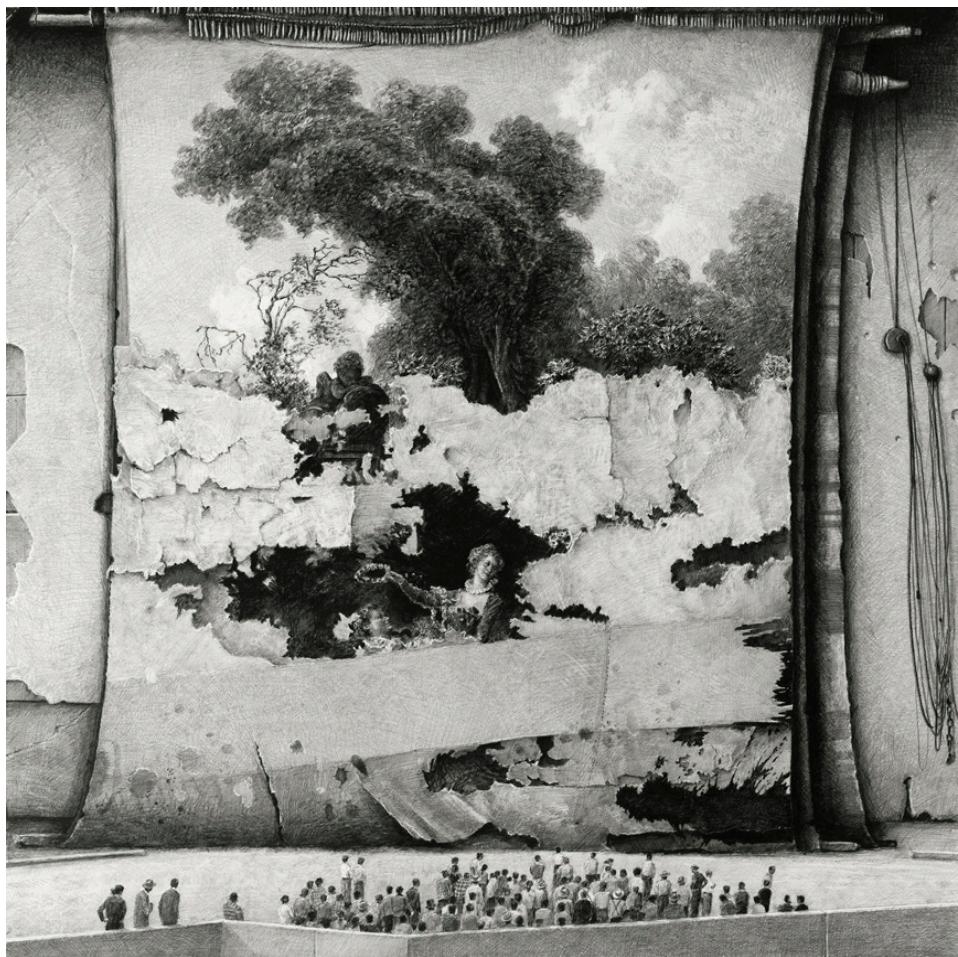
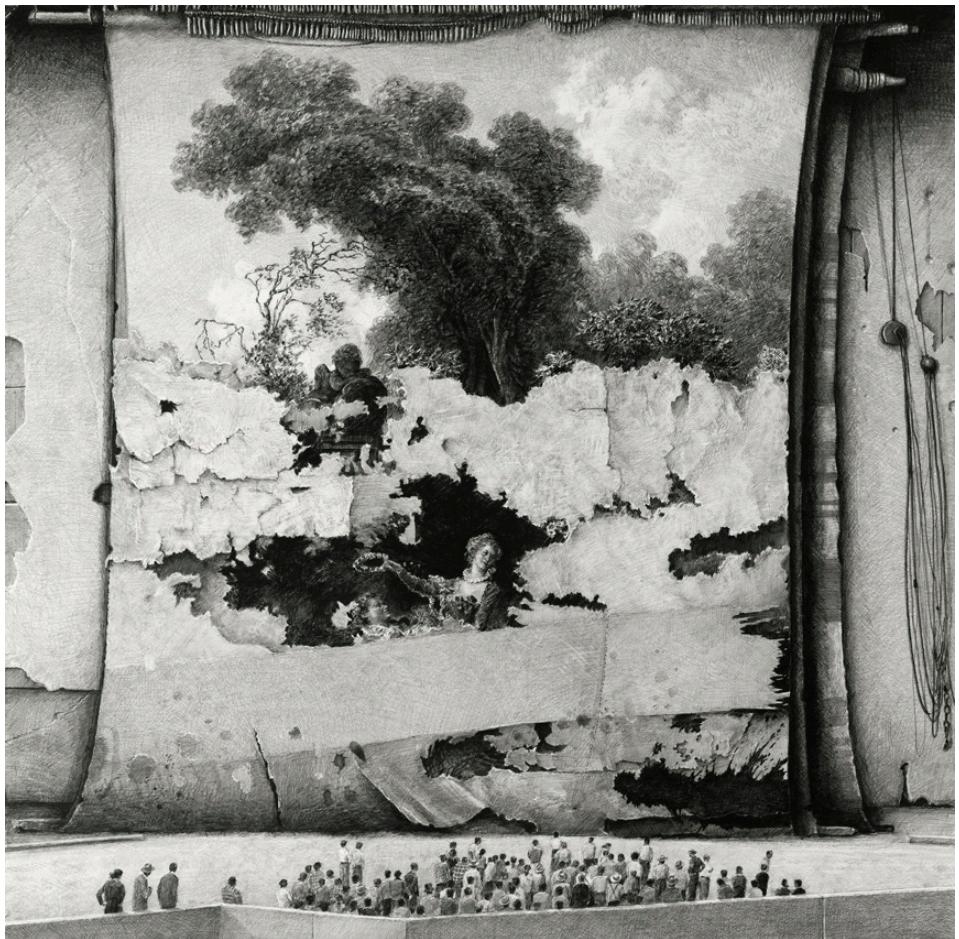


