Jason Andrew:

Hi everybody. Welcome. My name is Jason Andrew and I have The great pleasure of welcoming you to this IG Live. We have a fantastic fun group of people here who are in the gallery at the Nerman Museum. I think we just want to... I'm just going to dive in and we'll get started. People might join us. You might see people coming in looking at the painting. Again, my name is Jason Andrew, we're here at the Nerman Museum. I'll probably say that a lot, so don't get.

Okay. I've been working with the Elizabeth Murray estate since 2016. And a lot of people who are following online are going to know that and have followed these IG lives. I love the opportunity to get really close with a painting and try to learn as much as we can, see as much as we can about Elizabeth's work. And this is the first time that I've ever seen this painting called Landing 1999.

It is a four panel painting for those of you that know her work. And it is one of these paintings that she was moving into, away from a lot of the three-dimensional stuff that's coming out into your space from the late 80s, early 90s. So this is Landing 1999, but I thought what we would do is try to talk a little bit about Elizabeth's history.

Okay, so she's one of these great American painters. She was raised in this small Midwestern town. Found her way to the Art Institute because she wanted to become a cartoonist and she wanted to work for Walt Disney. And again, while the community here has been enjoying this painting here at the Nerman Museum since 1999, this is the first time I'm getting to see it.

Okay. I love being able to dive into some of Elizabeth Murray's interviews and talk through her voice. So I'm going to be doing that today. Again, sort of very determined age she wanted to become a cartoonist. So when we look at a lot of her work, you can see that she's trying to have fun. She's also trying to tell a story. So while she's also a very accomplished artist studying at the Art Institute, she really wanted to find a personal way into abstraction.

She talks a lot about the influence of the time at the Art Institute. She says, "I think the first painting I saw that really pulled at me was a little Cezanne painting of apples in a basket. A lopsided basket, and it was kind of an oblong bowl and the space was all pouring out at you. So she loved this idea that this sort of heroic figure like Cezanne could be playing with this different space. Even though Cezanne's paintings are flat, she was thinking about how they were animating this space.

While she was at the Art Institute, she discovered a painter named Willem de Kooning, and there was this really amazing painting there called Excavation. It's one of the first big acquisitions at the Art Institute of Chicago. And she talks about how she would go downstairs where her studios were then, and go and start to try to paint, but then run upstairs and look at how de Kooning was moving paint around the canvas. And that was probably one of the most illuminating experiences for her as a young painter, as she's trying to learn how to move oil paint and work with oil paint, which can be kind of clumsy.

She studied out in the west. After she graduated from the Art Institute she went out west to Mills College. And then she thought she would find her way to New York City. She had visited New York, she had seen Claes Oldenburg and all of his soft sculpture. She experimented herself with soft sculpture, and that comes in a lot of her work in the 60s.

But she ended up in Buffalo, New York because she thought it was close to New York City. She talks about how she never really ever learned how to read a map. So Buffalo is a pretty far long way to go from New York City. She gets into New York City and she's being told by everyone that painting is dead. No one is painting now. It's the arc of minimalism where you empty everything out. Sculptures are on the floor and there's no painting, a lot of performance. So she said, well, I'm going to be a painter.

In 1969, she had her first child, and as she recalls it, "This event was the biggest thing that ever happened to me. It absolutely and totally changed my life in a way that I never could have predicted." And I think that that moment of becoming a mother for her was an absolute defining moment in that as an artist, you're always trying to find what your narrative is. What is the story I'm going to tell? And Elizabeth embraced this idea of being a mother and being a woman artist, and we start to learn more about that personal narrative.

So it was very difficult, but Elizabeth Murray learned how to manage her young family and her exploding art at the same time. In fact, she embraced both equally, letting her daily life inspire her art. She embraced a personal narrative and began introducing subject matter and this kind of imagery into her work. We think about the cup paintings in the early 80s, which are all about a coffee mug and how that abstraction around that simple, very common object really became an identifying iconic image for her.

