

Anton Kern Gallery

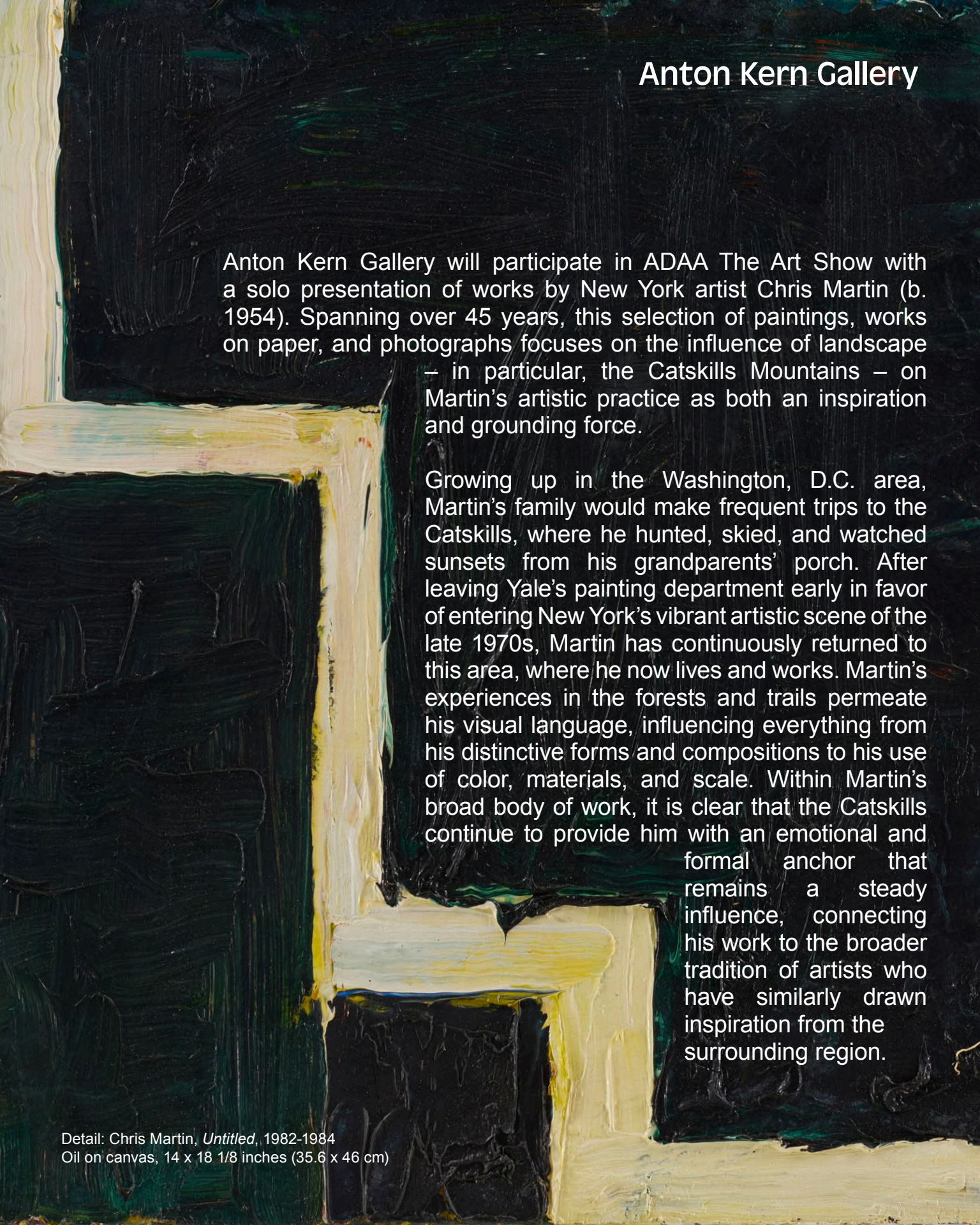
CHRIS MARTIN

The Catskills: 1975 - 2024

October 30 - November 2, 2024

ADAA The Art Show 2024

Booth A3



Anton Kern Gallery

Anton Kern Gallery will participate in ADAA The Art Show with a solo presentation of works by New York artist Chris Martin (b. 1954). Spanning over 45 years, this selection of paintings, works on paper, and photographs focuses on the influence of landscape – in particular, the Catskills Mountains – on Martin’s artistic practice as both an inspiration and grounding force.

