

ART EXHIBITION CATALOG

THE LANGUAGE OF FLOWERS

KATRINA J. MURRAY



THE LANGUAGE OF FLOWERS

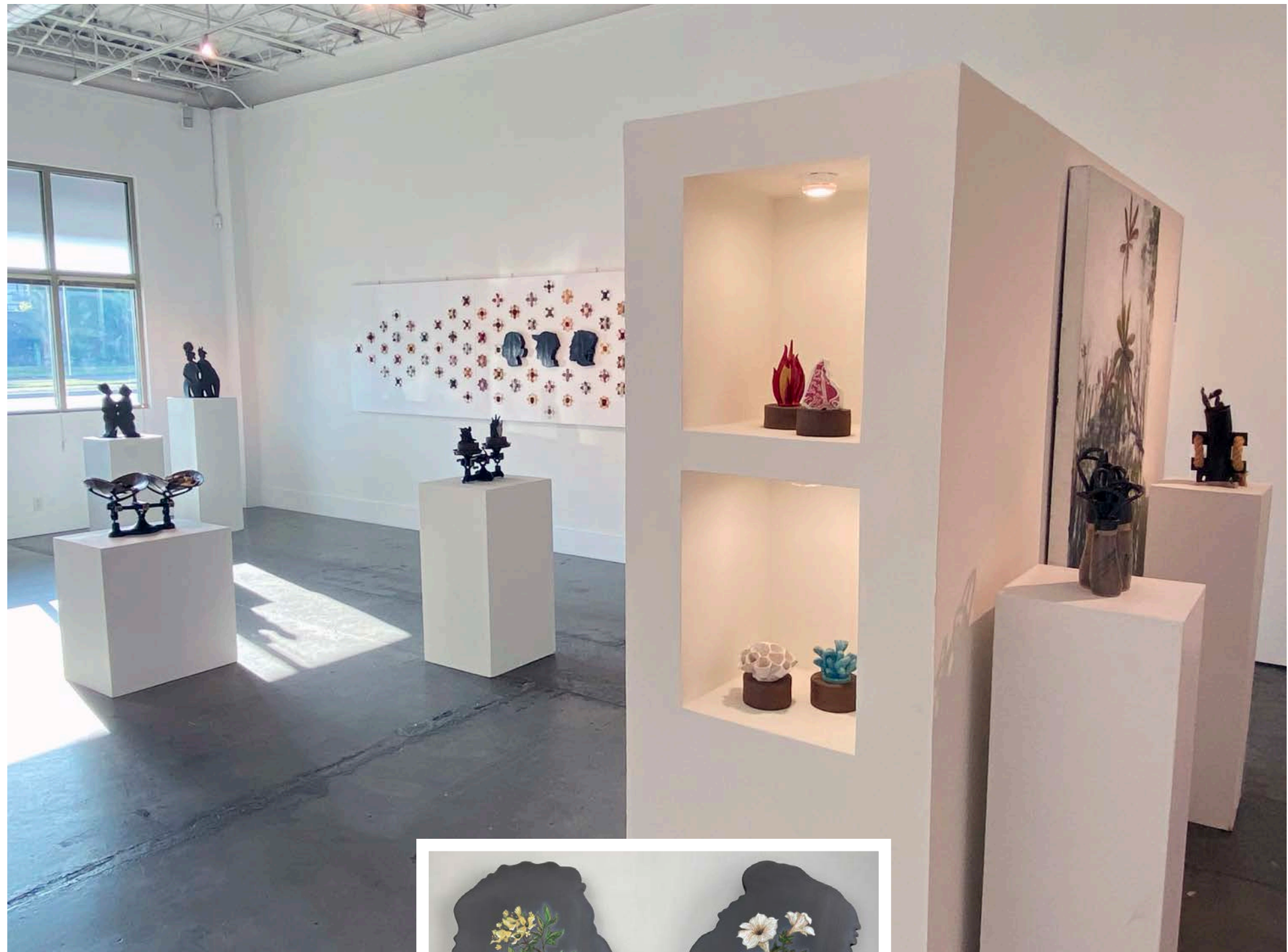
Katrina J. Murray — Artist Statement

For The Language of Flowers, I turned to the Victorian garden for inspiration. Floriography—the language of flowers—allowed people to communicate discreetly during an era when social etiquette discouraged open expressions of certain feelings and desires. Drawing on this tradition, I created a garden that speaks to contemporary life through meanings both obvious and concealed.

