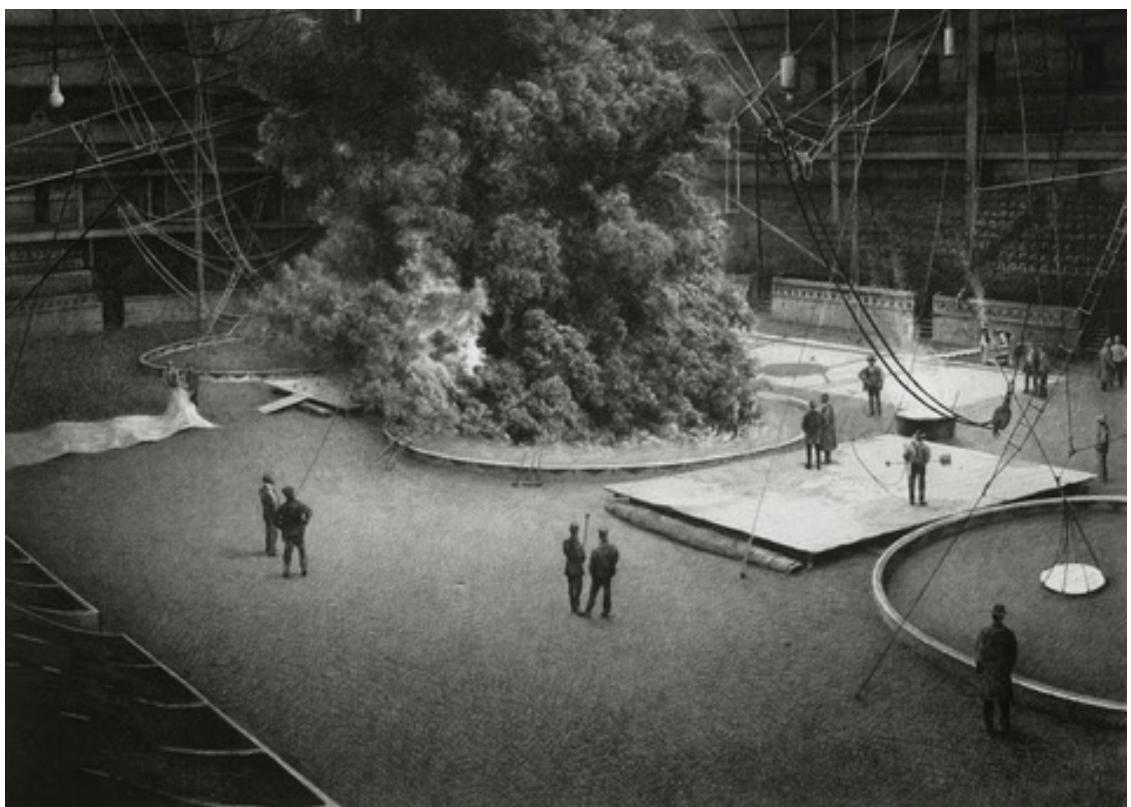
Woo in the dusk, wail in the dawn, graphite on paper, 200 x 122 cm, 2017



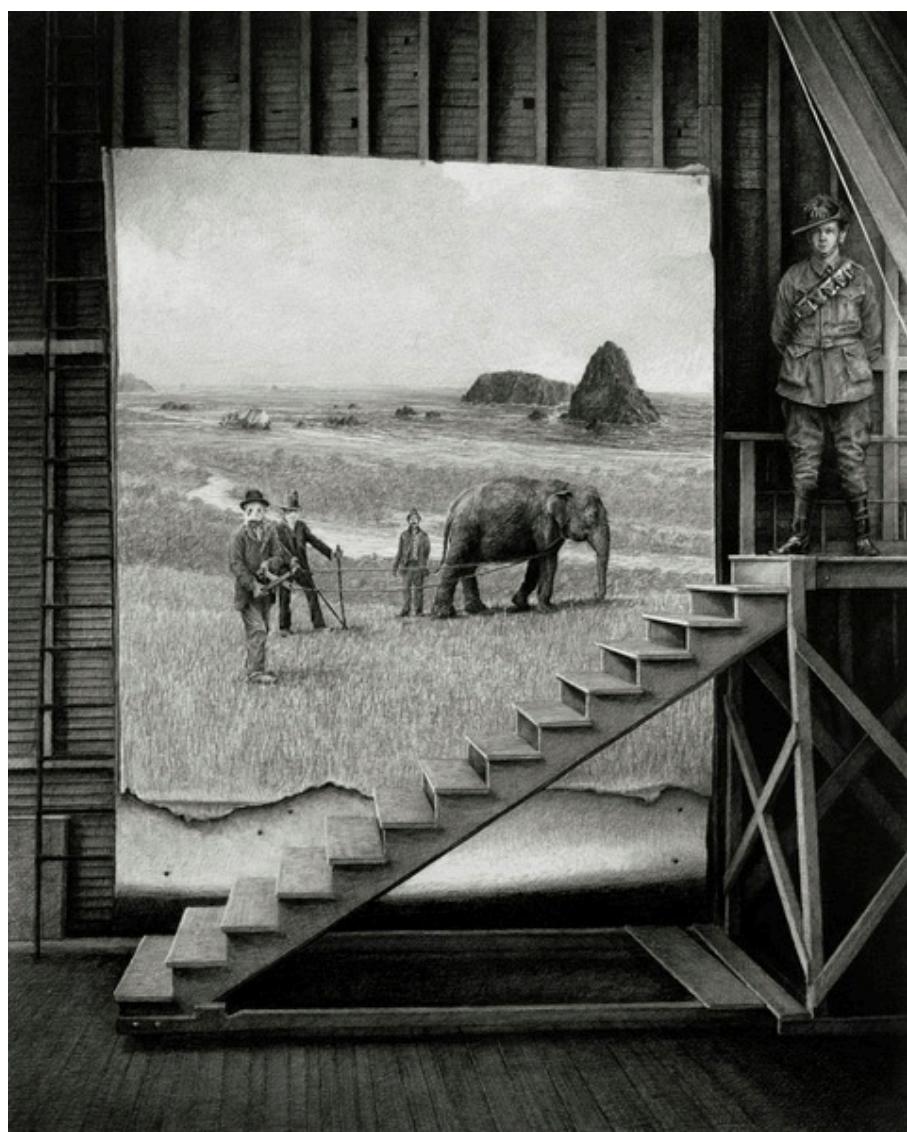
Tender foot, graphite on paper, 137 x 208 cm, 2016



