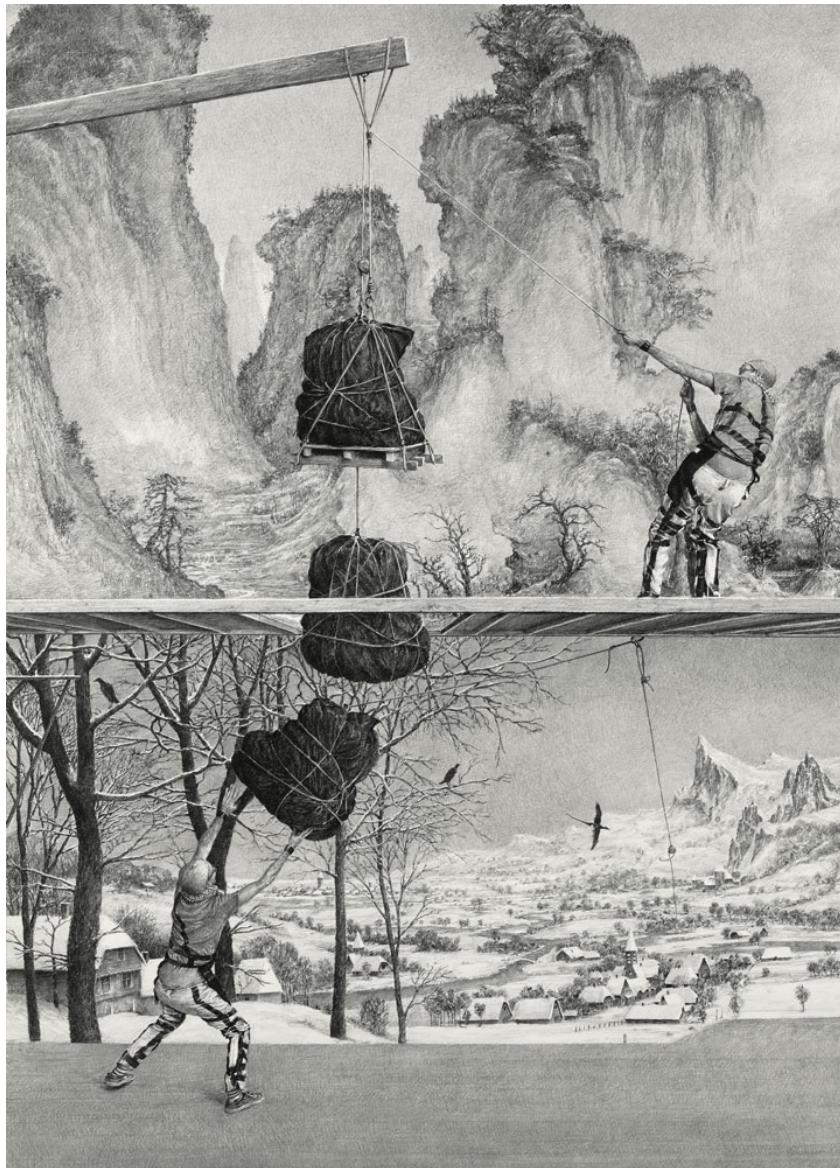
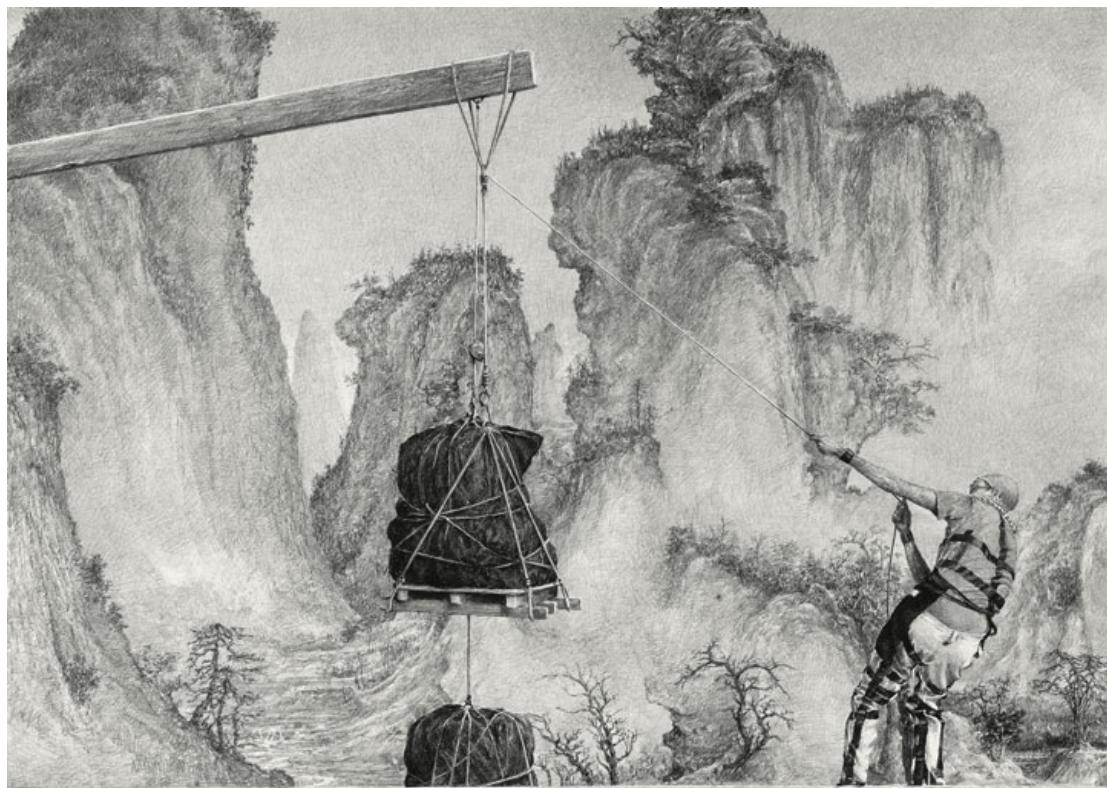


