OREGON ARTSWATCH
ARTS & CULTURE NEWS

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VizArts Monthly: Holiday Sales and Temporality

By Raylee Heiden

DECEMBER 4, 2025

Visual Arts, VizArts Monthly

December happenings at Oregon art venues include holiday sales, group shows, and multiple exhibitions that meditate on time. Raylee Heiden pulls together some highlights.

Happy December and happy holidays! How has the weather been treating you? The sun feels practically nonexistent now everyday it seems it's only getting colder. Those early sunsets make me so dreary sometimes, so I have decided to bundle up and brave the cold in search for the perfect holiday gifts for my loved ones. Thankfully, there are a few holiday art sales and shows that are perfect for finding the ultimate gift.

The holidays and the weather aren't the only thing that comes to mind this month. December marks the end of the year which reminds me that all things must come to an end. While endings are typically seen in a negative light, temporality is not always bad. Impermanence births new beginnings, ideas, creations, and life. This month, I want to focus on the temporality in our lives, the beauty that comes from it, and how artists navigate an inevitable reality.

Blackfish Gallery addresses the temporality of mortality with Mae Al-Jiboori's expressive paintings and features two holiday art sales that offer the opportunity to give back to community members in need. Well Well Projects proves hardships are temporary with Claire Frances Spaulding's soft sculptures. Paragon Arts Gallery is on theme with their exhibition all about death and transition titled, *Thanatopsis: A Meditation on Death, Grief, and Transition*.

Image by Munro Galloway, courtesy of Elizabeth Leach Gallery

Rest is Smoke
Munro Galloway
December 4- January 10
Elizabeth Leach Gallery
417 NW 9th Ave, Portland, OR 97209

The shifting landscape and climate of the American West Coast, art history, transmutation and personal memories are the heart of Munro Galloway's exhibition, *Rest is Smoke*. The title is inspired by Andrea Mantegna's inscription on his 1506 painting of *Saint Sebastian*, "Nothing is stable except the divine, the rest is smoke," and the heat, wind, rain, and smoke conditions of California. Galloway reproduces smoke and cloud effects in his work which create a contrast between lightness and density, and temperature differences. The featured paintings are made from a process of building and removing multiple layers of paint which speak to the notion that nothing truly is stable in this exhibition. Temporality is prominent in this exhibition, to act is to remain, and to rest is to disappear.

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CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE · INDEPENDENT AND FREE

ARTSEEN | NOVEMBER 2014

MUNRO GALLOWAY *Belief System*

By Sara Christoph

ON VIEW
Soloway
September 14 – October 19, 2014
New York

Munro Galloway's recent exhibition at Soloway, entitled *Belief System*, begins with a Surrealist prompt and ends with pure pigment, rich and untethered. The show's point of ingress is a photograph of André Breton's acclaimed collection of objects: a shrunken head in front of a hybrid-machine portrait by Picabia, wooden Oceanic sculpture alongside Giacometti's "Boule Suspendue," hunting tools of Intuit trappers, and other flea market detritus. For Breton and his fellow Surrealists, the object was something to be transmuted through assemblage or juxtaposition, eclecticism as an attempt to demystify the art object and open the border between reality and the subconscious. For Galloway, a painter whose work has previously focused on formalism and the painted surface, this turn to Surrealism is adventurous.

Take "65" x 47.5" (What We Talk About When We Talk About Donuts)" (2014), a flurry of patterns, text, and disassembled body parts. Here, the rational and the poetic do not exist side-by-side as in assemblage, but in interlocking layers. Two massive hands press flatly against the surface as if waiting to dine at a table, while overlapping speech bubbles gush from the lips of twin faces in profile. Scrawled lines of text run across the entirety of the canvas; buried beneath layers of pigment, they are enough to make the viewer inquisitive, but their illegibility is precisely the point. Another layer shows a sketchy outline of an oversized brain, alluding to conductivity between the visual and textual but purposefully giving us none. And then there is the title—part Dada and part '90s self-help book—offering slick and ostentatious insight. It is a game of *cadavre exquis* compressed into a single register.

Munro Galloway, "65″× 47.5″(What We Talk About When We Talk About Donuts)," 2014. Oil, acrylic and inkjet on canvas. Courtesy of the artist and Soloway.