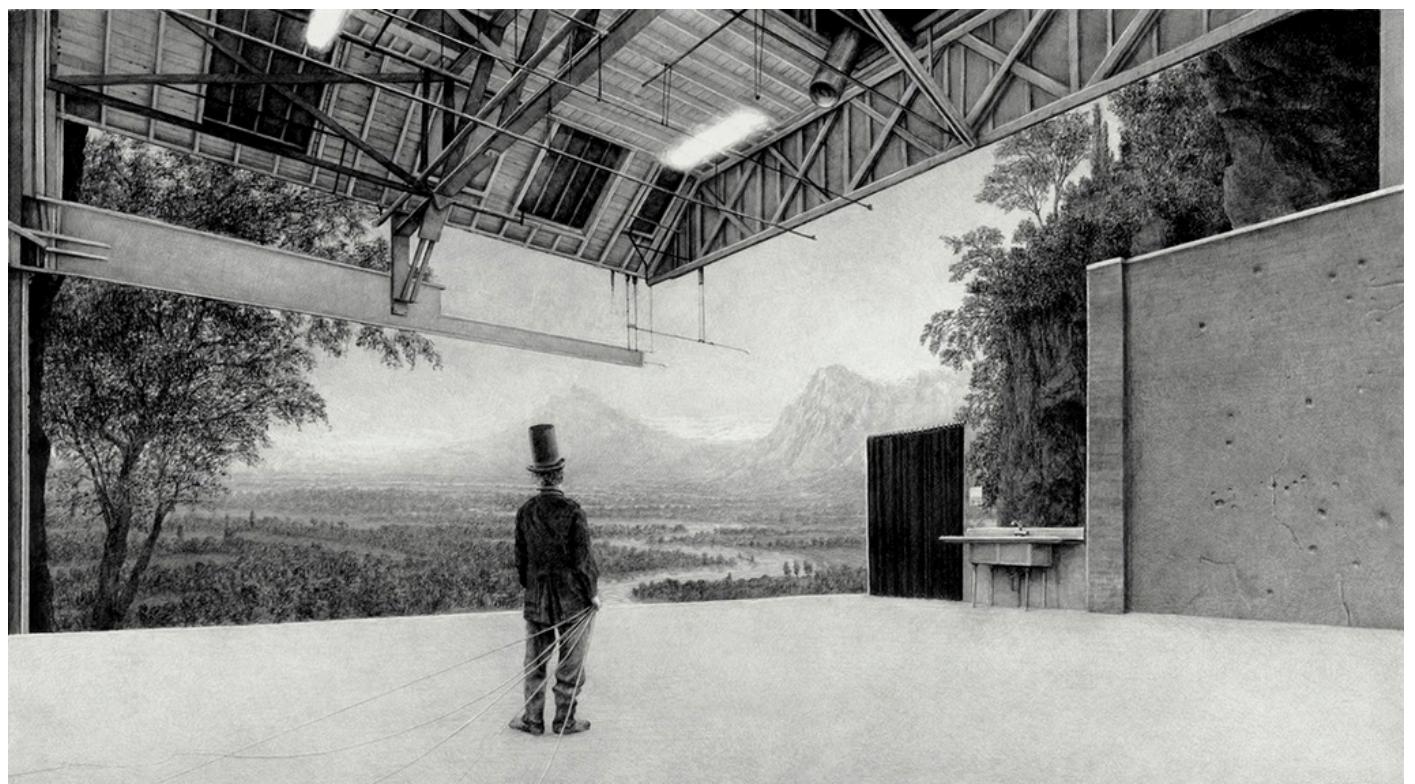
Matchstick Procession, graphite on paper, 167 x 147 cm, 2017



