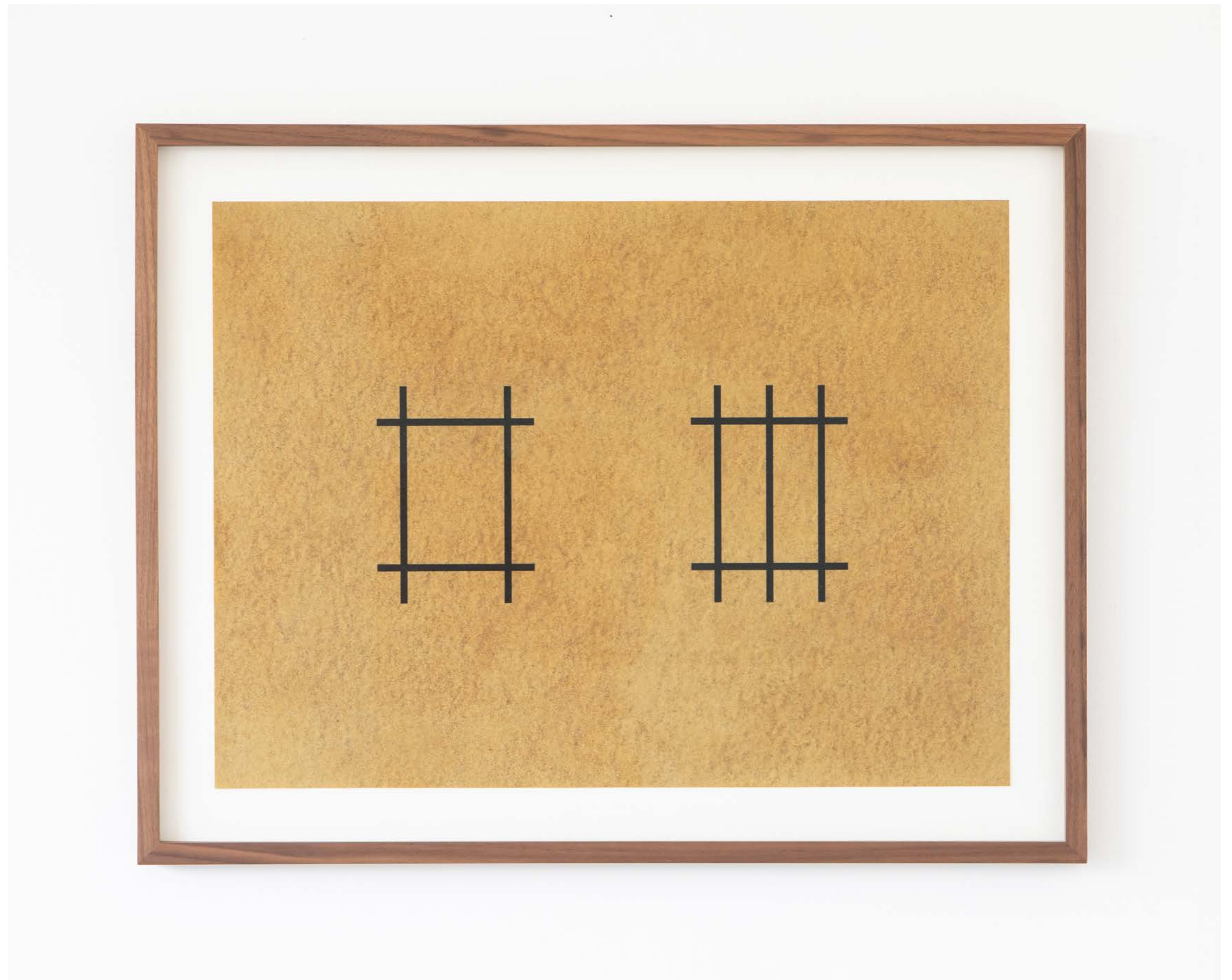




Cross form emerging
edition of 3
brass brazed with silver
33 × 49 × 3 cm
2022



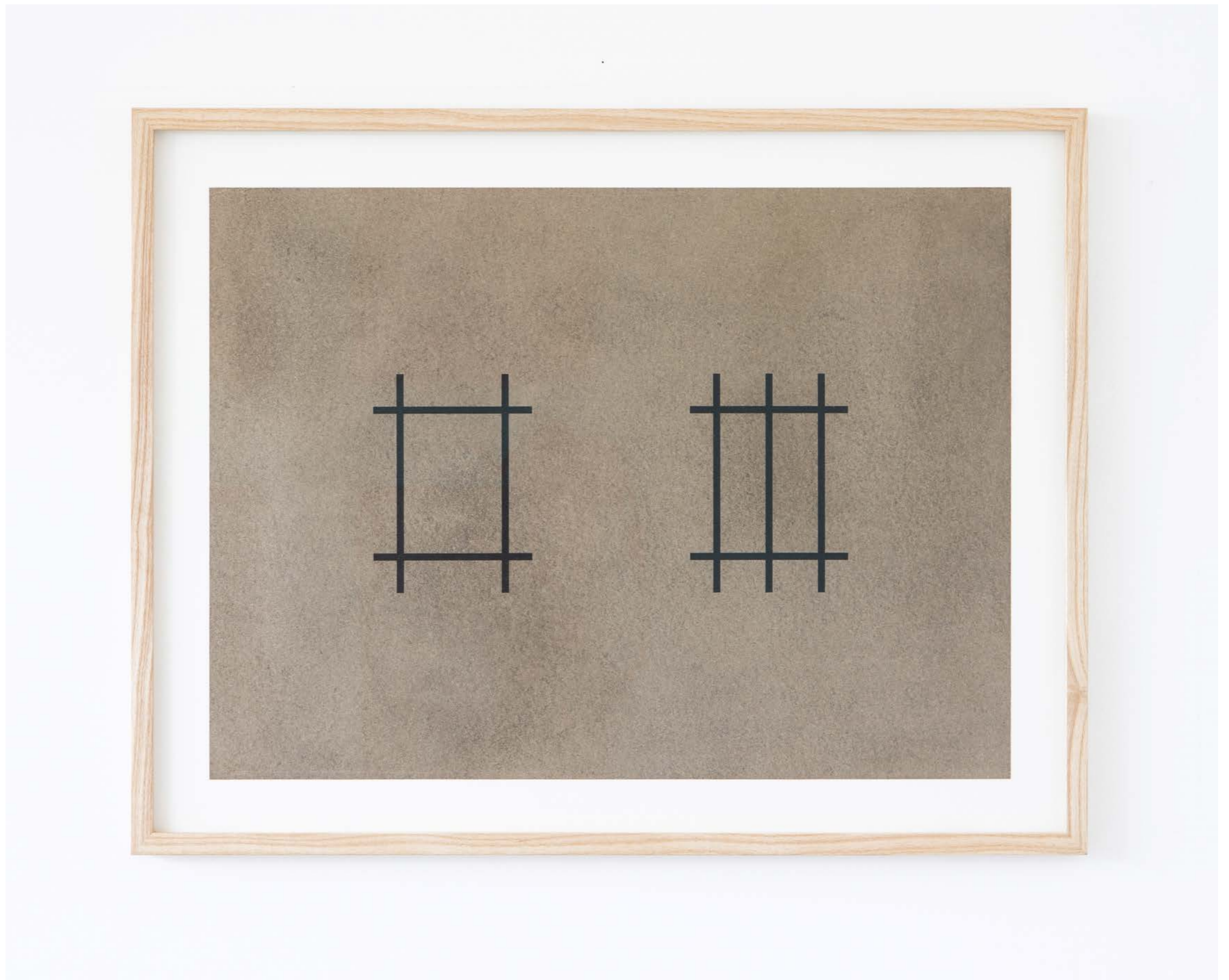


Two cross forms - sulphur

monoprint with carbon black pigment and beeswax on paper

40 × 55 cm

2023

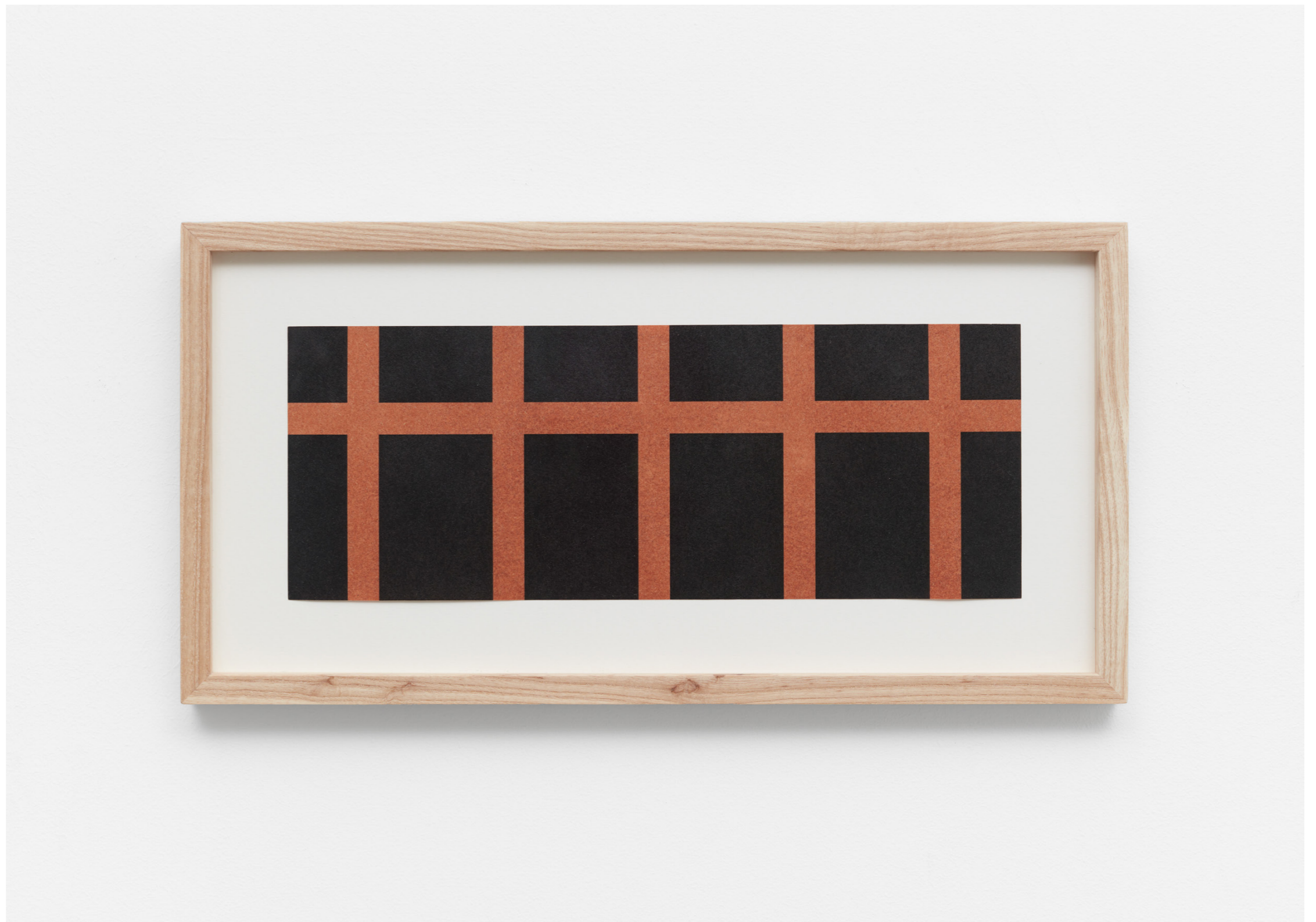


Two cross forms - moss

monoprint with carbon black pigment and beeswax on paper

40 × 55 cm

2023

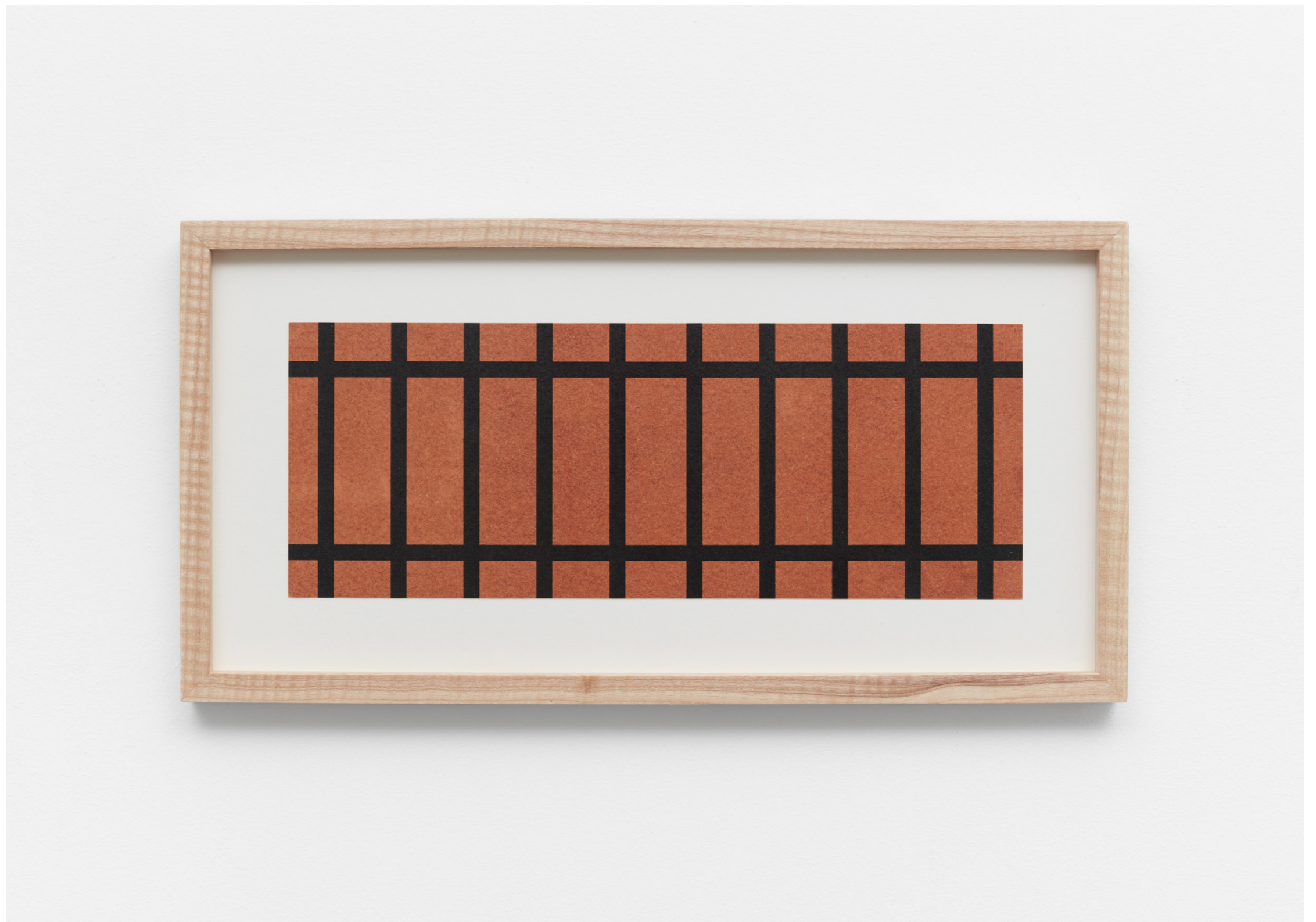


Cross forms banner - sienna #1

monoprint with carbon black pigment and beeswax on paper