In spite of this Surrealist play, it is investigations of color that seem to truly energize the artist. "French Nightfall Piece" (2014) presents us with a velvety blue so vivid and piercing that the eye can recall it for hours. It is a hue that can never be digitally reproduced—a mystical, Joseph Cornell blue. "You may want to reach out and disturb the pile of pigment," Maggie Nelson writes in Bluets when staring at ultramarine powder in a vitrine, "first staining your fingers with it, and then staining the world."

In “French Nightfall” and other works of similar color intensity, one can feel the ritualistic act of painting at work: fleshy peaches scraped down to reveal crimson and umber while swaths of ultramarine bloom and radiate above. There is a very distinct pleasure that arises from looking at such intoxicating pigment, a pleasure the artist pushes to the brink of beauty.

And yet, these paintings are simply pictures on the wall, objects on a shelf, and Galloway takes care to prove the concrete “object-ness” of it all. In Belief System, the paintings are not hung but rest on low shelves that ring the gallery walls like molding; in the back, a skeletal bookcase hosts small works on paper and artist chapbooks side-by-side. Even within the work itself, there are subtle challenges to each painting’s autonomy: canvas measurements remain visible; an underlying preliminary grid peeks through the brushstrokes. Paintings are not seamless, independent experiences, Galloway seems to say, but are comprised of multiplicities.

Take “65” x 47.5” (What We Talk About When We Talk About Donuts)” (2014), a flurry of patterns, text, and disassembled body parts. Here, the rational and the poetic do not exist side-by-side as in assemblage, but in interlocking layers. Two massive hands press flatly against the surface as if waiting to dine at a table, while overlapping speech bubbles gush from the lips of twin faces in profile. Scrawled lines of text run across the entirety of the canvas; buried beneath layers of pigment, they are enough to make the viewer inquisitive, but their illegibility is precisely the point. Another layer shows a sketchy outline of an oversized brain, alluding to conductivity between the visual and textual but purposefully giving us none. And then there is the title—part Dada and part ’90s self-help book—offering slick and ostentatious insight. It is a game of *cadavre exquis* compressed into a single register.

Munro Galloway, "62″× 46″(French Nightfall Piece)," 2014. Oil on canvas. Courtesy of the artist and Soloway.

HYPERALLERGIC

INTERVIEW

You Must Change Your Life

This past May, Munro Galloway and Dushko Petrovich presented You Must Change Your Life, a two-person exhibition of their work at Soloway titled after the closing line of Rilke's poem "Archaic Torso of Apollo." The exhibition was accompanied by a reader published by the gallery composed of excerpts o

Rachel Wetzler
August 8, 2011 — 15 min read

Installation view of "You Must Change Your Life" by Munro Galloway and Dushko Petrovich (via soloway.info)

Munro Galloway is a New York-based artist and, along with Annette Wehrhahn, Pat Palermo and Paul Branca, a co-founder and director of Soloway, an artist-run gallery occupying a former plumbing supply store in the East Williamsburg neighborhood of Brooklyn.

Dushko Petrovich is a painter and art writer. He is, with Roger White, the co-founder and editor of the annual contemporary art journal Paper Monument, whose fourth issue will be published in Fall 2011.

This past May, Galloway and Petrovich presented You Must Change Your Life, a two-person exhibition of their work at Soloway titled after the closing line of Rainer Maria Rilke's poem "Archaic Torso of Apollo." The exhibition was accompanied by a reader published by the gallery composed of excerpts of several texts selected by the artists, ranging from Rosalind Krauss's "Formless" essay to an appendix from the Journals of Lewis and Clark Expedition.

Two works by Munro Galloway's titled "Archaic Torso" (2011), both pencil on paper, 11" x 14" (via soloway.info)

Rachel Wetzler: My first thought has to do with the relationship of text to the show. Strictly speaking, neither of you use text directly in your work, but the exhibition included references to a variety of existing texts: for one, you created a reader instead of a catalogue with information about your work, but also the title of the show, which is drawn from Rilke, and the press release, which offers a narrative of ambiguous origin instead of the standard fare. I'm curious about how you conceive of the relationship between text or literature to your work.

Dushko Petrovich: Speaking for myself here, I usually start painting about things I can't quite articulate in words, but often as I'm working a phrase will appear — could be from something I've read, but more often not — and these words can end up as the title of the picture. "Persian Rose," for example is simply the name of the paint used in that painting, and "Insomnia" is about not being able to sleep. Even literature is taken more as an everyday event, so "Reading the Classics" is just my attempt at that distant-yet-visceral feeling you sometimes get while reading something from another time.

