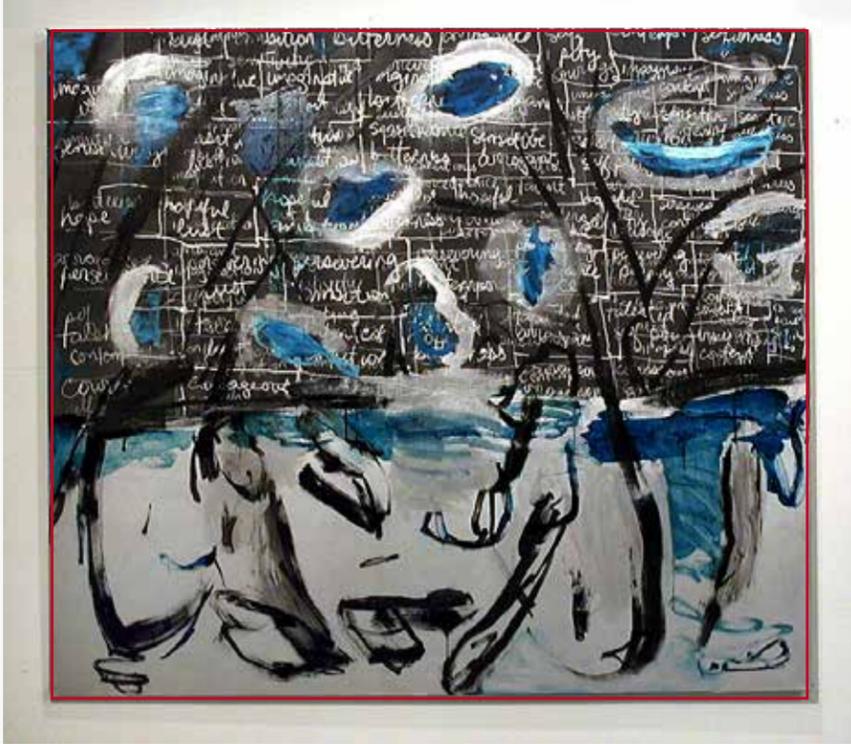
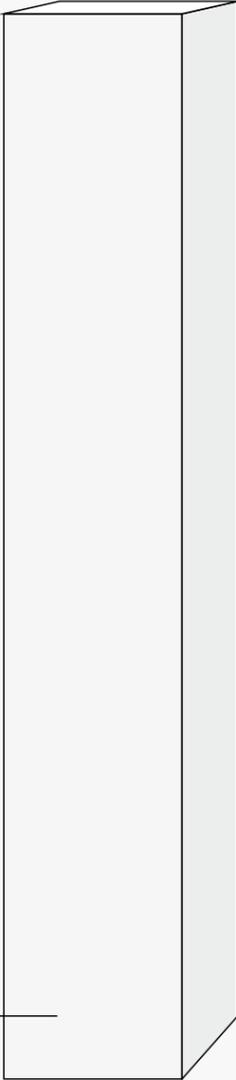