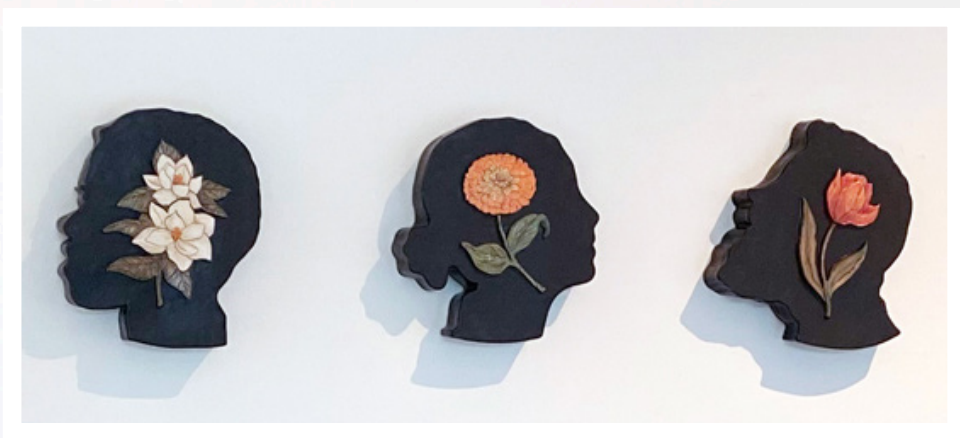
Working with ceramic sculpture and mixed media, I bring together botanical forms, human profiles, familiar objects, and unexpected juxtapositions. Flowers appear alongside symbols of money, weapons, political affiliations, and contemporary culture, creating tensions between beauty and conflict, ideals and realities. Their traditional meanings—devotion, innocence, anger, dignity, and hope—become a starting point for questioning how we communicate, construct identity, and assign meaning to the world around us.

My work explores the space between our differences and our shared humanity. The human profile becomes a site of identity and perception, while humor and absurdity offer ways to approach difficult subjects. Beneath the divisions of politics, culture, and belief are common experiences of vulnerability, longing, love, and loss.

The Language of Flowers invites viewers to look beyond appearances, question inherited assumptions, and reconsider the symbols through which we understand ourselves and one another. Like flowers, meanings are rarely fixed; they shift with context and experience, revealing the complex and sometimes contradictory ways we live together.



RUE AND PETUNIA, (above & cover) 2024, Ceramics



SILOUETTES, 2023 - 2024, Ceramic, Aproximately 11" x 13"

(left to right)

Honeysuckle ~ Devotion and affection

Lily of the Valley ~ Return of happiness

Orange Blossom ~ Eternal love

Rue ~ Rue (the day)

Petunia ~ Anger

Clover ~ Good luck

Daisies ~ Innocent

Dogwood ~ Love will overcome adversity

(left inset)

Magnolia ~ Dignity

Zinnia ~ Lasting friendship

Tulip ~ Declaratrion of love



SCULPTED HEADS, 2023 - 2024, Ceramic.