Exposition du 17 décembre 2015 au 20 janvier 2016
Vernissage jeudi 17 décembre à partir de 18h30

ETHAN MURROW

« Hankering for the Past »





The Commonplace, Graphite sur papier, 111,7 x 111,7 cm, 2015

J'ai grandi dans le petit état du Vermont, à la campagne, au nord-est des Etats-Unis : il s'agit d'un endroit réputé pour ses très belles terres agricoles, sa forêt luxuriante et ses villes pittoresques. Chacun a coutume de se pâmer devant ses paysages magnifiques tant ils apparaissent tels que dans le passé. Nombre de ses vieilles maisons et anciennes granges ont été joliment restaurées et ont retrouvé leur aspect d'origine. La nostalgie est célébrée avec une idéalisation du 19ème siècle liée à l'époque coloniale et à ses idéaux agraires en matière de propriété et de nationalisme.

Je ne suis pas sûr qu'aucun d'entre nous aurait aimé vivre dans une ferme au 19ème siècle, avec quelques moutons broutant sur des sols rocailleux, froids et déboisés. C'est pourquoi le terme nostalgie s'applique parfaitement au Vermont : la vérité est arrangée afin de nous apparaître plus agréable.

Et je suis moi-même complice de cet élan : ma famille a emménagé dans cet Etat afin d'y exploiter une ferme dans les années soixante-dix. Certes, cela fut tout à fait fantastique de grandir dans cet environnement, il ne s'agissait pas de casser de la roche ou de s'occuper de la traite de minuit !

