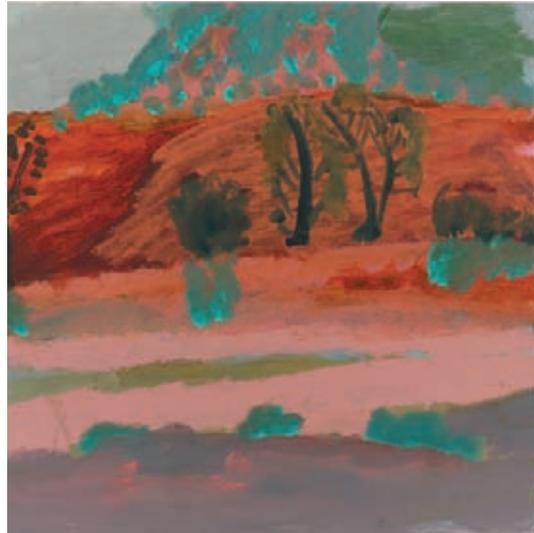


Idris Murphy  
Interrogating Appearances



Idris Murphy  
Interrogating Appearances  
2011



*River Flats King George River Kimberley*  
Acrylic & collage on board 45 x 45cm

King Street Gallery  
on William

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I am very pleased to have this opportunity of recommending Mr Idris Murphy to you. During his stay at Winchester he has produced work of outstanding quality and he is certainly the most naturally gifted young artist I have met in twenty years of teaching.

He is urbane with an easy and charming manner. His interests are wide, whether in art, literature, music or the social sciences, as his opinions are sound and considered, based on detailed knowledge, experience and common sense.

As for his future, considering the energy, passion and dedication he brings to his work and his singular abilities of draughtsmanship, and execution in painting, I and my colleagues have every confidence that he could become an artist of the first rank.

William Crozier  
Head of Department of Fine Art  
Winchester College of Art, UK  
1977

“One of the things I want to conserve is solitude ... without being confronted with stuff, human-made stuff, even great human-made stuff, but most of it’s just a deluge of stuff... that just weighs you down ... out in the desert you lose that, you can’t take it with you there and that’s both wonderful and frightening,” says Murphy.

Over the past decade or so Murphy’s work has been intrinsically linked with his work in the desert regions of western NSW and further afield through his dedicated support and participation in workshops as founder of Imaging the Land International Research Initiative (ILIRI). The desert, or even the idea of the “desert”, is so paramount to the Australian visual imagining that Murphy is part of the lineage of Australian non-indigenous painters that see the desert as a site of mysticism and potential.

The emergence of an indigenous viewpoint and vision of the land is also something that, as a painter in this country, any serious artist has to get around or through. This is at the core of these new works – a way to incorporate the great western tradition that Murphy is part of and can’t escape –with a new, direct depiction of the land based on spirituality and meaning.

“Beauty doesn’t have an agenda in itself – we just respond,” says Murphy. “That’s what makes us human and the possibility of being more human. Great pictures do this.” The works of Idris Murphy gives us a chance to know that the possibility of Australian landscape painting isn’t exhausted –it’s only just beginning. It weaves in and out of so many histories and contexts. In Murphy’s head, there is an amazing exhibition that draws upon his work and ties it up with the work that has inspired him. It reflects the living and working life of the artist. On the reel screening in Murphy’s mind, a steady stream of ideas, writing and images ebb and flow, with the constant being a need to rearticulate the world in new and dynamic ways.

In the end, it comes down to producing works that hold their own place in the world and that move amongst us, that change as we change, as our friends change, as ideas or places we once held dear move away from the centre, like the light changing from dawn to evening and the sun hitting a patch of grass.

As Murphy says “I just have to make something that is the best thing I can make.”