Dushko Petrovich, "Dark Jaw" (2010) oil on canvas, 11" x 14" (via soloway.info)

Munro Galloway: I began by making collages out of cuttings from magazines, catalogues and art books — any kind of colorful printed material. The collages allow me to work quickly and freely, to add or subtract large areas of a form or pattern or color. I'm looking for unexpected visual relationships, in terms of color and texture. I largely ignore the content of the cuttings. Once the collages are fixed, I use them as departure point for drawing. Although the drawings are loosely based on the collages, it tends to be more of an improvisatory, experimental process in which line, form and color are re-organized on the paper. I make hundreds of drawings and only save a small number. Many of the discarded drawings are cut up again and used to make collaged drawings.

My lines are color pencil, so the color gets put in at the same time as the line and the shape; color, line and form occur simultaneously. I think this happens in painting, but not as often in drawing. Drawing usually adheres to the old hierarchy of line before shape, shape before color. I want to put color out in front, not just as an expressive or disruptive action but as a structuring or organizing force.

RW: Munro, your drawings in the show are all titled Archaic Torso. Were you thinking about the Rilke poem specifically when you created them, or did you make that connection after the fact?

MG: At the time I was making these drawings I was teaching both drawing and color theory, and was intensely focused on reading about Cezanne. In particular, I became interested in Rilke's encounter with Cezanne in 1907. This led me to Rilke's poem "Archaic Torso of Apollo." There was one line that seemed to related to my drawing:

> Otherwise this stone would stand deformed and curt, under the shoulders' transparent plunge, and not glisten just like wild beasts' fur" (trans Edward Snow.)

I pictured the glistening fur as iridescent, as color rippling across the surface, detached from the object and refracting outwards. In this sense the "wild beast's fur" suggests color free of constraints, moving and shifting throughout the drawing. That's what I'm looking for in the drawings, by letting the color loose. I think this is the sense, for me, in which the text gets the closest to the drawings.

RW: There's something rather enigmatic about the way the various texts you've selected relate to the work in the exhibition. The fact that you've chosen to use them suggests that they have some significance or relationship to the work on display, but that connection isn't ever made explicit. Does this hint at a particular way you want viewers to approach the work?

DP: Without writing a press release for our press release, I'd like to say, yes, we wanted to have something stimulating and suggestive, rather than conventional and didactic. It's such a sad genre, the press release, so we had the story and thought, let's just leave it at that. (Later, we spent any free moments admiring the usefulness of the standard press release.)

MG: The press release is a sad genre! It seems like such a tired routine, a kind of empty language that circulates endlessly through gallery print-outs and e-blasts. Dushko and I were trading shaggy dog stories at one point and he told me the story of the birds. I thought it was beautiful and tragic, like walking thought a rose garden and stepping in a pile of shit. It seemed to me like a metaphor for what painting can and should aspire to — seduction and repulsion — the things that attracted me to Dushko's paintings in the first place.

RW: I think it says something about the way the art world functions today that the lack of something as inane as a press release would be notable. They tend to simultaneously dumb down the work, packaging it neatly into one more-or-less coherent idea that can be easily digested and circulated, but as a genre, it also has its own very strange, idiosyncratic language. What I thought was intriguing about the way you approached the press release for the show was that you chose to have one at all, but did so in a way that undermined its typical function; it seemed like an acknowledgement that the press release is a kind of necessary component of exhibition infrastructure, so to speak, but with a measure of resistance.

DP: You're right. They are one of those things "nobody likes" and everybody makes fun of, but then everyone uses them. I've certainly written conventional press releases, so it's not like I'm above it. But when you're writing your own press release, as we were here, it's harder to muster the impressed-but-impartial third-party voice they all use as a default.

Dushko Petrovich, "Arcadia" (2011), oil on canvas, 11" x 14 (via soloway.info)

RW: There's a similar sensibility in the reader: you've presented excerpts from a wide range of materials, without much in the way of context or explanation to why or how they've been chosen, which puts the person confronting it in a position of having to draw his or her own connections.

DP: They can interpret them in their own way, yes, but they can also simply enjoy them, or ignore what they want to ignore.