35.5 × 13 cm

2022

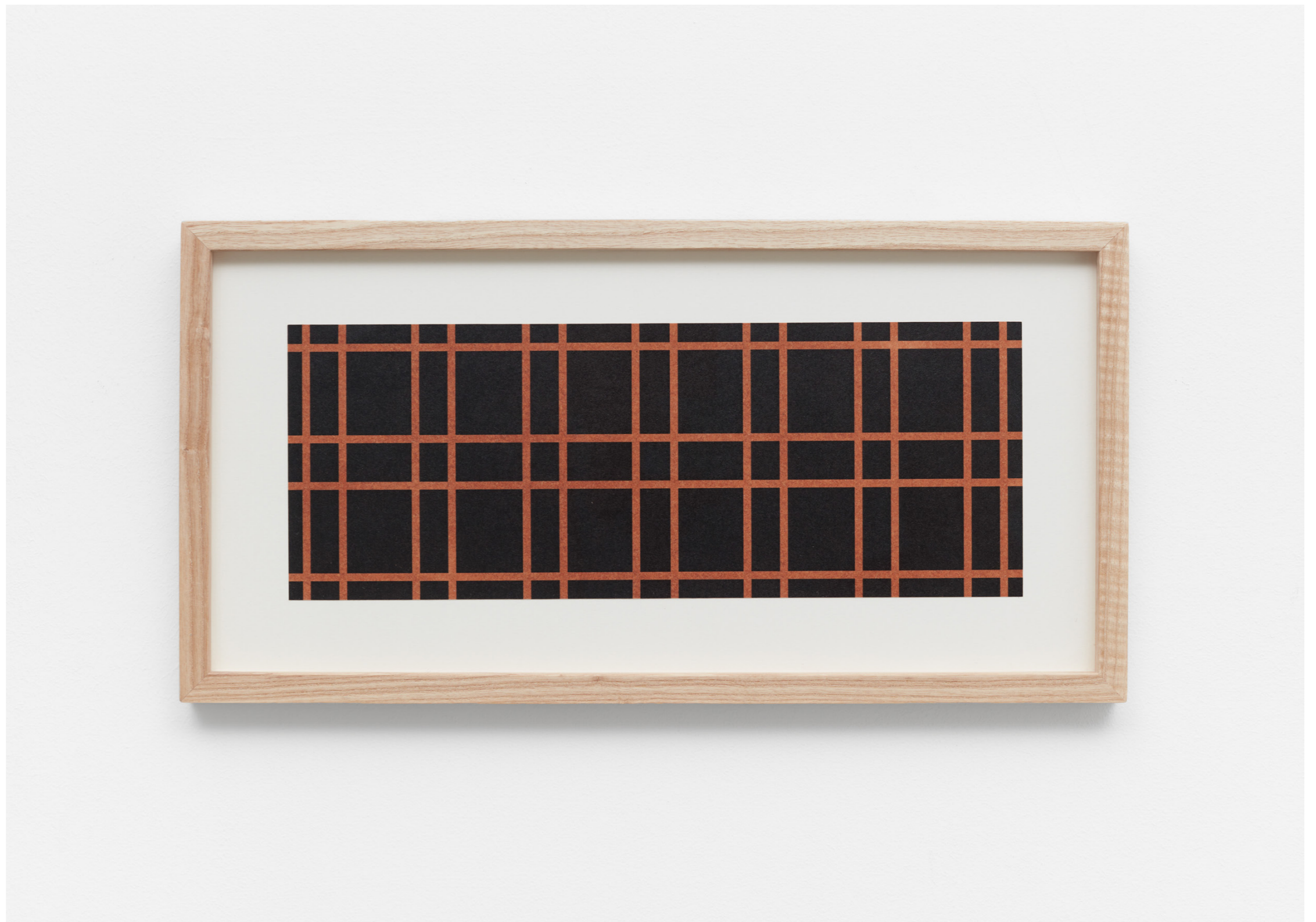


Cross forms banner - sienna #2

monoprint with carbon black pigment and beeswax on paper

35.5 × 13 cm

2022

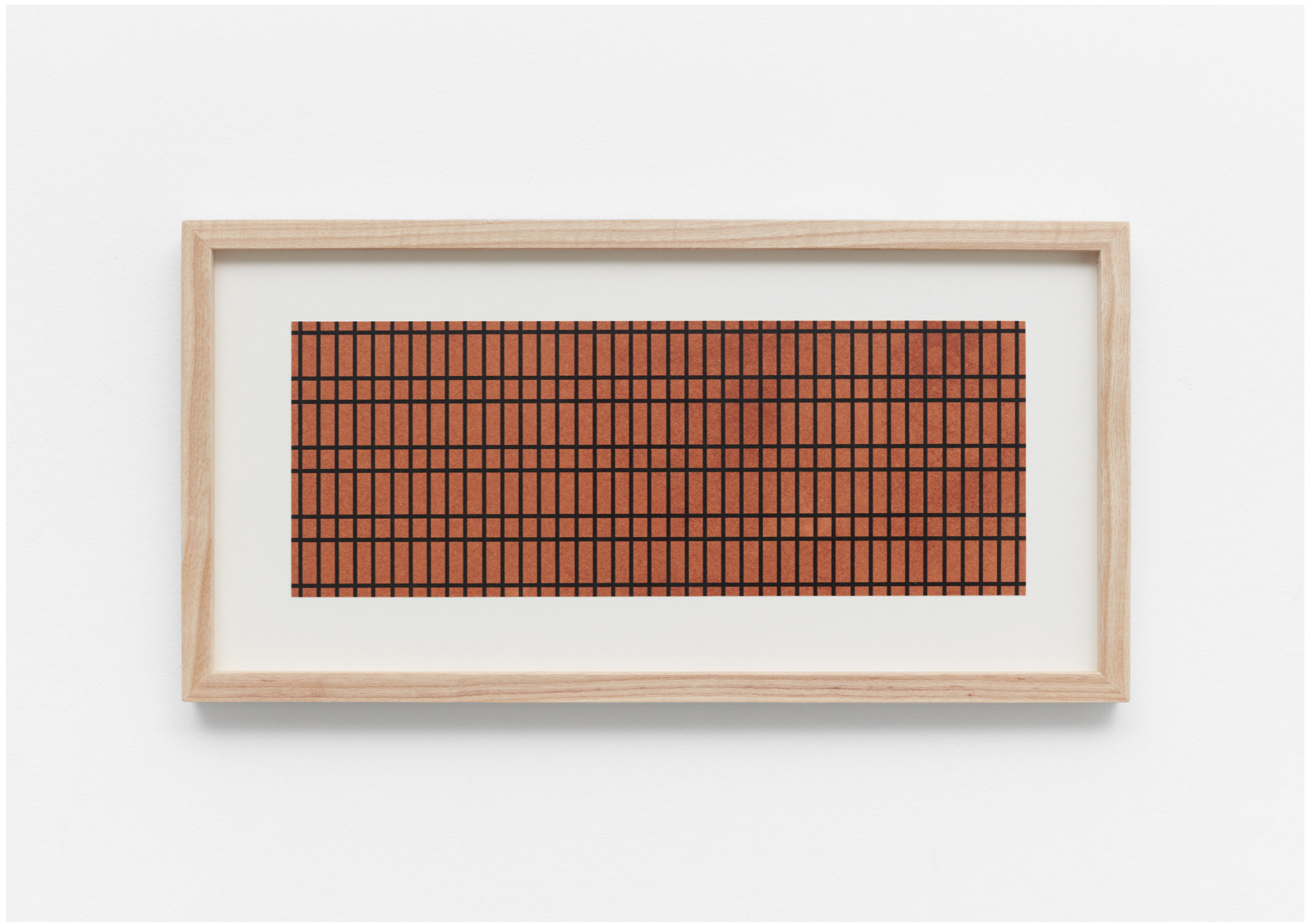


Cross forms banner - sienna #3

monoprint with carbon black pigment and beeswax on paper

35.5 × 13 cm

2022

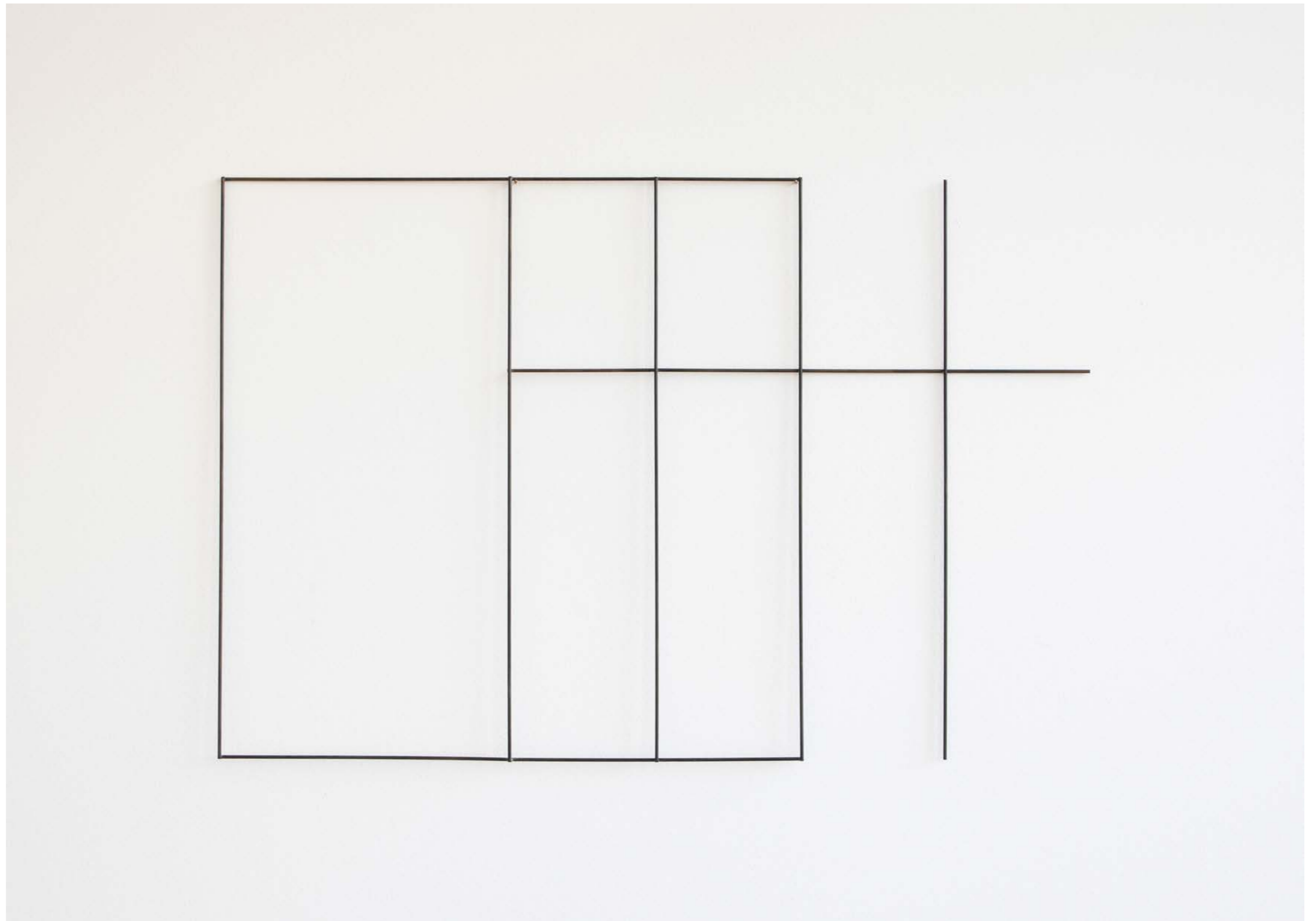


Cross forms banner - sienna #4

monoprint with carbon black pigment and beeswax on paper

35.5 × 13 cm

2022



Cross form emerging