Glenn Barkley 2008  
Curator MCA, Sydney  
Courtesy: Artist Profile Magazine  
Issue 3 pp 44-49



*Eroded Hill* 2010 Acrylic & collage on board 110 x 120cm



*Boab Beach Kimberley* Acrylic & collage on board 45 x 45cm

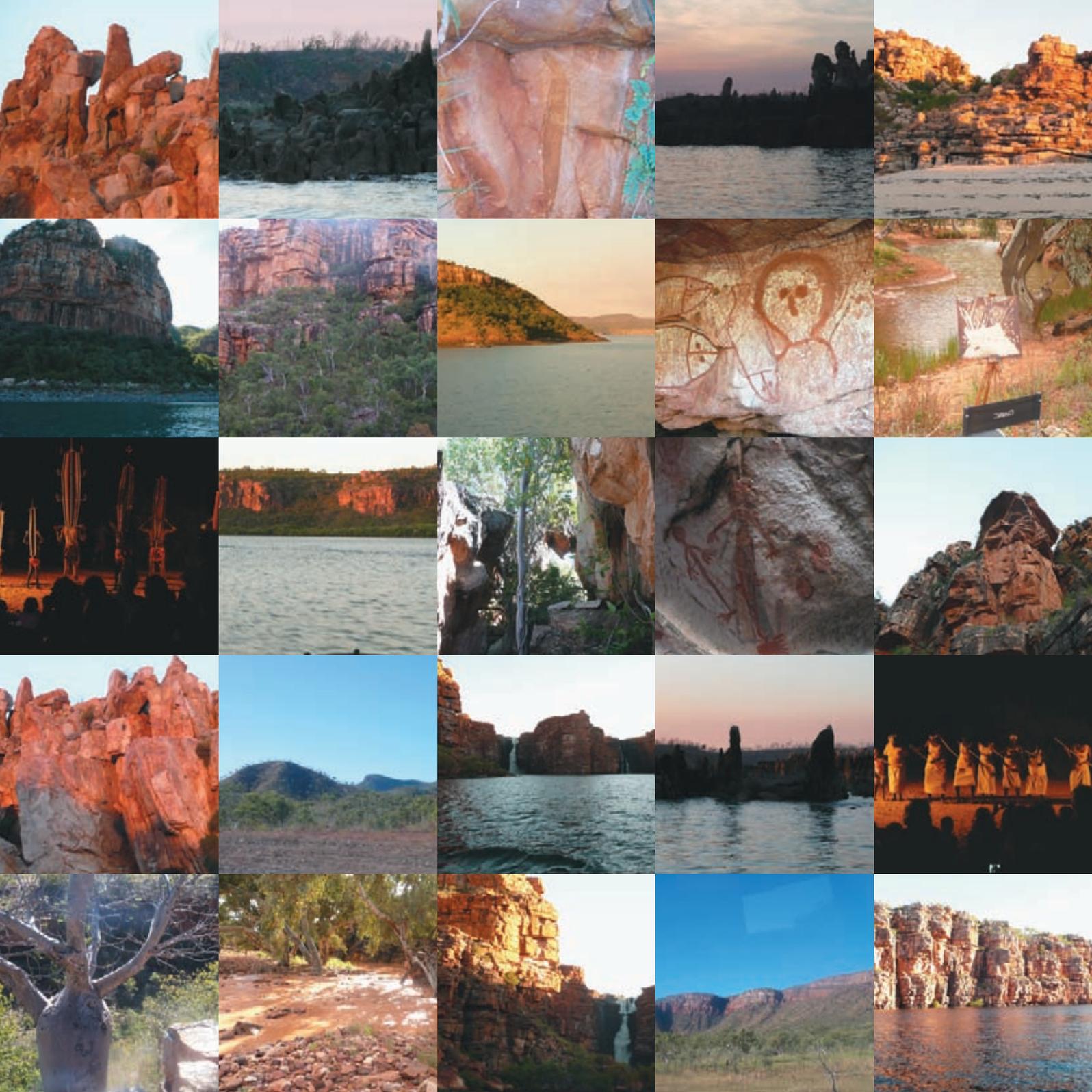


*Tree Lights II* Acrylic & collage on board 45 x 45cm



*Memory from Cooee Bay Qld* Acrylic & collage on board 45 x 45cm





Any language as taught always has a tendency to close, to lose its original signifying power. When this happens it can go straight to the cultivated mind, but it bypasses the thereness of things and events.

'Words, words, mere words,  
no matter from the heart.'

Without a practical language, nobody can render what they see. With one, they may stop seeing. Such is the odd dialectic of the practice of painting or drawing appearances since art began.

