

HUXLEY – PARLOUR

3–5 SWALLOW ST
LONDON W1B 4DE

New Mythologies II

19th August - 17th September 2022

Jeanine Brito
Charlotte Edey
Molly Greene
Mary Herbert
Grace Lee
Natalia González Martín
Grace Mattingly
Tristan Pigott
Alicia Reyes McNamara
Jakob Rowlinson
Salomé Wu



ONE DOOR CLOSING, 2021
MARY HERBERT

Huxley-Parlour are pleased to present *New Mythologies II*, a group show of eleven artists working across painting, drawing, and mixed-media. The works in the exhibition all present responses to a fraught, contemporary climate: one which places increasing weight in the values of logic, capital, and an exponentially abstracted metaverse. Drawing on medieval, classical, magical realist and in places entirely abstract sources - *New Mythologies II* traces a return to dream time and logic through recourse to symbolism, allegory, and contemporary detail.

Both Jakob Rowlinson and Charlotte Edey use mythology as a vehicle to explore the political and social landscapes of today. In Rowlinson's pieces, he juxtaposes medieval motifs - heraldry, coats of arms, and fabulae - with BDSM aesthetics to explore gender, sexuality, and masculinity. In a muted palette with soft, surreal compositions, Edey's work turns on science fiction and magical realist tropes to create surreal worlds that explore the forces that act on the body politic: race, class, and gender.

Other paintings draw imaginative capital from ancient texts: Tristan Pigott's *Margaret of Antioch*, 2019, interprets the tale of Saint Margaret of Antioch being eaten alive by the devil, disguised as a dragon. Here, the juxtaposition of hyperrealism and ancient scripture creates a surreal, comic, composition. Others draw energy from religion - Natalia González Martín's diptych, *Los Enamorados, Resolución En Dos Partes* 2022, borrows iconography from the 15th century Ghent Altarpiece by Jan van Eyck. By enlarging the legs of Adam and Eve and utilising the addition of gem-like, lurid detail, González Martín invites tension between sacred and profane motifs.

Mary Herbert's work is diaristic - drawing from dream diaries, memory, and historical source imagery, her painting creates hazy, richly imaginative and symbolic dreamscapes. Grace Lee's work draws from a contemporary image economy (social media, infographics, 00s digital imaging, archival google images) to create darkly comical, disquieting paintings which play the inane and the bizarre against one another.

Other works explore the utopian qualities of abstraction. In Molly Greene and Salomé Wu's work, biomorphic forms twist and turn to create surreal landscapes. Where Greene draws on scientific taxonomies, Wu takes influence from her own speculative fiction to dictate the compositions of her pieces.

Similarly, the two pieces contributed by Grace Mattingly develop her exploration of the power of a saturated palette to create abstract categories of play and sensuality. Replete with yellows, oranges, greens, and pinks, and intermingling bodies and landscape, her work thematises joy. Alicia Reyes McNamara imaginatively extends the figure to create paintings that explore gender and ritual through narratively charged motifs that centre particularly around extremities and orifices.

Melding archetype and allegory to reinterpret, and sometimes subvert, our shared mythologies, the dreamscapes in *New Mythologies II* refute utopia in favour of their own, unique, internal logic. In places narrative, in others purely tableau, they incorporate timely, contemporary detail, while nodding to an old, enduring, dark fascination with fairytale. *New Mythologies II* is an enquiry into image making and meaning today.

Artist Biographies

Jeanine Brito is a painter living in Toronto, Canada. She received her degree in Fashion Communication from Toronto Metropolitan University, before going on to study at the Amsterdam Fashion Institute. Her strong background in design informs the use of colour and composition in her paintings, where she explores themes of memory and desire through self-portraiture and still life. Her work has been exhibited by galleries such as Prior Art Space, Berlin, and Eve Leibe Gallery, London.