Exposition du 02 février au 30 mars 2019  
Vernissage samedi 02 février à partir de 16h

# ETHAN MURROW

*« The Grand Theft »*





*The Epic Circumferential Robbery*, graphite on paper, 182 x 132 cm, 2018

## *The Grand Theft*

« Cette série est le fruit d'une conversation permanente que j'ai sur la notion d'appropriation. J'utilise fréquemment des fragments d'œuvres d'art classiques, des objets et des images combinés à des saynètes que j'imagine et photographie en studio. L'assemblage et le mélange sont intégrés dans chaque dessin, ce qui signifie que chaque oeuvre est composée d'éléments récupérés et inventés. Je réfléchis beaucoup à la notion d'appropriation dans ma pratique qui s'accompagne de l'évolution de mes propres considérations éthiques, de ce qui est bien, juste et bon. C'est un processus qui est, dans un sens, absolument normal et nécessaire pour créer et penser. Nous le faisons tous et c'est ainsi qu'on élabore de nouvelles idées. Mais cela me renvoie également aux modes d'appropriation culturelle et au vol pur et simple par les personnes, communautés et nations puissantes qui se sont emparées de ce qui ne leur appartenait pas.

Pour *The Grand Theft*, j'ai décidé de remettre en question cette pratique, de la tourner en ridicule et de réfléchir à son impact général dans l'histoire. Pour commencer l'histoire j'avais besoin de personnages imparfaits.

Mon duo fictif est déterminé à voler au monde pour son propre bénéfice. Deux hommes blancs, inconscients des conséquences, parcourent la planète et engloutissent tout ce qu'ils veulent. Nous les retrouvons vêtus de noir et blanc à la manière de prisonniers et rappelant la peinture abstraite du XXe siècle, en pleines frasques en train de piquer des peintures à tort et à travers, détourner des dirigeables, s'esquiver avec des fleurs rares ou se servir d'une trappe pour trimballer des objets de l'est à l'ouest. Ils s'en moquent et s'efforcent d'atteindre leurs objectifs. Ils travaillent dur, mais ne se posent pas de questions quant à l'impact de leurs choix.

Je veux dire les choses, remettre en question mes propres choix, mon rôle d'utilisateur et d'appropriationniste, ma complicité privilégiée et mon sentiment que nous devons faire mieux. Je veux aussi rappeler qu'en examinant nos défauts, il ne faut pas en oublier de rire ».

## *The Grand Theft*

This series grows out of a constant conversation within my process around appropriation. I frequently use bits and pieces of other artworks, objects and images combined with imagery I develop and shoot in the studio. Stitching and blending are embedded into every drawing, meaning each image is a kind of mash up of the found and the invented. I mull this part of my practice because I am regularly shifting my own ethical boundaries of what is right, fair and good. It's a process that is in one sense deeply normal and necessary as a creative maker and thinker. We all do it and this is how new ideas are crafted. But it also reminds me of modes of cultural appropriation and outright theft as powerful individuals, communities and nations have struck out into the world and taken what is not theirs.

