

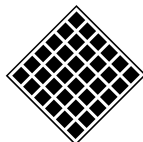
MARTIN KLINE



MARTIN KLINE

February 1 — April 10, 2007

**HAGGERTY MUSEUM OF ART
MARQUETTE UNIVERSITY**



Empedocles, 2001, bronze (unique), 24 ½ x 8 ½ x 9 ½ in.

C The exhibition :

In any event the titles intrigue and compel us to more serious looking and contemplation of the works themselves.

Paintings included in the exhibition range from 24 x 24 to 48 x 96 inches and offer a rich visual field of colors ranging from elegant monochromatic surfaces to vibrant multi-colored works. In works such as *Ecstasy* and *Galileo*, the color strokes and accretions form an optical radiance with energy and intensity that engages the viewer's eye in a compelling visual tango. Kline's encaustic surfaces are made of layers of pigmented wax, heated until liquid then applied in a variety of ways, always employing a paintbrush. The way a painting is started determines the painting's destiny -- ultimately, how the painting will look. Sometimes the works are guided by gestural motions emanating from the movements of his body, akin to the gestural energy which drove Jackson Pollock's method. Flinging paint onto the panel in all directions, such as in the works *Doppelgänger*, *Secret Garden*, and *Not about Albers*, establishes the basic form which is then developed further by brush strokes accumulating on these lines of thrown paint. Other times, controlled strokes, stripes, dots or staccato lines form the structure, such as in *Little India*, *Under My Thumb* and *Big Sweet Tooth*. Some works have relatively shallow depth, as in the work *Newton's Veil*, creating a soft and sensual blur. Other works display an extreme amount of built up surface as in *Killer*, in which the hyper-masculine petals suggest a threatening bloom. In Kline's works, the strokes are applied in a systematic way, layer

upon layer, perhaps at right angles, perhaps in curves, to achieve a consistency in the structure of the painting. Other determining factors in his creative process are a function of where the treatment of the painted surface begins: for example, a painting may begin its build tic6 ,



No Return, 2006, encaustic on panel, 61 x 61 x 4 ½ in.