Approximately 5" x 9"

(clockwise, starting with top left)

Ophelia

Royce

Steve

Alex

Penny

Lucy

Maude

Art

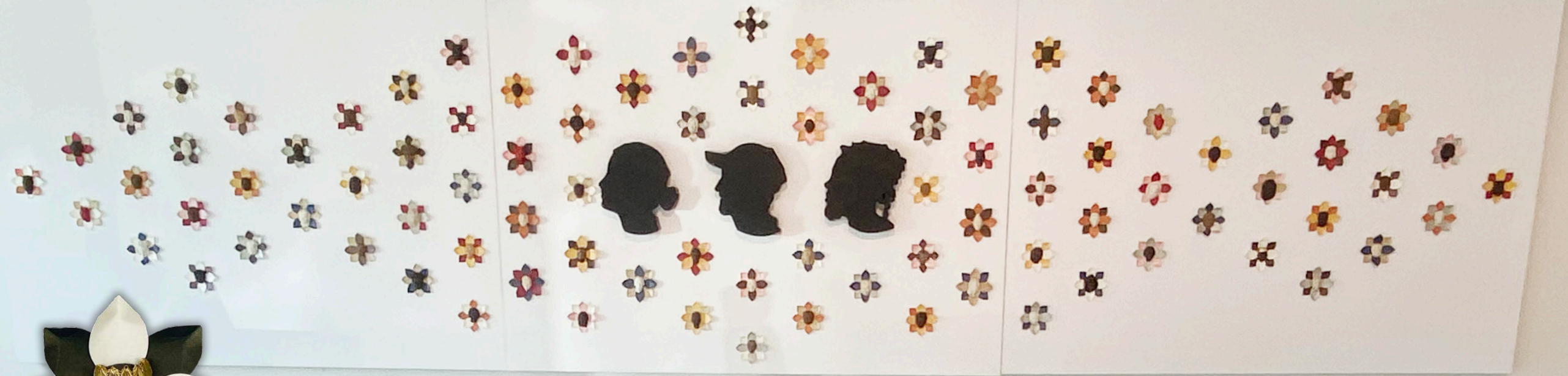
Malika (right)





PROFILING, 2021 - 2024, Ceramic, paper. 12' x 3.5'

Look past profiling to see the beauty and diversity in humanity.
Ceramic head (detail) on paper, with gold leaf crown - 3.5" x 3.5"





WALL FLOWERS IN BLUE - MOTHER, DAISY, SON

2024, Ceramic, 3.5" x 3.5"

WALL FLOWERS IN BLUE - THREE LADIES WAITING

2024, Ceramic, 3.5" x 3.5"

LOVE IS LOVE - 1 & 2, (right) 2023, Ceramic, approximately 11" x 6" x 18"





THE GARDEN OF EARTHLY DELIGHTS, 2021 - 2024, Ceramic,
Approximately 4.5" x 5" - 9"

(top row, left to right)

Eggplant*, **Rainbow Cake**, **Bumpin' Bunnies**, **Artichoke**,
The Book of Flowers, **Democrat**, **Republican**, **Grenade & Bullets**,
Glock, **Liquor Bottles*** (*inset).

(bottom row, left to right)

Her Big Wheel, **Kiss Emoji**, **Black Iris**, **Money**, **Butterfly Bush**,
Maggots & Flies, **Fish & Loaves**, **Nature Spirits**, **Police Badges**

The Have & Have Nots (far left inset)



LEGAL PURCHASE, 2024, Antique Scales, Brass Bullets, Ceramic Glockes, Faces and Flowers.

SCORCHED EARTH, OR PEACE, 2021 - 2024, Antique Scales, Brass Bullets, Ceramics



ARTIST BIOGRAPHY

Katrina J. Murray is an interdisciplinary artist whose conceptually driven practice explores the emotional and physical human condition, with particular attention to identity, power, vulnerability, and the cultural forces that shape our understanding of ourselves and others. Working across painting, sculpture, and mixed media, she draws on personal experience and contemporary life to examine the tensions between individual differences and shared human needs.

Murray studied painting and art history at Herron School of Art and Design in Indianapolis, Indiana, and spent time studying in Italy. Her perspective has also been shaped by living in West Germany during the mid-1980s, where encounters across cultural and linguistic boundaries left a lasting impression of the common needs that connect people despite their differences.

The death of her son, who was killed by an improvised explosive device during the Iraq War in 2005, marked a profound turning point in her life. Returning to Herron, she embraced art as a means of navigating grief and learning to live with loss. Following a motor vehicle accident and mild traumatic brain injury approximately a decade later, she again turned to art as part of her recovery, exploring the possibilities of creative practice in rebuilding cognitive function and adapting to change.

