

Mary Mary

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Alexis Marguerite Teplin - 'He, Ho, HA, hmmm...'

23 February - 13 April 2013

Mary Mary is pleased to present a solo exhibition by London based Alexis Marguerite Teplin, her second at the gallery. Teplin's new body of work relates to a multitude of historical depictions and positions in art history and deals primarily in this show, with the relationship between sound, seduction and abstraction.

Presented here, are three paintings and a group of sculptural works that punctuate the space. The paintings (oil on linen and metis bed linen) are adorned with painted collaged sections that mark out letters or words. Two of these 'He' and 'Ho' constitute a laugh and another, 'HA' acts as the retort, whilst the sculptures mark out the shape of each letter of 'hmmm,' which pose as a question. Each are installed to create a 'sound word' that moves through the space.

Within these works, Teplin has focused on abstraction working like tonal sound, with each work having a sound and a speed, using colour and brushmark to create an idea of fluctuations in speech and exclamation. In doing so Teplin makes comparison to the sound modulation of Richard Strauss and his tone poems of the late Nineteenth Century in which a piece of orchestral music evokes and illustrates paintings, poems, novels etc.

Teplin's work is often devoid of figurative representation and yet there are hints of it throughout. Here, it is the suggestion of a laugh, a murmur or continuous chatter and in the mark-making itself, which is agile and visceral. In her sculptural work the body is referenced strongly through the suggestion of a torso, a leg or arms, with the looseness of the unstretched works acting as if costumes or clothing.

Following her current solo exhibition at the Hayward Gallery Project Space, Teplin has collaged illustrations from an early edition of Aubrey Beardsley's prints for Oscar Wilde's 'Salome' onto the surface of one of the paintings. The inclusion of 'Salome' iconography illustrates Teplin's exploration of the seductiveness of form, objectification and above all decadence and its relationship to Modernism and social change.

For Teplin, the Beardsley prints symbolize the movement of a cultural object from an illicit piece of high art to that of Pop culture. In this current body of work the illustrations become a sign for the cultural. Teplin's interest in Oscar Wilde's 'Salome' is that it was instrumental in the creation of a modernism of language and sound through seduction and social satire. In 'Salome,' Wilde uses depictions of desire and a simplification of language to attempt a breaking off from past social and cultural structures.

The interest in 'Salome' and indeed also in the Rococo, which she has also referenced in many works, stems from looking at moments just before a cultural revolution where there are extreme periods of decadence and social satire. In 'Salome' for example, Wilde uses the play to shift Victorian conservatism and it is this idea that an artwork can bring upon these shifts and changes in popular culture which holds Teplin's interest.

In addition that the play is written in numerous languages is also important. The idea that sound, speech and language can be amended and re-defined as it is in the play, is a link to the depictions of sounds Teplin has produced in the works here. In 'Salome' the sound of each language is simplified, for example with French spoken from a Francophile's tongue, without the flourishes, rendering any sounds and cultural aesthetics into simpler versions. Here Teplin translates cultural references and histories into rhythms, sounds, marks and gestures.

Born in 1976 in California, Teplin lives and works in London and currently has a solo show 'sss T!!' at The Hayward Gallery Project Space, London until the 10 March 2013. Recent exhibitions include 'Progress Pleas!,' Hotel, London; (2012) 'Painting Show,' Eastside Projects, Birmingham; 'Outrageous Fortune,' Hayward Gallery touring/Focal Point Gallery, Southend (2011). Performances and screenings include 'The Party,' Serpentine Cinema, The Gate Cinema, London; 'Maybe I Should Have Called It 'My Life in Nineteen Minutes,' Calder Foundation, New York (all 2011).

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Exhibition Preview: Friday 22 February 7 - 9pm / Exhibition Dates: Saturday 23 February - Saturday 13 April 2013
Exhibition opening hours are Tuesday - Saturday 12 - 6pm & by appointment

For further information and any queries regards images, artist and press information please contact John Heffernan:
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