Cette idéalisation des temps passés s'appuie sur de bonnes raisons : l'Etat a besoin de revenus, l'Histoire apporte du répit et du réconfort - particulièrement aux visiteurs étrangers- et l'on a pris l'habitude de croire en ce récit. Je me suis moi-même accoutumé à cet Age d'Or recréé, cette « vie en rose » qui n'a pourtant jamais existé, ou seulement en partie.

Mais si nous pouvons nous arranger avec la nostalgie et rejeter les éléments qui nous dérangent en les transformant en notions romantiques, en fin de compte, nous en sommes tous au même point, conscients de l'utilisation que nous faisons de l'idéalisation afin de gérer nos attentes et nos frustrations. Se contenter de la vérité n'est humainement pas possible, et nous avons besoin de nous déconnecter d'une réalité souvent injuste et désordonnée. En réalité, nous, êtres humains, sommes très doués pour éviter de faire face à la réalité. Ainsi, nous nous racontons des histoires, élaguons en conservant ce qui nous plaît et mettant de coté les choses plus fâcheuses.

Une partie de moi en a terminé avec cette vérité arrangée car je sais que nous devons croire en nos racines et en notre passé afin d'être en mesure d'évoluer et de vivre ensemble, en société. Cependant une autre moitié de ma personne, en repensant à cette ferme de mon enfance et aux mensonges qui vont avec, veut y mettre le feu.

La nostalgie est une réparation artisanale, c'est une opération consistant à se rétablir. Mais elle est un pouvoir : elle a la capacité de cacher dans les archives les faits brutaux de la réalité racontés par quelques uns sur l'histoire d'une majorité.

Les dessins de la série « Hankering The Past » sont imprégnés d'idéaux et de stéréotypes, de sauvetages imparfaits et de réparations laborieuses du passé. Ils sont intégrés dans des scénarios de réhabilitation où prennent place des héros flamboyants. Ils jouent des apparences, balancent entre hésitations et simulacres tandis que l'ancien rencontre le nouveau et que l'affrontement commence. Ils ne sont avant tout qu'une vision, qu'une version subjective d'un événement, car l'Histoire n'est que ça.