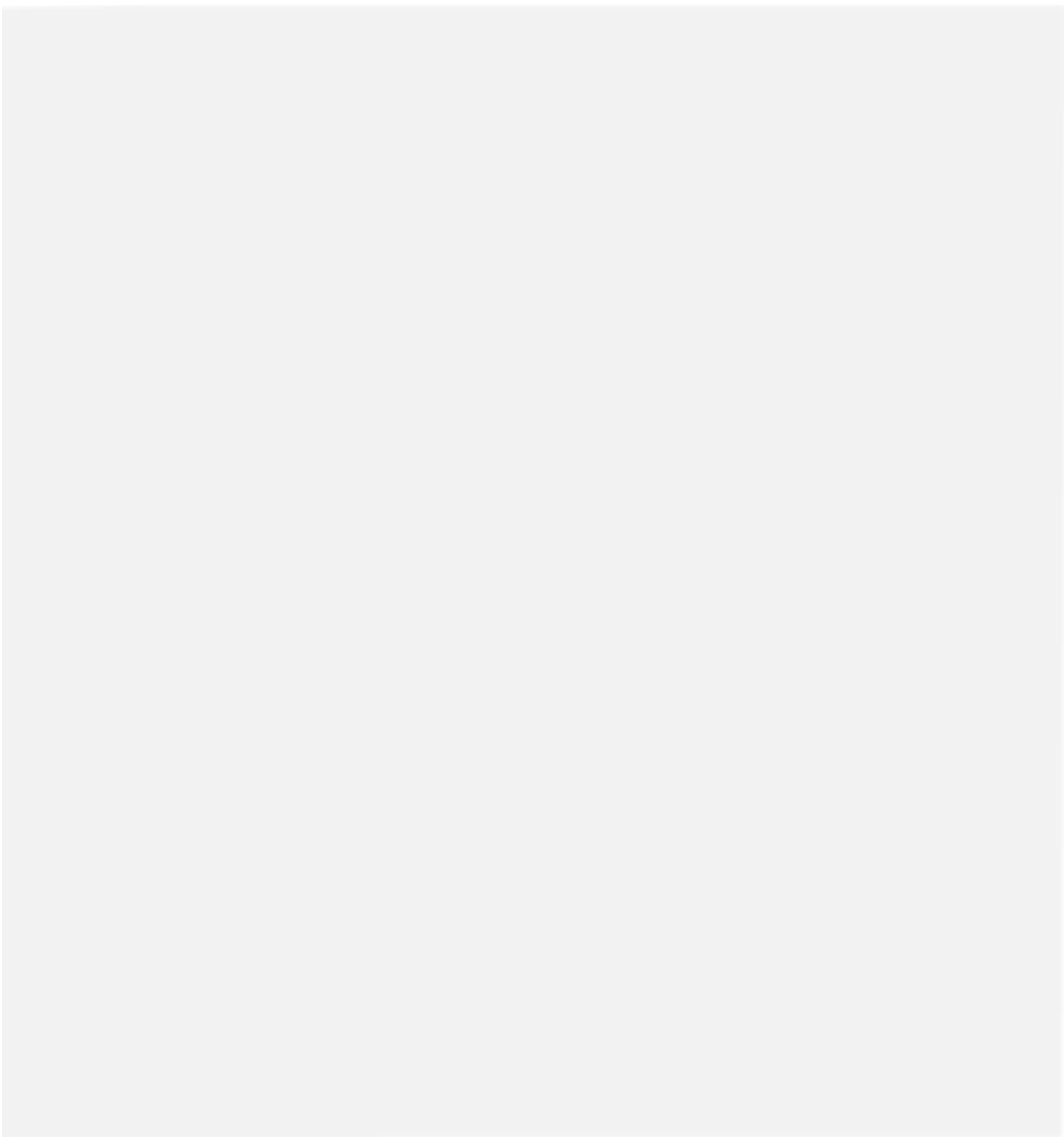
independent of human assist, a cast bronze branch is frozen in time as a static invented form. It serves conceptual and expressive purposes, and apart from intentional destruction or minor physical deterioration, it does not undergo significant material change. However, a work of art may undergo important cultural changes as a result of critical interpretation. Writers and viewers who elect to reflect on, write about, or engage



Big Sweet Tooth, 2006, encaustic on panel, 48 x 48 x 2 ½ in.