Growing up in the Washington, D.C. area, Martin’s family would make frequent trips to the Catskills, where he hunted, skied, and watched sunsets from his grandparents’ porch. After leaving Yale’s painting department early in favor of entering New York’s vibrant artistic scene of the late 1970s, Martin has continuously returned to this area, where he now lives and works. Martin’s experiences in the forests and trails permeate his visual language, influencing everything from his distinctive forms and compositions to his use of color, materials, and scale. Within Martin’s broad body of work, it is clear that the Catskills continue to provide him with an emotional and formal anchor that remains a steady influence, connecting his work to the broader tradition of artists who have similarly drawn inspiration from the surrounding region.



Chris Martin
Untitled, 1982-1984
Oil on canvas
14 x 18 1/8 inches
(35.6 x 46 cm)



Lisa Newbold
Installation in Dry Brook Valley by Chris Martin, 1975
Silver Gelatin Print
14 x 18 inches
(35.6 x 45.7 cm)

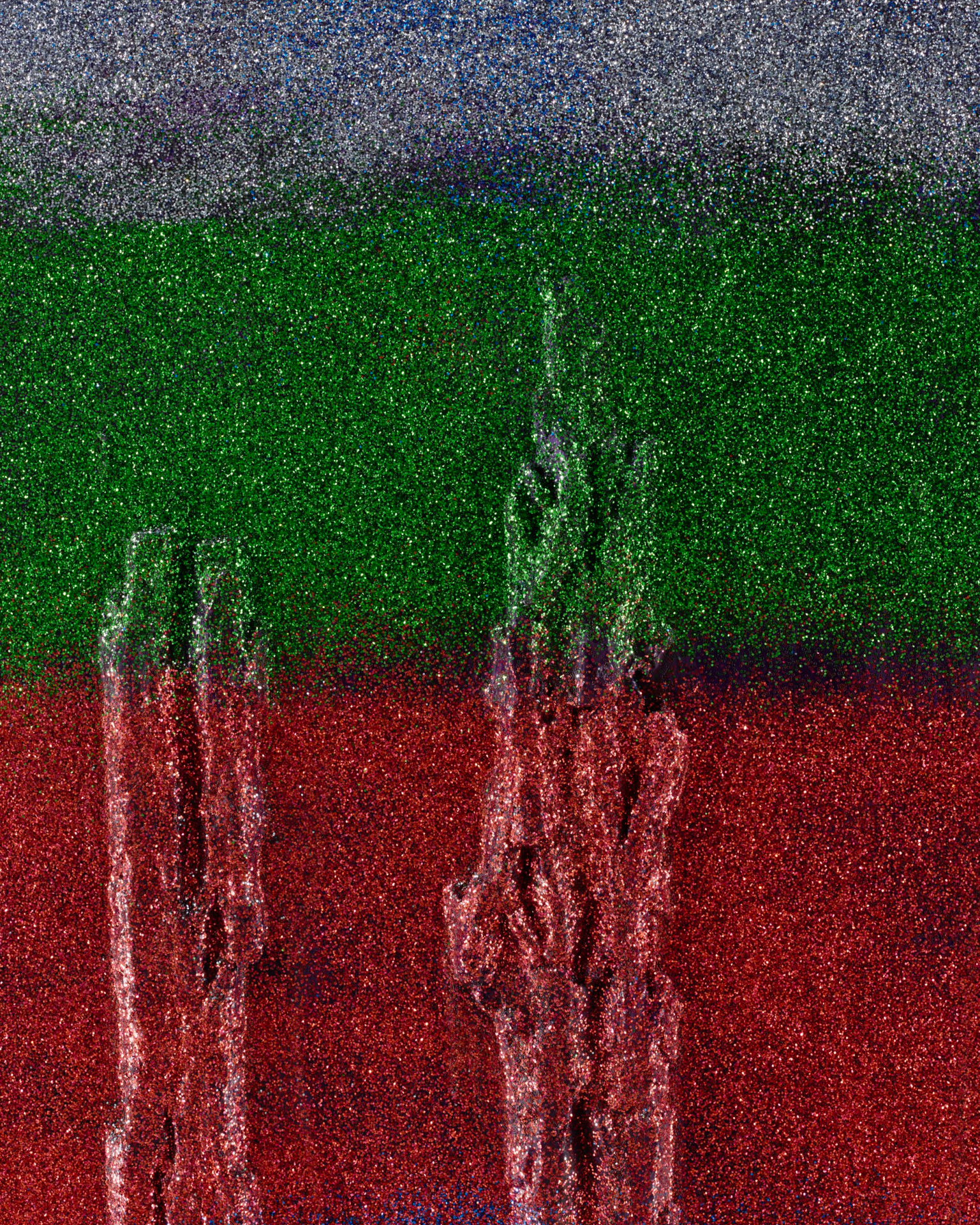
Lisa Newbold

Installation in Dry Brook Valley by Chris Martin, 1975

In the first year after leaving Yale, Martin often retreated from the city to Dry Brook Valley in the Catskills, where his family had a small cabin. During this time, he worked on a series of abstract paintings on hollow doors, coated in enamel. One afternoon, while walking through the valley's trails, he came across a fallen tree that had opened a gap in the canopy, allowing sunlight to reach the forest floor. Inspired by his admiration for Robert Smithson and Michael Heizer, who directly engaged with the landscape rather than alluding to it as a reference, Martin moved his paintings into the clearing so that their glossy surfaces could reflect the incoming light. His friend Lisa Newbold captured this moment in a photograph that Martin keeps in his personal collection. This