spot welded blued steel, beeswax

edition 3

40 × 60 × 0.5 cm

2023

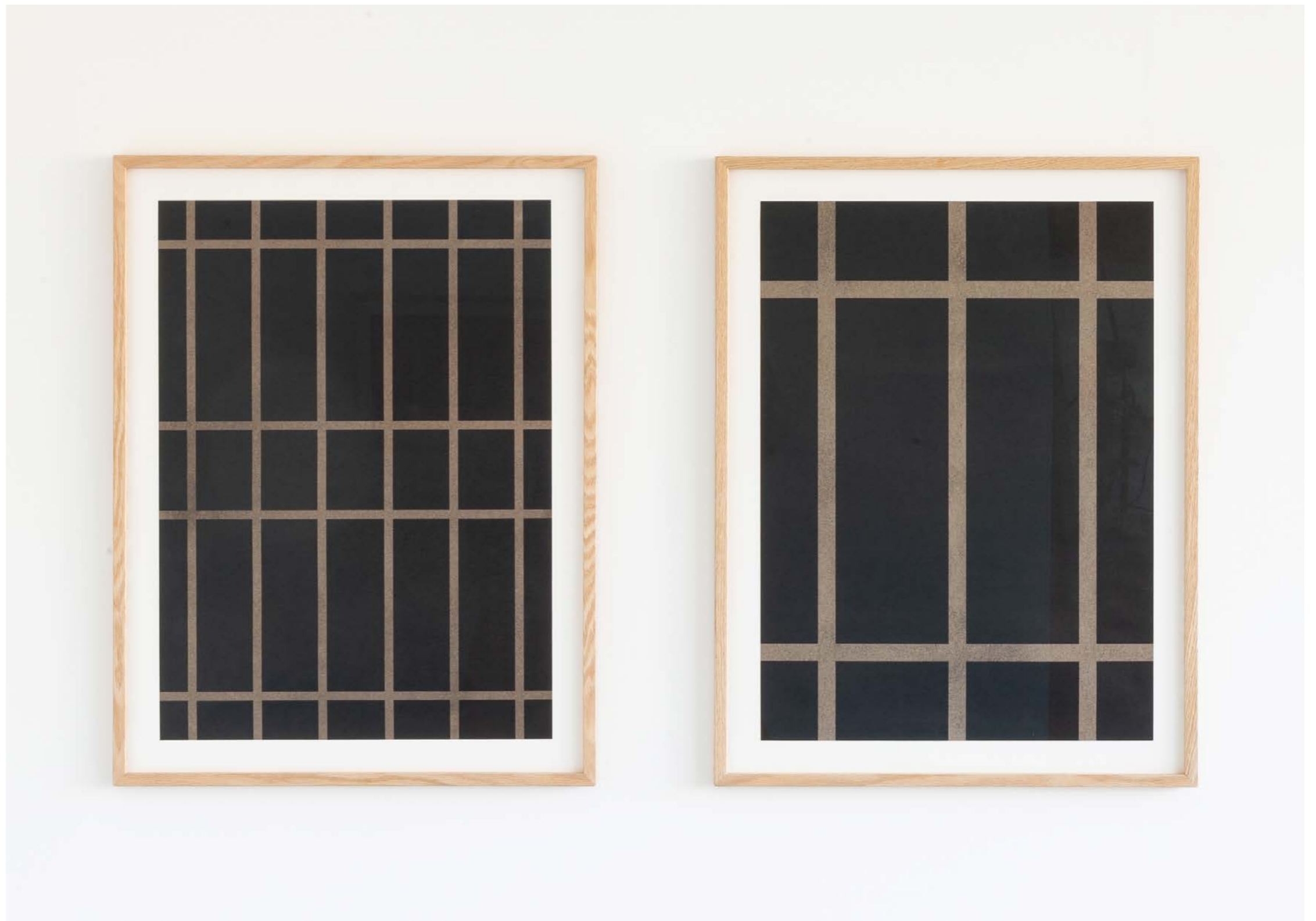
Marfa cross forms - moss #1-6

monoprints with carbon black pigment and beeswax on paper

62 × 45 cm each

2022





Marfa cross forms - earth #2 & 4

monoprint with carbon black pigment and beeswax on paper

62 × 45 cm each

2022



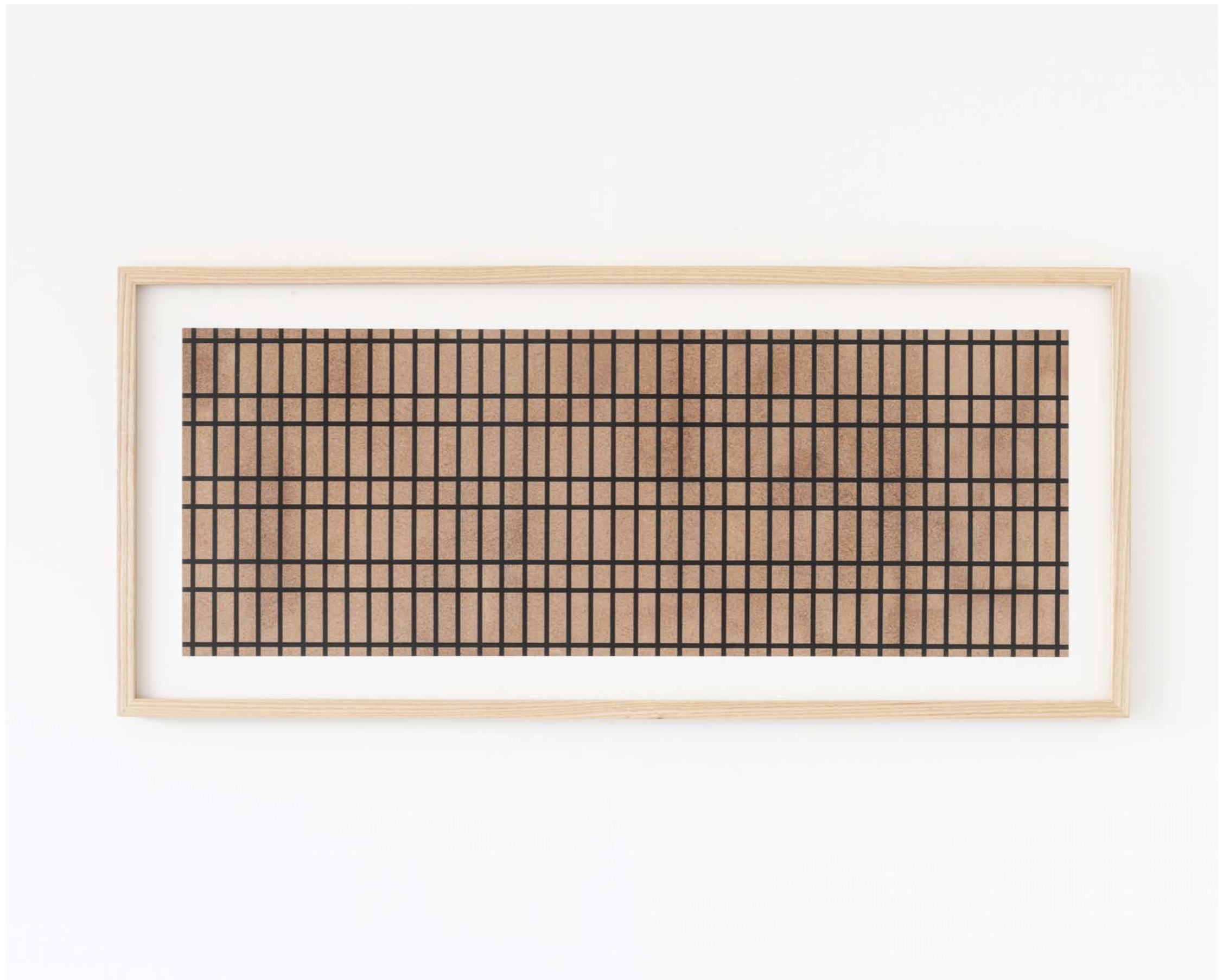
exhibition view
PS, Amsterdam
2023



exhibition view
Phoenix Art Space, Brighton
2023



Cross form emerging
edition of 3
steel brazed with brass