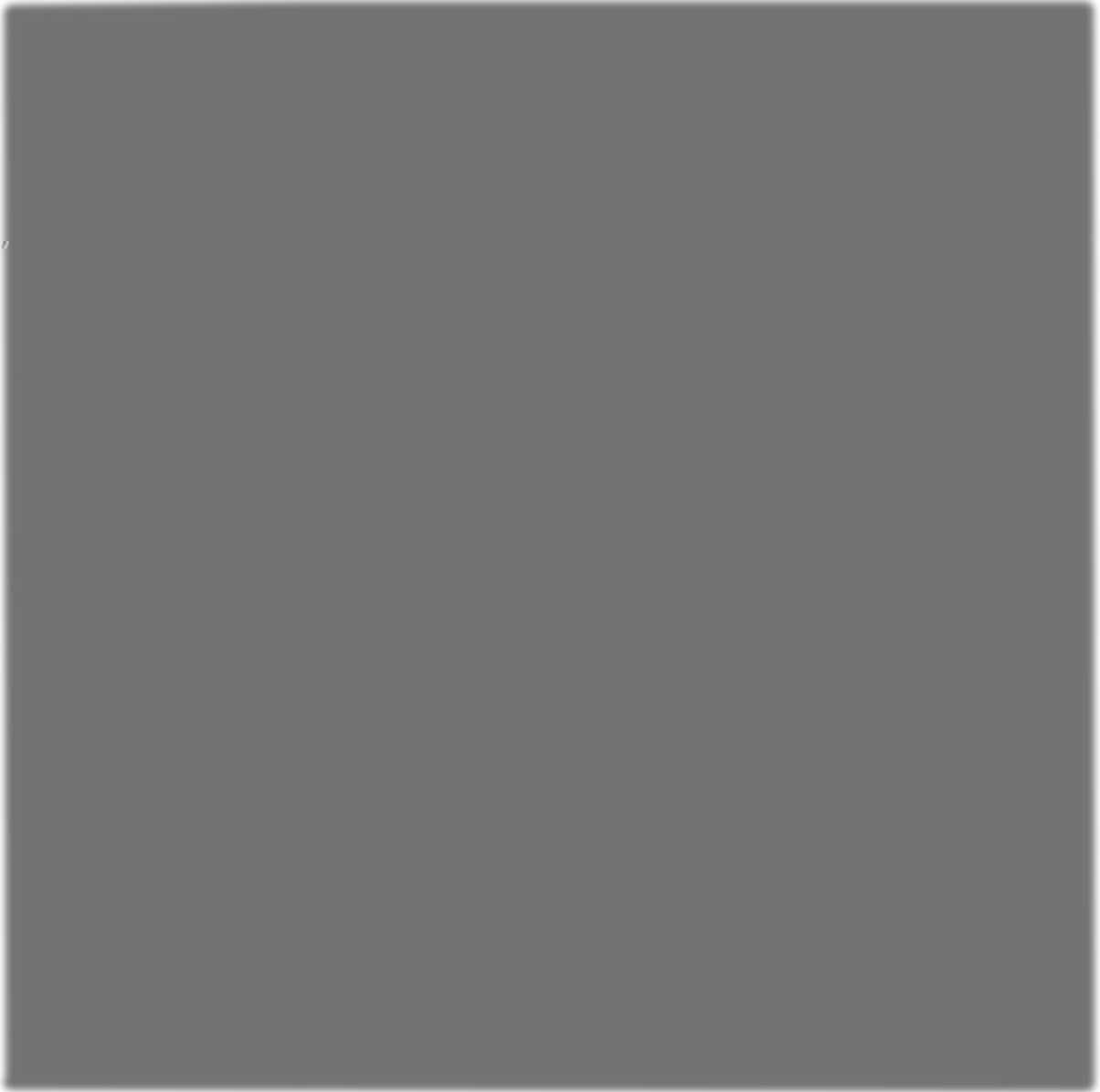
Doppelgänger, 2006, encaustic on panel, 61 x 61 x 3 ¼ in.



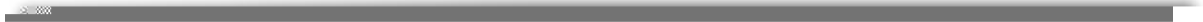
Raskolnikov, 2006, encaustic on panel, 61x 61 x 3 ¼ in.



Shock Corridor, 2006, encaustic on panel, 49 x 49 x 5 in.



Galileo, 2006, encaustic on panel, 61 x 61 x 4 ½ in.



Not About Albers, 2006, encaustic on panel, 61 x 61 x 3 ¼ in.



Secret Garden, 2006, encaustic on panel, 61x 61 x 3 ¼ in.

Gaming Stick, 1999, bronze (unique), 13 ½ x 34 ½ x 4 in.



