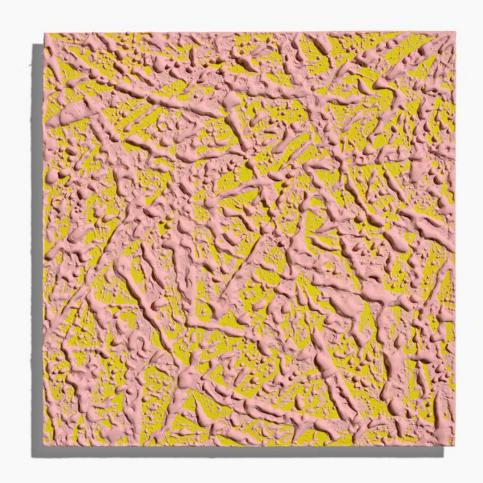


Martin Kline Allover Paintings

HEATHERGAUDIOFINEART



The Allover Paintings of Martin Kline

Throughout the course of his career Martin Kline has examined systems of historicism and presentation with a focused and disciplined approach creating bodies of works in series. Each of these has their distinctive visual language. For his third solo exhibition at the gallery, the artist presents his newest group of works entitled *Allover Paintings*. Among his many investigations Kline has looked into notions of authenticity, sincerity and originality.

In 2007, Kline paid homage to the Abstract Expressionist Jackson Pollock by throwing encaustic paint onto a surface resulting in a black, white and silver chromed composition entitled *Dream of Pollock (for Kirk Varnedoe)*. The tribute stopped at the random process and palette as Kline favored his own signature material *de rigeur*, encaustic, over Pollock's industrial enamel oil paint, and opted for a wood panel support instead of canvas. This choice had purpose. The panel was constructed with a framed edge, adding dimension to and containment of the splashes and drips. More importantly, its rigidity permitted the more orderly and heavily textured surfaces for which Kline is known, morphing and expanding from the center over the splattered frenetic loose entanglements. *Dream of Pollock* is a deliberate reference melding into Kline's autographic gestures of built-up surfaces resulting in a heightened physicality that is sculptural.

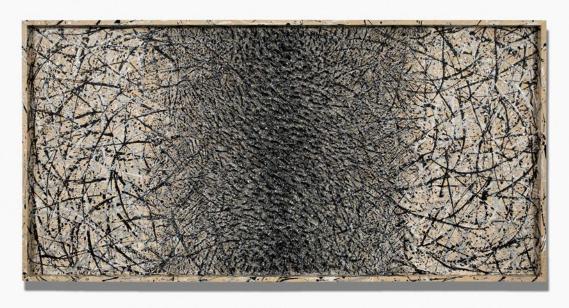
Thereafter, Kline moved on to explore other processes in painting (as well as cast metal sculpture), refining his technique and testing the properties and possibilities of the pigmented wax material. Among these explorations were the building up of sculptural surfaces with the use of a paintbrush, pushing encaustic through the weave of canvases from behind and creating pieces to use in the manner of collage. These forays resulted in cohesively developed series of works with their own style and identifiable traits, such as the structured additive *Blooms*, the white Belgian linen *Tabula Rasa* paintings and the prolific *Hammocks* series. Shadow also plays a crucial role in Kline's output. He has described it as a medium in and of itself.

Last year Kline revisited the automatist theme in a bolder drip and pour technique. Beginning with the palette from his *Dreams of Venice* paintings, the *Allover* series developed into a group of multi-colored, strictly monochromatic abstractions. Gone are the compositional focal points experienced in his *Blooms* or the narrative entry points characteristic of the *Hammock* assemblages. In these new paintings, thick and thin rivulets, thread-like flicked markings and skeins of encaustic interweave with broader poured pools of color.

These wider calligraphic-like gestures are reminiscent of demi-lunes, koi fish or other quasi-biomorphic forms. Kline was a grant recipient for a residency in Japan in 2005, an experience that was to inform his artmaking. While he largely focused on direct drawing with black oilstick on canvas incorporating Japanese cultural motifs, he also studied the art of calligraphy, its rhythms and compositions, the slowing down and focus the technique requires. He states, "With calligraphy you have to concentrate, be in a zone, you can't take it back." These strategic pours are juxtaposed with seemingly more chaotic and random drizzles looping on themselves, offering a contrast, a push and pull between the meditative and the emotive. The paintings are not merely monochromatic optical fields of encaustic webs or meshes, there is a distinction between line, bands of color and ground.

