



Wil Murray, 'HOLY E POWR IS O POWR NO I POWR OL YES T HE', 2017.

## Press Release

**Wil Murray**

## **THE ONLYES POWER IS NO POWER**

3 October 2017 - 2 January 2018

Private View: Monday 2 October 2017 6.30 - 9pm.

VITRINE, London

VITRINE is delighted to present Canadian Berlin-based Wil Murray's third solo exhibition with the gallery. A new large-scale print series THE ONLYES POWER IS NO POWER is exhibited within an experimental installation that uses light to transform the works; the vitrine space acting as a large-scale camera.

Murray's practice explores journeys as transformative mechanisms, exploring how meaning changes as an object moves from one point to another. He uses a hybrid of photography and painting to highlight the role of time and substance within this journey. In these new works Murray paints directly onto the photographic negative, allowing this mark to evolve, form and 'black out' within the process of exposure and development.

THE ONLYES POWER IS NO POWER examines the geographic, historical and personal overlap between the trajectories of Hoffman's Novelty Circus, a circus run by Murray's family that toured each summer through Saskatchewan, Alberta and British Columbia from 1933 to 1943, and the deployment of Japanese Fu-Go "balloon bombs", over one hundred of which fell on the Canadian prairies between 1944 and 1945. The title of the series and exhibition is a quotation from Russell Hoban's post nuclear-apocalyptic novel Riddley Walker.

Over the past year, Murray has conducted archival and interview-based research on these two themes. Based on this research, he mapped a circuit of locations in Alberta and Saskatchewan where the circus had performed and a Fu-go bomb had subsequently fallen. He photographed landscapes at these locations on two separate trips, first in summer when the circus toured, and then in the winter when the bombs had fallen.

Each location was photographed twice on 4x5 large-format colour film, with the negatives partially masked, in camera, by a black paint stroke. These paint strokes leave a portion of the negative unexposed during each exposure, this portion is "filled in" by the other exposure. Once developed, additional strokes are painted on the surface of the negative. The completed image thus depicts two separate landscapes, and two seasons, in a single image mediated by paint strokes.

Each work, in the series of five, are Ditone Archival Pigment Prints and measure 175cm x 140cm cm. For this exhibition, the artist proof of each photograph will be installed in the unique vitrine gallery space and black paint strokes will be painted on the facing window. During the run of the exhibition, the works will be subjected to light. The arcs of the shadows of the black paint strokes moving across the works as the sun moves through the sky; shielding some sections from fading while exposing other sections to be altered by light. The exhibition space will be transformed into a camera and the photographs act as players in the exhibition-long performance, pushing Murray's transformative process further and permanently altering the works composition.

"I want to embrace the light challenge of the space and push this further, experimenting with it during the course of the show, as I would in the studio. The weather, the height of the sun, everything that happens to them over the course of the show will become part of them. I want each work to be unique." Wil Murray

THE ONLYES POWER IS NO POWER will be exhibited at VITRINE following its first presentation at The Banff Centre for Arts and Creativity, the 2017 Alberta Biennial of Contemporary Art. June - September 2017. Generously supported by The Canada Council for the Arts and The Alberta Foundation for the Arts.

### Artist Biography

**Wil Murray (b.1978, Calgary, Canada)** graduated at the Alberta College of Art and lives / works between Berlin and Calgary. Recent solo exhibitions include: 'SPRAY CAN SEA, OOH BARED ASS, VET HER', Jarvis Hall Fine Art, Calgary, CA (2016); 'The Enemies of the Novel', Back Gallery Project, Vancouver (2015); 'On Invasive Species and Infidelity', The Art Gallery of Alberta, CA (2015); 'Please Boss Remember Me', VITRINE, London (2014); 'Die Welt In Farben' P|J Gallery, Toronto (2014); 'Painted Shut', VITRINE, London (2013); 'Maintain The Ruin', P|J Gallery, Toronto (2012); 'Modulations', Library Cote-St.Luc, Montreal (2012); and 'Last Summer I Build A 1:8 Scale Model of Your Vagina', Staatsgalerie Prenzlauer Berg, Berlin (2011).

Group shows include: 'A Journey from a sweeping gesture to a lasting effect', VITRINE, Basel, CH (2016); 'NOT A PHOTO', The Hole, New York City, USA (2015); 'Sought' at Jarvis Hall Fine Art, Calgary, CA (2015); 'Art in the Home 2', Contemporary Arts Society, York, UK (2014); 'The Combinational', Studio 1.1, London (2014); 'The Painting Project', GALERIE DE L'UQAM in Montreal, CA (2013); 'Made in Alberta Part IV', The Art Gallery of Calgary, CA (2013); 'XSTRACTION', The Hole, New York, USA (2013) and 'Broadcast, Funkhaus Nalepastrasse, Berlin, DE (2012). His work was included in the Alberta Biennale in 2015 and 2107, he received an honourable mention in the prestigious RBC Canadian Painting Competition and his work was featured in the Museum of Contemporary Canadian Art's 2008 exhibition for national top-painters 'Carte Blanche Vol. 2'. He had a solo booth in 'Dialogues' Art Projects, London Art Fair (2015) and has been shown with p|j Gallery at Papier Art Fair (2013); Art MRKT Fair (2013) and Art Toronto (2013/2015) and by VITRINE at The Manchester Contemporary (2013).

**For press enquiries, image requests and private view accreditation please contact:**

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### Notes to Editor:

1. Installation views / press image selection will be released on Monday 2nd October.

2. VITRINE is focused on artistic experimentation and development; material-, process- and installation-led practice at its core. VITRINE encompasses two parts: gallery and projects. The gallery was founded by Alys Williams in London in 2012 (grown from a project space launched in 2010) and in Basel in April 2016. Establishing a strong reputation as a selector and nurturer of new talent, VITRINE invites and fosters the development and presentation of new work in spaces in London, UK, and Basel, Switzerland; at art fairs internationally; and through off-site projects in collaboration with partner organisations.

VITRINE nurtures a rigorous commitment to artist development and represents a growing number of international artists: Nadim Abbas, Edwin Burdis, Justin Eagle, Tim Etchells, Jamie Fitzpatrick, Clare Kenny, Wil Murray, Sam Porritt and Charlie Godet Thomas; alongside further exhibited and associated international artists. VITRINE's spaces promote a new model of exhibition-making, encouraging experimentation and installation. Whilst enclosed behind glass, the works extend beyond its boundaries into the surrounding public space. Exhibitions viewable 24/7; Internal viewing rooms open by appointment.

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