40 × 59 × 5.5 cm
2023

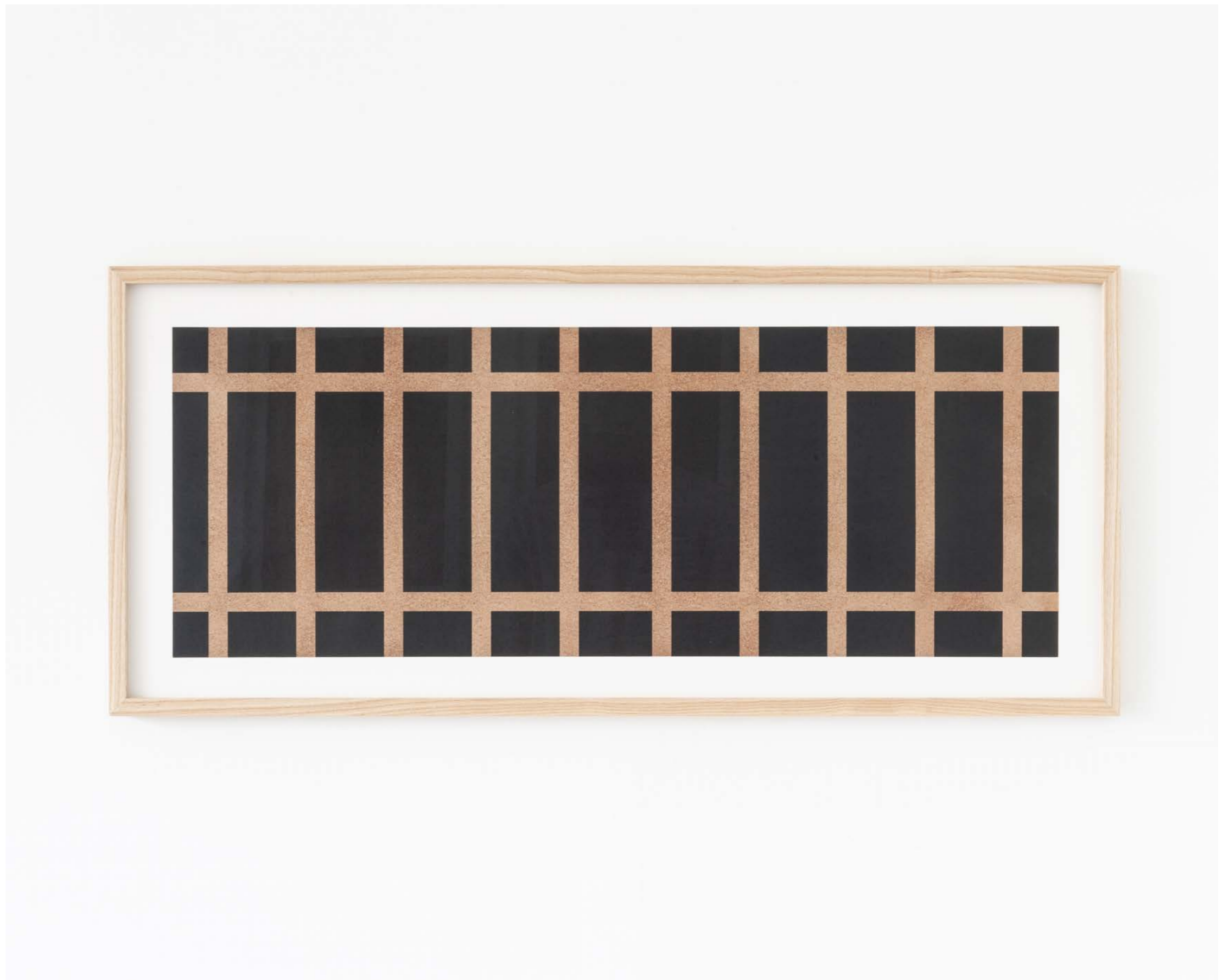


Cross forms banner - ochre #4

monoprint with carbon black pigment and beeswax on paper

74.6 × 27.8

2023

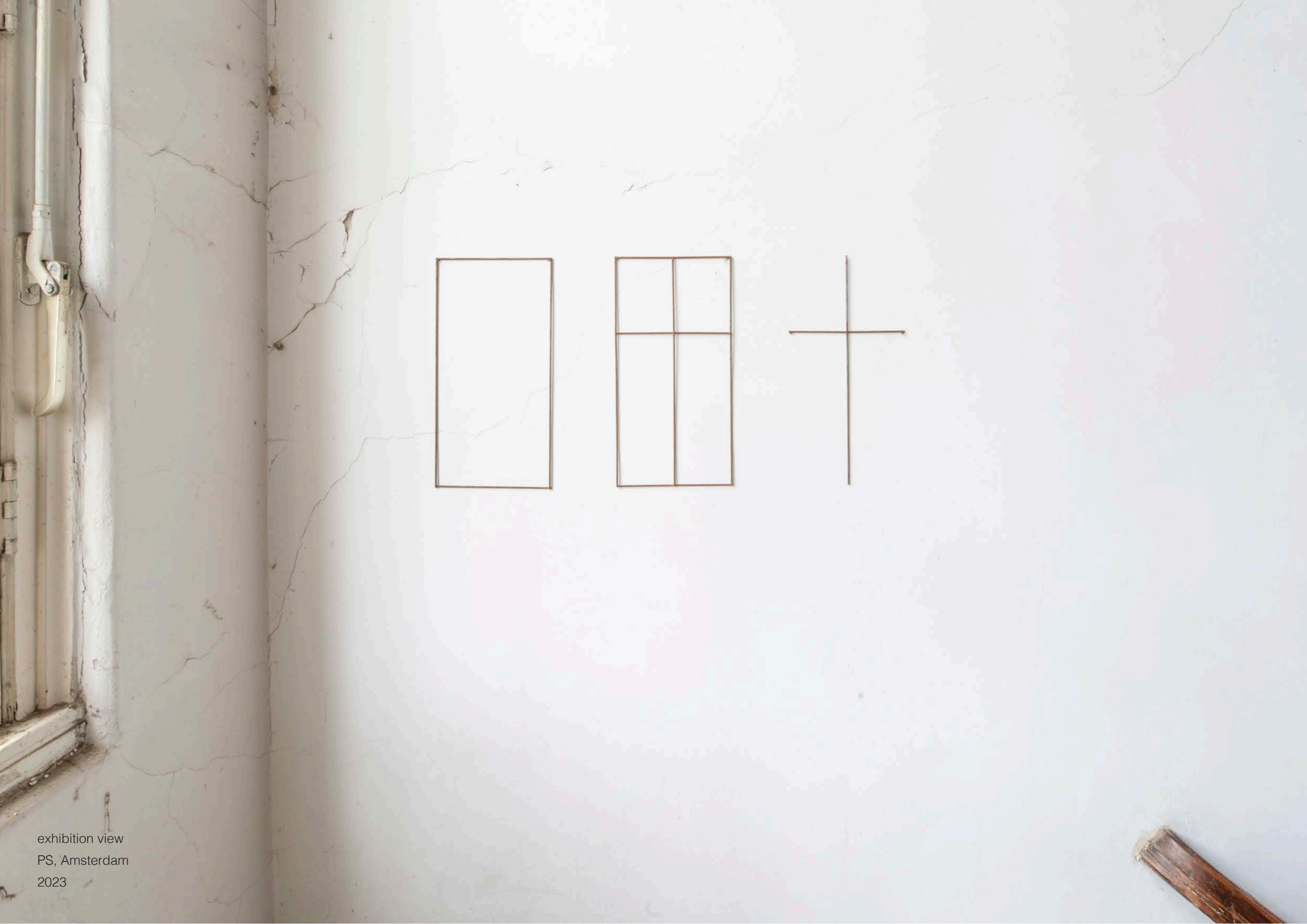


Cross forms banner - ochre #6

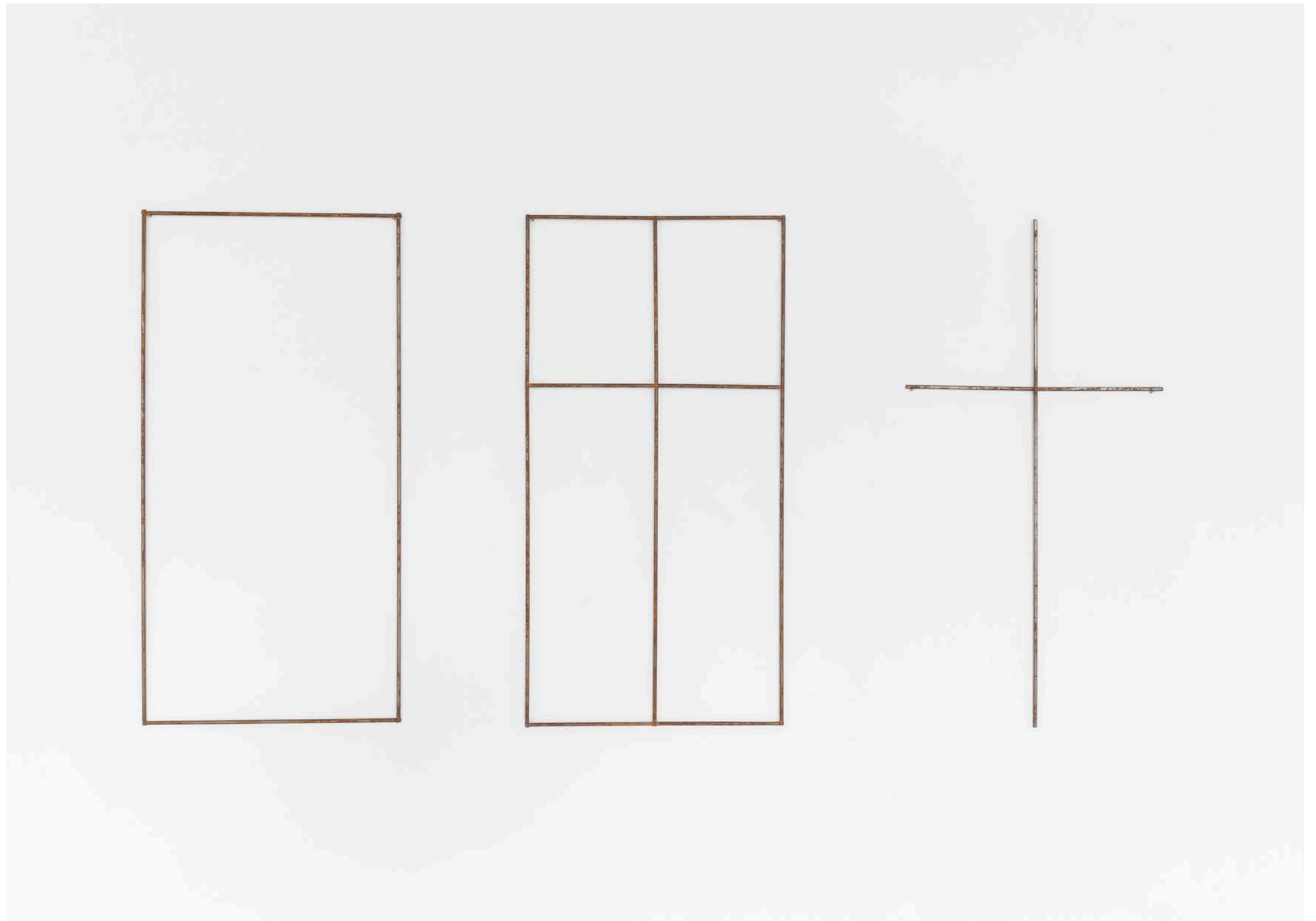
monoprint with carbon black pigment and beeswax on paper

74.6 × 27.8

2023



exhibition view
PS, Amsterdam
2023



Cross form emerging

spot welded steel with iron oxide patina

edition 10

30 × 59 × 1 cm

2022



studio view
Phoenix Art Space, Brighton