ca. 270 cm



Luke MURPHY
Accomodation for Two
ca. cm 183 x 147

ca. 220 cm



Luke MURPHY
Accomodation for Two
ca. cm 173 x 193

ca. 300 cm

LUKE MURPHY

Accommodation for Two, 1998
183 cm x 147,32 cm
Acryl auf Leinwand



LUKE MURPHY

**Frolic, 1998
122 cm x 145 cm
Acryl auf Leinwand**

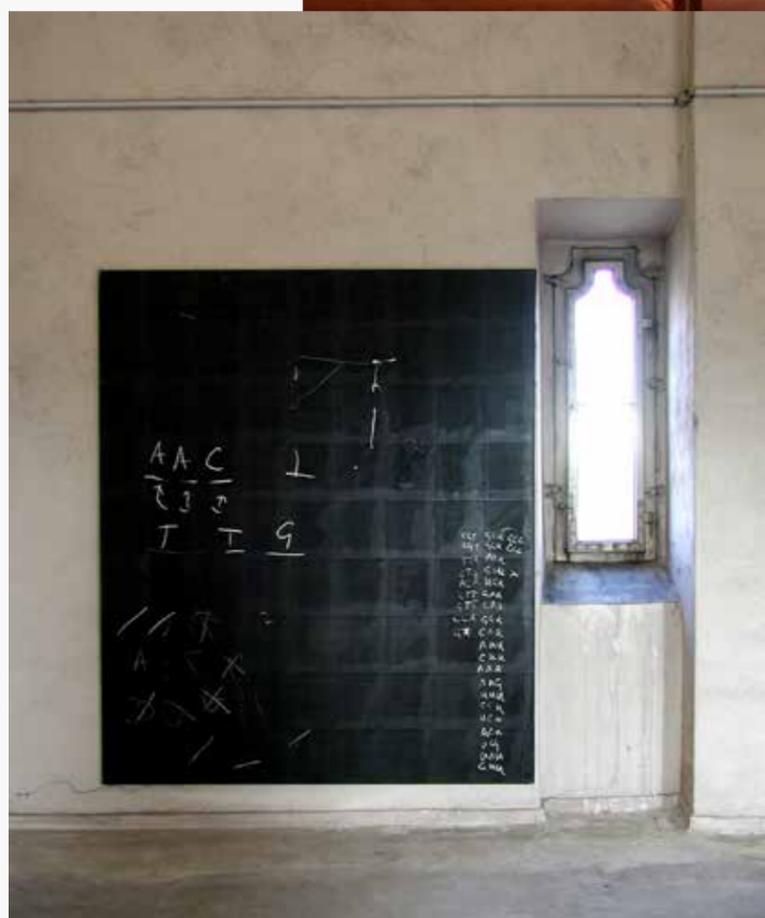
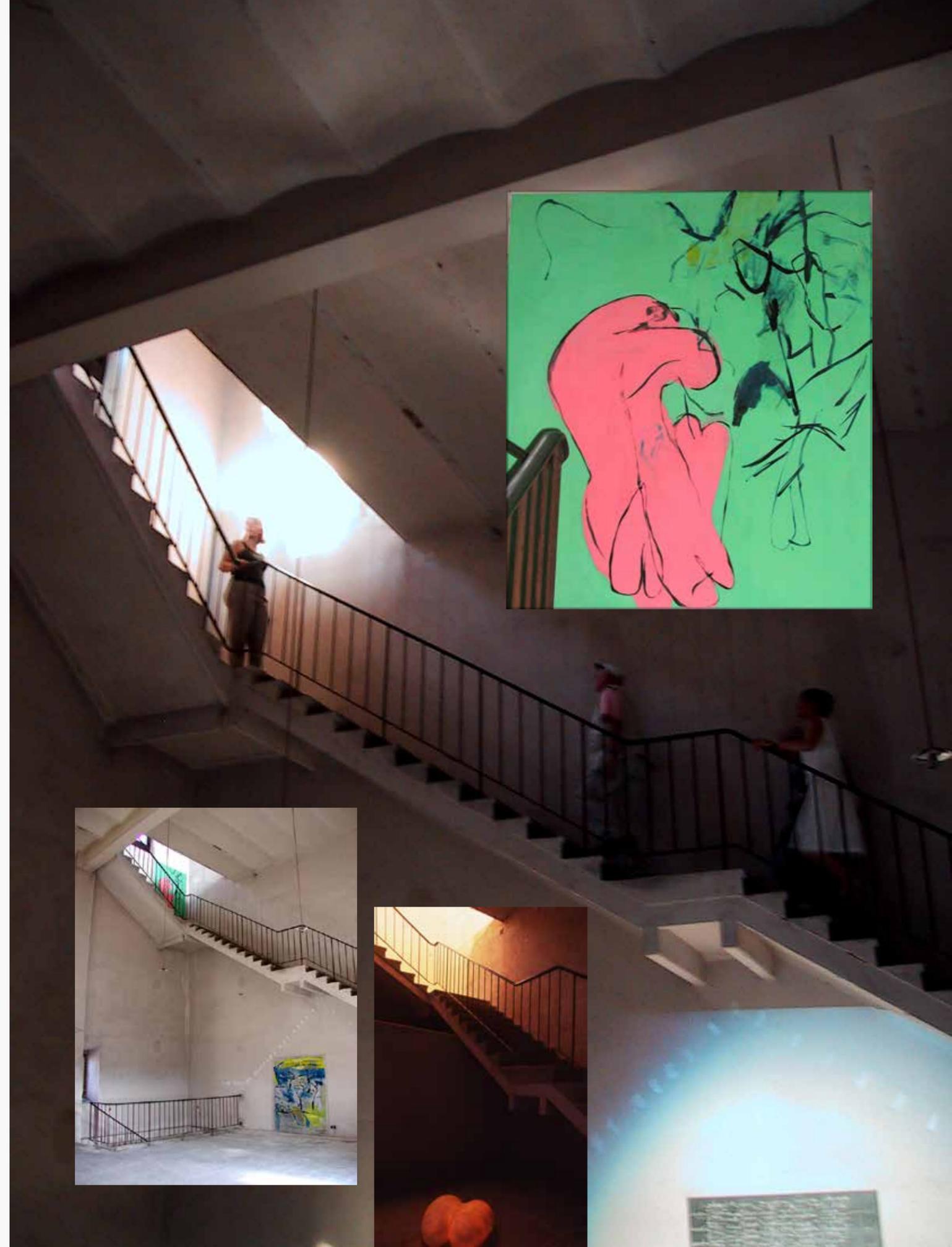
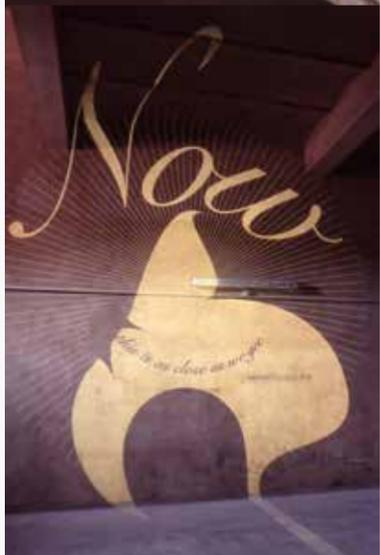