Ethan Murrow Septembre 2015

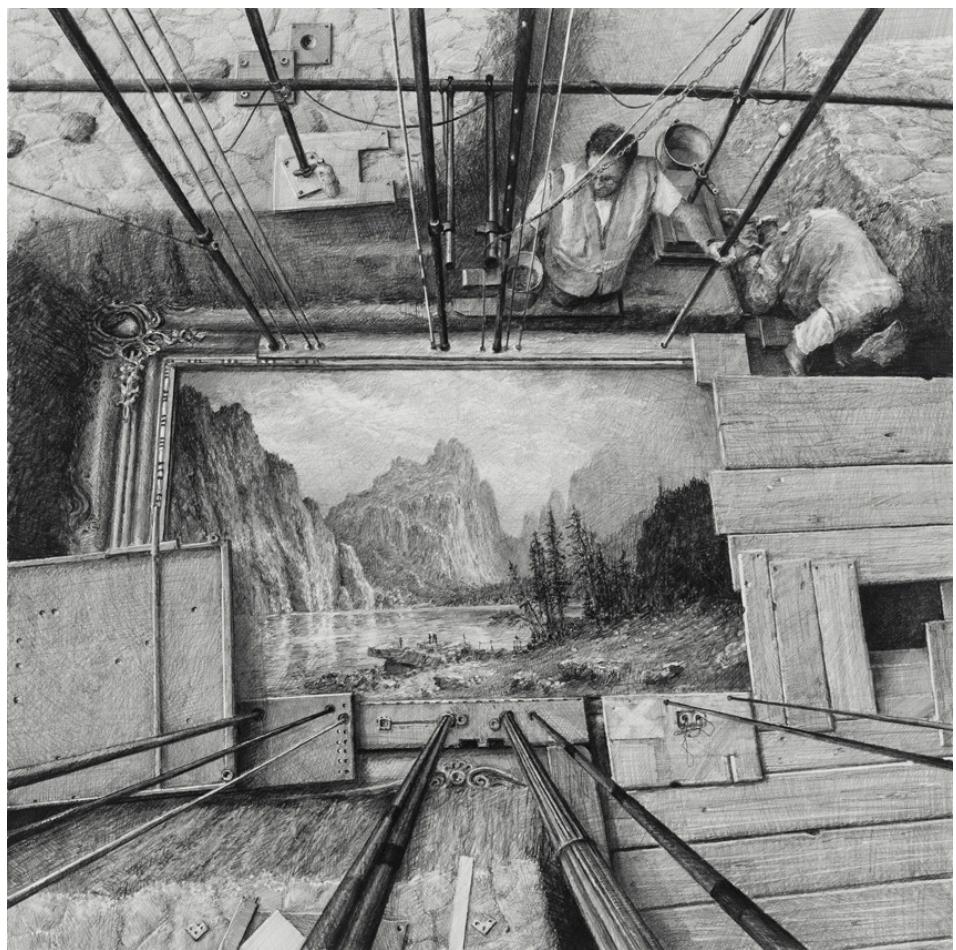
I grew up in the very rural and small state of Vermont in the northeast region of the United States. A shortening from the french vert de montagne, it is a place renowned for its picture perfect farmland, lush forest and quaint towns. People often swoon over the State and assume it is glorious because it appears like “it used to”. Many of the old houses and barns are old and have been lovingly restored to their original “look”. This is nostalgia full blown, a romanticization of the 19th century that is tied to colonial era homesteading and nationalistic agrarian ideals. I’m not sure any of us would have liked what we found on a 19th century farm, with a passel of sheep grazing on cold, deforested rocky ground. That is why the State so perfectly represents a term like nostalgia: it conveniently edits the cold truth so the feeling is warm. Yet, I’m complicit in all of this. My family moved to the state to start a farm in the 1970’s and while it was a fantastic way to grow up, it was no rock breaking midnight milking affair. There’s also real reason for this manufactured narrative. The State needs income, the story provides respite and comfort, especially for visitors, and a reliance on a fiction is born. And thus, I chew on this omnipresence of looking back selectively - la vie en rose.

We can reckon with nostalgia and throw facts at the romantic notions we gravitate towards, but at the end of the day, we all use it as a convenient method to manage our dreams and expectations. Dealing with the truth all of the time is not humanly possible, we’d simply break from sorrow and disbelief at our own messy history. Humans, after all, are very good at avoiding reality. So we tell stories and we laminate and preserve what we like and buff away the ugly conflict. Half of me has come to terms with this false truth telling because I know we need to believe in our ancestors and past to be able to collectively work together. The other half of me looks at this farmhouse of lies and wants to burn it down.