image marks the beginning of his ongoing exploration of integrating the landscape into his practice—not as an illusion or mere backdrop, but as a vital, tangible component. It marks the beginning of Martin's early dedication to blending art and environment, an approach that defines his fearless pursuit of directness and authenticity in his work.



Chris Martin
Forest, 2017-2018
Acrylic, oil, glitter and collage on canvas
58 1/8 x 49 inches
(147.6 x 124.5 cm)





Chris Martin
Untitled, 2005-2010
Oil and mixed media on canvas
16 x 12 inches
(40.6 x 30.5 cm)



Chris Martin
Untitled, 2006-2007
Acrylic oil and collage on blanket
29 x 25 inches
(73.7 x 63.5 cm)





Chris Martin
Lucky Man! Mardsen Hartley in Heaven #2, 2019-2020
Acrylic, oil, glitter and sequins, on canvas
64 x 75 inches
(162.6 x 190.5 cm)

Chris Martin

Lucky Man! Marsden Hartley in Heaven #2, 2019-2020

Lucky Man! Marsden Hartley in Heaven #2 features a green slash across the lower part of the painting, symbolizing the ground, with abstract tree-like forms above it. Behind them, a dark mountain with red highlights sits beneath a saturated blue sky with five white clouds. Martin painted this work in his studio near Andes, NY, as a tribute to Marsden Hartley's series of eighteen Mount Katahdin paintings from 1939-1943.

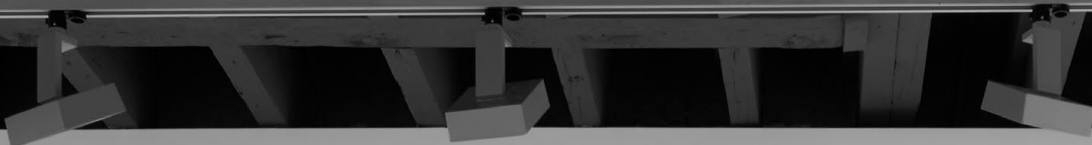
In 1939, at the age of sixty-two, Hartley began preparing to paint Mount Katahdin. He enlisted a local game warden to guide him around Lake Katahdin, where he worked on sketches that would form the foundation of his series over the next three years. After camping at the mountain's base, Hartley wrote to his friend Elizabeth Sparhawk Jones:

I know I have seen God now. The occult connection that is established when one loves nature was complete—and so I felt transported to a visible fourth dimension—and since heaven is inviolably a state of mind I have been there these past ten days.