She says, "I was much more interested in taking all the stuff that I knew and all the kinds of beautiful potentials of abstraction and making it into something very personal. That left a lot of openness between whether or not there was an image, or whether it was Intuitive, or it was an intellectual thing. Primarily. I think that all my work is completely intuitive in the need that it is a very long relationship. Love hate everything, both intellectual and very emotional."

So Elizabeth didn't absolutely try to confront traditional painting. She got bored with traditional painting. She did not, she thought there's another way to try to tell her story rather than painting on a rectangle length space and flat. So confronting that tradition, she challenged the very structure of what we know painting is. So she says, "I was so bored with the squares and the rectangles. Shapes that are nothing new. And in the beginning, I wasn't trying to do anything original with shape. I just wanted to work with a different edge." Meaning not edge, painting, edge, exactly. "The shapes felt like a catalyst, and they become more like images, which leaves me in a situation where I can do many different things on the inside of these images and on the outside of these images. And I can very much create an illusionistic and go totally against the outer edge, or play along with them. It throws up this kind of tension for me, a conflict that is quite interesting for me psychologically. The need to work out this conflict between the inside and the outside." We get to see this here in this beautiful painting called Landing of 1999.

So remember for Elizabeth Murray, what she's starting to develop for herself is conflict. What is the conflict? She'd have an idea for a painting like this and she'd do hundreds of sketches, hundreds of sketches, and then she would have these stretchers made and then she would approach them as If she'd never seen them before. She has a bit of an idea, but then she's got to cover these things, Right? She's got to make it come alive. So soon she was warping, twisting, knotting all over making these canvases. And then giving this sort of elastic shape, giving a classical painting elastic shape.

So again, I already mentioned that everyday objects were really important to her and she wanted to get them into her paint. She says, "Everything I've done and experienced gets into my work and somehow or another, my childhood, my life, I'm a woman, I'm a mom, I'm a wife, I'm a painter. I live in a city where there's bright graffiti everywhere. And I was raised on the comics and cartoons. I love their graphic quality, how they jumped off the page." All of it gets into her paintings she says.

Because early on she was making these almost like domestic interiors the critics loved to sort of pinhole her into this. And her response to that was Cezanne painted cups and saucers and apples, and no one assumed he was spending much time in the kitchen.

All right, I think that's enough of our little introduction. I want to dive into this painting because I am waiting. I came and saw it and I was like, don't get too close to it. Don't try to understand it too much. So I'm really seeing this painting fresh. Again, for those of you that have been enjoying it since 1999, it's been here in the museum, it's been on view. I just looked at some of the object files that the staff

helped me look through. It's only been at this museum once and it toured a very important exhibition around the millennium, around the year 2000. And it toured Europe for two years. But other than that, it's just been here. I wonder what will happen if they take it off the wall? What will happen at this wall? Maybe this is what's helping the wall stand up.

So understanding this painting, we have to look back a couple of years earlier. And what I wanted to talk a little bit about is this. Can you see the figure, that sort of painted black figure there? So this is a figure that started to enter into her work in the early 80s and then at least started to become more alive in that early 90s. It's an Olive Oyl figure. For those of you who know the comics, the Popeye comics, Olive Oyl. Although Olive Oyl was famous before Popeye. I looked that up. So that might be another thing that Elizabeth was grabbing on.

So you got to tell by the nose, right? Those of you that know that comic. And of course she's playing a lot with that, but this becomes her protagonist. This becomes her heroin. This is the one, this is how she's letting us find it in the narrative in the painting. And I don't know about you, but this painting, this figure looks like it's falling, right? It's falling backwards. It's tripping on a sidewalk. It's tripping on a hike. It's at the edge of a horizon here that's sort of stripped through. And then where is she falling or how is she going to land?

And there's this mysterious blue like figure. Maybe it's the pool, maybe it is the ocean that's opening up and grabbing her that's going to welcome her and soften her landing. So one of the great narrative elements that Elizabeth loved to include in her work was, even though you're seeing the house on fire, there's a beautiful sunrise. And so that's what we're seeing here. This figure, its mouth is wide open, it's screaming. We know that there's some sort of really dramatic activity that she's using these cartoon-like emphasis on all the way around the body, especially around the head and the feet. These nodal-like feet here.