To Redirect the Tempest, graphite on paper, 132 x 182 cm, 2016



Not the Why of the Flood, graphite on paper, 152 x 121 cm, 2016



Masquerade, graphite on paper, 152 x 274 cm, 2016



Succulent Ode, Graphite sur papier, 137 x 91 cm, 2016



Fluorescent Elegy, Graphite sur papier, 137 x 91 cm, 2016



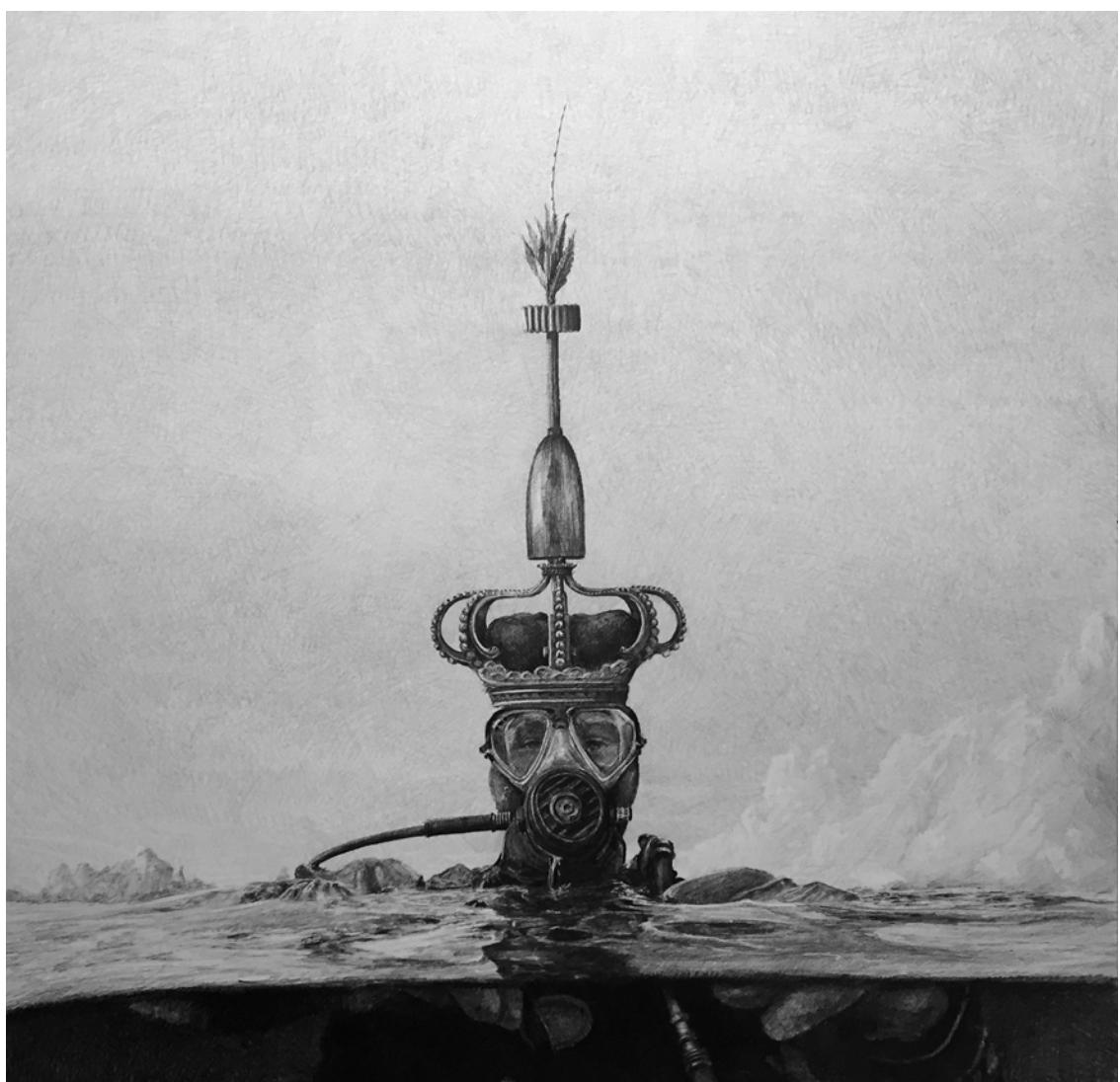
Royal Evacuation Vehicle, graphite on paper, 121 x 91 cm, 2016



The Clock, graphite on paper, 111,7 x 111,7 cm, 2015



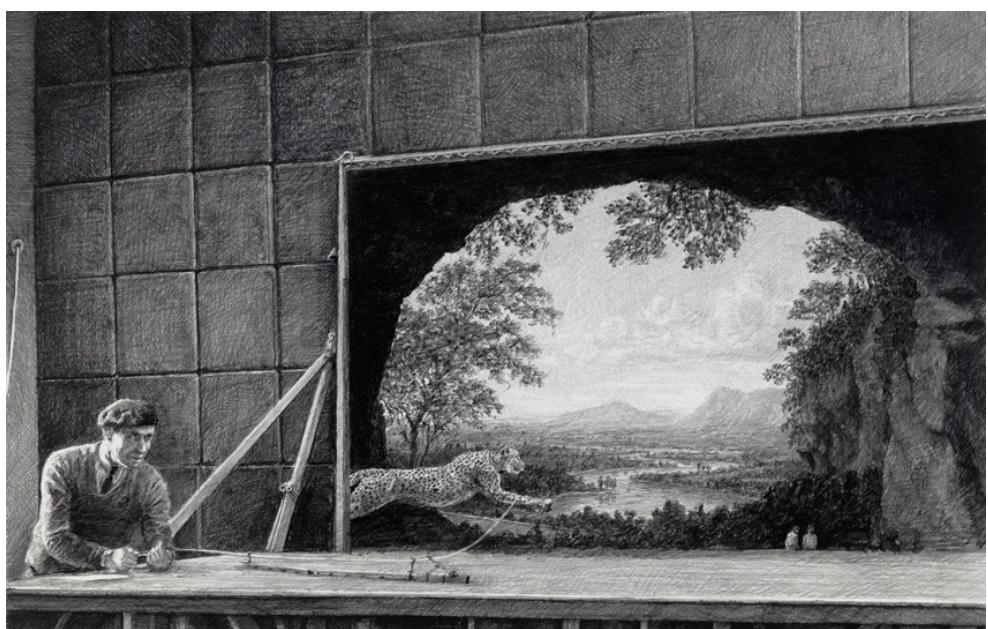
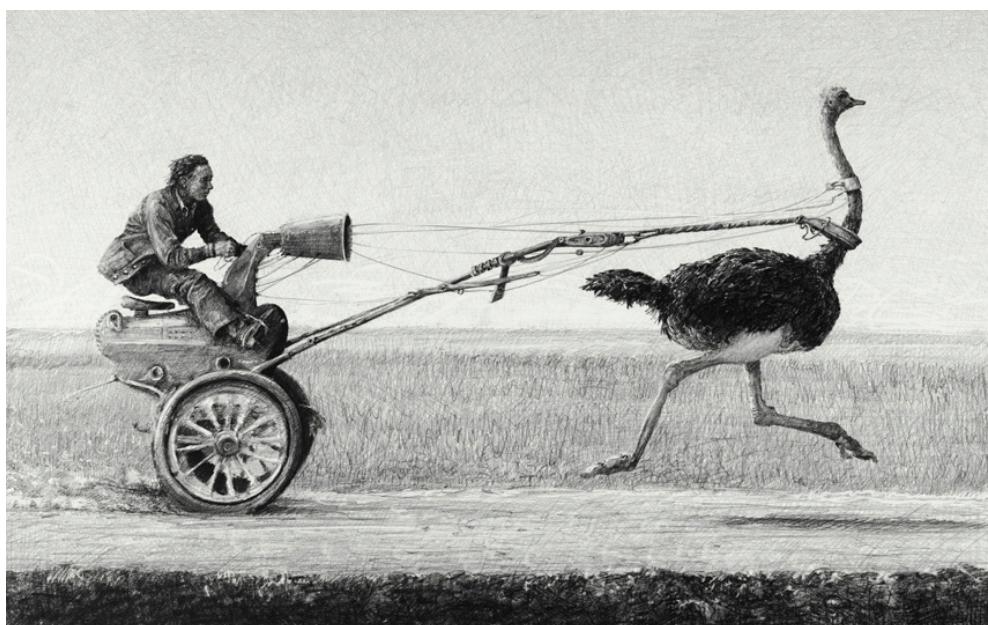
The Yoke, graphite on paper, 122 x 122 cm, 2015