Through Hartley's letter and paintings, Martin finds a shared understanding of how an artist can form a spiritual connection to the landscape. For Martin - the Catskills have provided him with a similar sense of transcendence and a complete occult connection.



Marsden Hartley
Mount Katahdin, Autumn, No. 2, 1939 - 1940
Oil on canvas
30 1/4 × 40 1/4 in. (76.8 × 102.2 cm)
Collection: Metropolitan Museum of Art, New York







Chris Martin
Untitled, 1988
Oil on book page
10 x 13 1/2 inches (12.3 x 16.3 cm)
Framed: 12 3/8 x 16 1/4 inches (31.3 x 41.3 cm)



Chris Martin
Mushroom Cabin, 2006-2012
Oil on found painting
17 1/2 x 23 1/2 inches
(44.5 x 59.7 cm)



Chris Martin
Study for the View from King's Lodge, 1992
Pencil on backing board in found frame
14 3/4 x 16 3/4 inches
(37.5 x 42.5 cm)





Chris Martin
Untitled, 1984

Charcoal and pastel on paper

9 x 12 1/4 inches (22.9 x 31.2 cm)

Framed Dimensions: 14 1/4 x 17 1/4 inches (36.2 x 43.9 cm)



Chris Martin
Untitled, 2006

Ink and graphite on cardstock

12 1/8 x 10 1/8 inches (30.8 x 25.7 cm)

Framed Dimensions: 17 1/8 x 15 1/8 inches (43.5 x 38.4 cm)



Chris Martin

Magic Mushroom (Psilocybin), 1981

Pencil on paper

Image Dimensions: 12 1/4 x 9 1/2 inches (31.2 x 24.1 cm)

Framed Dimensions: 17 1/8 x 14 3/8 inches (43.5 x 36.4 cm)



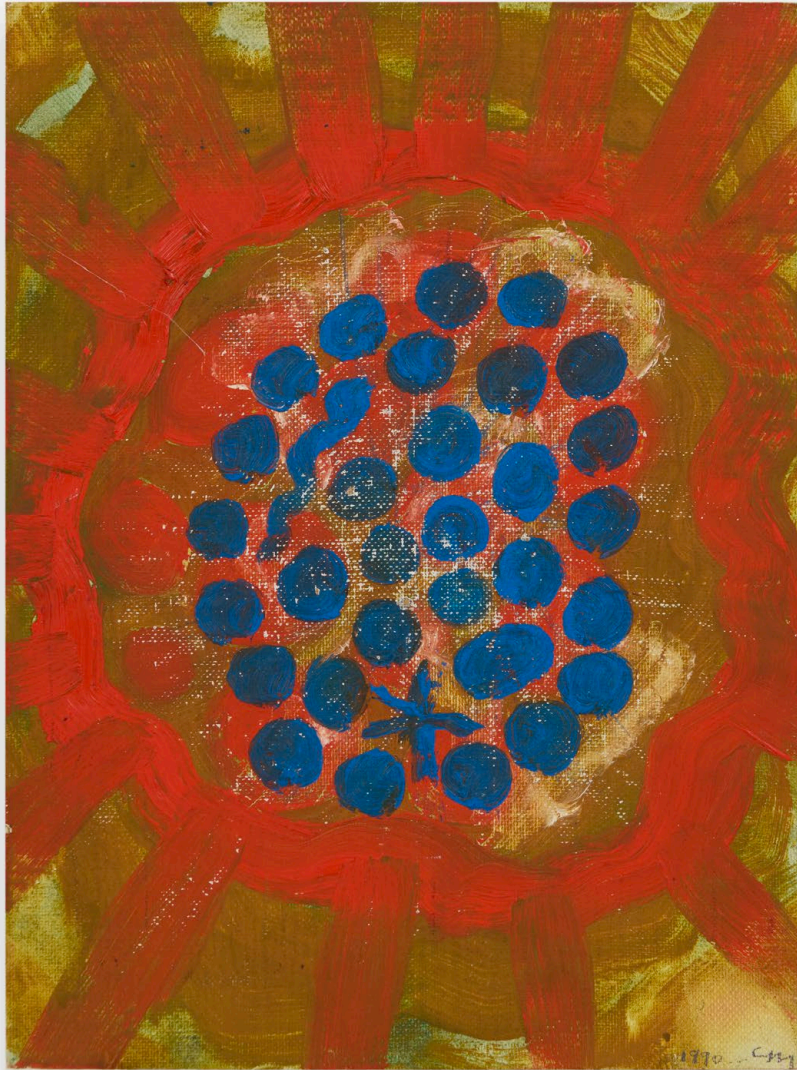
Chris Martin
Untitled, 2004
Oil on framed print
13 1/4 x 9 1/2 inches
(33.7 x 24.1 cm)