I was told by the museum staff that one of the stories she told was this could perhaps be a memory of her two daughters, Sophie and Daisy fighting. When she painted this painting, Sophie would've been 17 and Daisy would've been 14. So this probably is a memory that goes further than that. I mean, I don't know about 17 year olds if they pinch or not. But I love the gestures here, the pinching, right? These little pinching gestures.

But anyway, we have her Olive Oyl figure falling, and that's how she comes up with the title landing. A lot of her titles, according to the studio notes that she kept, and these studio notes are on these little tiny line notebook pieces of paper. She would write the title, she'd write the date she started it and finished it, and then she'd put down all of the painting ingredients that she'd have on it. I'd shared this with our audience on IG Live before. You can kind of look back and see what that might look like. But then she would also retitle things. So the titles of these paintings don't come like that to her. She's kind of sitting with them, waiting with them, looking at them.

All right, let's see. So she says, "The forms in my paintings might be abstract, but I don't think of myself as an abstract painter. The images in my painting all represent something. They're not pure the way abstraction is, and they're not trying to be beautiful or eternal or higher than life." She also says abstraction left too much out for her. She says, "I want my paintings to be wild things that just burst out of the zoo." And I think that that's what we get to experience here for sure.

I also think that what's amazing about the process there and the bursting out, and the emotion that she's crashing in her paintings are, as you look closer, she really liked you to see the process. If you get closer, you can see the edges and how the paint falls and splatters. You can see the history of the painting being made. She wasn't about trying to disguise that. And I think that also kind of goes back to the fact that she was raised knowing all these abstract expressionisms. She came to age in the time of

abstract expressionism in 1958, 1959, 1960. And so that's something fun to look about the painting. And also this idea that she's talking about something bursting out. I think about abstract expressionism.

Okay, let's talk about the emotions in her paintings. For those of you that have seen more than one of her paintings, you know that there's an emotion in there. What is it? What is she trying to get at? And she's at her best when she challenges and mixes the emotions. So you've got beauty and sadness and joy and anger and love and loss, and she tries to put that all together. She says, "I really wanted to respond to the mix of emotions, to think making art is trying to respond to being alive. To learning about death and how these things might mingle. It is what you paint about. That's why people care about it," she says.

A little bit more about the process. Why did she get so big? Why did she get so physical when she could be painting smaller and then finding her way that way? She says, "I can't really explain the impulse, but suddenly that flat painting just isn't very satisfying. My work began to get so elaborate. I didn't understand how to make them. It probably was fortunate that I realized that all I wanted to do was to paint on those structures since they always were more about compression than trying to go out into space. Finally, there's a kind of miracle involved with paint. It's just this stuff in a tube which you squeeze out. It's a physical thing, and then you use it to transform." All right.

Drawing was really important to Elizabeth. I mentioned a little earlier that there's probably 20 drawings in the estate that try to tell how the story of this painting. A drawing was never made and then totally realized as that drawing, except for one thing. She would take a piece of paper this big, or multiple pieces of paper this big and she put it all out onto the wall and she'd get space. She'd get the shape. And then she would figure out how it's all going to come together. We're talking about, from my friends on IG. Can I grab it?

Speaker 3:

Go ahead.

Jason Andrew:

Okay. Very secure. There we go. Very secure. All right. My friends on IG, we've got... These are four canvases here. So you've got 1, 2, 3, and 4. And how they connect and how they almost touch is absolutely critical to Elizabeth Murray.

I'm going to wave to some people. Hi people. I'm waving. Here we go here. And then you can also see some of the edges here. So multi-panel pieces became pretty much her main objective. It wasn't enough to just have one canvas. She had to have multiple, and she had to figure out how to put them together, Kind of like life. There's a lot in life, very complex. How do you put it together?