To Atlantis, graphite on paper, 91 x 91 cm, 2015



Guerilla Reveille, graphite on paper, 48,2 x 152,4 cm, 2015



Master Manipulators, graphite on paper, 48,26 x 76,2 cm chacun, 2015



The Commonplace, graphite on paper, 111,7 x 111,7 cm, 2015



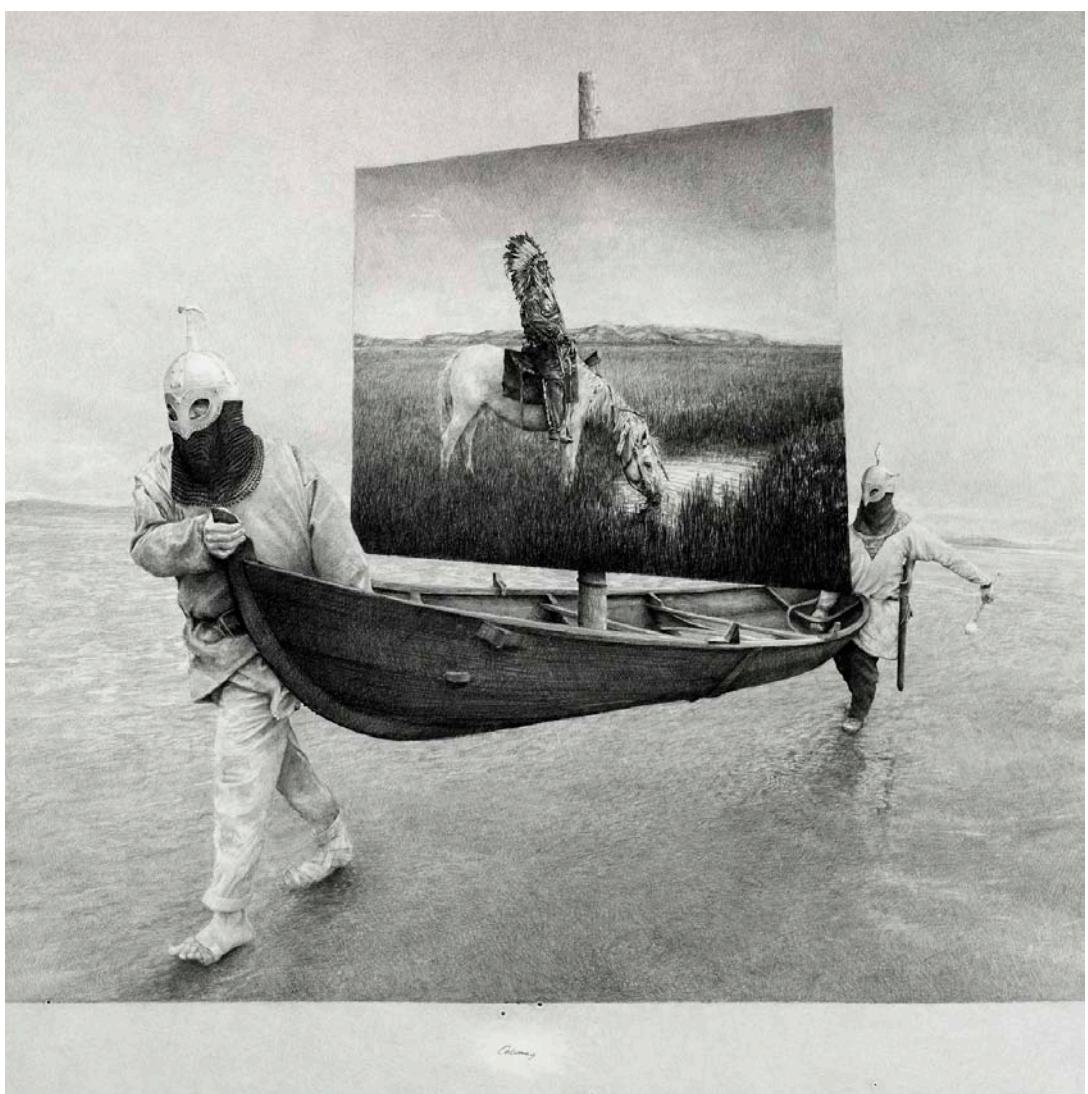
Expansion, graphite on paper, 91 x 91 cm, 2014



Moby Dick, graphite on paper, 122 x 122 cm, 2013



Captain of Revision, graphite on paper, 106 x 106 cm, 2013



Kingdom, graphite on paper, 172 x 172 cm, 2013

wall drawings



Piethora, 2016, sharpie on wall - MOCA Jacksonville Atrium Project.



Piethora, 2016, sharpie on wall - MOCA Jacksonville Atrium Project.

