

HEATHERGAUDIOFINEART

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FOR IMMEDIATE RELEASE – March 25, 2025

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Heather Gaudio Fine Art is pleased to present *Martin Kline: The World in All Its Plenitude*, the artist's fifth solo exhibition at the gallery. The public is invited to attend an opening reception on Saturday, May 3, 4-6pm, and the exhibition will remain on view through June 14th. A fully illustrated catalogue with an essay written by art critic and poet Carter Ratcliff accompanies the exhibition.

*"...ever since he made his first mature work, Kline has felt free to make paintings that are not flat and sculptures that are powerfully pictorial. He is not just inventive. He is reliably – startlingly – original."*¹

The show brings together thirty-nine works executed between 1997 and 2025, surveying Kline's long-standing engagement with encaustic. Kline's output has consistently been one of working in series, creating several paintings, drawings and sculpture surrounding a theme or idea. At times he has revisited these themes to expand his material investigations, technical mastery and visual explorations. The distinguishing motif in the paintings and sculptures presented in this show, regardless of the year or series they belong to, is that they all share in the color blue. Arguably one of the favorite colors on the spectrum, blue has for millennia captivated the human eye and carried a special allure for its symbolic and emotive qualities. From ancient China and Egypt to the Celtic times, from the Middle Ages to the Renaissance and Baroque periods, from the Industrial Revolution and the nineteenth century to the modern and contemporary era, blue has fascinated artists, musicians and writers. Sourced from cobalt, lapis lazuli, indigo, ultramarine and other materials, blue can transform into varying hues: cyan, navy, turquoise, aqua, midnight blue, sky blue, royal blue and aquamarine.

Kline's nimble use of the color takes its hue and shade ranges in different directions, accentuating its characteristics and evocative nature with his adroit use of encaustic. Whether applied in flat bold brushstrokes, dripped or layered to create textured surfaces, Kline modulates the color and manipulates the material to create a vast range of visual experiences. Some grided paintings are structures that take on a retro feel with lighter and darker tones and

¹ Carter Ratcliff, "Martin Kline: The World in All Its Plenitude", 2025, *Martin Kline*, exhibition catalogue

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hues, such as *Blue Order* and *Blue and White Impression*. The brushstrokes create a patchwork of tetris-like tiles seeming to compete for space. A mixture of values and tones in other panels such as *Blue Grid* are not as delineated and appear to meld into one another. These networks are transformed into more complex systems in *Blue Mosaico (Tondo)* and in the camo-bot series such as *Patchwork Blue* and *Camo Bluebot*.

Razzle Dazzle may be visually related to the latter two but is also part of another seminal body of work by the artist, the *Hammock* paintings. In this large panel, Kline's line of enquiry comes from a narrative referenced in Leo Steinberg's essay "Other Criteria." In it, he touches on the 19th century artist Thomas Eakins' addressing the question whether painting and sculpture should have the same moral standing as traditionally defined manual labor, and not just be considered an activity of leisure or pleasure. Kline's *Hammock* paintings are created on actual canvas service hammocks, some dating back to WWII, that the artist has collected over the years. *Razzle Dazzle*, with its honey-combed surface and blue color patterns, camouflages the hammock on the panel, keeping the object used for work and /or leisure not readily apparent.

Audiences familiar with Kline's artistic trajectory will enjoy viewing the deep, midnight blue, almost black *The Prussian Blues (II)*, an encaustic on linen that would be a precursor to an important series in Kline's oeuvre, the white linen, or *Tabula Rasa*, paintings. Other works on view include the artist's signature additive layered *Bloom*, *Jewel*, and *Leda* paintings, with their surfaces so textured they become quasi sculptural, where shadow plays an important part in the visual engagement. When does a textured painting become a sculpture? The coup de grâce that drives this concept home is *Diagonal Blue Growth on Canvas*, a painting the artist cast into a unique bronze and finished with a rich blue patina to make it look like a painting.

About Martin Kline

Kline has had a prolific career as a painter, sculptor and draughtsman and his works have been the subject of numerous solo and group exhibitions in the United States and abroad. His works are in many notable public and private collections, including The Metropolitan Museum, the Whitney Museum of American Art; the Brooklyn Museum and the Morgan Library in New York City; the Albright-Knox Art Gallery, Buffalo; The Baltimore Museum of Art, Baltimore; the Fogg Museum, Harvard University, Cambridge; The High Museum of Art, Atlanta; the Albertina, Vienna; The Museum of Fine Art, Houston; the Museum of Fine Arts, Boston; the Cleveland Museum of Art, Cleveland; the Kemper Museum of Contemporary Art, Ohio University, Athens; the New Britain Museum of American Art, New Britain; Triton Foundation, Belgium; Princeton University Art Museum, Princeton; Yale University Art Gallery, New Haven, and the Wadsworth Atheneum Museum of Art, Hartford, among others. Kline lives and works in upstate New York.