Charlotte Edey is a British artist and illustrator. Her work is primarily concerned with contemporary issues of selfhood. Her imagined realms are peppered with symbolist motifs that connote the body politic, magic, the erotic, biracialism and gender. She has had a number of solo shows, including at Flowers Gallery, London, PUBLIC Gallery, London, and most recently at Roberts Gallery, Glasgow. She has participated in group shows at the Design Museum, Cob Gallery, and TJ Boulting in London, as well internationally at MANA Contemporary, USA, and at Palazzo Monti, Italy.

Molly Greene is a painter living and working in Los Angeles. Greene uses biomorphic forms influenced by biology and technology to create surreal, Magritte-esque compositions. She has exhibited at The Hole, New York, 0-0 LA, Los Angeles, and Ramp Gallery, London.

Mary Herbert lives and works in London. Her work is an intuitive exploration of memory and sensation. Working at the intersection of drawing and painting, she creates subtle and enigmatic works which oscillate between the recognised and the unknown. Herbert studied art at Goldsmiths College in London, and later at the Royal Drawing School. She has exhibited widely, including at Lychee One, London, The Fortnight Institute, New York, and Bloomberg New Contemporaries, South London Gallery, London.

Natalia González Martín lives and works in London. Inspired by Dutch Old Masters and classical mythology, González Martín's work turns on themes of mythology, femininity, and sensuality. She has exhibited internationally at Steve Turner in LA, Sebastien Bertrand Galerie in Italy, Guts Gallery, London, and most recently at Hannah Barry, London.

Grace Mattingly is a London-based figurative painter whose works feature fantastical scenes of pleasure and play. Mattingly has exhibited at Taymour Grahne Projects and Sid Motion Gallery in London, Prior Art Space in Berlin, Arusha Gallery in Edinburgh, Big Pictures in Los Angeles, amongst other places. Mattingly received her BA from Columbia University and recently completed her MA at The Slade School of Fine Art.

Tristan Pigott lives and works in London. Pigott's practice spans painting and sculpture, taking departure from vanitas genre paintings and still life. His practice turns on themes of hyperrealism, the absurd, and explores the modern condition. Pigott holds an MA in Sculpture from the Royal College of Fine Art, and a BA from Camberwell College of Arts. His recent exhibitions include solo presentations at Alice Black Gallery in London, Cob Gallery, London, and Gazelli Art House, New York.

Alicia Reyes McNamara completed her MFA at University of Oxford Ruskin School of Art. Their work turns on gender, ritual, and experimental figuration. Their work has been included in Bloomberg New Contemporaries. Reyes McNamara has been awarded an a-n bursary, a Jerwood Bursary, and the Bloomberg New Contemporaries Studio Residency at Hospitalfield. She has exhibited widely, including solo exhibitions at Niru Ratnam Gallery and Lismore Castle Arts. She is now showing at Whitechapel Gallery as part of The London Open 2022.

Jakob Rowlinson completed his BFA at the Ruskin school of Art in Oxford before completing an MA in Sculpture at the RCA. Rowlinson explores queering the archive through looking at medieval motifs: coats of arms, and fabulae, with BDSM aesthetics to explore gender and masculinity. He has exhibited widely, including at Quench Gallery, Margate, The ICA, London, Camden Arts Centre, London, Collective Ending HQ, London, and most recently at OOF gallery in Tottenham, London.

Salomé Wu is a multi-disciplinary artist whose practice involves oil painting, printing on silk, installations, and performance. Her work examines otherworldliness through translations and ever-evolving reinterpretations of a personal mythology. She has exhibited widely at galleries across London, including at the Saatchi Gallery (2022), Soho Revue (2022), Delphian Gallery (2021), Guts (2021), Canopy Collections (2022), and also internationally, including at Delphian Gallery, Switzerland (2021), Tube Culture Hall, Italy (2022), The Spread Museum, France (2022), and has recently completed the She Curates x CloverMill Artist Residency in the Netherlands (2022).

Notes to Editors

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19th August - 17th September 2022

Private View: Thursday 18th August, 6-9pm

Huxley-Parlour, 3-5 Swallow Street, W1B 4DE

Opening hours Monday to Saturday, 10:00am - 5:30pm

Additional information can be found online at www.huxleyparlour.com