

GAIL SEVERN GALLERY

December 16, 1997

Donald and Mary Kayser
4909 Roberts Road
Boise, ID 83705

Invoice

Invoice Date: 12/16/97 Invoice #: 903397

Gwynn Murrill

Bronze Sitting Cat

1996, Reg# GwM 68

Bronze

19 1/2" x 20" x 10"

Price:		\$9,500.00
Discount:	10%	950.00

Subtotal:		\$8,550.00
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Sales Tax:	6%	513.00
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TOTAL PAYABLE:		\$9,063.00
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Thank you for supporting the arts!



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1996

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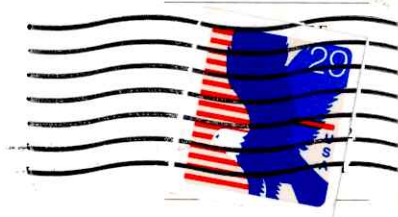
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GERALD ^{GP}PETERS GALLERY

POST OFFICE BOX 908
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ADDRESS CORRECTION REQUESTED

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L.A. 90019



Donald & Mary Kaepfer
49090 Roberts Road
Boise, Idaho 83705

FRONT: *Cougar*, 1993, Bronze #2/9, 21 x 89 x 34 inches

Cougar, 1993, Bronze #2/9, 20 x 82 x 33 inches



G W Y N N M U R R I L L

More than anything, Gwynn Murrill makes you want to touch things. Her work makes your fingers want to follow the path that hers have traveled in the process of *realizing* the essentially abstract quality of form. The beauty of the animals she enlists in her seduction of your eye and mind is—well, almost—incidental. Her sculptural sensibility insists on making known to us her acute, obsessive, loving, even ecstatic apprehension of pure form in the environment of pure space.

This is why her work has never shared the sentimental quality of the majority of man-made images that flirt coyly with the unchallengeable beauties of nature. From the start, her choice of medium prevented any possible mistake in her intentions on this score. That much was clear already in the rich, laminated blocks of wood she used to carve her earliest forms back at the beginning of the 1970's, when she was already showing with the two most prestigious avant-garde galleries in Los Angeles—Riko Mizuno and Nicholas Wilder. The patchwork effect of the lamination and the contrary use of the wood's grain unambiguously declared her need to transcend the mimetic impulse to "follow nature." So, too, did her subsequent materials of choice: bronze and marble owe their prime cultural allegiance to art, aluminum to the products of industry.

By the same token, Murrill's work rejects the ready temptation of anthropomorphism, of needing to find our human selves reflected in features or creatures of the external world. If we reach out to touch her animals, it is not to "pet" them, but to experience the much richer satisfactions of contour, solidity, surface. And if a pair of cougars or cheetahs seems at first sight to be in silent conversation with each other, we soon realize that the communication is between formal values: the correspondence between the curve of one animal's neck and the torque of the other's back, the tilt of two heads, the low-slung stability of a prone posture or the momentary balance of poised weight where it attaches to the ground. We are brought to engage in that conversation with a delight inspired not by the imagined "character" of the beasts or any presumed "relationship" between them, however potentially charming, but by the perfection and unquestionable rightness of their physical proportions and attitudes, the space they occupy in common.

Nor are these animals "individuals" in any sense, except in the individuality of their form. Lacking the particularity of features, they offer no expression to interpret. Lacking eyes, they are impervious to our presence. It is we who are moved by them—surprised, perhaps, by the emotional and spiritual lift inherent in the presence of a beauty which denies every access *except* form. Thus Murrill makes the abstract real for us. Her work is one of the clearest statements I know that beauty is in itself enough, that the purely aesthetic response is not purely intellectual, but deeply emotional too.

Peter Clothier

A R T I S T ' S C H O I C E

S C U L P T U R E S B Y

G W Y N N M U R R I L L

3 J U N E ~ 1 J U L Y , 1 9 9 4

Reception for the Artist

Friday, 3 June

5 - 7 pm

G E R A L D ^{GP} P E T E R S G A L L E R Y

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