Back to drawing. "I draw the shapes on a large piece of paper," she says, "exactly to the size. What's exciting is that I'm drawing out the shapes as quickly as I can so I can keep myself off balance. I try to think about them as little as possible and then let them come through from an unconscious space. I hardly ever redraw them before I cut them out. It's a way of tricking myself into seeing something that isn't so predictable." These things would kind of lay around her studio for a long time. And many times she had this configuration and she'd think, well, I don't really like that configuration. She'd make another shape, and then that shape from the previous work would end up in another work. So one color also would end up, she would work a bunch of color in her studio. That color would then bleed into another color. So there's a couple of paintings where you can really see that it's transitioning from blue to green to red. Really fun process for her.

But in the end, it's still very intuitive. She's still trying to approach the canvas and go nuts, create the zoo. Right?

Let's see. Okay, so how about size? She says, "Size has a lot to do with how I'm feeling about my body, and how I want to put paint down. I want to make big motions as opposed to working smaller and denser, tighter. And why contain myself?" She asks in a question,

The end-all paint question that all painters ask themselves, when is it done? How many in the room here or on IG are painters themselves? Okay, so how do you know when it's done? So this is what she says, and all of us could probably relate, I'm not an artist at all, but I have projects I'm trying to finish. "I nag at myself to get a painting done," she says, "because usually I've been working so hard for so long that I feel okay, but now I really have to be finished. And on the other hand, it's kind of a fight. It's an entanglement, it's an affair that you can't get out of sometimes. As I work on a piece for a period of time, my vision becomes clearer. I know more about myself in relationship to that painting and how I might trick myself into prematurely thinking that this painting is done. I suppose it sounds kind of dramatic, but it's really an agony about beginning and an agony about ending." That's how she talks about that.

Okay. The last little thing I wanted to mention here is the idea about the conflict, the trouble that she finds herself in. I believe I've already mentioned this quote, but I'm going to say it again because I love it. "The trouble is the thing," she says. "I mean, I love it. I love the trouble. The trouble is when the painting starts to happen, the trouble is the conflict and the difficulty. The point where I begin to direct the action, ideas emerge and I have to make decisions, intriguing ideas. You have to paint those decisions so you can discard them if they don't work. And there are definitely bad decisions," she says, "it's all about the process of making." Right.

Cool. I'm here to answer any questions the audience here has, or our IG family has joined us. Again for people that are watching us on IG we're at the Nerman Museum here looking at Elizabeth Murray's painting titled Landing from 1999.

Oh, go ahead.

Speaker 4:

That's a story that when she was a kid, she applied to be an artist for Walt Disney.

Jason Andrew:

Yeah, I mentioned that in my opening introduction about Elizabeth, that she was determined as a kid to, as a young toddler. She loved doing comics, she loved to draw comics. She loved to trace the comics, and so she did. She wrote a letter to Walt Disney saying she wanted to work for him. And that's why she went to the Arts Institute of Chicago to study.

Speaker 4:

Her art teacher helped her for the scholarship for Art Institute.

Jason Andrew:

Yes. Her art teacher was Elizabeth Stein, and the family was in, like everyone at that time, really struggling and kids didn't go to school. And so she gave her a sponsorship and paid for her school.

Go ahead.

Speaker 5:

For a comment on the Walt Disney, because I was thinking that... We're all standing right now in Overland Park, KS. But I live across the state line in Kansas City, Missouri. And that's where Walt was from, that's where he started.

Gives us a really nice... I'm a docent here but that gives us a nice connection when we're giving tours here that she wanted to work for Walt.

Jason Andrew:

Sure.

Speaker 5:

But we claim him.

Jason Andrew:

Yeah. Good. Yeah, yeah. I mean, there's some synergy here.

Speaker 5:

Yeah [inaudible 00:24:01].

Jason Andrew:

That this painting is here in Walt Disney was across...

Speaker 5:

Just across the state line.

Jason Andrew:

Just across the straight line.

Speaker 6:

I have an online question.

Jason Andrew:

Okay.

Speaker 6:

Did she construct her canvases or did she work with a team?