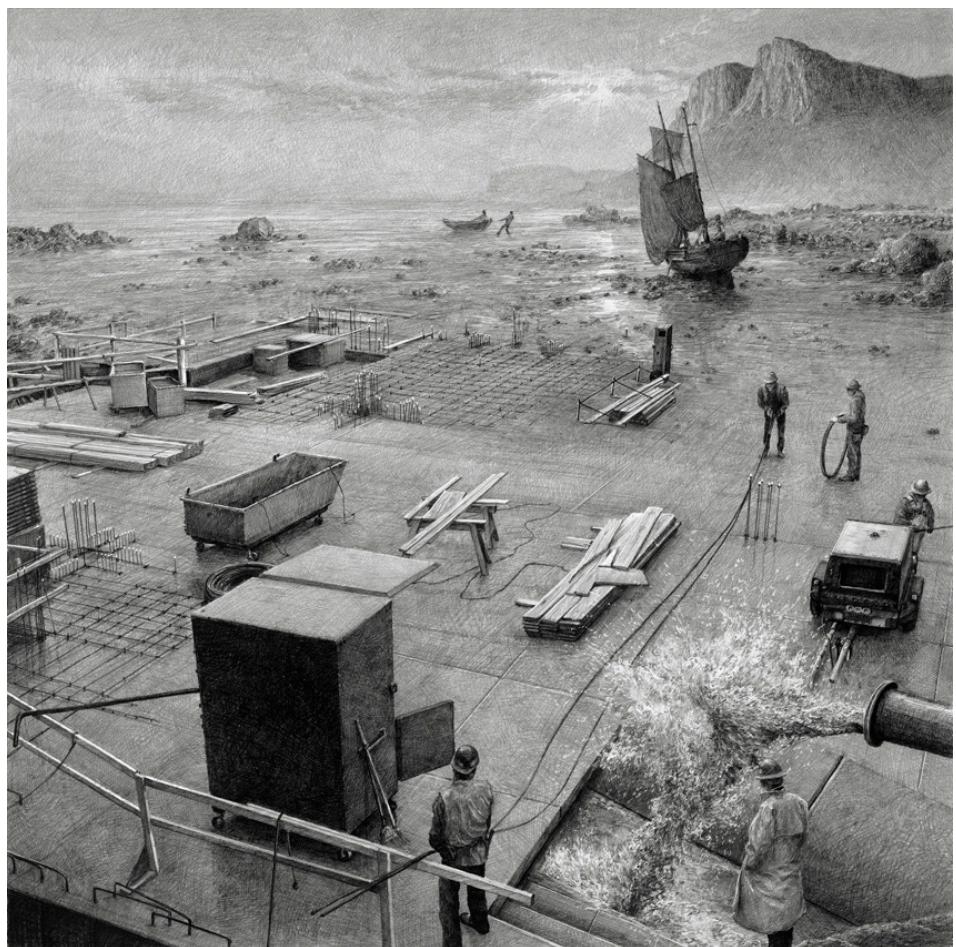
Nostalgia is crafted reparation. It’s a recovery operation. The cold war era sub is pulled from the depths of the sea and a selective story is told about it by the current owners of the residue. Nostalgia is convenience and power all at once and it’s ability to hide away in archives as fact is a brutal reality of the way in which the few narrate the history of the many.

These drawings are steeped in ideals and stereotypes, flawed rescues and laborious repairs of the past. They are invested in scenarios of rehabilitation, management of scene and outcome, fluffing of luxury and the furbishing of heroes. They are wrapped up in duplicitous wavering and sham negotiating as the old meets the new and a clash begins. They are versions above all because history is just that.