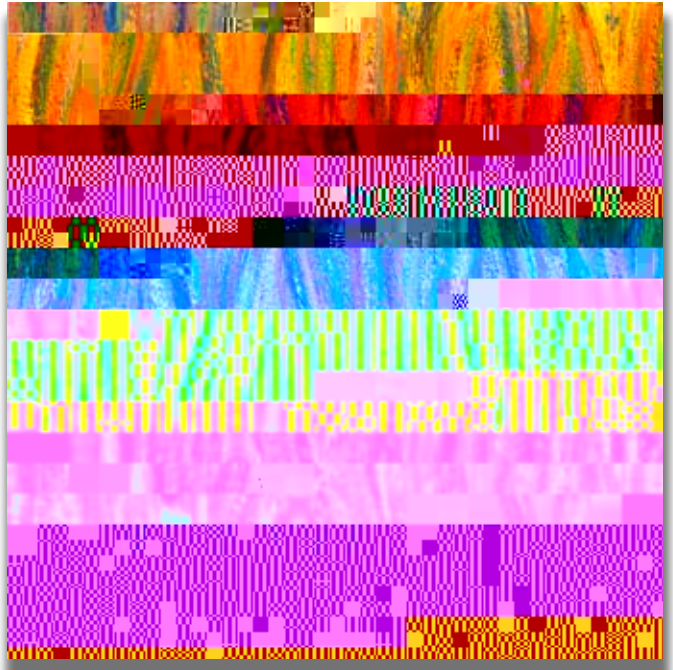
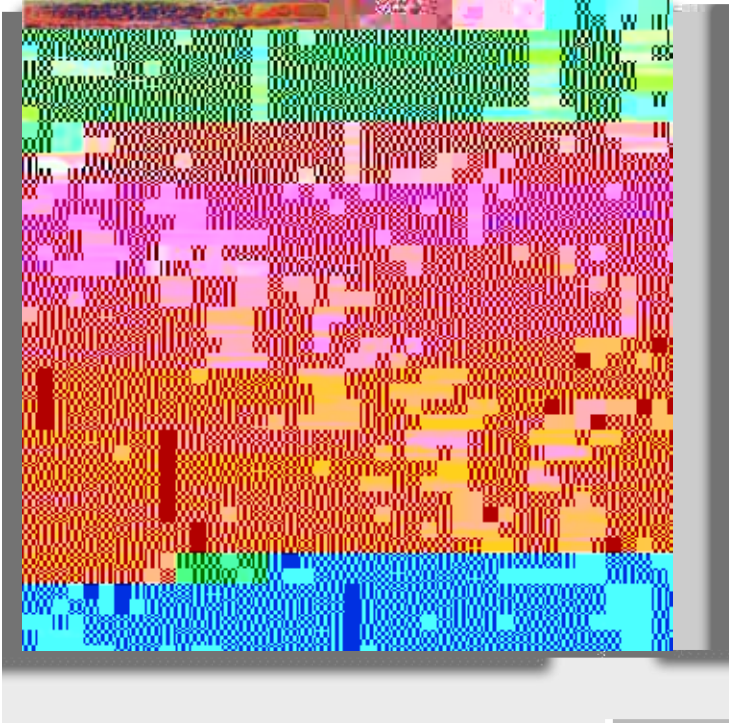
Little India, 2006, encaustic on panel, 32 x 42 x 2 ¾ in.



La Notte,



Ultima Thule, 2006, encaustic on panel, 66 ½ x 49 x 3 ¼ in.



Clockwise from top left:
Under My Thumb, 2005, encaustic on panel, 24 x 24 x 1 ½ in.
Paisley Park, 2005, encaustic on panel, 24 x 24 x 1 ½ in.
Medusa, 2005, encaustic on panel, 24 x 24 x 1 ½ in.
Candy Striper, 2005, encaustic on panel, 24 x 24 x 1 ½ in.

Clockwise from top:

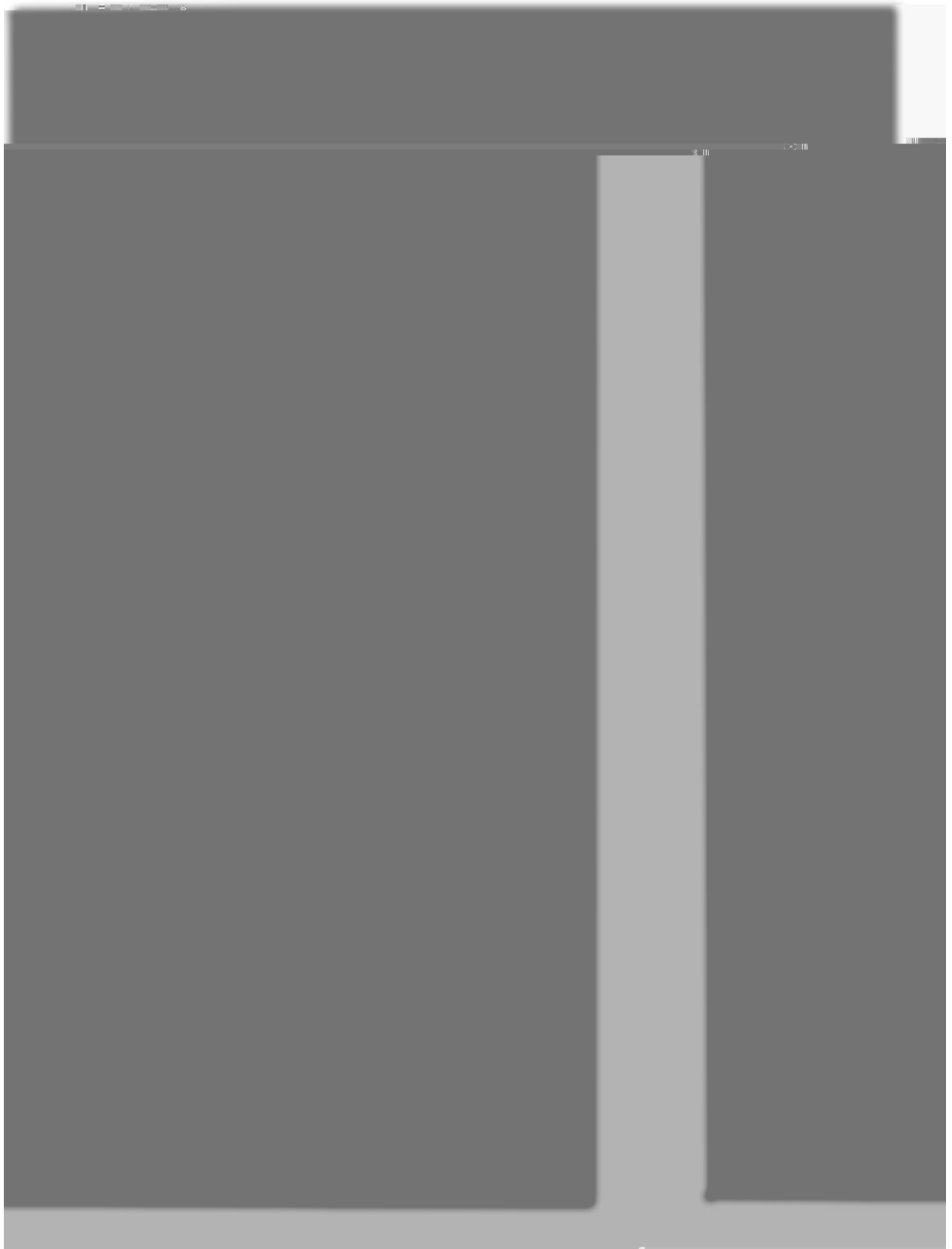
Saint Barbara, 2004, bronze (unique), 19 x 4 x 5 in.

Wounded Healer, 2003, bronze (unique), 12 x 6 x 6 in.

Nature and Culture, 2000, bronze (unique), 5 x 8 ½ x 6 ½ in.



Newton's Veil, 2005, encaustic on panel, 49 x 62 x 3 in.



New York, 2006, encaustic on panel, 66 ½ x 49 x 3 ½ in.



Karl Springer, 2006, encaustic on panel, 42 x 32 x 2 3/4 in.



Fuga, 2005, encaustic on panel, 66 ½ x 49 x 2 ¾ in.

Daphne, 1999 and 2004-6, bronze (unique), 41 ½ x 10 x 10 in.

MARTIN KLINE

Born 1961, Norwalk, Ohio.

Lives and works in Rhinebeck, New York.

EDUCATION

1983 Bachelor of Fine Arts, Ohio

ACKNOWLEDGMENTS

The exhibition *Martin Kline: Nature and Culture* at the Haggerty Museum of Art, Marquette University brings the work of this important contemporary artist to the greater Milwaukee community.

Martin Kline: Nature and Culture is the first solo museum exhibition of Martin Kline's work and the most recent in a series of contemporary art exhibitions at the Haggerty Museum of Art. Previous exhibitions include *Eve Sussman: 89 Seconds at Alcazar*, *Kendall Buster: highrisevessels* and *Elger Esser: Landscapes and Postcards*.

I would like to thank the artist Martin Kline who was fully engaged in the planning and organization of this exhibition. I want to thank him and Jason McCoy of Jason McCoy Inc., New York for generously making the paintings and sculptures available for this exhibition.

Funding for *Martin Kline: Nature and Culture* was provided by the Marquette University Women's Council Endowment Fund and the Wisconsin Arts Board.

Curtis L. Carter, Director

M A R Q U E T T E U N I V E R S I T Y
February 1 — April 10, 2007

Patrick and Beatrice Haggerty Museum of Art
Marquette University, Milwaukee, Wisconsin

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