These experiences continue to inform Murray's investigations into human nature, resilience, and the complexities of contemporary culture. Her work has been exhibited nationally and is represented in institutional collections, including Eskenazi Health, the IU Health Neuroscience Center, and Indiana Humanities. Originally from the historic arts community of Brown County, Indiana, Murray lives and works in Indianapolis. Murray's work draws from personal experience to help us consider current moments.



Katrina J. Murray



UNTITLED VASE WITH FROG, 2021, Ceramic, (left)

I WISH I COULD MAKE AIR, 2018, Oil on Canvas, 36" x 42" (center)

UNTITLED VASE WITH ROPE, 2021, Ceramic, Rope, (right)



SELECTED EXHIBITS & EXPERIENCE

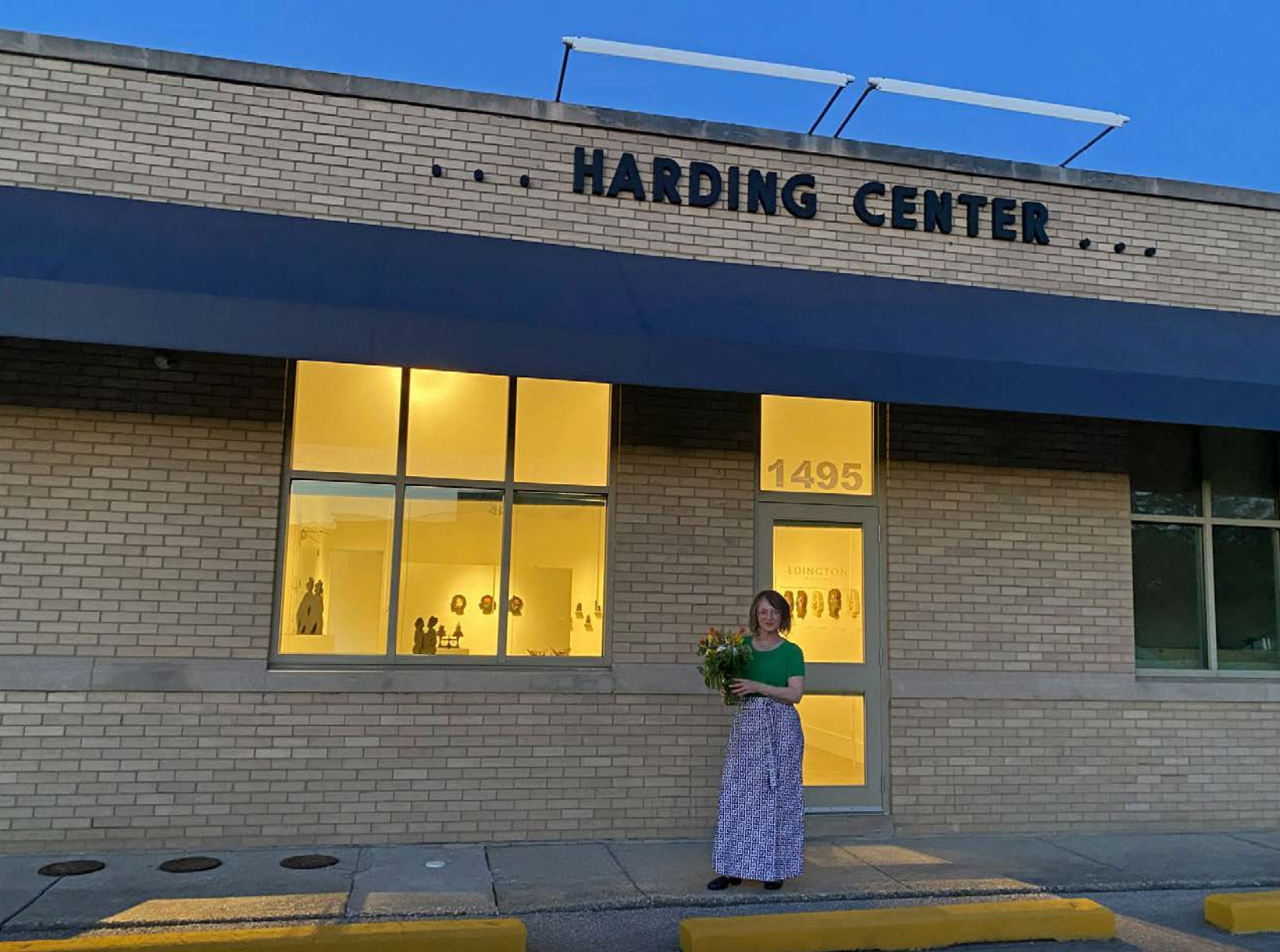
- 2024 *Select Scales Works* – Women in Art, Garrett Museum of Art, Garrett, IN
- 2024 *The Language of Flowers*, Edington Gallery, Indianapolis, IN
- 2022 *Art Prize*, DeVos Place Convention Center, Grand Rapids, MI
- 2022 *This is Us*, Solo Show, Gallery 924, Indianapolis, IN
- 2022 Ann Harris, Minds I Project Drawing project and exhibition, Basil Gallery - Herron School of Art & Design, Indianapolis, IN
- 2021 Sum Of Unity, Curated By Samuel Levi Jones, Eleanor Prest Reese Gallery - Herron School of Art & Design, Indianapolis, IN
- 2020 Pandemic Research Interactive Exhibit (Ceramic Portraits) (Solo show), Schwitzer Gallery, (CCIC), Indianapolis, IN
- 2016 View from Within, Mark Borghi Fine Art/Keyes Art Consulting, New York, NY
- 2016 Asphaltum (Artist & Curator), Schwitzer Gallery, (CCIC), Indianapolis, IN
- 2015 Performance art collaboration, Music & Mark Making, Independent Music + Art Festival (IMAF), Indianapolis, IN
- 2015 Hoosier Salon vs. iMOCA, Indianapolis Museum of Contemporary Art, Indianapolis, IN