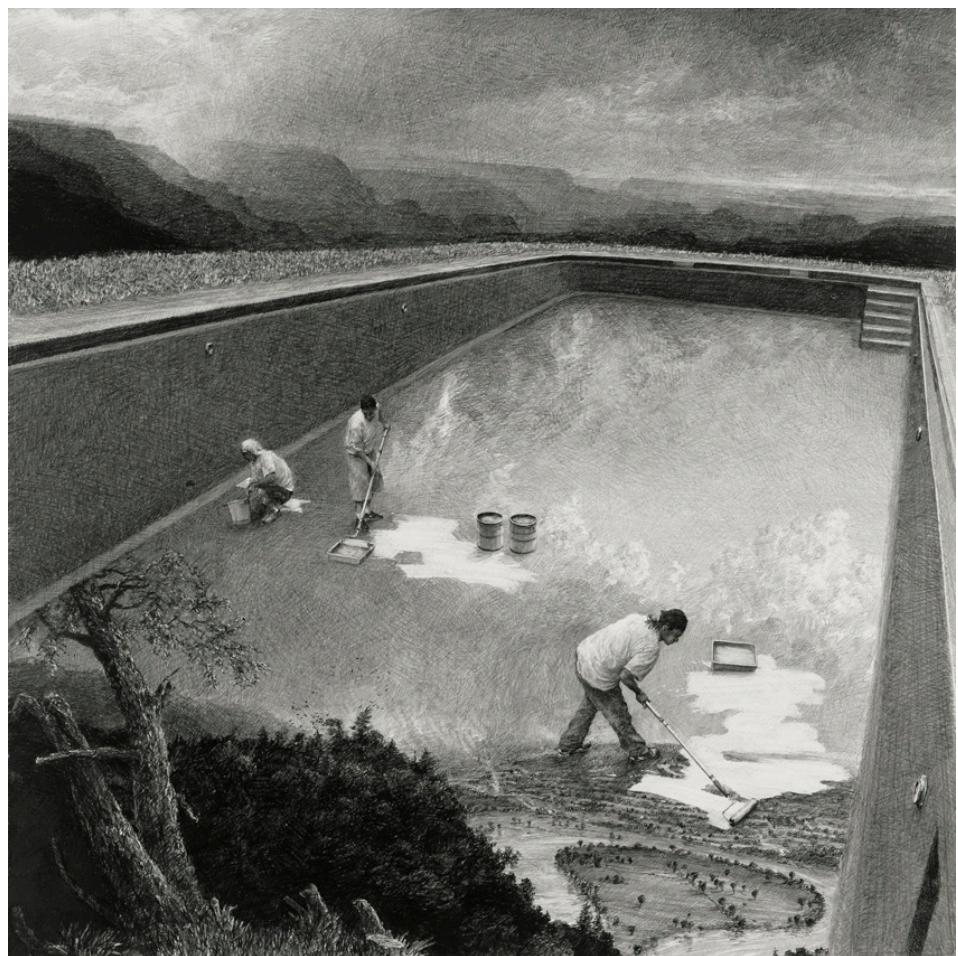
Ethan Murrow September 2015



Wake, Graphite sur papier, 76,2 x 76,2 cm, 2015



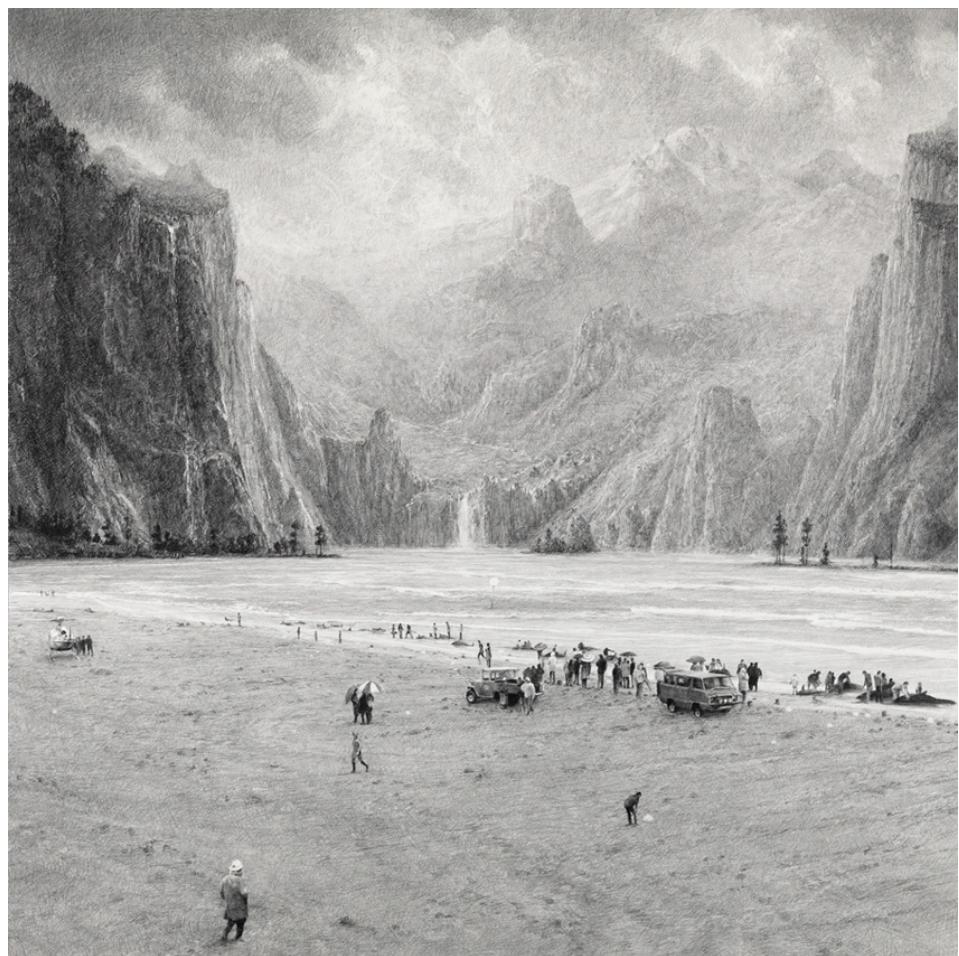
Coade Fishery, Graphite sur papier, 137,16 x 137,16 cm, 2015