For the Grand Theft, I decided to question this practice of sampling, make fun of it and consider it's larger impact historically. First, I needed some flawed main characters to start the story.

My fictitious duo are hell-bent on taking from the world for their own benefit. They are meant to be oblivious to consequences, two white men tromping the planet and gobbling up what they want. Dressed in a mixture of prison black and whites and a 20th century abstract painting, we find them in the midst of their hijinks, bumbling through burglaries of paintings, hijacking blimps, sneaking away with rare flowers or using a portal in the floor to drag objects from east to west. They do not care, yet struggle to achieve their goals. They are hard-working, but devoid of questions as to the impact of their choices.

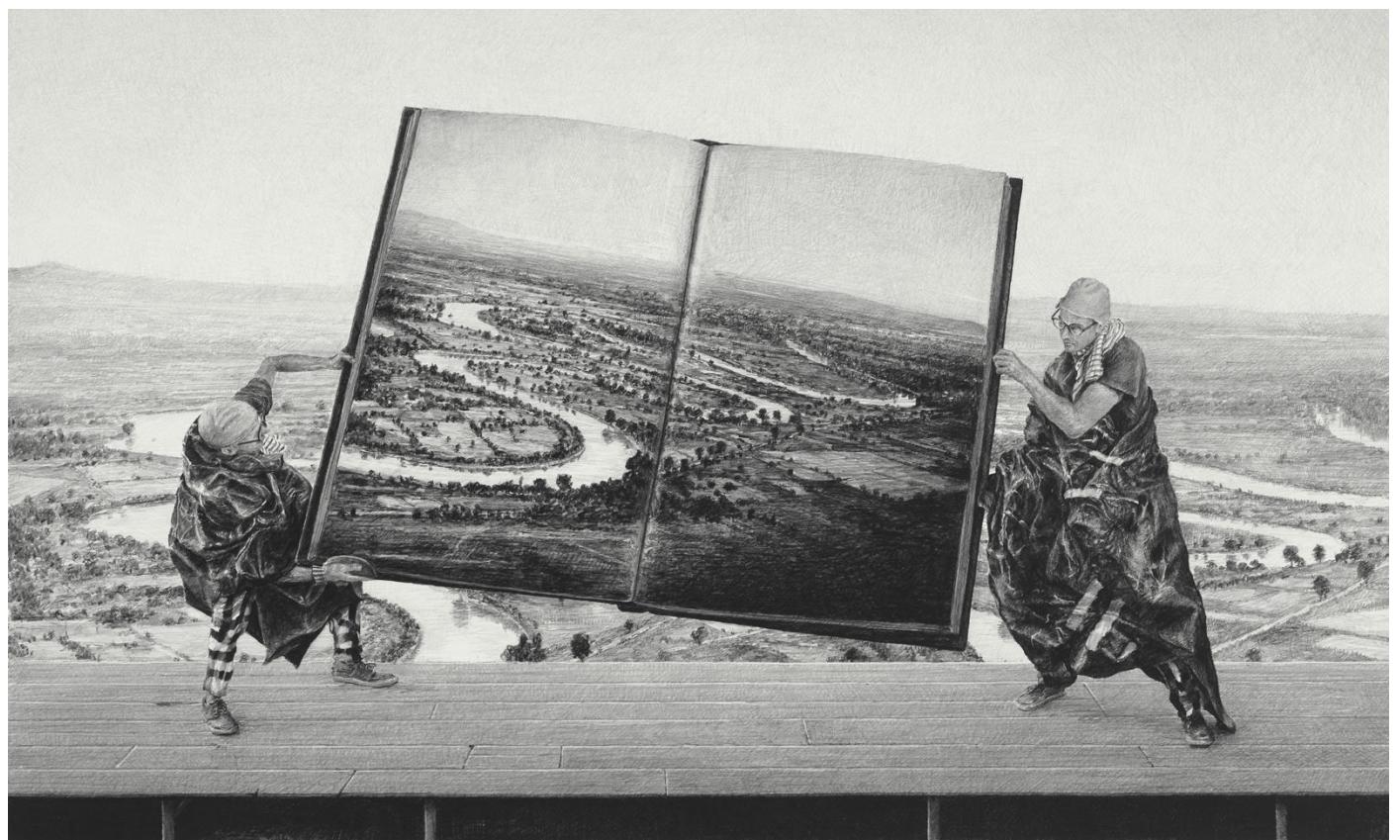
I mean, as always, to question my own choices, my own role as a user and appropriator, my own privileged complicity and my own sense that we need to do better. I also mean to remind that in examining our flaws we must remember to laugh.



