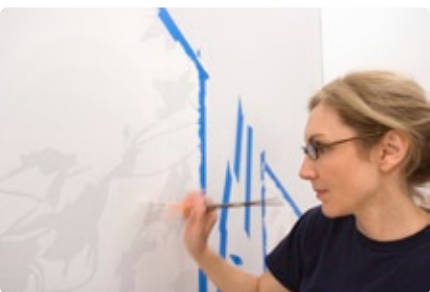


ARTIST PROFILE

An interview with artist Mary Temple, on-site at the 2006 PULSE Miami Art Fair



Mixed Greens featured **MARY TEMPLE's** wall painting and floor sculpture in their booth at the annual PULSE Miami Art Fair in December of 2006.

In addition to site-specific work, Temple is also known for her sculptural paper pieces, photo collage, drawings, and limited edition prints (see opposite page).

MG: In these photos, you are installing at our booth during an art fair. How did that experience differ from installing in a gallery, museum, home or office? Do you have a preference?

MT: In a fair setting, the walls are temporary and far from plumb or square, so one has to think of the installation as a negotiation between the planned work and the realities of the space—there's lots of problem solving involved. In addition, there is constant commotion and interaction with the fair techs because everyone is setting up at the same time, which is much more stressful than painting in a quiet setting all alone. I much prefer the latter, even though in either case I consider the finished piece a type of performance or theater.

PICTURED, OPPOSITE PAGE: *Corner Light (detail)*, 2006, site-specific latex paint on wall and stain on hardwood floor, 108" x 120" x 120", (similar site-specific commissions are available through the gallery; please call to inquire)

MG: During the fair, many people asked whether there was a projection on the wall and floor. Is it important to know that it is a unique, painted work?

MT: It is very important to me—the work would be so different in concept if I used actual light. The fact that the piece is painted challenges one's perception and raises questions regarding the nature of belief, using projected light wouldn't allow me to address my concerns.

MG: We were surprised that so many people thought they couldn't walk on the floor! How do you hope people will interact with your pieces?

MT: I intend for viewers to walk on these sculptures, touch them, or sit down and stretch out if they are so inclined—the pieces are not fragile. I like when people linger, hanging out on them allows time to contemplate more than the physical or technical aspects of the work. One viewer told me that as he stood in the middle of the piece he felt so flooded with light that he kept expecting to feel the warmth of cast light on his back and neck. I particularly liked that description because the sensation he described marked a midway point in the process of understanding the piece.

MG: Your wall paintings are intentionally subtle and quiet. Are you concerned that people will walk by the pieces without seeing them?

MT: I want to make work that communicates with others, so it can be unsettling to know that many

people are walking past it unnoticed. My hope is that the realization of how easily one might have missed the work, adds complexity to the piece.

MG: Many people also commented on your work being nature-related. How do you describe your work in the context of "nature"?

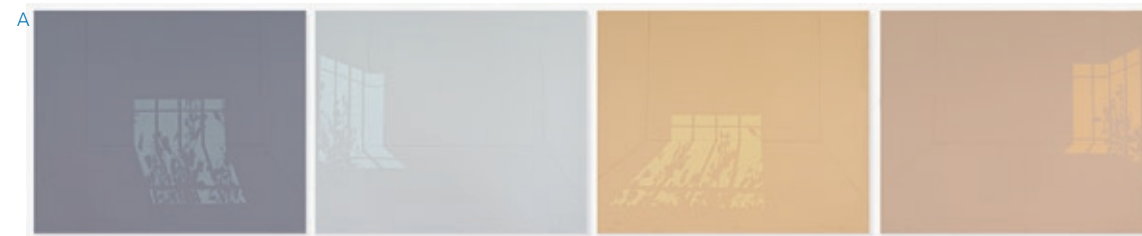
MT: One of the things that interest me in these installations is the conflation of interior and exterior spaces, and in this case nature (the silhouettes of plant life) functions as an indicator for exterior space.

MG: You are a conceptual artist and each body of work differs greatly in both concept and material. Are there themes or processes that connect the bodies of work?

MT: Though I use many different media, there are overarching concerns in the work. I'm often considering psychology and perception of architectural spaces, thinking about how physical space and volume resonate in our memory and emotions.

MG: Lastly, what was the first thing you ever collected?

MT: Though I use many different media, When I was six I had a little fish net, the kind you might get with a goldfish bowl. I ran around the yard terrorizing all manner of flying insects with it. There was an assortment of empty condiment jars I used to imprison the captured moth or bee—one per jar. For some reason, I thought they'd survive like that. After a few weeks, of course, I had a collection of dead bugs in mustard and mayonnaise jars.



A. **MTEM.0108** *Light Describing a Room in Four Parts*, 2006, silkscreen on paper, 18" x 22" each (set of four), \$1600-2000 depending on edition number (\$700 additional to frame individually). Edition of 16. Available at Mixed Greens and the Lower East Side Printshop (www.printshop.org).