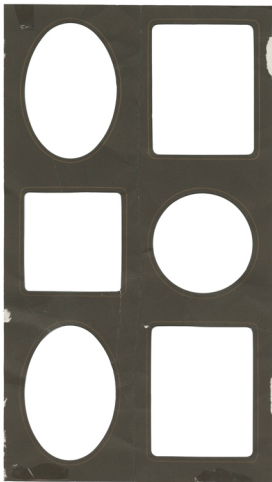


THE COMMERCIAL

MARY TEAGUE



LANGUAGE OF ART

FRIDAY 9 MAY, 6-8pm

Mary Teague in conversation with
Alexie Glass-Kantor, Executive Director Artspace, Sydney
Saturday 10 May, 1pm

exhibition: 09/05/14 - 07/06/14

open Wednesday-Saturday, 11am-6pm

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Mary Teague's new exhibition *Language of Art* reconfigures the materials of structure and support and the artefacts of fictional events and performances as primary aesthetic objects. Posters, empty cardboard photo-mount frames, rope and wood armatures and other devices for presentation and display are foregrounded and enlarged beyond their usual dimensions. Although materially rich and allusive, these works delineate a certain absence at the core of artistic production; the spectator is drawn into, but denied a direct engagement with the artist. Like the so-called blank screen of psychoanalysis, Teague fashions empty containers to elicit the wished-for fantasy of the artist's virtuosity. Teague relegates us to an encounter with the trimmings, borders and ephemera understood to be the 'language' of contemporary art.

Jason Markou

Mary Teague (b. 1971) completed her Masters of Fine Art in sculpture at Goldsmiths College, The University of London in 1995. The international study was enabled by her winning the New South Wales Travelling Art Scholarship in 1992, the same year she completed her Bachelor of Fine Art at the College of Fine Art at The University of New South Wales. She was also awarded a Dyson Bequest by the Art Gallery of New South Wales in 1993. Since then, Teague has exhibited widely in Australia and internationally (especially in New Zealand and the US).

Teague produced *Dress Code: The World's Longest Bar (Mildura Workingman's Club)*, an ambitious outdoor work comprising a monumental ephemeral sculpture and participatory performance in collaboration with Sara Oscar for Mildura Palimpsest Biennial #9, Victoria (2013). Recent solo exhibitions include *We bake our own bread* at DB Projects, Sydney (2013); *Psychic Oasis* at The Commercial Gallery, Sydney (2012); Michael Lett Gallery, Auckland (2010 and 2006) and James Dorahy Gallery, Sydney (2007).

In 2013, Teague presented a two-person exhibition, *Act Hunger*, with Diena Georgetti at The Young, Wellington. Group exhibitions include *20/200* at Sarah Cottier Gallery, Sydney (2014), *The 62nd Blake Prize*, Galleries UNSW, Sydney (2013), *Rimbaud/Rambo*, curated by Geoff Newton, Neon Parc, Melbourne (2008); *Arps/Teague/Georgetti*, Michael Lett Gallery, Auckland (2007); *Predictive txt*, Hamish McKay Gallery, Wellington; *Islands in the Stream*, curated by Nick Tsoutas, Artspace, Sydney (2003); *New York Calling*, curated by Elvis Richardson and Sally Ann Rowland, PS1 Contemporary Art Center, New York; *Soft Panic*, curated by Mikala Dwyer, 200 Gertrude Street, Melbourne (2000); *Child Bride*, curated by Hany Armanious, Artspace, Auckland (1997).

A major public sculpture, *Lines of Communication* (2010), produced collaboratively with Hany Armanious for Investa, is permanently located at 16-40 Mount Street, North Sydney. *Lines of Communication* was curated for Investa by Barbara Flynn.

Teague was the recipient of the 2013 New South Wales Visual Artist Residency at the

Darling Foundry in Montréal, Canada, administered by Artspace, Sydney. Her work for *Language of Art* was developed during the Montréal residency. *Language of Art* is Teague's second solo exhibition with The Commercial Gallery, Sydney.

On Saturday 10 May at 1pm, Mary Teague will be in conversation with Alexie Glass-Kantor, Executive Director of [Artspace, Sydney](#), about the Montréal residency and the exhibition.

 <http://www.australiacouncil.go>

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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