John Berger

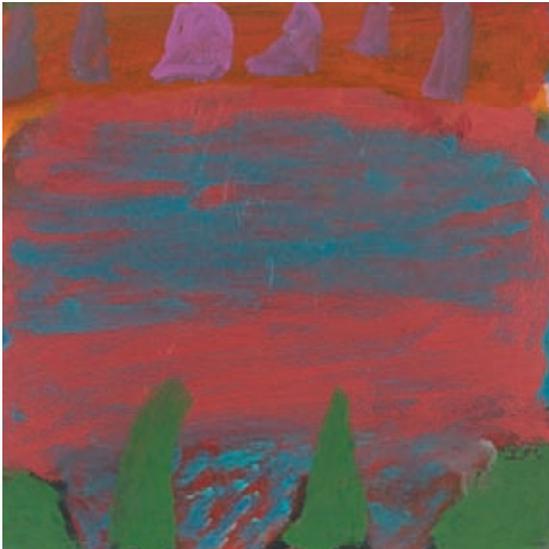
*A Professional Secret* [From *Selected Essays* page: 538]

Edited by Geoff Dyer

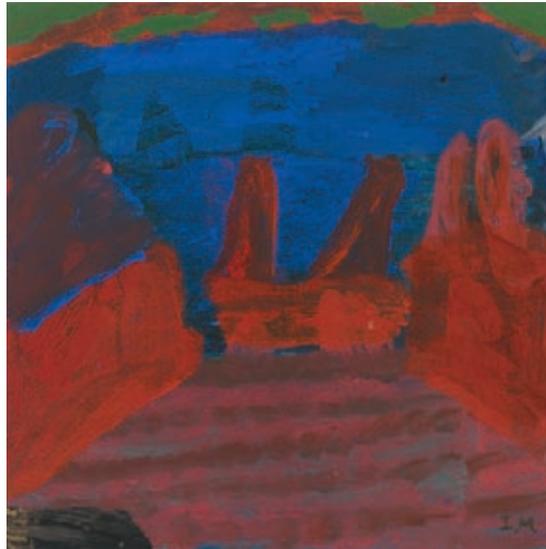
Published : Vintage International 2003



*Driving Past Sunset* 2010 Acrylic & collage on board 110 x 120cm



*Langi Kimberley* Acrylic & collage on board 45 x 45cm



*Langi Stones Kimberley* Acrylic & collage on board 45 x 45cm



*Langi Evening Stones* Acrylic



& collage on board 45 x 45cm



*Kimberley Nights* Acrylic & collage on board 45 x 45cm



*Langi Sacred Site* Acrylic & collage on board 45 x 45cm





*From the Ochre House Series II*  
Acrylic & collage on board 45 x 45cm



*From the Ochre House Series I*  
Acrylic & collage on board 45 x 45cm



*Track Fowlers Gap* Acrylic & collage on board 45 x 45cm



*Fighting Tree Fowlers Gap* Acrylic & collage on board 45 x 45cm





*Shadow of a Tree Broken Hill* Acrylic & collage on board 120 x 120cm 17





*Moving Shadows Homestead Gorge Mutawintji* 2010 Acrylic & collage on board 120 x 120cm 19



*Tree Lights I* Acrylic & collage on board 45 x 45cm



*Quiet Pink Shadows Fowlers Gap* Acrylic & collage on board 45 x 45cm



*Desert Moon Reflections* Acrylic & collage on board 45 x 45cm



*Day Dream Desert Shadows* Acrylic & collage on board 45 x 45cm



*Beach at Gwion Gwion* Acrylic & collage on board 45 x 45cm



*Boabs & Evening Water* Acrylic & collage on board 45 x 45cm

Image making begins with interrogating appearances and making marks. Every artist discovers that drawing – when it is an urgent activity – is a two-way process. To draw is not only to measure and put down, it is also to receive. When the intensity of looking reaches a certain degree, one becomes aware of an equally intense energy coming towards one, through the appearance of whatever it is one is scrutinizing.