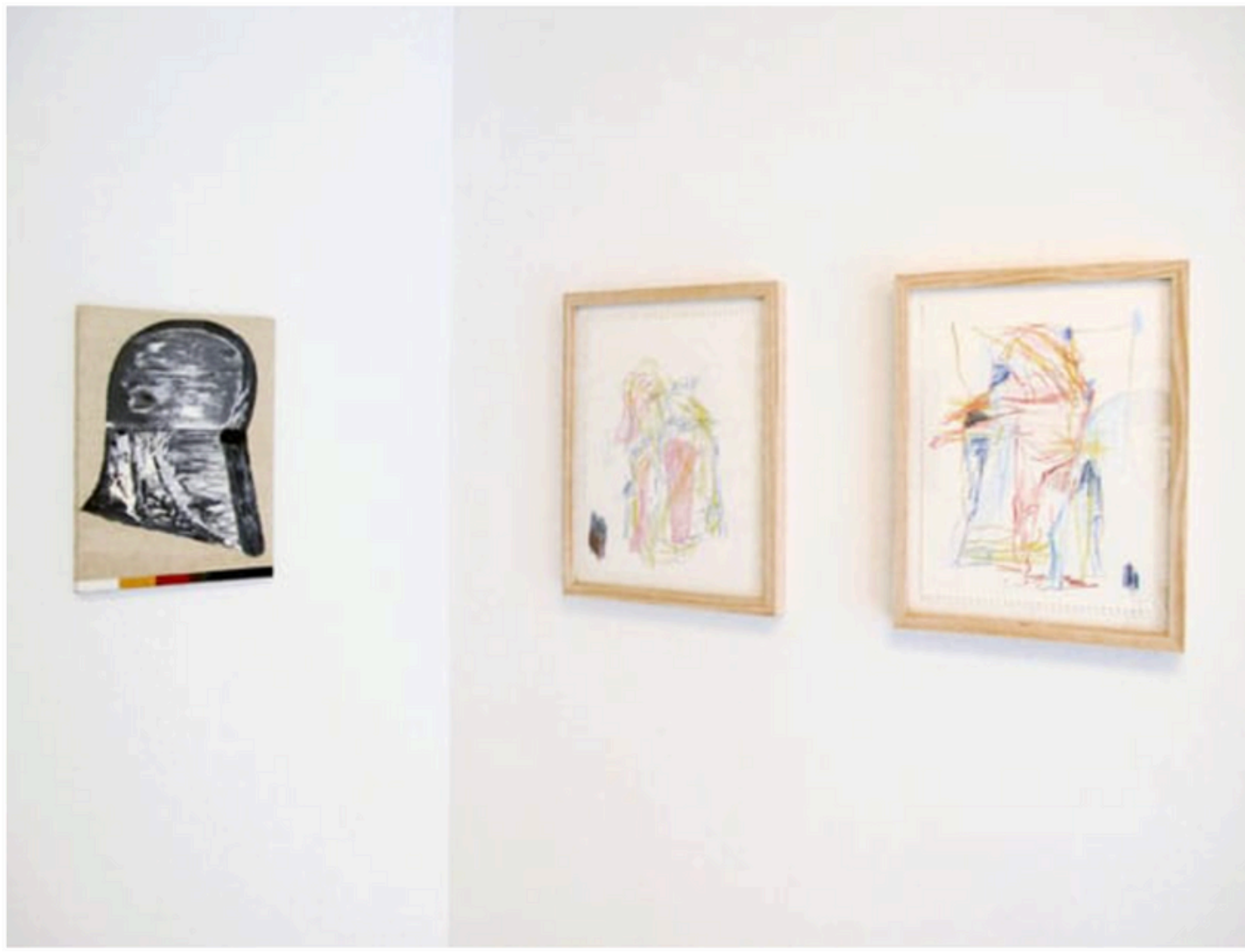
RW: These days, we're quite accustomed to walking into a gallery and receiving a great deal of information about the work, the artist, the show's aim and so on, but here, you've gone almost the opposite route: there's a lot to take in, but the connections remain elusive. All of the various elements of the exhibition insist that the viewer do the heavy lifting of interpretation rather than relying on any kind of authorial intent. We're never told how exactly you two, as the artists, wanted us to see things, or what they're "about."

DP: And we're not about to tell you now! Personally, I get a little sleepy reading wall texts and statements. I find it odd that we attach so much explanation to contemporary art. It makes sense for distant times and places, but for our own culture, I lean with Sontag against interpretation. (A piece we had in the reader, but took out.)