LUKE MURPHY
installation views,
7hours # 4, Berlin, 2000
Group shows

7hours



LUKE MURPHY
installation views, 7hoursTURM,
Märkisches Museum Berlin
INTROITUS, group show, 2001



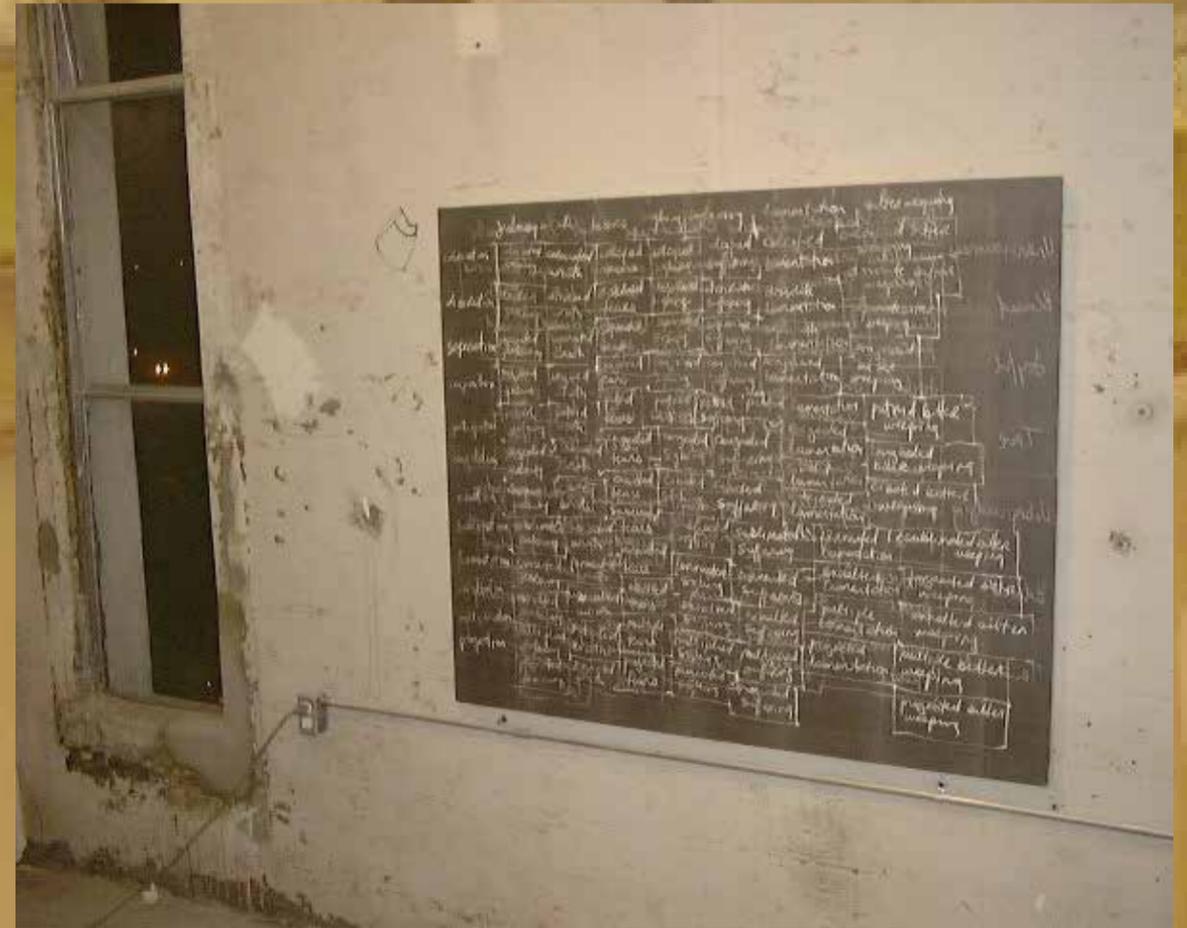
LUKE MURPHY; installation views, New York
7hours #1, 1999, New York
7hours #3, 2000, New York
7hours #3b, 2001, New York





LUKE MURPHY

**installation views, New York
7hours #1, 1999, New York
7hours #3, 2000, New York
7hours #3b, 2001, New York**



Rev. Luke A. Murphy

Five questions (1996)

1. How is the computer involved in making of the paintings?

I use the computer to do all the preliminary drawing and layout of the image. All the composing, color choice, revisions and struggle to arrive at the right image are done on screen incorporating various source images and using a digital pen and tablet for the drawing. This is using a new tool to as for an old fashioned method to produce a sketch for the final work. The final drawing is then printed in several layers according to overlay and color and projected onto the canvas where I paint each layer. I attempt to make myself as much an extension of the digital mediation as possible, although I am aware of the ways the hand comes into play. This is for me the really interesting interface of the digital work and surface of the painting - as opposed to the possibility of actually printing the image on the canvas.