Jason Andrew:

Okay, that's a really good question. So when she started to realize the direction that the painting was going to go, at first, she had a carpenter that helped her, one person that helped her construct these canvases. And they are canvases. I can talk a little bit more about that. They are actual traditional canvases. The canvas is stretched over an edge. It's just that the edge is curved. So she had to come up with different elements to be able to do that.

In the early eighties when she started to find ways to make things three dimensional, she actually turned to clay in order to inform a team. She now had a team of people that would help her construct these things, very large things. And in order to realize the three dimensionality, she made them in clay and they would build things out. And it was really, at that time, she didn't have access to using... The material that she had access to was like hardware material, like two by fours and plywood. So the paintings from the early eighties are plywood that had been laminated and layered and then shaped and cut. So very, very heavy, very robust. But she still was able to get very creative with their shapes.

And the canvas is pulled across and usually stapled to the surface. So that's what you're seeing here. You don't see the staples here because towards the late 90s, she got very particular about that. They became a little bit more of an distraction for her. So she filled it in. You also might think that there's probably eight layers of paint on this thing. And not only did she paint with a brush, but she painted with a pallet knife. Maybe you've seen some of her videos where she's actually painting and she's moving the paint around with a pallet knife, so it's thick paint. But yes, she had a team.

And there was a time when they were super sculptural, and then they started to go flat, and then they started to go like this direction, and then they started to multiply. Some of the later paintings have maybe 60, 70 elements in them that were all connected with braces in the back. And for traveling braces, this painting would probably come apart and in four parts it would go in a travel crate, each element would be in a crate. And then when it goes to where it's going to come, it comes out of the crate. And then you have a guide. She had a guide about how she wanted things hung. We've lost that guide before, and it's really a challenge to try to think about these big paintings and getting them on the wall.

Sir, you had a question?

Speaker 7:

Yeah, I was going to follow up to the canvas question. Did she work, and I don't know if this is her only multi-piece project or if this is a common thing with her, but did she work on one piece at a time or did she work on the entire thing as it's on the wall? Or did she even work with it on the wall? Or did she put it on the floor.

Jason Andrew:

Yeah. Okay.

Speaker 7:

This is a huge piece.

Jason Andrew:

It is it is. So multiple questions. The question is, did she work on, the first question I'll answer is, the first question was did she work on multiple pieces at the same time? And yes, she did. There are maybe two or three walls that she could work on this large. But she was also at the same time working on drawings. In the 80s, late 80s, there was the one bit painting wall, but then there would be a wall of pastel and charcoal. I don't know if you've seen those before, but those can be 45 by 60 inches. Works on paper, the pastel. So she was working in multiple different things at the same time.

And a follow up to your, I'm going to propose something else with that question. Sometimes she didn't like how the painting ended. There's a painting, famous painting called Labyrinth that I was hunting for years. Where is Labyrinth? Someone has to have it. It's like it's as big as a car. You can't hide these

things. And then I finally found a notebook entry that, and in a letter to her dealer at the time, Paula Cooper saying, "I hate the color of this painting. We're going to redo it." So she sanded down parts of it. She totally overpainted it, and she renamed it Careless Love, and it's in the National Gallery of Art in Washington DC now. So sometimes she would just say, "I'm fed up with this thing" and change it completely.

Speaker 7:

But would she paint it as it's on the wall or would she take one part?

Jason Andrew:

No, they would all be painted on that. The question is would she paint on the floor? On the wall? She painted all on the wall, always on the wall. She wanted to be able to have the distance to walk back. She'd have her ladder in front of her, she'd get up on top of the ladder, she'd go back down. She'd take a step away. Yeah.

Okay.

Speaker 6:

Another online question. Did Elizabeth Murray actually say the figure is Olive Oyl? How specific did she get about what was being represented in this painting?

