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FOR IMMEDIATE RELEASE – November 11th, 2016

Grid Abstractions: Lloyd Martin Showcase

Exhibition Dates: November 25th, 2016 –
January 2nd, 2017

Opening: Fri, November 25, 2016, 5 - 7

Gallery Hours: Mon – Sat, 10-6

LewAllen Galleries

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Sift, 2015, oil on canvas, 48 x 54 in



Orange Riff, 2016, oil on canvas, 56 x 60 in

Santa Fe, NM – LewAllen Galleries is pleased to announce representation of well-known geometric abstractionist Lloyd Martin. A preview showcase of his most recent paintings goes on view at the gallery beginning November 25, 2016.

Martin brings new energy to one of modern art's most revolutionary innovations, the grid, using it as the structural foundation for his complex color iterations that array series of rectangular color blocks in mathematical-like sequence. The result is highly dynamic painting transcending narrative with geometry as the basis for emphatic visual expression. The orchestration by Martin of cells of amped-up color arrayed harmoniously between blocks of pristine white creates pictorial versions of what Debussy meant when he observed that music occurs from silence between the notes.

Rows of various sized chromatic units transmit visual impulses to communicate in ways that might be likened to a kind of aesthetic Morse Code: rhythms of short and long color cells string together - like visual dits and dahs - carrying expressive messages of aesthetic consequence. These paintings discard the impulse to mimic or depict the natural world in favor of emphatic articulations of autonomous meaning comprised solely from pure shape, color relationship and geometric sequence. They assert the vitality of abstraction as pure beauty.

Martin paints his abstracted systems with a painterly physicality, carefully layering his patterns of rectangular brushed, stained, and dripped slabs of oil paint. The vibrantly interactive color palette and synchronized, rhythmic movement between geometric forms suggest a musical pulse that dissolves the perception of space and inspires meditative introspection. These remarkable, linearly kaleidoscopic

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paintings have earned Martin acclaim as a highly regarded innovator exploring the possibilities of energizing the grid as an exciting spatial form within contemporary art.

While his hard-edged formal geometry immediately recalls Piet Mondrian, Martin grounds his linear subjects in a warm, engaging personal aesthetic that highlights the physicality of the paint with an attention to the properties of surface. The textural irregularities within his shapes might suggest a wide variety of surfaces: old weathered wood, exposed brick or warm fabric, creating a lively relationship with their outer linear precision. “Martin calls our attention back to the pattern-structures we see all the time without stopping to notice them,” Maureen Mullarkey of the *New York Sun* writes. “Here, they are not background, but the heart of the work.”

A graduate from the Rhode Island School of Design, Martin has been featured in publications such as *ARTnews*, *The New York Times*, and *New York Arts Magazine*. Martin's art is included in the permanent collections of the Cleveland Museum of Art, the United States Federal Reserve, among many others.

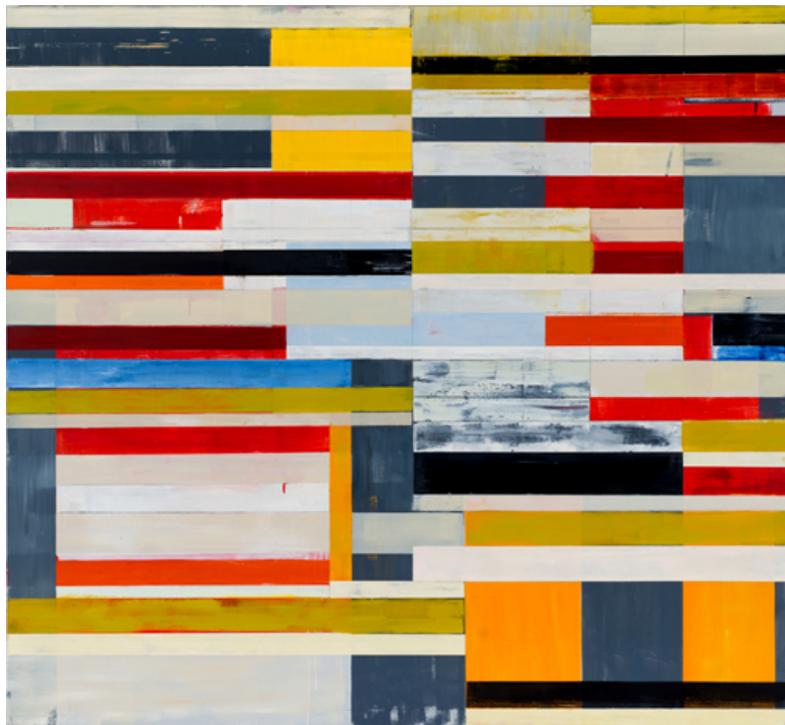


Skid Small, 2014, oil on canvas, 54 in x 40 in

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Gamut (After Space), 2012, oil on canvas, 54 x 72 in



Carbon, 2014, oil on canvas, 66 x 72 in