RW: Was there any particular logic behind the texts chosen for the reader, and their organization within it? I noticed immediately that they hadn't been arranged alphabetically or chronologically.

DP: We made it like a collage, putting the fragments next to one another to see how they felt. As with the paintings and drawings, we each brought our own pieces, and then arranged them together.

MG: I think we tried to bring the same sensibility to the readings we chose for the reader, but not in a literal sense — we didn't select works based on their profanity. We didn't select texts based on any specific criteria, but in looking back at the reader I think it's fair to say that we chose texts that brought out both the beautiful and repulsive aspects of the work in the show. For instance, I chose a passage from Winesburg, Ohio describing one character's grotesque and monstrous hands, something that I like to think is also at work in the drawings. But I also chose this work because Dushko is from Ohio, and I lived there recently. In this way it was also a nod to a shared experience of place. Once we had decided on the texts, I handed the project off to Dushko to decide on the ordering, then he handed it back to me to design the reader.



Installation view of "You Must Change Your Life" with a painting by Dusko Petrovich (left) and two "Archaic Torso" works by Munro Galloway (right) (via soloway.info)

RW: In terms of the reader's presentation, you also chose to use scans of the various texts from existing sources, which adds an interesting visual component in terms of all the various typefaces and layouts, but also emphasizes the indexical link between the excerpts in the reader and their original sources. Was this more of a pragmatic choice, or an aesthetic one?

DP: It started out as a practical way to send each other the texts, but then we liked it, for the reasons you mention, and probably because, when it comes to reproduction, we're part of a generation that spans the mechanical-digital divide.

RW: I'm curious about the relationship between your respective works in the show. There's an obvious resonance between the way you discuss your respective artistic practices: you both describe a process involving a kind of intuitive reaction or interest in a feeling or impression rather than necessarily having a preconceived idea of exactly what a painting or drawing will look like from the outset. When I walked through the show, even though I knew that these were two separate bodies of work rather than a collaborative effort, they seemed to make a lot of sense together — certainly in the use of color and texture (the thickly applied paint in Dushko's work, the heavy lines of the colored pencil in Munro's), but also the often ambiguous anthropomorphic shapes. I don't think you'd necessarily ever mistake them for being by the same artist, but there was plainly a shared sensibility.

MG: I think we start with the same premise — intuitive, formal experimentation as opposed to working it all out in advance — but that our studio practices are quite different. I work quickly and end up discarding much of what I make and my impression is that Dushko takes a slower, more incremental approach to his work. I think there is a biological term for this — convergent evolution — like birds and bats.

DP: The drawings and paintings also ended up the exact same size, which we didn't plan. We worked on them separately and for our own reasons, but then when we put the show up, we hung things together that seemed to resonate. The shared content is there, and maybe hard to put into words, so we used juxtaposition.

RW: In addition to being practicing artists, both of you interact directly with the art world in other ways: Dushko, as an editor of Paper Monument and an art writer, and Munro as a founder and director of Soloway. How do you see the relationship between those roles? Are they integral aspects of your artistic practice, or are they separate activities?

DP: At various times, I have thought the activities were discreet, overlapping, symbiotic, convoluted, natural, idiotic, etc.

It's hard to step outside oneself, and out of time, to look at the overall cause and effect, but here's an example: I met Munro because he did a portfolio for Paper Monument. I didn't work with him directly, but I liked what he did, and when they were starting Soloway, he got in touch and put me in their first group show. We talked casually at various times about running magazines/galleries, and we looked at one another's work in the studio, and at a certain point, Munro asked me to do a show together. We continued to wear several hats as we made the work, prepared the press release, planned the book, and organized the various events. I am nominally an editor, but certain points, Munro was the editor, and likewise, Munro runs Soloway, but I helped make curatorial, and even beer-buying decisions.

MG: My friend Pam Lins just sent me this quote:

> “All artists are alike. They dream of doing something that’s more social, more collaborative, and more real than art.” — Dan Graham

Munro Galloway, "Archaic Torso" (2011), pencil on paper, 11" x 14" (via soloway.info)

RW: That quote seems in line with what Dushko said about not knowing anyone who is “just an artist,” though I think there’s a difference between dreaming about doing something else — like say, starting a magazine or an exhibition space — and actually following through, which requires a certain level of commitment and dedication, especially to sustain them for any prolonged period of time. I know many artists who occasionally curate, occasionally write, and so on, but to actually commit yourself to the realities of running something in a serious way seems to indicate a real desire to make a contribution to a kind of community or discourse.