John Berger

*A Professional Secret* [From *Selected Essays* page: 538]

Edited by Geoff Dyer

Published : Vintage International 2003



*Water Trees* Acrylic & collage on board 45 x 45cm



*Island Evening Kimberley* Acrylic & collage on board 45 x 45cm



*Rare Seed Past Nyngan* Acrylic & collage on board 45 x 45cm



*River Bed Windy Day* Acrylic & collage on board 45 x 45cm



*Greening After Rain Fowlers Gap*  
Acrylic & collage on board 45 x 45cm



*Wharf View, Wyndham* Acrylic & collage on board 45 x 45cm



*Treescape & Yellow Rocks* Acrylic & collage on board 45 x 45cm

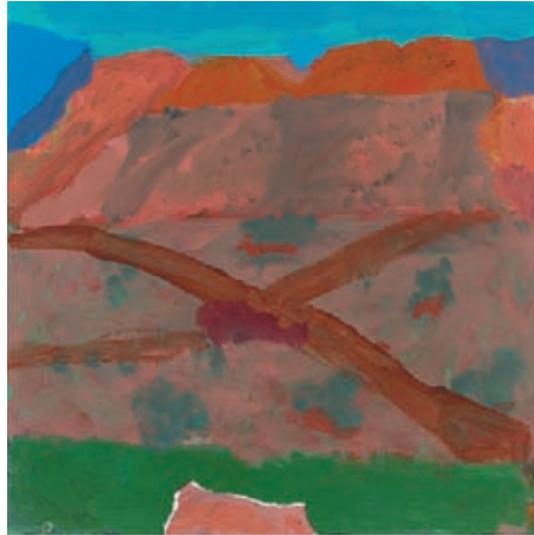




*Coles Bay Freycinet* Acrylic & collage on board 45 x 45cm



*Ancient Banks Mitchell Falls* Acrylic & collage on board 45 x 45cm



*Driving Past East Kimberley* Acrylic & collage on board 45 x 45cm



*Night Water Langi* Acrylic & collage on board 45 x 45cm



*Vansittart Bay from the Orion* Acrylic & collage on board 45 x 45cm



*Night Near Bigge Island Kimberley* Acrylic & collage on board 45 x 45cm



*Pink Hills Fowlers Gap* Acrylic & collage on board 45 x 45cm



*Tree Line Late Light Fowlers Gap* Acrylic & collage on board 45 x 45cm



*Hillside Mutawintji* Acrylic & collage on board 45 x 45cm



*On the way to Warmun Turkey Creek* Acrylic & collage on board 45 x 45cm



*Still Light* Acrylic & collage on board 45 x 45cm

# Idris Murphy

## Born

1949 Sydney, NSW, Australia

## Studies & Work

1988-2007 Lecturer, College of Fine Art, University of New South Wales, Sydney  
1997 Head of Drawing, National Art School, Sydney  
1994 Doctorate of Creative Arts, University of Wollongong, NSW  
1989 Graduate Diploma (Education), SCAE, Sydney  
1987 Lecturer, TAFE School of Art and Design, Sydney  
1984-86 Part time lecturer, Alexander Mackie College of Fine Art & City Art Institute (now COFA)  
1982 Lecturer, University of Wollongong, NSW (instrumental in establishing printmaking department of newly founded School of Creative Arts)  
1980-82 Part time lecturer, Wollongong TAFE  
1976-77 Post Graduate (painting & printmaking), Winchester College of Art, UK  
1966-71 Diploma (painting), National Art School, Sydney

## Solo Exhibitions (selected):

2011 *Interrogating Appearances* King Street Gallery on William, Sydney  
2010 *I & Thou: Survey Exhibition 1986-2008* Broken Hill Regional Art Gallery, NSW  
*Idris Murphy at Bett Gallery* Hobart, Tas  
2009 *I – Thou* King Street Gallery on William  
*I & Thou: Survey Exhibition 1986-2008* Hazelhurst Regional Gallery & Arts Centre, NSW  
2007 *new paintings* King Street Gallery on William  
2005 *equilibrium of contradictions* king street gallery on burton, sydney  
Axia Modern Art, Melbourne  
2004 *desert paintings* king street gallery on burton  
*contemporary australian prints: from the collection* Art Gallery of New South Wales, Sydney  
John Gordon Gallery (in assoc. with king street gallery on burton), Coffs Harbour, NSW  
2003 *flags of convenience* king street gallery on burton  
2002 *Desert Country* Axia Modern Art  
2001 *petrichor* king street gallery on burton  
*Recent Work* Bonython Meadmore Gallery, Adelaide  
1999 *works on paper* king street gallery  
*landskips* king street gallery on burton  
*Recent Work* Axia Modern Art

