

Lloyd Martin

Stephen Haller

In his most recent series of paintings, Lloyd Martin presented a kind of homage to Abstract Expressionism. But rather than simply quote from the formalism of decades past, the Rhode Island-based artist seemed more interested in merging all kinds of associations to create a melancholic memory of the style. He experiments thoughtfully with various combinations of color and line, and has a gentle touch with the paintbrush that makes these works particularly easy on the eye. It is his ability to trigger longing, however, that makes this well-crafted work so interesting.

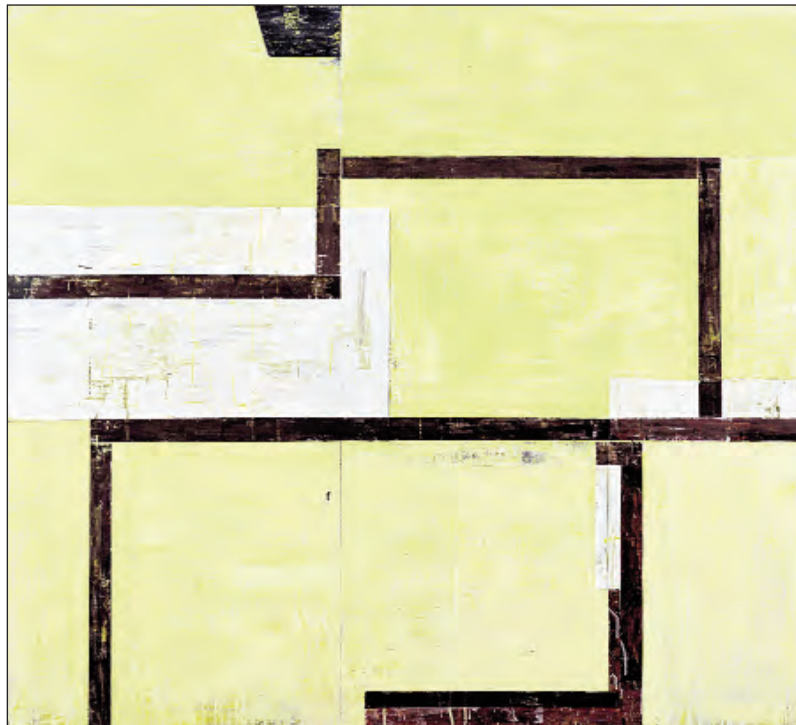
Using washed-out tones of oil paint, Martin divides his canvases into rectangles of different sizes and then paints along some of the straight edges. He leaves the underlying layers visible and allows the paint to drip down. In *Finestrae* (46), 2007, the pale yellow and white rectangles

suggest the peeling, fading siding of an aging house. A black line zigzags across the canvas like a road, and the rectangles conjure rooftops. In other works, such as the black *Quay* (8), 2007, the layers of paint bring to mind old billboards that have been painted over again and again.

Martin's suggestions of

quaintness and domesticity stand in stark contrast to the modern abstract mode of conveying it. But the combination works, and Martin manages to communicate nostalgia for the shock and pop of radical new creative expression, rather than simply for an era gone by.

—Meredith Mendelsohn



Lloyd Martin, *Finestrae* (46), 2007, oil, mixed media on canvas, 66" x 72". Stephen Haller.