The Clock, Graphite sur papier, 111,7 x 111,7 cm, 2015



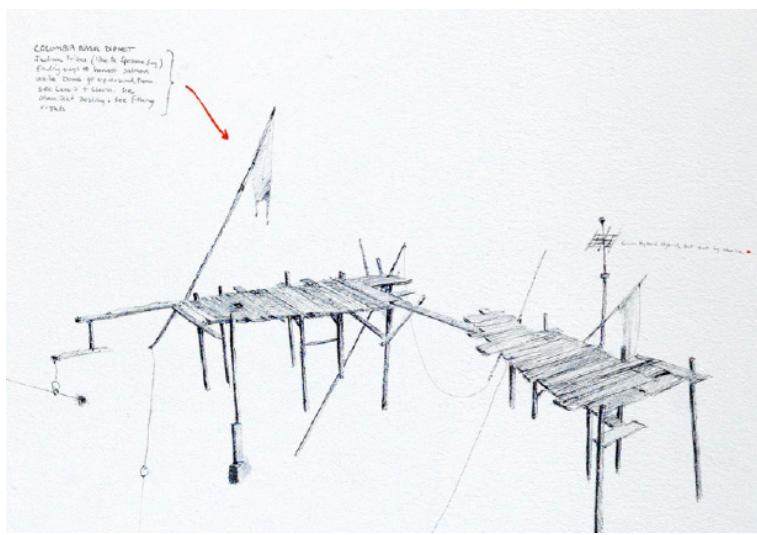
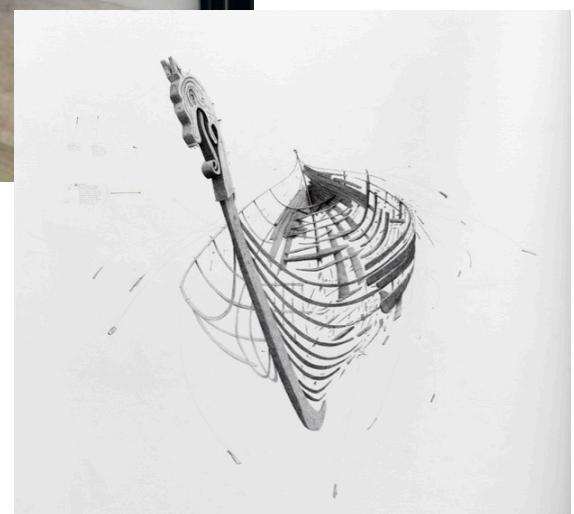
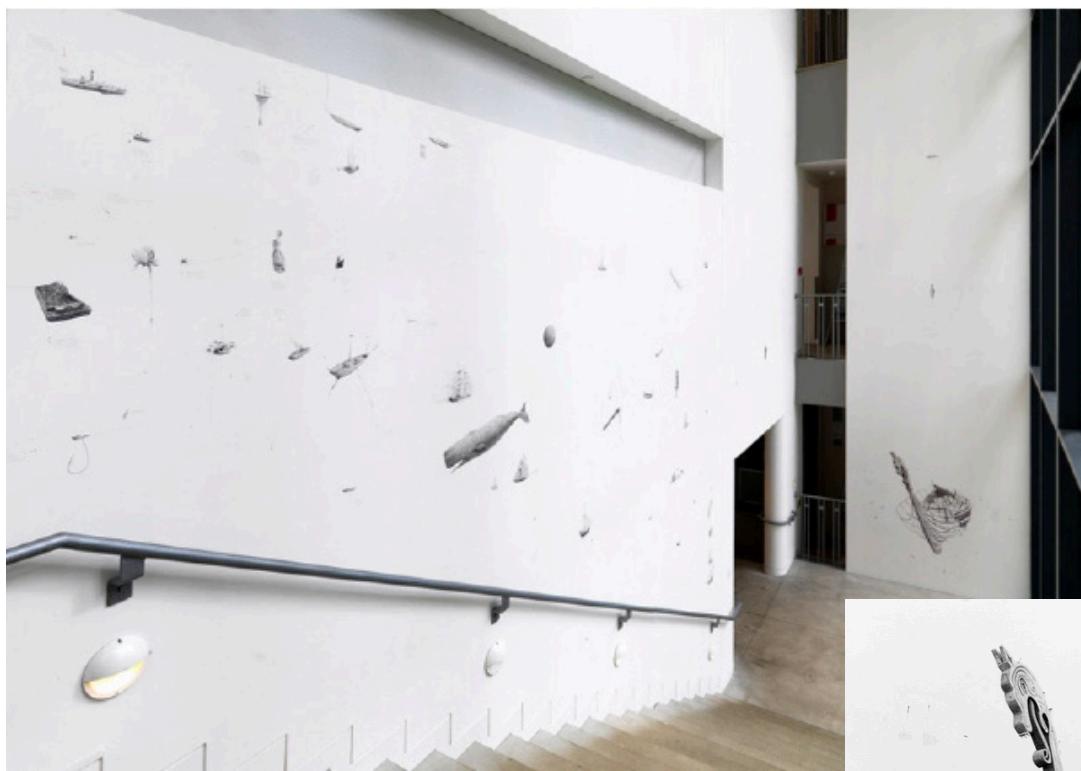
Guerilla Reveille, Graphite sur papier, 48,2 x 152,4 cm, 2014