Kline is utilizing Pollock's spontaneous technique but also shares his approach to painting horizontally largely because of the constraints of the encaustic medium. A paintbrush loaded with encaustic will escape from the brush if held upright. Kline has worked horizontally, typically on a tabletop for his entire oeuvre. His earlier ink and watercolor *Grids* dating back to the 1990s and his additive encaustic paintings have necessitated a horizontal positioning because the pull of gravity fastens the pigments in situ while drying. For the most part, Kline's hand has had a direct touch through the use of a paintbrush on the paper, panel or canvas. In these *Allover* paintings Kline is still working horizontally but he has severed the traditional anatomical connection, distancing himself from the surface even more by placing the panels on the floor to start the paintings. This increased space between the tips of his brushes and the pour from the cans

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Dream of Pollock (for Kirk Varnedoe), 2007, encaustic on panel, 48 x 96 x 4 1/2 inches

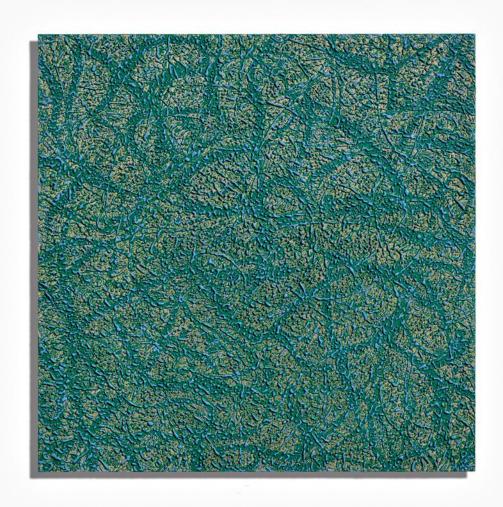
relinquishes control and allows for randomness and elements of surprise to occur. The expanded room for automatism in the process is reflected in the abstraction. Without having identifiable compositional centers on which to converge, the viewer's eye has more autonomy to wander all over the painted surface and engage with it indiscriminately. In the absence of a frame confining the edges, in most but not all works, the panel sides are clean and free of paint and suggest that the drips and calligraphic gestures travel beyond the picture plane. It is as if the viewer is getting a snapshot, a window into elements that exist outside the painting's boundaries. Conversely, some of the panels have splashed sides, demonstrating the process and imply that the action might even continue onto the back of a work. The painted sides also accentuate the panel as an object, a sculptural entity that amplifies the physicality of encaustic paint.

Kline has enjoyed a prolific artistic career creating a continuum of output drawing from a wealth of historical sources, including his own works. This fluid, more improvised approach to painting will surely foretell and influence future series.