**Selected Group Exhibitions (selected):**

- 2010-2011 *On this Island [Eleven prominent artist paint New Zealand]* curated by Owen Craven,  
Hazelhurst Regional Gallery and Arts Centre, NSW; Bathurst Regional Art Gallery, NSW;  
King Street Gallery on William, Sydney; Bowen Galleries, Wellington, New Zealand
- 2010 *Recent Acquisitions* Broken Hill Regional Art Gallery, NSW  
*Three Artists [Euan Macleod, Idris Murphy, Ann Thompson]* Bega Valley Regional Gallery, NSW  
*Recent Acquisitions* Charles Sturt University Art Collection, Wagga Wagga, NSW  
*Prints from Cicada Press* [curated by Michael Kempson], Bowen Galleries, Wellington, NZ
- 2008 *Stations of the Cross* 2008 St Ives Uniting Church, Sydney  
*Plein Air Painting Prize* NSW Parliament House, Sydney
- 2007 *Five x Five* Ivan Dougherty Gallery, COFA, University of NSW, Sydney
- 2006 *Going Out There* Alliance Francaise, Paris, France  
*king street gallery at doggett street studios (cummings, elliott, murphy, penrose hart, sages)* Brisbane, Qld  
*Kedumba Drawing Prize* Kedumba Gallery, Blue Mountains Grammar, Wentworth Falls, NSW
- 2005 *Kedumba Drawing Prize* Kedumba Gallery, Blue Mountains Grammar  
*Kings School Art Prize* Parramatta, NSW  
*(Going) Out There - Responses to the Remote lands around Fowlers Gap Arid Zone Research Station North of  
Broken Hill* Ivan Dougherty Gallery, Sydney
- 2004 *Spectrum 2004 [FONAS]*, Parliament House, Sydney  
*Fleurieu Prize for Landscape* South Australia
- 2002 *Two Thirds Sky- artists in desert country* Hazelhurst Regional Gallery & Arts Centre, Sydney  
*A Silver Lining & A New Beginning* Ivan Dougherty Gallery, COFA, UNSW  
*common ground* Hazelhurst Regional Gallery & Arts Centre
- 2001 *Our Place: Images of Coffs Harbour & Region* Coffs Harbour Regional Gallery, NSW  
*Views* king street gallery, sydney
- 2000 *Southern Sydney Artists* Hazelhurst Regional Gallery & Arts Centre  
*MelbourneArtFair2000* king street gallery, Royal Exhibition Building, Melbourne
- 1999 *Schools & Universities Invitational Millennium Art Prize*, Schools & Universities Club, Sydney
- 1996 *In Process* Ivan Dougherty Gallery  
*first night* king street gallery  
*The Outback Art Prize* Broken Hill City Art Gallery, NSW
- 1995 *Ironsides* Powerhouse Museum, Sydney  
*The French Embrace* Alliance Francaise, Sydney
- 1993-94 *Common Ground* University of New South Wales; Broken Hill City Art Gallery, NSW

### Residencies & Awards

- 2011 Working tour of Fowlers Gap & Broken Hill, NSW by invitation of Artist Profile Magazine  
2009 Working tour of New Zealand's North Island by invitation of Artist Profile Magazine  
2002 Launch screening of 'Two Thirds Sky- artists in desert country' Art Gallery of New South Wales  
(with Gloria Petyarre, Jenny Sages, Peter Sharpe, Judy Watson); additional screenings on SBS  
2001-02 Filming of Two Thirds Sky- artists in desert country, produced by Sophie Jackson, directed by Sean O'Brien  
1994 Irish Arts Council Studio, Tyrone Guthrie Centre, Ireland  
1987 French Government Studio, Paris  
Moya Doring Memorial Residence, Paris  
1983 Lithographer in Residence, Art Gallery of New South Wales  
French Government Studio  
1978 Moya Doring Memorial Residence  
1977-79 Dyason Bequests Fund for Australian Artist's Overseas  
1976 Australian Arts Council Special travel scholarship: Europe and America  
Rockhampton Art Prize, Rockhampton Regional Art Gallery, Qld  
Studio residency, London  
Moya Doring Memorial Residence  
1975 Keith and Elizabeth Murdoch Travel Fellowship  
1974 Artist in Residence, Prahran College of Art, Melbourne  
1972 Hunters Hill Art Award, Hunters Hill Municipal Council, Sydney

