

Mary Temple

Artist Statement

“I paint from remembered landscapes...and remembered feelings of them, which of course become transformed” Joan Mitchell, 1958

I live and work in Brooklyn, and take daily morning walks through the local parks, noting the changes in light and color as the seasons advance and the trees rotate through their transformations—from tonal skeletal drawings to chromatic mass and back again. In the studio, I begin to work with initial gestural notations and fields of color, then slowly progress to shapes and structure. I usually work through a landscape narrative while constructing the picture, aiming to evoke latent images, thoughts and ideas through the inconvertible particularity of how this specific painting exists. I often nudge the artwork toward completion by juxtaposing gestural passages with rectilinear shapes mediated by simple editing software, like Markup (found on all iPhone models, since 2016). By this interposition, I try to slow the flow of information and intervene in the instant recognition of things past, alert to the challenges and joys that the presence of this history implies. The surfaces of these paintings chronicle the past as well—miniature ridges run like axes across monochrome fields, indicating former iterations in the long process of revision and overpainting. I want the studio atmosphere to be as a study, a timeless place where things cannot be rushed if anything is to evolve.