Rachael Palacios December, 2020



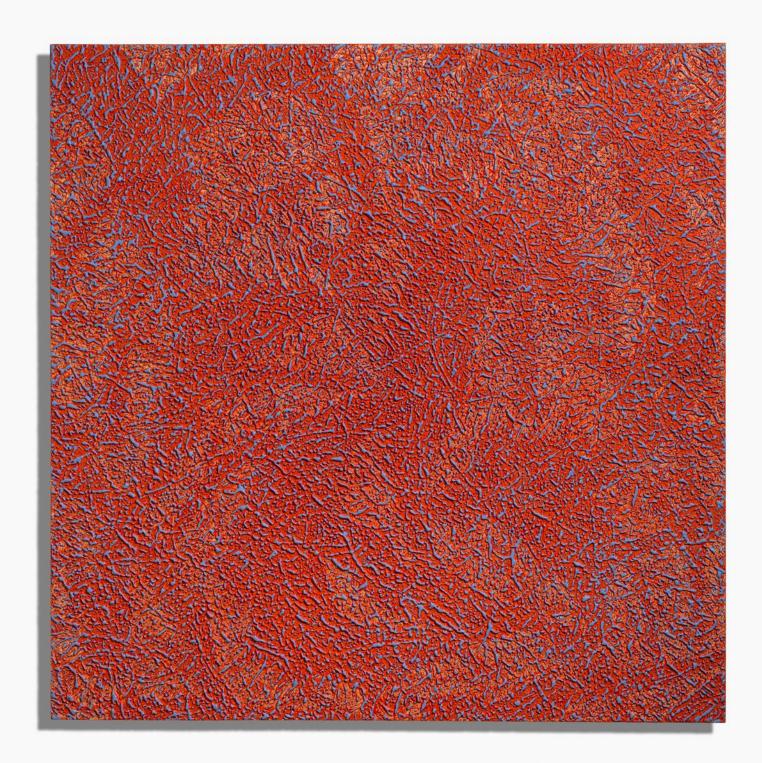




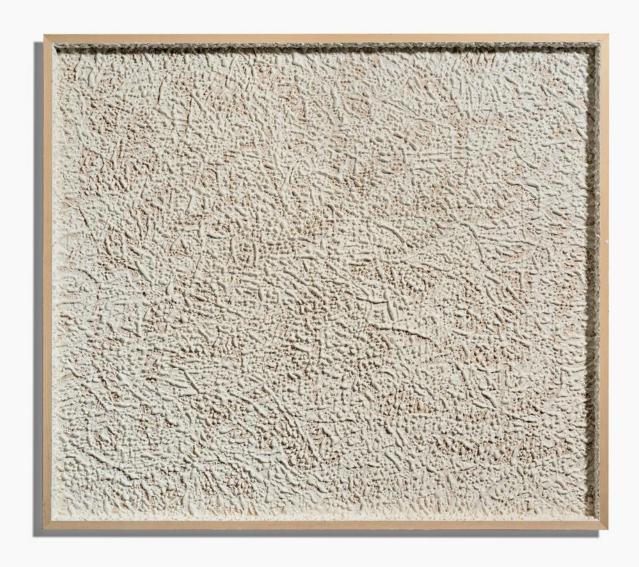




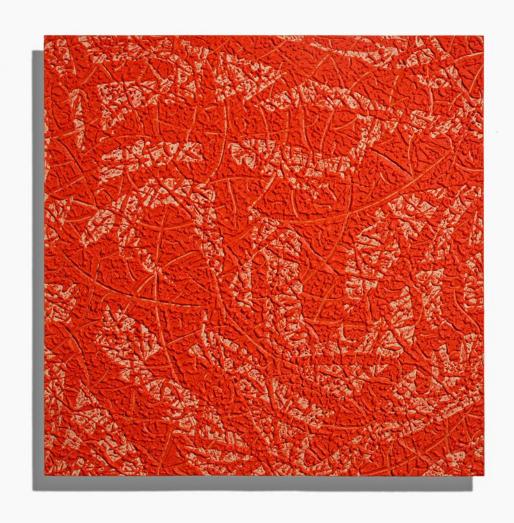


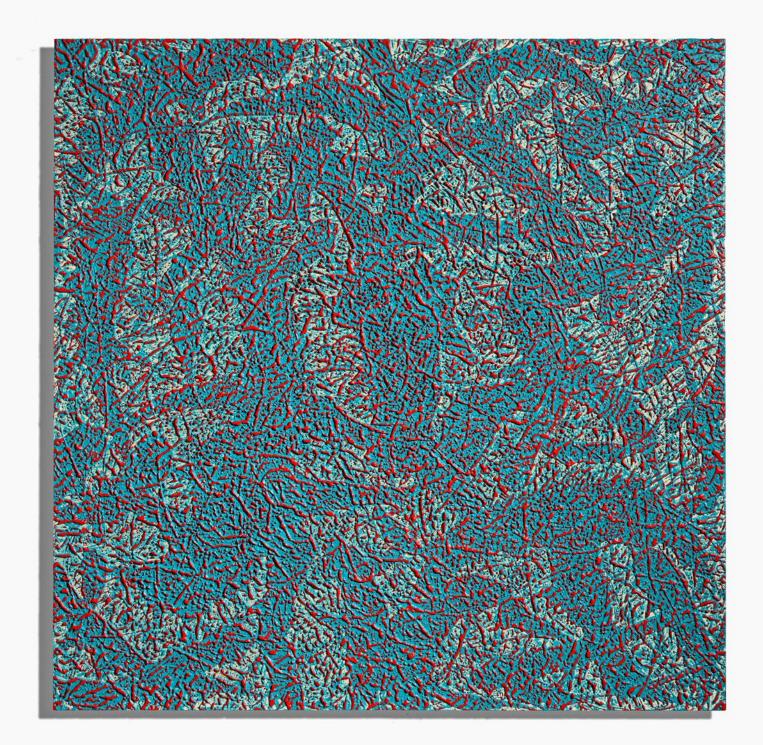




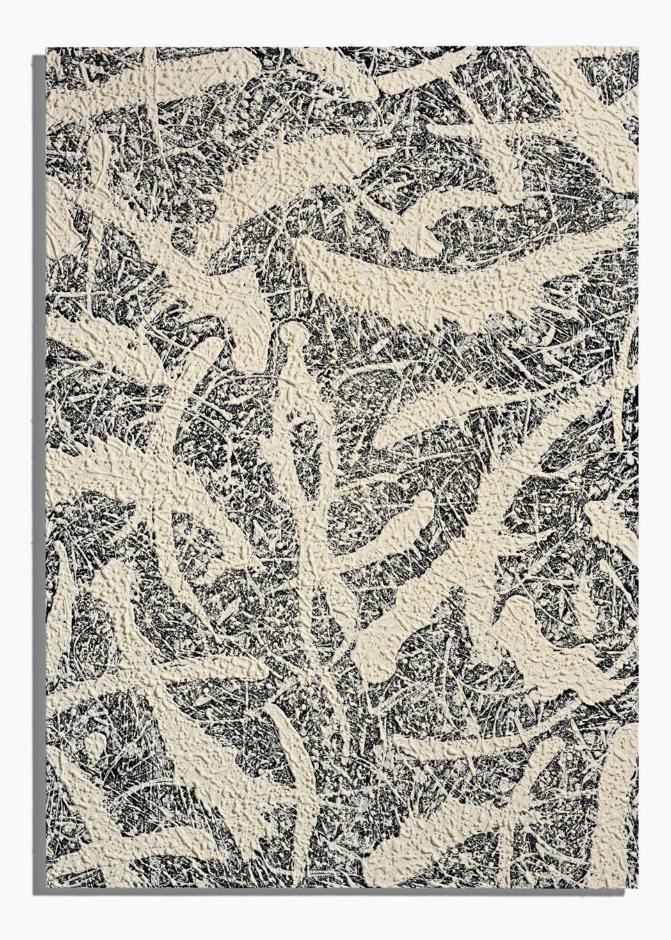


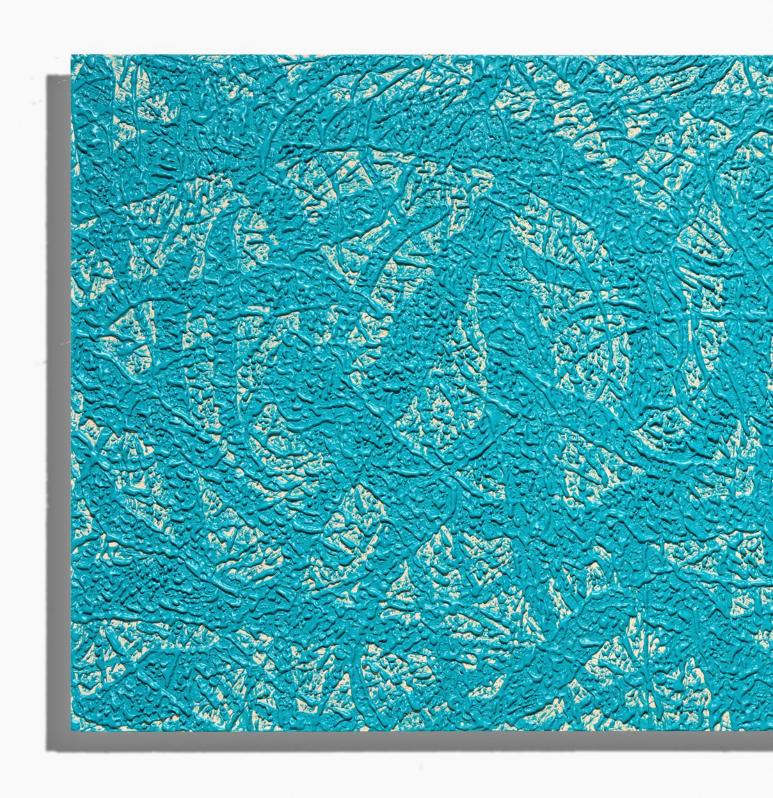












Turquoise Allover Dream, 2020, encaustic on panel, 36 x 72 x 2 $^{3/4}$ inches





Collections

Albertina, Vienna, Austria

Albright-Knox Art Gallery, Buffalo, NY

Allen Memorial Art Museum, Oberlin College and Conservatory, OH

The Atlantic Pacific Fellowship, Miyakonojo, Japan

Baltimore Museum of Art, Baltimore, MD

Museum of Fine Arts, Boston, Boston, MA

The Brooklyn Museum of Art, Brooklyn, NY

The Cleveland Museum of Art, Cleveland, OH

Corning Museum of Glass, Corning, NY

Harvard University Art Museums, Fogg Art Museum, Cambridge, MA

The High Museum of Art, Atlanta, GA

The Museum of Fine Arts, Houston, Houston, TX

Johns Hopkins University, Baltimore, MD

Kemper Museum of Contemporary Art, Kansas City, MO

The Kennedy Museum, Ohio University, Athens, OH

The Metropolitan Museum of Art, New York, NY

Morgan Library & Museum, New York, NY

New Britain Museum of American Art, New Britain, CT

Portland Art Museum, Portland, OR

Princeton University Art Museum, Princeton, NJ

Triton Foundation, Belgium

Wadsworth Atheneum Museum of Art, Hartford, CT