DP: Dreaming is a lot more fun. I'm now dreaming of doing a soccer magazine. But yeah, we've done Paper Monument for a few years now, and we'll keep doing it, mainly because we let ourselves do it in a way that doesn't become rote. Roger and I were in bands long ago, and we treat each issue more like an album than anything else. But yeah, we've had to learn about copy editing, 501c3 status, and all the un-nameable things you have to learn to do something seriously. We were never interested in the "notion" of a magazine.

MG: I don't know that I ever dreamed of starting a gallery, although I definitely dreamed of being in a rock band. The gallery came about because we had an opportunity and had to make some very quick practical decisions. We opened the first show, Parts and Labor, two weeks after signing the lease and while we were still remodeling. The space was a former plumbing supply store and much of the old shelving and wall panelling went into a cabinet sculpture that was part of the first show. The dreaming came later, dreams of shows, projects, performances, screenings, readings …

RW: One of the things that stands out about venues like Soloway is the sense of community: creating a space where artists can show their own work, that of their friends, peers, mentors, or simply people they admire, with a certain degree of freedom, not only in terms of determining how they want it to be displayed and interacted with, but also a kind of freedom from the professionalism of the typical gallery environment. That's not to say that Soloway is sloppy or the exhibitions done haphazardly, but there's something incredibly generous about an artist [Annette] letting people traipse through her apartment every weekend; it feels more like a social space. There's also a kind of generosity inherent in artists giving their time, money, and resources to one another in terms of running the gallery and putting together exhibitions — the same goes for Paper Monument.

MG: Part of what I see as our role at Soloway is questioning and re-thinking received ideas about what a gallery is, including the architecture of the space, the presentation of the work, and the written documentation of what happens in the gallery. Clearly there are many precedents for what we are doing — for me they range from Ferus gallery in San Francisco in the 1960s and Food in New York to galleries like International With Monument in the 1980s East Village. But any visitor to the gallery will bring their own set of associations, and that is what we welcome.

RW: Based on what you've both described, it seems like the process of putting the exhibition together was a collaborative one without clearly defined, separate roles of curator, gallery director, exhibiting artist, allowing everything to come together somewhat organically, which is certainly not the case with a more conventional gallery or institutional space. I keep coming back to this idea of professionalism: we tend to associate the label "unprofessional" with something being done poorly, but I think in this case, with regard to the art world, it can also be a means of doing something well, but without necessarily following the typical structure or hierarchy of a gallery or exhibition.

DP: I may be misremembering Max Weber, but I recall him talking about vocations not in the sense of "vocational school" but in the sense of being called to do something.

I also remember being at a Chuck Close lecture where he said that "inspiration was for amateurs" and I remember thinking, yes, and you sound very … professional.

MG: I think that the shared philosophy of Soloway is that the gallery should resist setting a specific ideological agenda that would determine what we show or how we show it. I think that running Soloway is like telling a shaggy dog story — a long and winding narrative with occasional diversions that doesn't have a clearly defined end point. The show following ours, Feelers, organized by Annette Wehrhahn, very much captures this sentiment — an evocation of the blind groping that is my experience running a gallery.

This is not to say that we aren't willing to do shows or projects that directly engage with aspects of the contemporary art world. For instance, we did a show called The Best of 2011 in the first week of 2011. It was a riff on the Best-of-The-Year lists and round-up exhibitions that happen at the end of the year. We thought we would get a jump on everyone else.

DP: One through-line that comes out in the work, the reader, the release, along with Soloway and Paper Monument is this: we are both interested in texts in writing, in language — we just to shift these things around a bit, not with any overall agenda, but variously out of curiosity, impatience, a desire to actually communicate with people. A press release isn't really about communicating personally, but I often feel that even conventional catalogues, art school discussions, magazine articles settle into a language that isn't very well considered, or considerate. This happens for all sorts of reasons — habit, desire for money, simple lack of concern, deadlines — but when you have a show, or open a gallery, or publish a magazine, it's worth looking at the conventions and questioning them a bit. Or else why do it?