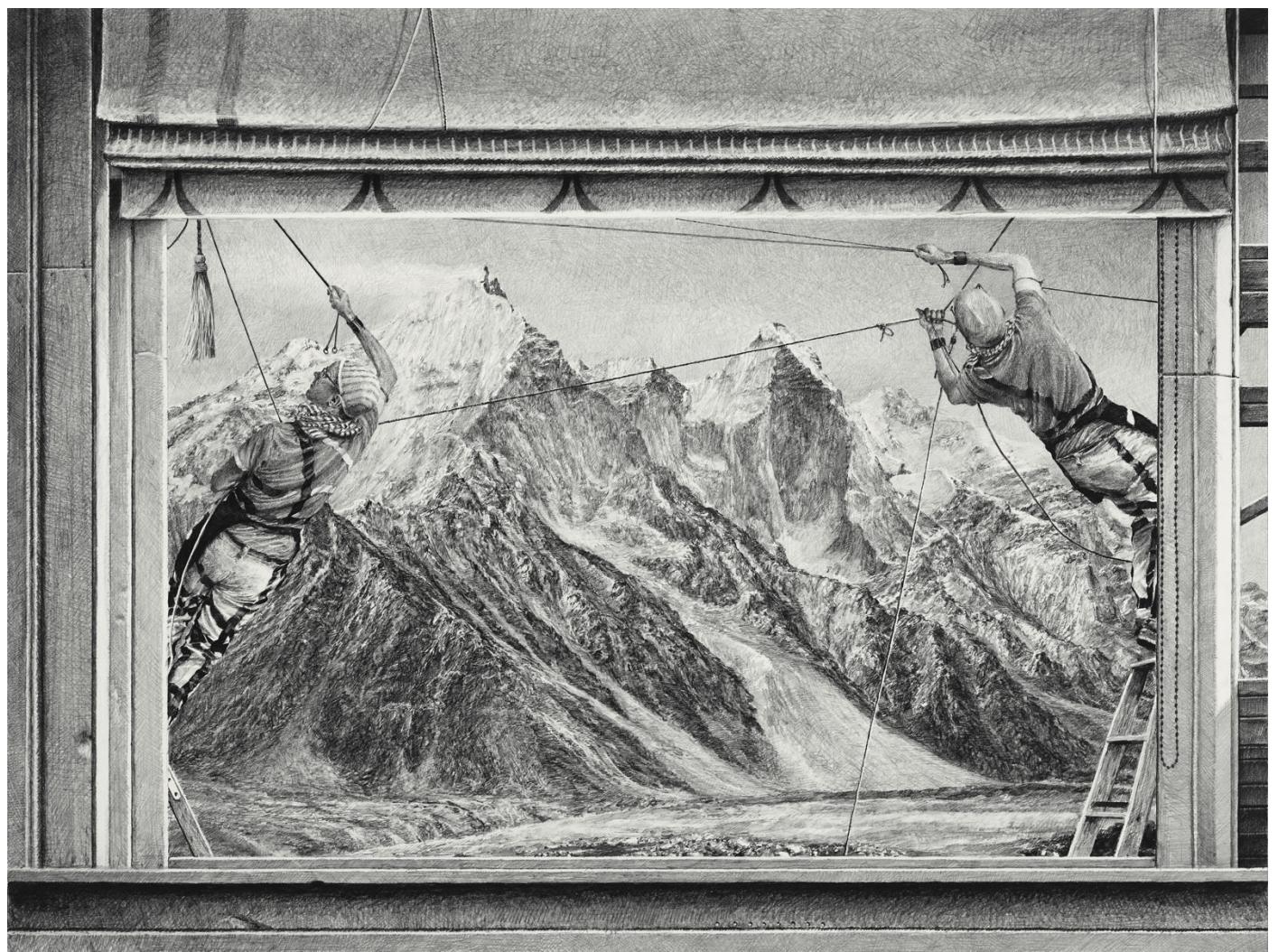
*Theft of the Story Relics*, graphite on paper, 121 x 121 cm, 2018