The Whitney Museum of American Art, New York, NY

The Yale University Art Gallery, New Haven, CT



MARTIN KLINE

Born 1961, Norwalk, OH. Lives and works in Milan, New York

Education

1983 Bachelor of Fine Arts, Ohio University, Athens, Ohio

One Man Exhibitions

One man	T DAMINIONE
2021	New Canaan, Heather Gaudio Fine Art, Allover Paintings
2019	New Canaan, Heather Gaudio Fine Art, Hammock Paintings & Recent Works
2018	Boston, Gallery NAGA, White 1992-2018
	Houston, Meredith Long & Company, Jewel Paintings
2016	New Canaan, Heather Gaudio Fine Art, Painting and Sculpture
2015	London, Thomas Agnew's Gallery, Dreams of Venice
	Boston, Gallery NAGA, Dreams of Venice
2013	Geneva, Gowen Contemporary, Tabula Rasa
	Houston, Meredith Long & Company, Recent Work
2012	New Britain, Connecticut, New Britain Museum of American Art,
	Martin Kline: Romantic Nature (Retrospective)
	Roslyn, Nassau County Museum of Art, Excerpts in Encaustic
2011	Houston, Meredith Long & Company, Excursions with Martin Kline
	Geneva, Gowen Contemporary, Abstraction Rooted into the World
2009	Houston, Meredith Long & Company, Nature into Structure
2008	New York, Jason McCoy Inc., Monochrome
2007	Milwaukee, Haggerty Museum of Art, Nature and Culture
2006	New York, Jason McCoy Inc., Made in Japan
2005	New York, Jason McCoy Inc., Truth Awakens as Fiction: The Art of Martin Kline
	Copenhagen, Jason McCoy Inc., Copenhagen Suite, New Oilstick Paintings