Jason Andrew:

I can say that she has said it's an Olive Oyl-like figure. But did she say it is Olive Oyl? No. Did it mean that much to her? Maybe. I mean, she wasn't shy about saying what she responded to, what interest her. I think she liked that connection to her childhood as well. And I think she also loved the connection with the comics, with being able to tell that animated story. So no, otherwise she probably would say Olive Oyl landing or something like that. And there's no titles in any of her work that say Olive Oyl. I have to look up how to spell Olive Oyl every time with an O-Y-L.

Any other questions? Go ahead. Go ahead.

Speaker 9:

You said some of her influencers were like, Kooning and Cezanne. This to me is very Hardy-esque. Who were some of the other artists that she was influenced by?

Jason Andrew:

Well, Charles Oldenberg was probably the biggest and greatest influence, in that it showed her the possibilities of paint. She talks a lot about Oldenburg's store. He's the guy who made the soft van or the soft car or those kinds of soft sculptures. And he created a whole store for one of his exhibitions and he created a hamburger and he created a piece of pie. But she loved how the paint became part of the object, the paint was object and how it went on. And she also liked that connotation, this play on what this abstract shape could do.

Very early on in Mills College, the Pasadena Museum had its first pop art exhibition, and she drove down to see that. And she writes about how that, she's interviewed talking about how that really influenced, because she saw Jasper Johns for the first time and she saw Rauschenberg for the first time. And Jasper Johns, I think more than Rauschenberg, had a more lasting effect on her work in that she liked the play

of the frame and the frame and the things you can find that are kind of common objects getting in the daily life. Getting in the flags went into Jasper John's work. Yeah. Does that answer your question?

I have one more. I'll be back here first.

Speaker 10:

I love that the shape, so [inaudible 00:32:20] that she utilizes the negative space so creatively. The two rounded forms mirroring [inaudible 00:32:26].

Jason Andrew:

Yeah.

Speaker 10:

But I was wondering about this negative space here on the head. Do you definitely read that as a mouth, or do you think it's more ambiguous?

Jason Andrew:

So we're talking about if the play with the negative space, and that's a big thumbs up. She loved how the painting would play with the space that she left behind it. There are two really amazing paintings that she did in the early 90s called Terrifying Terrain, and Joanne in the Canyon. I just did an IG live with Joanne in the Canyon. And the canvas has become like tectonic plates. She's inspired by the west and the landscape of the west, but they circle around an empty space in the middle. Like a concentric plates stacking in the middle. And that hole that she creates the whole focus of the painting.

And I think with this painting, only studying it through images is that the whole canvas, the whole action focuses on that little point there, on the end. It's going into a mouth like shape. And so you're drawn to the drama right there. It's like a point. I see it as a screaming mouth, a flailing mouth. But then again, her play with the composition allows us to see whatever you kind of want to see it.

Go ahead.

Speaker 11:

I wanted to ask about the ceramics in the New York City subways.

Jason Andrew:

Okay.

Speaker 11:

I had seen the Teacups. I looked for the big one that was supposed to be someplace in a hot subway one summer, an hour and a half, and never found it.

Jason Andrew:

Oh no. Well, you can get lost in the New York subway. It's really easy.

Speaker 11:

I know. I had two friends with me given me. But anyway, what's the time frame for those?

Jason Andrew:

Okay, so the tiles, you were talking about the subway commission, the MTA subway commission that she did. She did two of them actually. The first one that you're talking about that has more of a focus about the tea cups and the coffee mugs and the shoes with...

Speaker 11:

I found those.

Jason Andrew:

Yeah, you found the shoes. So you were on the lower level and you had to go to the second. You were on the express train and you had to go on the local train to see that. It's on 57th Street. It's called Blooming. It's under Bloomingdale's and that's where it is. But that was at MTA commission.

Speaker 11:

[inaudible 00:34:59] I was on the right level. I was out walking in looking for it [inaudible 00:35:06]. But what's the timeframe for her doing those.

Jason Andrew:

That's 1996. And then the other one is 2001. That's in Queens. And that's a big beautiful sing song, sunrise, sunset, rain cityscape.

Speaker 11:

Painted tiles. Is that what they are?

