



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

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ELIZABETH MURRAY: COLLAGES AND PRINTS, 1993-2005

October 19–December 10, 2005

The joyful, jubilant works of Elizabeth Murray will fill midtown Manhattan this October with the opening of her retrospective at the Museum of Modern Art, and an exhibition that runs concurrently, *Elizabeth Murray: Collages and Prints, 1993-2005* at Gemini G.E.L. at Joni Moisant Weyl, October 19-December 10.

Known for her custom-shaped, brightly colored canvases, printmaking seems like a counter-intuitive medium for Murray, and in her first collaboration with the Gemini workshop in 1993, she broke loose from the conventions of traditional lithography. The works in this initial series, *Thirty-Eight*, can hardly be considered prints at all. Rather, the printed elements were hand-colored, cut, and collaged by the artist in different arrangements to create a body of unique works.

In 1994-95, with *The Bounding Dog* and *Lament* series, the prints she made were more traditionally rooted in printmaking, and according to Dave Hickey:

These works (which combine lithography, intaglio and screen-printing) amount to a gentle acknowledgement of Murray's early twentieth-century precursors. They also demonstrate how little her talent is bound by her signature format, because, of all her prints, these are the most exquisite and romantic....what her work might have been like had she been born a half a century earlier.

—Dave Hickey (complete text enclosed)

In subsequent Gemini projects, Murray's printmaking returns to what we think of as quintessential Elizabeth Murray – ambitious, playful objects that incorporate her characteristic semiabstract imagery of cups, shoes, and feet, arranged with her unique brand of calculated whimsy.

The art world is abuzz with talk of Murray, with recent articles in *Vogue* and *The New York Times*, and so is all of Manhattan. Complete your afternoon by walking a few blocks east to the 59th street subway station to see how her public art mural, *Blooming*, transforms a gloomy subway station into a "dreamy underworld."

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