* * *

You Must Change Your Life was a two-person exhibition at Soloway (348 South 4th Street, East Williamsburg, Brooklyn), which ran from May 1 to June 5, 2011, and featured the work of Munro Galloway and Dushko Petrovich.

ARTFORUM

REVIEWS NEW YORK

Munro Galloway

De Chiara/Stewart

By Jan Avgikos

Did you grow up before or after the VCR? With or without computers? Pre or post the World Wide Web? Even Luddites have to admit it makes things interesting, not knowing where we'll be next—but knowing we'll be there soon. Where does painting fit in? we wonder. There's been a lot of speculation lately about who the next generation of young painters will be, what attitudes might motivate painting in the future, and, perhaps most important, what it will look like. Keep an eye on Munro Galloway. In his first solo exhibition of impressively stylish and savvy paintings, he uses visual allure as a springboard to grapple with the way painting constructs its relation to its history, to mass culture, and to something we might describe as the place where "the avant-garde meets the good life."

In contrast to the quirky realism of recent figurative painting (e.g., of Karin Kilimnik, John Currin, and Elizabeth Peyton), Galloway's paintings of young, beautiful Asians (mostly men, at least in this show) posed in elegantly empty interiors look all "grown up." This is due, in part, to Galloway's many references to Manet. It's not just the languorous handling of paint, or the refined aesthetics of a palette restrained to muted tonalities, but also a certain attitude that Galloway seems to be borrowing from Manet. That attitude is manifest in the isolation of ultrafashionable figures who appear to be stayed, both by their own self-consciousness at being looked at and by their desire to edify the one whose gaze pins them in place. Factored in as another field of influence, many of the sultry moments Galloway renders are taken from a recent Prada ad campaign featuring Takeshi Kaneshiro, a superstar of Hong Kong action cinema, who is as accomplished in the martial arts and acting as he is in projecting "the look."

Reverberating in the paintings, broadcasting uniqueness yet manufactured for mass consumption, this "look" connotes a lifestyle of high taste with a minimalist polish. It's also the visual expression of new globalism: Prada folds into Kaneshiro into Hong Kong action cinema into Chelsea chic into an art that brings it all to the brink of being pure paint. In the ephemeral and fluid relations between music, art, fashion, design, decor, and film, a turn-of-the-century commercial avant-garde has begun to flourish. It is significant that Galloway's paintings don't stand at a distance from the ambient cultural zone they describe. They are fluent in the visual language of mass culture—anyone who can "read" a Prada ad, for example, has instant access.

Galloway moves between local and global, past and present, East and West, telescoping through layers of representation. Despite this busyness, the place in which we encounter his graceful, gender-lite figures is, prototypically, a world of digital perfection, a fashionable, fictional Orient. But Galloway also intimates life behind the facade: a pulse, a groove, something vaguely personal. A sense of displacement finds its way into the quasi-narrative framework, amplified by a vagrant subject whose voice seems to be "channeled" in the title of the exhibition, "I could take you far away from here."

In *I could live in hope*, 1999, a three-panel, panoramic painting of a fallen figure who stretches over thirteen feet long, ambiguity takes on a fashionable life of its own. Is the figure male or female? Dead or alive? Is it all for the camera, this coital edge of cool? Galloway muscles painting right past the myth of its irrelevance and into a familiar, consumer-based sublime that plays on every screen in America.

—Jan Avgikos

ARTFORUM

CRITICS' PICKS NEW YORK

Munro Galloway

Murray Guy

May 13, 2006 - June 17, 2006

By Lori Waxman

Installation view, 2006.

Every day for the past year Munro Galloway has painted a picture, recording something of the world in front of him. He might have been in Williamsburg, Brooklyn, on an interstate in Montana, or making his way through the Cascade Mountains, but regardless, out came a hazy, lush, colorful image in oil on gessoed paper: starry night skies, empty lots, lazy green fields, lounging friends, a lone girl. The resulting series, titled "Green River" after the terminus of Lewis and Clark's search for the Northwest Passage, fuses calendar, travelogue, and storyboard. More than the sum of its parts—save for the odd painting so right it could hang on its own—"Green River" excites by not insisting on any one method of viewing. Though it's easy enough to follow a chronological reading of the series, which is hung in an even grid on three adjacent walls, it is far more enticing to let the eye wander where it may across the intersecting colors, forms, and storylines present and waiting to be discovered.