

Megan Marrin

*Compliance*

4 September - 7 October 2021

A few years ago, Megan Marrin wrapped a wooden barre in leather and around the same time she painted her first exercise equipment. From the Corpse Flower, Victorian ribcage showers to Pilates equipment, Megan Marrin tends to paint singled out objects. While the human form remains mostly absent, the body takes up a central role in her paintings. In her first exhibition at Efremidis, she presents two sets of work out tools: paintings of Pilates equipment and wooden barres. Hung low, the work is installed like in a gym.

Megan Marrin's recent projects deal with the body in different states: the body in pain, disgust and at rest, and now, restrengthening and rebuilding. Before all that, there was the big one: life and death. This art is as personal as it is removed from everything. The unoccupied machines are empty and enigmatic, lacking signs of life.

The paintings are really on the nose. They make me talk more than they make me think. They're kind of chatty, like cues for conversation. Looking at them, is like an arrival and departure at the same time. There is really not much hidden in these paintings. Look at the subtleties. There is no myth. There are barely any shadows.

– Tenzing Barshee