About the Wall Drawings

Many of the wall drawings have followed very similar methodological tactics. They are temporal, site specific, additive installations made with a team of assistants over a few intensive weeks. These marathon sprints of drawing take months of planning with curators and museum and gallery professionals and often are built around the premise that they will be seen by a public viewership while they are being made. For this reason discussions of temporal artwork and the role of installation, preciousness, archiving and collecting are always a part of the discussion and this has often bee the richest part of the work. Most of these drawings have been made with cheap and relatable supplies. I hope that the wall drawings will seem simultaneously regular in their materiality and yet extraordinary in their execution and scenarios. In part this is to glorify and promote the act of drawing, a seemingly simple activity with impossibly numerous and incredible outcomes.

Conceptually, each of these drawing projects has targeted very different goals, dependent on the nature of the institution, public, architecture and community that it lives within. For example at Museum of Contemporary Art, Jacksonville, the 3 story wall drawing "Plethora" depicts a figure surrounded by masses of fresh food, it is meant to be a kind of one person bacchanal in a city that is deeply divided by poverty, race and economics. Food is a very real factor in these divisions and so this wall drawing sought to ask questions about how privilege and access. At the Institute of Contemporary Art, Boston, the wall drawing "Seastead" a portal opens to an image of a boat stealing a cathedral. This piece responded to the Museum's vulnerable position on the waterfront, constantly under threat from rising sea levels and also to the Museum's unique architecture of glass panes and transparent openings.

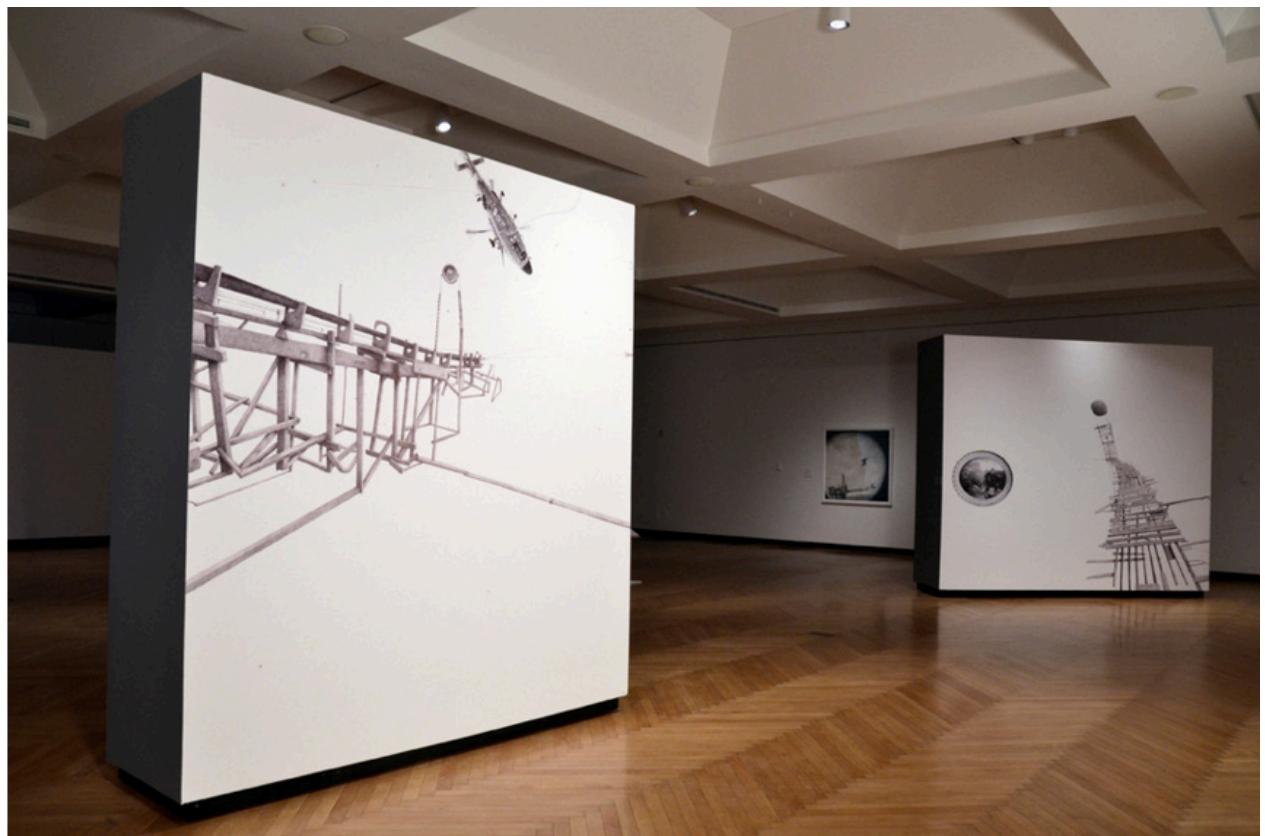
These artworks are meant to be evidence of a simple and blunt action, that of drawing on the wall. They are also meant to create scenes and situations that dumfound, scintillate and cause viewers to question the space around them.