2004	New York, Jason McCoy Inc., Stainless Steel Painting
2002	New York, Marlborough Chelsea, Painting Sculpture
2000	New York, Marlborough Gallery, New Works
1996	New York, Gagosian Gallery, 65 Thompson Street, Grids
	Columbus, Ohio, Allez les Filles Gallery, Martin Kline
1995	Zurich, ACP Gallerie, Large Watercolors
1993	Zurich, ACP Gallerie, 17 Drawings
1984	Portland, Sumus Gallery, Egyptian Themes
1983	Athens, Ohio, Small Space Gallery, Line Drawings

Selected Group Exhibitions

2020	Sandusky, Carrington Arts, <i>Dark Carnival</i>
	Boston, Gallery Naga, Virtual Summer Camp: New Work by Naga Artists
2019	Sandusky, Carrington Arts, <i>Under the Microscope</i>
2018	New Canaan, Heather Gaudio Fine Art, 18-3838
	Geneva, Gowen Contemporary, Blue Hour
2017	Boston, Gallery NAGA, 40th Anniversary Exhibition (Part One, A-M)
	New York, De Buck Gallery, Opulent Landscapes
2016-17	Brussels, Vanderborght and Cinema Galleries, Painting After Postmodernism
	Belgium/USA, traveled to Málaga, Palacio Episcopal Málaga and Reggia di Caserta, Caserta, Italy
2016	New York, Paul Rodgers 9W, Inside Out: Martin Kline and Melissa Kretschmer
	Baltimore Museum of Art, New Arrivals: Gifts of Art for a New Century
2013	Cambridge, Harvard University Art Museums, Sackler Museum, Wax Works
2011	New York, Marlborough Chelsea, Powders, a Phial and a Paper Book
	Mexico City, Isabel la Catolica, Piel/Skin

