

Megan Marrin  
Corps  
June 28 - August 20, 2017

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I cannot remember how the group started exactly, but I had the rules in place, and the first canvas ready in December 2015. The following January the first painting began, I was a little scared, but the rules held it together, and the images had been chosen in advance. There were to be eight paintings, four life, four death, all the same size, all the same color palette, underneath all is cinnabar green, no painting happened over white canvas. I had wanted those thin stretchers everyone uses in Europe but they don't sell them here so I made my own using thin Styrofoam, the proximity of the painting to the wall is important, I wanted them to be very close. The furniture nails on the sides hold the canvas in place, I brought those back from Brussels a couple of years ago.

The images were not significant at first but developed their significance over many months. Each painting takes about two months to make so in that time they were fortified with the content of podcasts, and later, movies. I got a tv/vcr for the studio last November and have a wall of vhs tapes that I rotate listening to. The horror tapes have been the most valuable to the paintings, and ones from the late 90s.

The paintings are time based in what they depict and how they are conceived. The event I chose to paint takes sometimes ten years to occur and only lasts a few days. It is of course these few days we are all interested in. This event looks the same in every city where it occurs, perhaps that is why some cities try to make theirs look special or more commercial, maybe more crowd friendly. There are specific cities in the paintings, one is set in St. Louis, which is where I am from.

It may be obvious or not, but I was thinking about many artists over the last sixteen months, and Georgia O'Keeffe was one of them. I like thinking about how she's one of the first artists we learn about when we are young and you see posters of her paintings framed in people's houses, especially for me, seeing them in the Midwest, and then you think they are tacky, and you reject her as an artist. But later you come back to her because her importance is immeasurable and beyond comparison. I will see the exhibition about her at the Brooklyn Museum after this show opens.

-Megan Marrin

Megan Marrin (b. St. Louis, MO) has exhibited internationally in two-person and group exhibitions at WIELS Contemporary Art Center, Brussels (with Elif Erkan); Svetlana, NY (with Nora Schultz); Renwick Gallery, NY (with Tyler Dobson); Galerie Max Hetzler, Berlin; Office Baroque, Brussels; Mitchell Algus Gallery, NY; Bortolami Gallery, NY; Bureau, NY; Foxy Production, NY; and Rivington Arms, NY; among others. Marrin received her BFA from School of Visual Arts, NY, and lives and works in New York, NY.