2. Where do the images come from?

The source for many of the abstract figurations are from 19th century bathers paintings. This is a loose reference to paintings consisting of figure compositions of naked women and sometimes men or sometimes somewhat androgynous figures by or in the water in a natural setting. I use famous paintings by Cezanne, Renoir and occasionally early Matisse. I am attracted to this type of painting because they partake of a dream or idealized representation of the harmony of humans with nature and in a type of sexual harmony with themselves. They also are full expressions of desire and want and the struggle to express and transform that. Most of my paintings have a lot to do with this dynamic as well, although with the added constraints of making such a thing a subject at the end of the 20th century and with a large amount of art history that considers such a topic and method of dealing with it obsolete or irrelevant.

3. Why do you use the silver/aluminum ground?

Three or four years ago I was making paintings by enlarging a digital drawing to the size of a particular canvas and then printing it out in tiles on 8.5" x 11" pieces of paper and gluing them on to the canvas in a more or less seamless manner. These drawings were often white line on black or dark gray. I was attracted to drawing on the computer because the lines on the screen seemed to occupy a genuinely different kind of space than a line on a piece of paper - they were disembodied. And although they could have a degree of sensitivity and grace, they were without a ground. I found this fascinating and unsettling and felt such a drawing was very resonant. When the type of drawing and picture I wanted to make changed I wanted a ground that would be somewhat analogous to that screen effect. White is too familiar a ground in the context of painting. A very even metallic ground of silver or aluminum paint however, is a ground that disappears as light reflects off of it. Lines on top of such a ground can seem disembodied. Which is a nice irony when the subject of many of the paintings is figurative abstraction.

4. Where do the words come from?

Several paintings and projection works I have done are composed of grids or spherical projections of grids that contain the names of what I refer to as the 49 Androgynous demons or variants on this. This comes from a very specific source which is a Christian Gnostic text from the Nag Hammadi Library - a group of scrolls discovered in the 40's around the time of the Dead Sea Scrolls and dating to the first and second centuries CE and attributed to various Christian sects that believed that faith and grace were achieved through gnosis or knowing. These groups were eventually declared heretical and the surviving texts thought to have been all destroyed. For me in reading these works which were first translated and made public in the 70's, I see a system or cosmology that is a template or model from which the human condition and human emotions are explained - or at least

objectified. This is something I have always found interesting and sometimes amusing and I have tried several mathematical drawings that quantify such things as pain and suffering to better understand their relation. The 49 Androgynous demons come from a passage in a text describing the formation of this world. The gnostics for the most part believed that this world was a mistake and that Christ of the salvation he represented was in fact the rationalization of this world - this alternative perspective and unlike most traditional Christian worldviews is perhaps more resonant with the modern mind. Salvation was to make sense of the world, of flesh. This idea I try to play out in the painting. In the particular passage, Sophia the prime God has a bad thought, out of which death comes into being who then produces 7 male and female demons who then have an incestuous relationship producing the 49 androgynous demons. In a good thought 49 androgynous angels are also made but I found the demon spawn more interesting. The 49 Androgynous demons are not named, only their parents and so I made a grid to get the names. The result was an array of emotional entities which all seemed to describe very real or very possible aspects of the psyche. It was a cosmology of the psyche but somewhat more direct than Greek mythology.

5. How important is it to know the background and source for all these paintings?

Ultimately for me a really successful painting works in two ways at once. While the painting looks one way and its overt composition and structure engage the eyes and forward mind there is something else that the conscious mind does not pick up - that works on the unconscious parts of the mind - where configurations of lines or figures elicit another meaning that really doesn't fit into words or even make much sense. If possible a tension arises between these two simultaneous readings and that makes for what I like in a good painting. The words and sources for the paintings I make are really only the overt structures.

Rev. Luke Murphy is an information-based artist whose work is united by common themes drawn from the impossible task of quantifying the elements of the psyche and spirit. He has a particular interest in the Gnostic gospels, Masonic ritual, religious paintings and digital languages - in effect, codes. Amorphous concepts are dissected and reassembled using the architecture of professional jargon and presentation techniques. Murphy's incessant need to organize ostensibly promises the viewer the hope of discovering a pattern or the key to the code and ultimately a shorter route to meaning, understanding and mastery of complex situations and emotions. This attempt to draw the connections within amorphous subjects, which in theory should soothe the viewer by simplifying the complex, instead reveals more layers of anxiety. The work's failure to deliver what they ostensibly promise is at once menacing and reassuring. Murphy has been producing and developing his work digitally since 1994 although a substantial portion of his work involves drawing and painting.