### Commissions

- 1987 The Heretic- limited edition book in collaboration with author Morris West  
1983 Print Series, Art Gallery Society, Art Gallery of New South Wales

### Collections

- |  |   |
|--|---|
| Allens Arthur Robinson                                       | National Gallery of Australia, Canberra |
| Art Gallery of New South Wales                               | National Library of Australia, Canberra |
| Artbank, Australia   | Northern Rivers CAE, NSW                |
| Australian Graduate School of Management                     | Parliament House, Canberra              |
| Australian Library of Art, State Library of Queensland, Qld  | Rockhampton Regional Art Gallery, Qld   |
| Bendigo Regional Art Gallery, NSW                            | State Library of New South Wales        |
| Bibliothèque National de Paris                               | Telecom Collection, Melbourne           |
| Brisbane Grammar School, Qld                                 | Tyrone Guthrie Centre, Ireland          |
| Broken Hill Regional Art Gallery, NSW                        | UBS Warburg, Sydney                     |
| Charles Sturt University, NSW                                | University of New South Wales           |
| Clot/Bramsen et Georges Studio, Paris                        | Westpac Collection, Australia           |
| Kedumba Drawing Collection, NSW                              |   |
| Long Gallery & Art Collection, University of Wollongong, NSW |   |
| Macquarie Bank, Australia                                    |   |

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- 'Year's Fist Exhibit,' Barrier Daily Truth, Feb 5, p2
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- Smee, Sebastian: 'Punchy and,' The Australian, Sept 18, p
- 2006 Ducos, Solenne: Idris Muprhy, COFA-UNSW, Summer Issue 15, p19
- Lander, Janis: 'A Public of Individuals – Interview with Idris Murphy,' The College Voice, COFA online Arts Magazine, Nov p1-6
- 2005 McDonald, John: 'The Australian Landscape Revisited,' Spectrum-Sydney Morning Herald, Sept 10-11, pp 28-29
- Johnston, Jay: 'the wild RED YONDER,' COFA/UNSW, Spring, Issue 14, Dec-Feb, p2
- Li Jingzhe: Australian Contemporary Painting, Shanghai Peoples Fine Arts Publishing House pp70 – 72
- 2004 McDougall, Bruce: 'Works on Paper,' The Coffs Harbour Advovacte, Mar
- 2003 McCulloch, Susan: 'Paths Across the Great Divide,' Weekend Australian, Sept 27-28
- 2002 Two Thirds Sky- A Must See Documentary, COFA/UNSW, Winter, Issue 5, Aug-Nov, p6
- 'Masterpiece,' Sydney Morning Herald, Sept 20, p7
- M.K.: 'Journey into the artist's interior,' The View-The Australian, Sept 19, p11
- Frost, Andrew: 'Two Thirds Sky: Artists in Desert Country,' Australian Art Collector, July- Sept Issue 21, p48
- Hallett, Bryce: 'The truth is out there, all right-in the Aboriginal landscape,' Sydney Morning Herald, Sept 18, p3
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- McDonald, John: 'Sand and Sun – Interpreting the desert on canvas,' Australian Financial Review, June 13
- Grishin, Sasha: 'Little Gems within a Diverse Group,' The Canberra Times, May 9
- 2000 Reid, Michael: 'Treasure on boardroom walls,'The Australian, Sept 2-3
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Contributing author John Berger [courtesy of Vintage International Publishing]

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*Birthy Inlet South Coast* Acrylic & collage on board 45 x 45cm

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