- 2016 & 2014 Art from the Heartland, Biennial, Indianapolis Art Center, Jurors: Mindy Taylor Ross and Sarah Urist Green, Indianapolis, IN
- 2016 Rock, Paper, Hammer (2 person show), Schwitzer Gallery, (CCIC), Indianapolis, IN
- 2012-to 2015 Painting Instructor, Herron School of Art & Design's Creative Learning Program, Indianapolis, IN
- 2014 Speaker, SOFAexpo for Codaworx, Topic: IU Health Neuroscience Public Art Installation, Chicago, IL 2011
- 2011 Artist Assistant, Expedition Bogota-Indianapolis, Danielle Riede and Alberto Baraya, Indianapolis Museum of Contemporary Art (iMOCA)
- 2011 Attended the Venice Biennial, Venice, Italy.

COLLECTIONS OF NOTE

- Indiana Community Foundation (CICF)
- 2017 Indiana Humanities / Meredith Nicholson House, Indianapolis, IN
- 2013 Community North Cardiovascular Hospital, Collaborative public art, Indianapolis, IN
- 2012 IU Health Neuroscience building, Public art Sculpture, Indianapolis, IN
- 2011 100th addition to the Memorial T.C. Steel Art Collection, Eskinazi Health, Indianapolis, IN

SELECTED AWARDS & GRANTS

- 2020-21 Creative Renewal Arts Fellow of the Arts Council of Indianapolis, IN
- 2017 Award of Excellence - 119th Annual Exhibition by Richmond and Area Artists, Richmond Art Museum, Richmond, IN
- 2011 International Experience Scholarship, Study abroad, Italy.



SPECIAL THANKS

The Edington Gallery's Owner and Director, Telene Edington for her hard work in making this exhibit happen and her other critical efforts.

The Edington Gallery team: for installation insights, social media expertise, and opening night bar tending.

Tim Meyers for providing design, photography, installation assistance, and thoughtful input to the creation of this body of work.

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