2010	New York, Lenman Maupin, Painting and Scuipture at Lenmann Maupin
	New York, Jason McCoy Inc., I am Nature
	West Palm Beach, Eaton Fine Art, Inc., Anti Icon
2007	New York, Paula Cooper Gallery, Grids: Carl Andre, Jennifer Bartlett,
	Martin Kline, Sherrie Levine, Sol LeWitt, Atsuko Tanaka, John Trembley,
	Dan Walsh, Jackie Winsor
2006	New York, Denise Bibro Fine Art, Head Over Hand
2005	New Paltz, State University of New York, Samuel Dorsky Museum of Art,
	Encaustic Works 2005
2004	Madrid, Museo Nacional Centro de Arte Reina Sofia, Los Monocromos
	Cambridge, Harvard University Art Museums, Fogg Art Museum,
	The Western Tradition: Art Since the Renaissance
2003	New York, Metropolitan Museum of Art, Recent Acquisitions: Works on Paper
	Cleveland, Cleveland Museum of Art, Drawing Modern, Works from the
	Agnes Gund Collection
	Houston, Museum of Fine Arts Houston, <i>Process and Possibility: Contemporary</i>
	Drawing in the Museum of Fine Arts Collection
	Chautauqua, NY, Chautauqua Center for Visual Art, Al Held, Martin Kline,
	Kim Anno: Watercolors
2002	Connecticut College, New London, Cummings Art Center, Encaustic Painting
2002	New York, Paul Rodgers 9W Gallery, Mono-Chrome
	New York, Chambers Fine Art, Rocks and Art, Nature Found and Made
2001	Glens Falls, NY, The Hyde Collection Art Museum, SUNY College at Fredonia, NY
2001	Michael C. Rockefeller Arts Center Gallery, Youngstown, OH, Butler Institute of
	American Art, Wayne, NJ, William Patterson University, Ben Shahn Gallery,
	University of Alabama, Tuscaloosa, Sarah Moody Gallery of Art,
	Watercolor: In The Abstract
2000	
2000	New York, Gagosian Gallery Chelsea, Art 2000
1000 2000	New York, Matthew Marks Gallery, <i>Drawings and Photographs</i> Montclair, The Montclair Art Museum, and, Knoxville Museum of Art,
1999-2000	
1998	Waxing Poetic: Encaustic Art in America
1990	Annandale-on-Hudson, Bard College, Trace
1997	New York, James Graham & Sons, <i>Drawings</i> New York, Robert Steele Gallery, Union, New Jersey, James Howe Fine Arts Gallery of
1997	Kean University, Intimate Universe (Revisited)
1996	사용하다 하나요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요요
	Bad Ragaz, Grand Hotels Resort, Ornamente und Strukturen
1995	Kornwestheim, Germany, Galerie der Stadt Kornwestheim, Ornamentale
1002	Tendenzen: Martin Kline, Claude Sandos, Susanna Taras
1993	New York, Leo Castelli Gallery, Drawings, 30th Anniversary Exhibition
	Venice, Peggy Guggenheim Collection, and New York, Guggenheim Museum SoHo,
	Drawing the Line Against AIDS
	Paramus, Bergen Museum of Art and Science, A Moment Becomes Eternity:
1002	Flowers as Image
1992	New York, Metro Pictures Gallery, Freedom of Expression '92
1991	New York, Lorence Monk Gallery, <i>Drawings</i>
1000	New York, Michael Walls Gallery, Entr'Acte
1990	New York, Michael Walls Gallery, The Summer Exhibition 1990: Thirty Artists
1987-89	Sarasota, Jack Voorhies Gallery, Group Exhibitions
1986	Pocatello, Idaho State University, Big Sky Biennial IV
	Portland, Art in the Mayor's Office
1005	Coos Bay, Oregon, Coos Art Museum, Gary Forner, Martin Kline, Nan Yragui
1985	Stockton, California, Stockton National Print and Drawing Exhibition
	Salem, Oregon State Fair, All Oregon Art Annual
400:	Portland, Portland Art Museum, and Coos Bay Art Museum, <i>Oregon Biennial</i>
1984	Portland Art Association, Gallery Artists
	Salem, Oregon State Fair, All Oregon Art Annual

Published on the occasion of

Martin Kline Allover Paintings

January 23 - March 6, 2021

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Photography and catalog design by Andy Wainwright

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Prepared by MagCloud for Christine Romaniello. Get more at mkline2013.magcloud.com.