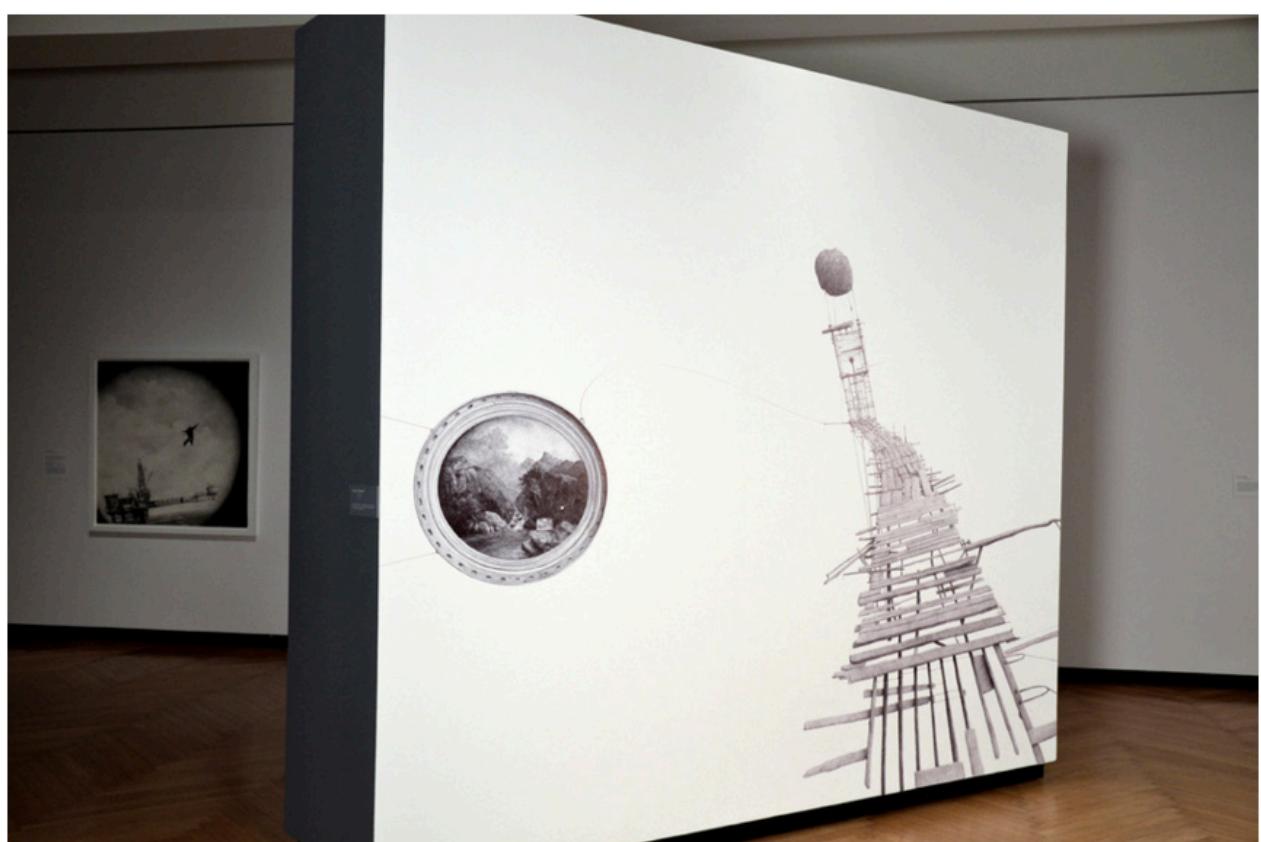
exhibition view, 2013, ballpoint on wall, variable - Temporary installation in Charleston WV.



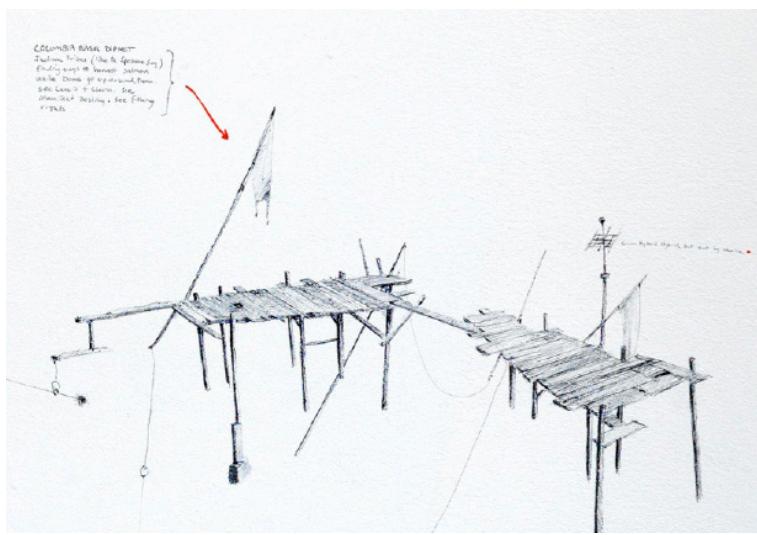
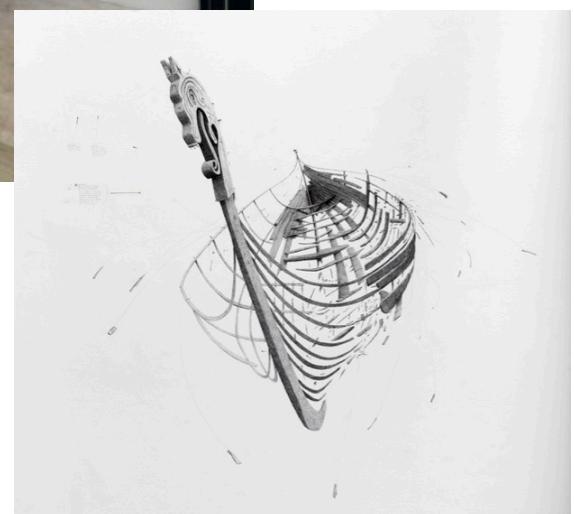
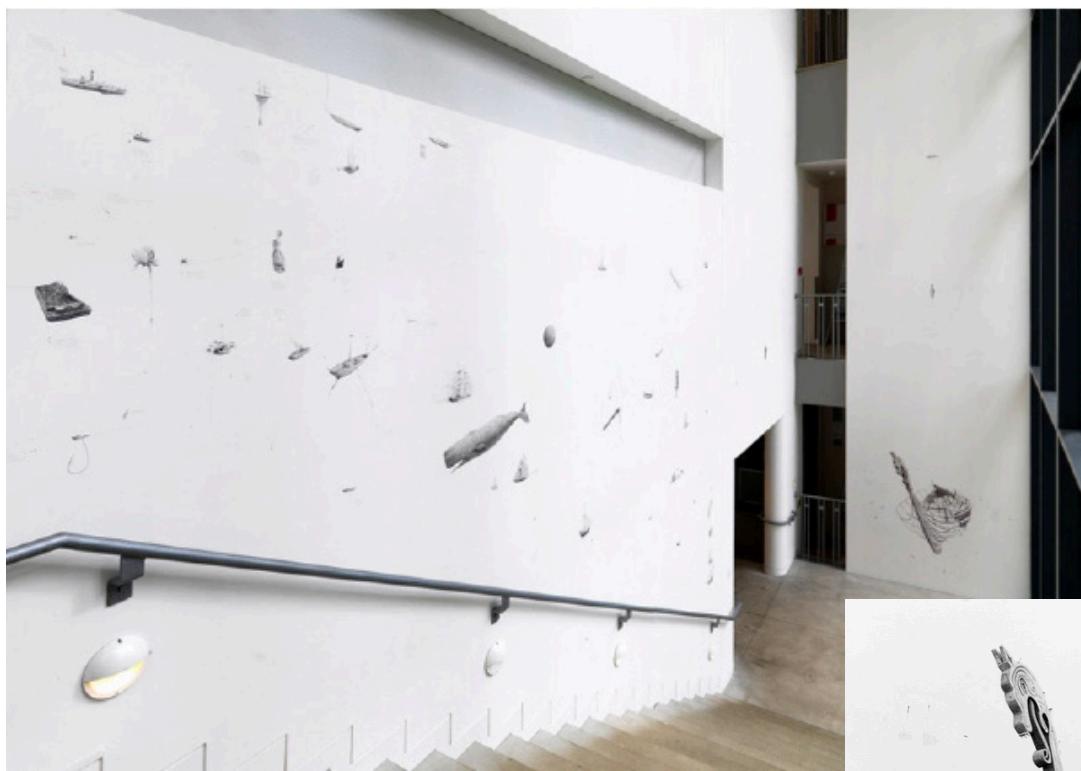
Untitled, 2014, sharpie on wall, variable - Install View of Facebook Boston.