Moby Dick, Graphite sur papier, 122 x 122 cm, 2014



Expansion, Graphite sur papier, 91 x 91 cm, 2014



Wall drawing, 2013
DeCordova Biennial in Lincoln, MA

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.

FILMOGRAPHY

2008

"Dust," Official Selection, 46th annual New York Film Festival, New York, NY Co-writer, actor and narrator, produced with Harvest Films, Santa Monica, CA

SELECTED EXHIBITIONS

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

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

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

MONOGRAPH

Forthcoming: "Draw the Line" A survey on drawing by Magma Books in association with Elephant MONOGRAPHS

"Ethan Murrow" Hatje Cantz (Berlin) with an essay by Ruth Erickson, assistant Curator at the Institute of Contemporary Art, Boston, MA - due out in Fall 2015

"Ethan Murrow" Los Angeles: Obsolete Books, 2008, 116 pages with essays by Ric Kasini Kadour and Ray Azoulay

COLLECTIONS

Facebook Inc.

Clay Center for the Arts and Sciences

The Guggenheim Foundation

Cornell Fine Arts Museum

The Arkansas Museum of Art

The University of New Mexico Art Museum

Carleton College

The Bemis Center for Contemporary Arts

Liberty Media

20th Century Fox

Harvest Films

Burton Snowboards

Burj Dubai - EMAAR

The Copper Press



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