About Carter Ratcliff

American critic and poet Carter Ratcliff has published writings on art for The Museum of Modern Art, New York; The Guggenheim Museum; the Royal Academy of Arts, London; Maxxi

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Museum of 21st Century Arts, Rome and many other institutions. He has contributed to notable art publications such as *Art in America*, *Art Forum*, *Art News*, *Arts*, *Tate*, and *Art Presse*, as well *Vogue*, *Elle*, and *New York Magazine*. Books include *The Fate of a Gesture: Jackson Pollock and Postwar American Art*, *Out of the Box: The Reinvention of Art*, and monographs on Andy Warhol, John Singer Sargent, Georgia O’Keeffe, Gilbert & George among others. His books of poetry include *Fever Coast*, *Give Me Tomorrow* and *Arrivederci, Modernismo*. Born in Seattle, Ratcliff lives and works in upstate New York.

Heather Gaudio Fine Art specializes in emerging and established artists, offering painting, works on paper, photography, and sculpture. The gallery provides a full-range of art advisory services, from forming and maintaining a collection, to securing secondary market material, to assisting with framing and installation. The focus is on each individual client, selecting art that best serves his or her vision, space, and resources. The six exhibitions offered every year are designed to present important talent and provide artwork appealing to a broad range of interests. Gallery hours are Tuesday through Saturday; 10:30am to 5:30pm; and by appointment.

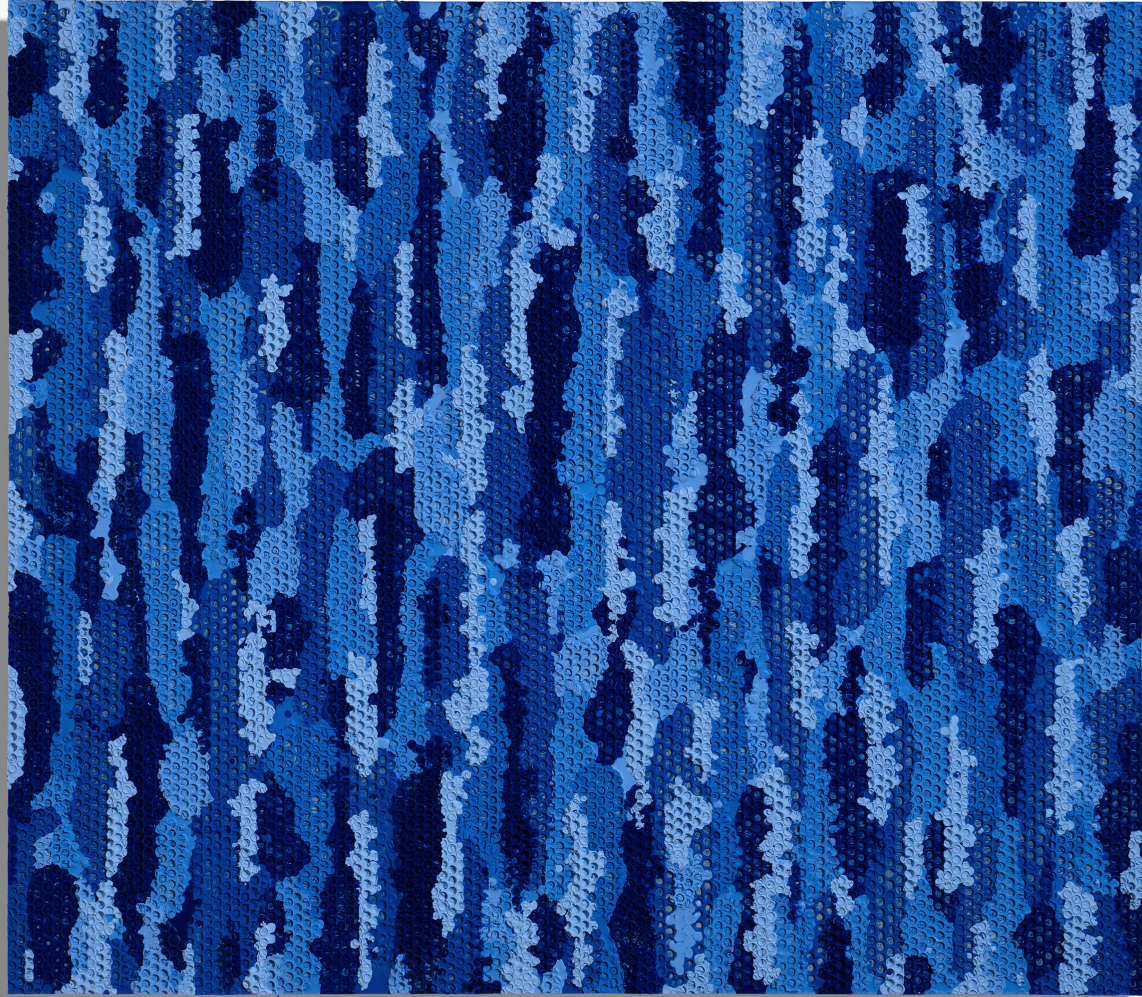
For more information and/or high-res images, please contact Rachael Palacios
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Martin Kline, *Camo Bluebot*, 2025, encaustic on panel, 42 x 48 x 2 ¾ inches