Rev. Murphy graduated with an MFA from SUNY Purchase after completing his BFA from the Nova Scotia College of Art and Design and a BS from the University of Toronto. He is the co-director of cabinetmagazine.org and a VP of Technology at MTV Networks Online.

www.lukelab.com | canadanewyork.com | www.cabinetmagazine.org
| www.comedycentral.com | www.thedailyshow.com

Luke Murphy

b. 1963, Boston, MA
Lives and works in New York, NY

Education

1991 MFA, State University of New York at Purchase, NY
1988 BFA, Nova Scotia College of Art And Design, Canada
1985 BS, University of Toronto, Canada

Selected Solo Exhibitions

2024 Promised Light, CANADA, New York, NY
2022 Industrial Incandescent, CANADA, New York, NY
2021 Pixel-by-Pixel: Interventions by Luke Murphy, Scottsdale Museum of Contemporary Art, AZ
2019 In My House, Parisian Laundry, Montreal, Canada
Domestic Appliances, Shane Campbell Gallery, Chicago, IL
2018 Every Pixel Bright, CANADA, New York, NY
2016 Unhappy Users, CANADA, New York, NY
2015 Loser Every Time, Postmasters, New York, NY
2009 Certainty Shelter, CANADA, New York, NY
2006 12th Gate Reflected, Pace Digital Gallery, New York, NY
Everything Made Pretty, Again, CANADA, New York, NY
2005 Everything Made Pretty, with John Parker, vertexList, Brooklyn, NY
The Cup of Loneliness, NADA Art Fair, Miami, FL
The Goals of Anxiety, Carolines Comedy Club, New York, NY
2004 The Cup of Loneliness, PS122, New York, NY
Home and Forgiveness, HOME, Queens, NY
2002 Indscps 1102, Wynick Tuck Gallery, Toronto, Canada
Shape of the Occult, CANADA, New York, NY
Graph, Buro Fur Photo, Cologne, Germany
2001 Slope of Anxiety, CANADA, New York, NY
2000 Wilderness, Bernadette Salvage + 7hours, Brooklyn, NY
Indscp_0400, Wynick/Tuck Gallery, Toronto, Canada
1997 Derek Eller Gallery, New York, NY

Selected Group Exhibitions

2024 Marquee Projects, Bellport, NY (forthcoming)
Early Man 2, The Hole, New York, NY
Orwell's Garden, II , High Desert, Brooklyn, NY