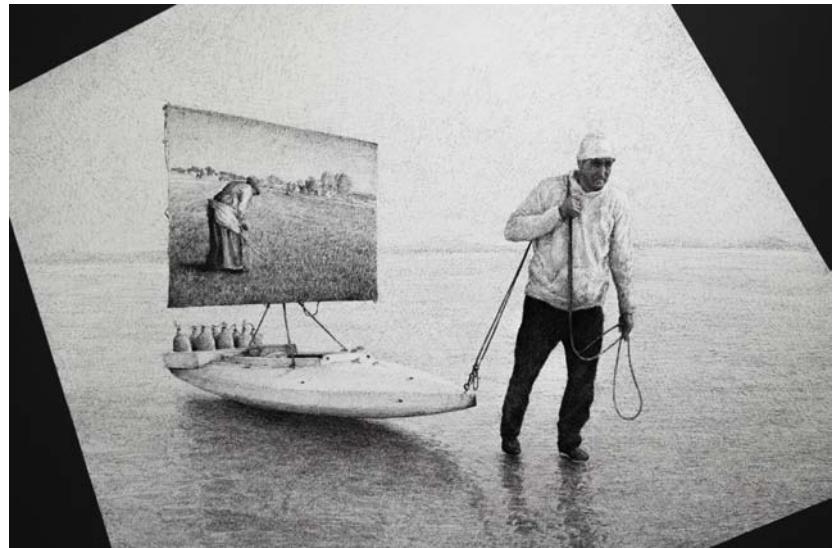
Exhibition view, 2013, ballpoint on wall, variable - Temporary installation in Charleston WV.



Exhibition view, 2013, ballpoint on wall, variable - Temporary installation in Charleston WV.



Wall drawing, 2013
DeCordova Biennial in Lincoln, MA



Untitled, 2015, ballpoint on wall, variable - La Galerie Particulière, Paris.

ETHAN MURROW

EDUCATION

2002

University of North Carolina, Chapel Hill, NC. Master of Fine Arts degree in drawing, painting and sculpture

1998

Carleton College, Northfield, MN : B.A. in Studio Arts with a focus on painting and printmaking. Cum Laude with Distinction in The Arts.

SELECTED EXHIBITIONS

2018

- Currier Museum of Art, Manchester, NH
- La Galerie Particulière, Paris

2017

- Nevada Museum of Art, Reno Nevada
- Kohler Art Center, Kenosha, WI
- Eleanor D. Wilson Museum, Roanoke, VA
- Slete, Culver City, CA

2016

- Jacksonville MOCA, FL
- Winston Wachter, New York, NY

2015

- Feinberg Art Wall wall drawing, Institute of Contemporary Art, Boston, MA
- "Hankering for the Past", La Galerie Particulière, Paris, France
- Slete, Culver City, CA
- Winston Wachter, Seattle, WA

2014

- Winston Wachter, New York, NY
- Slete, Culver City, CA

2013

- "American Ego", La Galerie Particulière, Paris, France
- The Clay Center for the Arts and Sciences, Charleston WV

2012

- Obsolete, Venice, CA

- "New Works by Visiting Artists" Graphic Studio Gallery, Dublin, Ireland
- "Like, Comment, Share" Katzen Arts Center, and Museum, Washington D.C.

