



Margaret Murphy

GOLFER watercolor on paper 22" x 15"

Margaret Murphy

Born: 1961, Baltimore, MD

EDUCATION:

- 1992 MFA, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
1990 BS, Towson State University, Towson, MD
1985 The Art Students League, New York, NY

EXHIBITIONS:

- 2006 *Cheryl McGinnis Fine Art, New York, NY*
Anthony Giordano Gallery, Dowling College, Oakdale, NY
2006/02 New Jersey City University, Jersey City, NJ
Pentimenti Gallery, Philadelphia, PA
Stamford Museum, Stamford, CT
2005 *Jersey City Museum, Jersey City, NJ*
2003 *Ramapo College of New Jersey, Mahwah, NJ*
Cynthia Broan Gallery, New York, NY
2003/02 Jersey City Museum, Jersey City, NJ
2002 William Paterson University, Wayne, NJ

AWARDS:

- 2006 Visiting Artist, Weir Farm Trust
2005 Geraldine R. Dodge Foundation Fellowship, Virginia Center for the Creative Arts
2004 Residency/Individual Artist Grant, Vermont Studio Center
2001 Artist-in-Residence, Newark Museum

COLLECTIONS:

- Jersey City Museum
MOMA, Franklin Furnace Artist Book Archive

PUBLICATIONS:

- Art of the Times, 10/05
The New York Times, 3/6/05; 1/20/02; 10/11/98

Website: www.pentimenti.com

Represented by:
Pentimenti Gallery, Philadelphia, PA

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Through what I refer to as creative documentary, my paintings look at material culture in an attempt to examine how personal histories, memories and ideas of gender are constructed. The reoccurring subjects and themes in my work of loss, uncertainty, dreams, hope, memory, gender, authenticity and the complexities of modern, urban life are represented in paintings depicting the isolated figure in various fields of color and pattern. The "figures" in my paintings are based on inexpensive figurines found in 99cent stores. Romantic and generically historic, the figurines are familiar to most people as part of a distant memory; something they saw in a book or movie. My work plugs into these vague remembrances and tries to personalize them. I look for the statue that is the most realistic in appearance. I turn the statue around, look at it from every angle and examine every gesture. I look for the gesture or pose that will evoke the strongest emotional response when isolated and bring the viewer into the presence of the figure.

The patterned backgrounds in the paintings are representations of nature and domestic patterns. Inauthentic and decorative they are a continuation of my examination of constructed memories, gender, and authenticity.



Murphy