2022 More Light!, Chart, New York, NY
A Healthy Dose of Nihilism, The Ministry of Culture & Tourism, Columbus, OH
2021 Tangerine, curated by Wallace Whitney, Acquavella Gallery, Palm Springs, FL
Screen Time: Luke Murphy and Christine Wang, Night Gallery, Los Angeles, CA
2020 Cubed, The Hole, New York, NY
Majeure Force, Night Gallery, Los Angeles, CA
POP INFINITY, K11 Musea, Hong Kong
Project: Pattern, Susquehanna Museum of Art, Harrisburg, PA
2019 CANADA b/w Drag City, Soccer Club Club, Chicago, IL
Slack Tide, curated by Matthew Nichols, The Arts Center at Duck Creek Inc, East Hampton, NY
Dallas Medianale, curated by Charles Dee Mitchell, The MAC, Dallas, TX
Suck City, curated by Daniel Herr, Shrine & Sargent's Daughters, New York, NY
2018 SUSQUEHANNA ART MUSEUM, SpecialFX, Harrisburg, PA
FIAC Special Projects, Petit Palais, Paris, France
ScreenScapes, Postmasters Gallery, New York, NY
2017 Call & Response, MOCA, Jacksonville, FL
2016 Frieze New York, curated by Katherine Bernhardt, CANADA booth, New York, NY
2012 John Cage Happy Birthday: A Celebration of Chance and Listening, PNCA Gallery, Portland, OR
Moving Image Fair, London, UK
2010 Tunneling, curated by Will Pappenheimer, Famous Accountants, Brooklyn, NY
The Second Program, curated by Charles Dee Mitchell, Conduit Gallery, Dallas, TX
Art Boom Festival, curated by Marcin Ramocki, Krakow, Poland
The Program video art program, Dallas, TX
2008 Reflections on Past and Future Anxieties, curated by Melissa Brown, Artists Space, New York, NY
2007 Where are we going?, curated by Michael Mahalchick, Klaus von Nichtssagend Gallery, New York, NY
Art Moving Projects, Devon Dikeou and Luke Murphy
Digital Art Week (DAW), Zurich, Switzerland
2006 CANADA, Gallerie Commercial, San Juan, PR
2005 The Ladder to Lightness, produced by Cabinet Magazine for Laughter Symposium with Simon Critchley, The Kitchen, New York, NY
2004 Release from Bitterness with Xylor Jane and Robin Peck, CANADA, New York, NY
2003 7hoursTURM series, Märkischen Museum, Berlin, Germany

**2002 Tuckernuck, CANADA, New York, NY
Video Café: About The Mind (Not Everything You Always Wanted To Know), Queens Museum of Art, Queens, NY
Image Flow, Wynick Tuck Gallery, Toronto, Canada
2000 Allianz / 7hours Exhibit, Berlin, Germany
Fresh Paint, Tuck/Tuck Gallery, Toronto, Canada
1999 7hours #3, Christiane Gruess, New York, NY
Photo synthesis, Rare Gallery, New York, NY
7hours #2, Christiane Gruess, Berlin, Germany
7hours #1, Christiane Gruess, New York, NY
1998 Wynick/Tuck Gallery, Toronto, Canada
1997 Summer of Love, Fatoui Cramer Gallery, New York, NY
1996 Summers show, Greene Naftali Gallery, New York, NY
Kunstart 96, Bockenheimer Depot, Frankfurt am Main, Germany
Middle Show, Wynick/Tuck Gallery, Toronto, Canada
Lists, Wynick/Tuck Gallery, Toronto, Canada
1995 New Pictures, Anna Leonowens Art Gallery, Halifax, Canada
1994 Again, (G) N.A.M.E. Gallery, Chicago, IL
1993 Four new painters, Wynick/Tuck Gallery, Toronto, Canada
1992 Luke A. Murphy paintings Ronald Wakkary, Mount St. Vincent University Art Gallery, Halifax, Canada**

Public Collections

Art Center Nabi, Seoul, South Korea

Selected Bibliography

**2019 Natalie Gempel, „Dallas Medianale Returns to The MAC on Saturday“, D Magazine, April 17
2018 Martha Schwendener, „What to See at New York Galleries This Week“, The New York Times, July 11
2017 „Luke Murphy... Canada Zona, Mexico City“, artloversnewyork.com, February 12
2016 Juliana Halpert, „Critic’s Pick: Luke Murphy“, Artforum, February 26
Tula Plumi, „Luke Murphy at Canada / New York,“ Daily Lazy, March 1
“Art Fair Week -in NYC: the insider’s... short list !!“
artloversnewyork.com, March 2
2009 Holland Cotter, „Luke Murphy: Certainly Shelter.“ The New York Times, May 1
2005 Noah Chasin, „Xylor Jane, Robin Peck, Luke Murphy,“ Time Out New York, October 30
2000 „Luke Murphy: Art as Downshifting“, The Globe and Mail, May 13
Blake Gopnik, „Outta Site,“ The Globe and Mail, May 13**