2011

- Winston Wachter, New York, NY
- "The Universe - Seeing is Knowing" The Weitz Center Museum, Carleton College, Northfield, MN
- "Momentum House" , La Galerie Particulière, Paris, France

2010

- Fast Forward - Four for the Future» Tamarind Institute, Albuquerque, NM
- Winston Wachter, Seattle, WA
- Obsolete, Venice, CA
- Kendall College of Art and Design, Grand Rapids, MI

2009

- Winston Wachter Fine Art, New York, NY
- "H2O Film on Water" Reeves Contemporary, New York, NY
- "On Paper" Jenkins Johnson, New York, NY

2010

- "But is it Drawing?" Brattleboro Museum of Art, Brattleboro, VT

2008

- "New Prints" The International Print Center, New York, NY
- D3 Gallery, Santa Monica, CA
- Obsolete Gallery, Venice, CA

2007

- Winston Wachter Fine Art, Seattle, WA

2006

- Firehouse Center For The Visual Arts, Burlington, VT

2005

- Obsolete Gallery, Venice, CA
- Youngblood Gallery, Atlanta, GA
- Reeves Contemporary, New York, NY
- «The Ever Changing Landscape» The Kentucky Museum of Art and Craft Louisville, KY

2004

- MPG Contemporary, Boston, MA
- «Building a Legacy» The Bemis Center, Omaha, NE
- Robert Rentz Gallery, Richmond, VA
- «Land» Colby Sawyer College Art Gallery New London, NH

2003

- Aiken Center for the Arts, Aiken, SC

- Spheris Gallery, Bellows Falls, VT
- "Space Lab" Spaces Gallery, Cleveland, OH
- «Charcoal» Reeves Contemporary, New York, NY
- The Viewing Room, New York, NY
- «Violent Violence» Gallery Art et Amicitiae, Amsterdam, Holland
- Doll-Anstadt Gallery, Burlington, VT

2002

- Mitten Gallery, Harrisonburg, VA
- «Coloring Words» The Fotogalerie, Fringe Club, Hong Kong
- «New Currents in Contemporary Art» Ackland Art Museum, Chapel Hill, NC

2001

- International Sculpture Center at Grounds For Sculpture, Hamilton, NJ
- MPG Contemporary, Boston, MA

TEACHING

2009-PRESENT

Graduate Advisor, Undergraduate Faculty in Painting
The School of the Museum of Fine Arts, Boston, MA

2010

Dayton Hudson Distinguished Visiting Artist and Teacher. Carleton College, Northfield, MN

2004-06

Instructor of painting, drawing, sculpture and contemporary practice. The Northwest School, Seattle, WA

2003-04

Instructor of advanced painting, Artist in Residence, summer sessions. Oregon State University, Corvallis, OR

2002-03

Adjunct Instructor of painting, drawing and two-dimensional design. Appalachian State University, Boone, NC

2002

Adjunct Instructor of drawing, summer session. University of North Carolina at Chapel Hill, Chapel Hill, NC

2001-02

Teaching Fellow with full responsibility for 3-D Design and drawing classes. University of North Carolina at Chapel Hill, Chapel Hill, NC

2001

Teaching Assistant, foundations, method and theory. University of North Carolina at Chapel Hill, Chapel Hill, NC

RELATED PROFESSIONAL EXPERIENCE

2016

Visiting Artist and Lecturer - Pennsylvania College of Art and Design, Lancaster, PA
Guest Lecturer - Bridgewater State University Art Department, Bridgewater, MA

2015

Visiting Artist - guest lecturer and critic Carnegie Mellon University, Pittsburgh, PA
Visiting Artist - guest lecturer and critic Baylor University - Waco, TX

2013

Visiting Artist - guest lecturer and critic, juror of exhibition
University of South Dakota, Vermillion, SD

2010 - PRESENT

Critic for Arts Section, Huffington Post

2010

Visiting Artist – guest lecturer, student critiques and solo show. Kendall College of Art and Design, Grand Rapids, MI
Artist Lecture - Drawing, Video and Film work
Brattleboro Museum of Art, Brattleboro, VT

2008

Artist Lecture on limited edition prints made with the Tamarind Institute. The International Print Center, New York, NY

2007

Visiting Artist and Critic – guest lecturer, graduate critiques, solo show. MFA in Visual Arts program, University of North Carolina, Chapel Hill, NC
Visiting Artist – panel lecturer for senior class on professional practices. Undergraduate Art Department, Trinity College, Hartford, CT

2005

Thesis Critic – thesis advisor, private and public critiques for architecture student. Massachusetts Institute of Technology Architecture School, Cambridge, MA

2004-05

Visiting Artist – guest lecturer for the professional art practices program. Undergraduate Art Department, Cornish College of the Arts, Seattle, WA

2003

Visiting Artist and Critic – public guest lecturer, graduate critiques. Undergraduate and Graduate Departments, Burren College of Art, Ireland
Visiting Artist – guest lecturer for mid career artist professional practices program. The Mint Museum of Art, Charlotte, NC

RESIDENCIES, FELLOWSHIPS, AWARDS

2017

Stein Prize National Emerging Artist, Museum of Contemporary Art Jacksonville, FL

2016

Massachusetts Cultural Council Fellowship in Drawing
Artist in Residence, Facebook Inc. EMEA office, Dublin Ireland

2015

Artist in Residence, Fellowship Ballinglen Foundation, BallyCastle, Ireland

2011

Award for Teaching Excellence, School of the Museum of Fine Arts, Boston, MA
Artist in Residence at the Red Stables, courtesy of the City of Dublin, invited to create limited edition lithographs with master printers. Supported by SMFA Faculty Enrichment Grant. The Graphic Studio, Dublin, Ireland

2007

Artist in Residence, invited to create three limited edition lithographs with master printers. The Tamarind Institute, The University of New Mexico, Albuquerque, NM

2004

Artist in Residence, Fellowship. The Bemis Center for Contemporary Arts, Omaha, NE
Artist in Residence. Vermont Studio Center, Johnson, VT

2001

Outstanding Student Achievement Award for Sculpture. The International Sculpture Center, Hamilton, NJ

1998

The Sigrid and Erling Larsen Award for creative excellence in the arts. Carleton College, Northfield, MN

1996

Hyslop-Warnholtz Artist's Grant, for travel and intensive study in Ireland. Burren College of Art, Ballyvaughn, Ireland, Carleton College Art Department



Seastead, In Progress View ICA Boston.



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