



GEMINI G.E.L. <sup>AT</sup> JONI MOISANT WEYL

### Exuberance Unbound: Elizabeth Murray at Gemini G.E.L. 1993 – 2006

September 12 – October 19, 2013

From September 12 through October 19, Gemini G.E.L. at Joni Moisant Weyl will present a survey of works created by Elizabeth Murray in collaboration with Gemini G.E.L., the Los Angeles-based artists' workshop. Included in the exhibition will be examples of bodies of work dating from her first Gemini project, published in 1993, through her last, published in 2006.



*Radish (1991)*

Elizabeth Murray was born in Chicago in 1940 and resided in New York for much of her career, until her untimely passing in 2007. Uniquely her own and in no way derivative, Murray's work is indebted to artists such as Philip Guston, Henri Matisse, Paul Cezanne, and, less often mentioned, Lee Bontecou. Murray's art is serious but has whimsy; it is personally domestic yet open to broader interpretations. Many of her highly inventive paintings border on sculptures, in that they were often constructed of canvas stretched over bulging wooden forms. Her printmaking endeavors closely followed this same direction; of the 39 series or editions Murray created at Gemini, 13 are

3-dimensional. Murray whirled into motion ordinary objects – shoes, cups, tables, dogs, and more – and brought them to the precipice of abstraction, creating a vocabulary of imagery distanced from the obvious yet sufficiently reigned in to be familiar. This was her signature, her trademark, and for it she was internationally acclaimed. Amongst her many achievements, in 2005, Murray was the first artist to have a solo painting exhibition in the Museum of Modern Art's newly renovated galleries, and one of only four women to be honored with a retrospective at that institution.

Going beyond the ordinary print was Murray's typical collaboration with the Gemini workshop. Her first project, a series of uniquely pastelled and collaged "prints" titled *Thirty Eight*, immediately set the tone for later collaborations, in which she would come to the workshop, use the printmaking facilities to create printed basics for her collages, and then spend her time at the shop cutting, collaging and coloring each individual work in the series. Even when she did create editioned prints, they were often significantly 3-dimensional, as seen in works such as *Body and Soul*, *Capree* and *Radish* (all dating from 2001). Replete with vibrant colors and elaborately constructed imagery, Murray's Gemini projects run the gambit – from sensitively rendered, intimate lithographs and etchings, to dramatic, bold, large-scale expressive works. In Murray's graphic oeuvre, there's something for everyone.



*Thirty Eight (1993)*

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