2023

STUDIO JAMES WILLIAM MURRAY

Biography

James William Murray (b.1988, United Kingdom) is an artist based in Brighton, UK. His work has been the subject of international solo, group, and two-person exhibitions at venues including Towner Eastbourne, UK; Thames-Side Studios Gallery, London, UK; Brighton Centre for Contemporary Arts, Brighton, UK. Stephane Simoens Contemporary Fine Art, Knokke, Belgium; Rule Gallery, Denver, CO, USA; PS, Amsterdam, The Netherlands; and Abingdon Studios, Blackpool, UK.

Murray has received funding for his work from various organisations, including an Arts Council England National Lottery grant, a ‘time-space’ bursary from The Artist Information Company, a ‘Research and Knowledge Exchange’ grant from the University of Brighton, and the ‘Sussex Open Commission’ from Eastbourne Arts Circle.

Examples of Murray’s work can be found in public collections, including the University of Brighton, The British Library, and the Hellenic Centre for Photography, as well as private collections in the UK, USA, and Europe.

Statement

Since 2022 I have pursued an austere formalism centred on a 1:2 cruciform. This central motif emerged from and continues to expand through the internal logic of my studio practice. Across a body of artwork comprising three-dimensional objects and printmaking, the cruciform is repeated, permuted, fragmented, and obscured through layered processes of abstraction.

My studio methodology combines manual techniques with automated processes. For example, my ongoing series of monoprints are unique works made by printing digital drawings using an analogue architectural drafting printer, after which they are hand-painted with molten beeswax to seal and preserve the work’s surface. Aberrations that occur at various stages of production, such as pigment migration or incidental marks caused by hand or machine, are embraced as intrinsic to the process. This reflects my conceptual concern with how technologically integrated art-making impacts questions of authorship, agency, and autonomy.

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