*The Great Pharmacological Heist*, graphite on paper, 106 x 106 cm, 2018



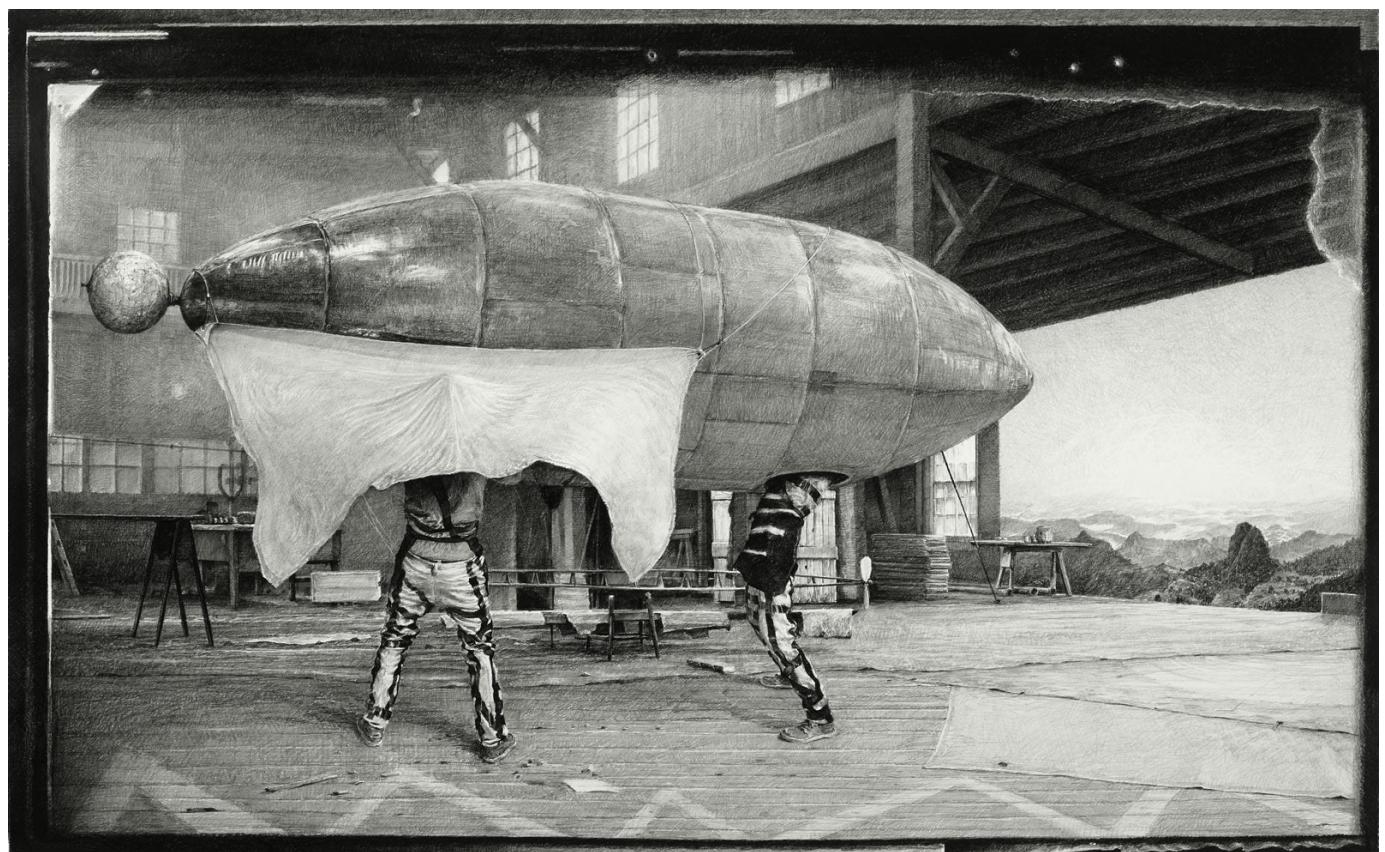
*Stole it All*, graphite on paper, 91 x 142 cm, 2018



*The Revisionist Affair*, graphite on paper, 106 x 142 cm, 2018



*An Epic Sleight of Hand Goes Awry*, graphite on paper, 91 x 91 cm, 2018



*Grand Antiquities Border Sneak*, graphite on paper, 106 x 172 cm, 2018

# 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



## CONTACTS

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