

Katrina Murray
1544 Leonard Street, Indianapolis IN 46203
KatrinaJ.Murray@yahoo.com
317-440-2660

www.KatrinaJMurray.com
Indyarts.org — Online reference of central Indiana artists

- education 2012 Herron School of Art and Design, IUPUI; Indianapolis IN; BFA in Painting,
Minor in Art History
1992 Ivy Tech Community College; Columbus, IN; Associates in Graphic Design
- solo 2010 *Liquid Energy* — Indianapolis Arts Garden, Indianapolis, IN
exhibits 2011 *Anything Can Happen* — Lotus Gallery, Fort Wayne, IN
- group 2012 *Thesis Show* — Harrison Center, Indianapolis, IN
exhibits 2011 *Student Undergraduate show* — Herron Gallery, Indianapolis, IN
2011 *The Art of Healing* — Wishard Hospital and Herron Marsh Gallery, Indianapolis, IN
2011 *Material Muse* — Herron Marsh Gallery, Indianapolis, IN
2010 *Student Undergraduate show*, Herron Gallery, Indianapolis, IN
2010 *Indianapolis Arts Council curates member show*, Gallery 924, Indianapolis, IN
2010 *Collect and Disseminate* — Bootleg Exhibitions, Indianapolis, IN
2009 and 2007 *OranjeIndy*, Indianapolis, IN
2009 *VisualFringe on Mass Ave.* — Indianapolis, IN
2009 and 2008 *Penrod Arts Fair* — Indianapolis, IN
2008 *Numa Arts & Cultural Event*, Westfield, IN
2007 *Holiday Show* — Kachmann Gallery, Ft. Wayne, IN
2007 *Hyperview*, Three-person show — SullivanMunce Gallery, Zionsville, IN
2007 *Interpretations*, Gallery One36, Westfield, IN
2007 Wheeler Art Center, Indianapolis, IN
2007 Gallery One36, Westfield, IN
2007 Harrison Center, Indianapolis, IN
2006 SullivanMunce Gallery, Zionsville, IN
2006 Gallery One36, Westfield, IN
2005 and 2006 *Indy Jazz fest*, Indianapolis, IN
- commissions 2012 IU Health, Public art Installation for the Neuroscience building, Indianapolis, IN
- professional 2012 Saturday School Instructor, “*Oil Painting: Learning to Look*” Herron School of Art and Design
experience 2011 Artist Assistant — *Expedition Bogota-Indianapolis*, Danielle Riede and Alberta Baraya,
Indianapolis Museum of Contemporary Art — Assisted in installation, prop and location
finding, graphic design.
2011 Research presentation, “*The three Maestà images in Siena.*” Siena, Italy
2011 Research presentation, “*Jesuits and The Arts*” Salvation Army Ladies Auxiliary

Katrina Murray
1544 Leonard Street, Indianapolis IN 46203
KatrinaJ.Murray@yahoo.com
317-440-2660

www.KatrinaJMurray.com
Indyarts.org — Online reference of central Indiana artists

professional
experience
continued

11-05 to Present Freelance graphic designer — Serving local and national clients
6-00 to 11-05 Art director — National Retail Hardware Association, Indianapolis, IN — Managed design team and 6 to 10 magazines and marketing materials for companies such as Ace Hardware and United Hardware.
4-94 to 6-00 Assistant creative director — Resort Condominiums International (RCI), Indianapolis, IN — Managed freelance creatives and designed for RCI's international publications *RCI Premier* and *Endless Vacation* magazines and collateral packages.
9-93 to 4-94 Graphic designer — *Indianapolis Business Journal*, Indianapolis, IN — Designed IBJ's magazines, special inserts, collateral packages, and served on the production team of their business paper.
9-92 to 9-93 Graphic designer, The Republic, Columbus, IN — Advertisement and special sections designer.

honors, awards,
and professional
development

2011 Wishard Hospital "*The Art of Healing*" painting competition winner
2011 Attended the *Venice Biennial*, Venice, Italy,
2011 International Experience Scholarship, Italy
2011-2012 Paul Zimmerman Memorial Endowment Scholarship
2008 Numa Arts & Cultural event, Westfield, IN, Placed 2nd in juried show
1995-2000 American Resort Development Association Awards (ARDA): 7 silver awards and 1 gold award for overall magazine design and content of *RCI Premier* and *Endless Vacation* magazines

Katrina Murray
1544 Leonard Street, Indianapolis IN 46203
KatrinaJ.Murray@yahoo.com
317-440-2660

www.KatrinaJMurray.com
Indyarts.org — Online reference of central Indiana artists

artist
statement

My work alternates between oil painting and installation art, and always includes a reference to the visceral and banal qualities of living. Present in either the subject matter or the whole body physicality in my painting process.

Currently I am working with a large cache of landscape photos I've taken in the U.S. and Europe. I paint them not as I experienced the location, but as a study in perception of place and atmosphere. The titles of the works provide insight into my thinking. For example "I Wish I Could Rustle in the Wind" and "I wish I Could Hold my Breath Longer."

As I write this I'm looking back at the ideas I have been investigating over the last couple years. While alternating between traditional painting techniques and installation art, I have treated the painting as if it were freed from its surface. My work in this area, transformed clothes line wire and other lightweight materials into installation art projects. These featured light, shadow, and public interaction, as well as a shift to large scale. Taking this play of light and shadow to a more solid form, much like the artist Ann Truitt, I'm considering the painting as an art object, a solid three-dimensional box often deeper than wide. The pieces jut from walls with existing and ambient light, casting shadows and reflected color onto the supporting surface. These are sculptural and on a large scale inhabit a space. In essence these are a cross of three disciplines, sculpture, furniture making, and painting.

Medium and Process

I start with panels made with plywood, poplar, muslin and gesso. I prefer this hard surface for painting because canvas can lose its tautness during my painting process. I use oil paint, graphite as my primary medium. I often push the paint around with the ends of my paintbrushes wrapped with fabric. Burnishing the oils into the primed muslin fibers leaves a silky-smooth surface that calls the viewer to touch it. My painting techniques are achieved with a little aggression. I paint for hours, let it dry, and then deconstruct it with a power sander—repeatedly. I try not to be apprehensive about painting over or obliterating what I've already done. Two steps forward and one step back. This could seem counter intuitive to the bystander. But the results of the sanding can mesh layers of paint and I find that what remains of the original image conveys the illusion of shallow space. The paint and image surrender to a softness. Often none of the image remains but still lends its composition as an armature and leaves behind an atmospheric quality. The individual strokes are as important as the whole. My hope is to provide something to enjoy in every corner of the painting. My process of working is, for me, leading to exciting discoveries. This way of working takes time. Through this time spent with the subject and working through composition and color, the piece tells me what I wanted to say.