Jason Andrew:

Well, they're actually, they are ceramic tiles. She didn't paint them. She did the commission. She did the drawings for them, and then they were sent to a company in Italy that basically takes the color, matches it into its place, and then they're shipped together and then the panels go on and they're connected. If you go to the Elizabeth Murray art.org website, it was a couple of years ago, it would've been in 2021. I did a big kind of spotlight on those mosaics and some of the snapshots that she took. The Polaroids of her working with it, this foundry putting it together, they had to rent an entire new factory space to put, assemble those pieces. It's quite, she took it to the hilt. She didn't just do a little, she's like, I want to feel the city. And how she felt the city was going for a long walk with her dogs.

Go ahead.

Speaker 12:

A couple of questions. First of all, how many of these multi-part works did she do? I can guesstimate that. So the question is how many multi-panel paintings did she do? So in the late 70s, she started to really embrace the shape of canvas. 1976 is really like the date that you no longer see a shaped painting like that. She returned to it off and on, but no, her directive was that. In the 80s she started to fracture the canvas. And there's a painting called Breaking that's at the Pennsylvania Academy of Fine Arts. It's a beer mug or beer glass in the middle. And it's shattered into two pieces. And that was really supposed to be two separate canvases that she was working on. And then when she put them on the floor, she saw how beautiful they looked and the cracking, and then they went on the wall together. And that was the first, so that's 1980.

And in the 80s, whether it's a cracked, whether it's a multi-canvas piece or not, she did over 110 paintings in the 80s. And then in the 90s about the same. So I brought a catalog, if you want to take a look at it. So this is a catalog from the show from 1999, the same year that this was made. But because this was here, it wasn't in here. Here's that.

Go ahead.

Speaker 6:

So this one is my own personal question. It's actually more about you. What is your connection? How did you come across Elizabeth Murray and what is the work of the estate in keeping her life legacy art alive?

Jason Andrew:

Yeah. I love this question because I didn't go to school to do what I do. I'm not a really great speaker. I'm not a really fantastic writer. I'm not a great researcher. But I love working with artists. And my first job in New York was working for an artist named Jeff Koons. You might know who he is. So I worked with him and I worked specifically on a piece called Balloon Dog, you might have seen that. And then the last piece I worked on was a piece called Play-Doh, which was a 21 foot pile of Play-Doh.

So that was when I really started helping an artist envision their ideas and start to catalog their work. And then I got into the gallery world, but I really love working with artists. I was working at a gallery called the Corals Gallery in 73rd Street in their early 2000s, and a specific artist, her name is Janice Biala. We just opened a big show of her paintings at the Barry Campbell Gallery on 26th Street in New York. I was working for the gallery, but I wanted to do this show of Janice's work. And the gallery just didn't have the materials that I knew we needed to have. So I reached out to the family, the niece, and she said, here are the keys to the storage. So I grabbed the keys, I went to the storage, climbed over paintings, grabbed boxes, put them into my Honda Civic as much as I could fit. And I drove them home and I processed all of these letters and announcements and came up with this beautiful story and that, I was hooked.

And her brother is Jack Tworkov, who is an abstract expressionist. So I kind of wiggled my way into this position where I could advocate for Janice's work and then also work for Jack's work, and it's all within the same estate. So then I became manager of the estate after a couple of years. And because of my knowledge base, which is like this in the real world, I started sharing that knowledge with a lot of other groups and a lot of other people in other states.

It's really important that museums like the Nerman, you find a way to place a painting like this in a public institution. There's a real reason why I'm here, is to really honor the relationship of this painting to the museum. It's been on view all the time. It's people would come to... And I needed to be one of those people that makes a pilgrimage to actually see this painting. So my job is really helping facilitate those conversations and help that kind of, steward that legacy is what we like to call it. The artist is not around anymore, and sometimes the family isn't around anymore either. And so it's important to try to keep telling the story.

Well, if there aren't any more questions, we can say goodbye to our IG people. Thanks for joining us. You want to go ahead and turn us off here? See you later. Next time.