Chris Martin
August, 2024
Acrylic and glitter on canvas
54 1/4 x 45 1/4 inches
(137.8 x 114.9 cm)





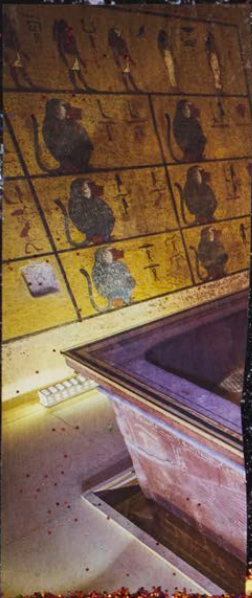
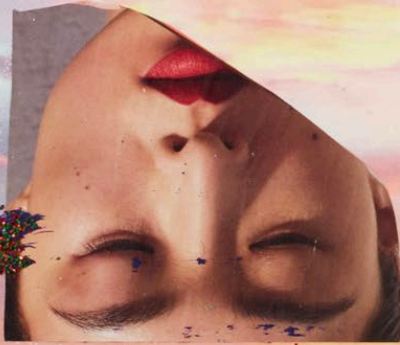
Chris Martin
Untitled, 1986-1990
Acrylic and oil on canvas board
12 x 9 inches
(30.5 x 22.9 cm)



Chris Martin
Untitled, 1979-1985
Oil on canvas with wood backing
20 x 16 x 2 1/2 inches
(50.8 x 40.6 x 6.3 cm)



Chris Martin
Sunset Music, 2019-2020
Acrylic, glitter, and collage on canvas
32 x 43 inches
(81.3 x 109.2 cm)



2020



Chris Martin

Sunset on Haynes Ridge, 2002

Acrylic on cardstock

12 x 8 1/8 inches (30.5 x 20.6 cm)

Framed Dimensions: 15 5/8 x 13 7/8 inches (39.9 x 35.2 cm)



Chris Martin
Ski Slope (52388), 1988
Oil on aluminum foil on canvas
22 1/8 x 20 1/8 x 3 inches
(56.2 x 51.1 x 7.6 cm)

Chris Martin

Ski Slope (52388), 1988

Ski Slope (52388), painted on May 23, 1988, features black and green paint over tin foil, with negative space evoking the trail maps of the Andes where Martin skied as a child. Drawing inspiration from the hand-painted, borderline kitsch maps found on the mountain, Martin references their form as a found object. The curved lines, mirroring the fluidity of gestural painting, serve as a way to engage with the formal dynamics of abstraction. This motif has become a recurring element in Martin's work, where the map's functional role takes on a poetic double meaning—guiding him in the development of his own visual language.



Chris Martin
Untitled (7688), 1988
Oil on found painting
12 x 8 1/4 inches
(30.5 x 21 cm)



Chris Martin

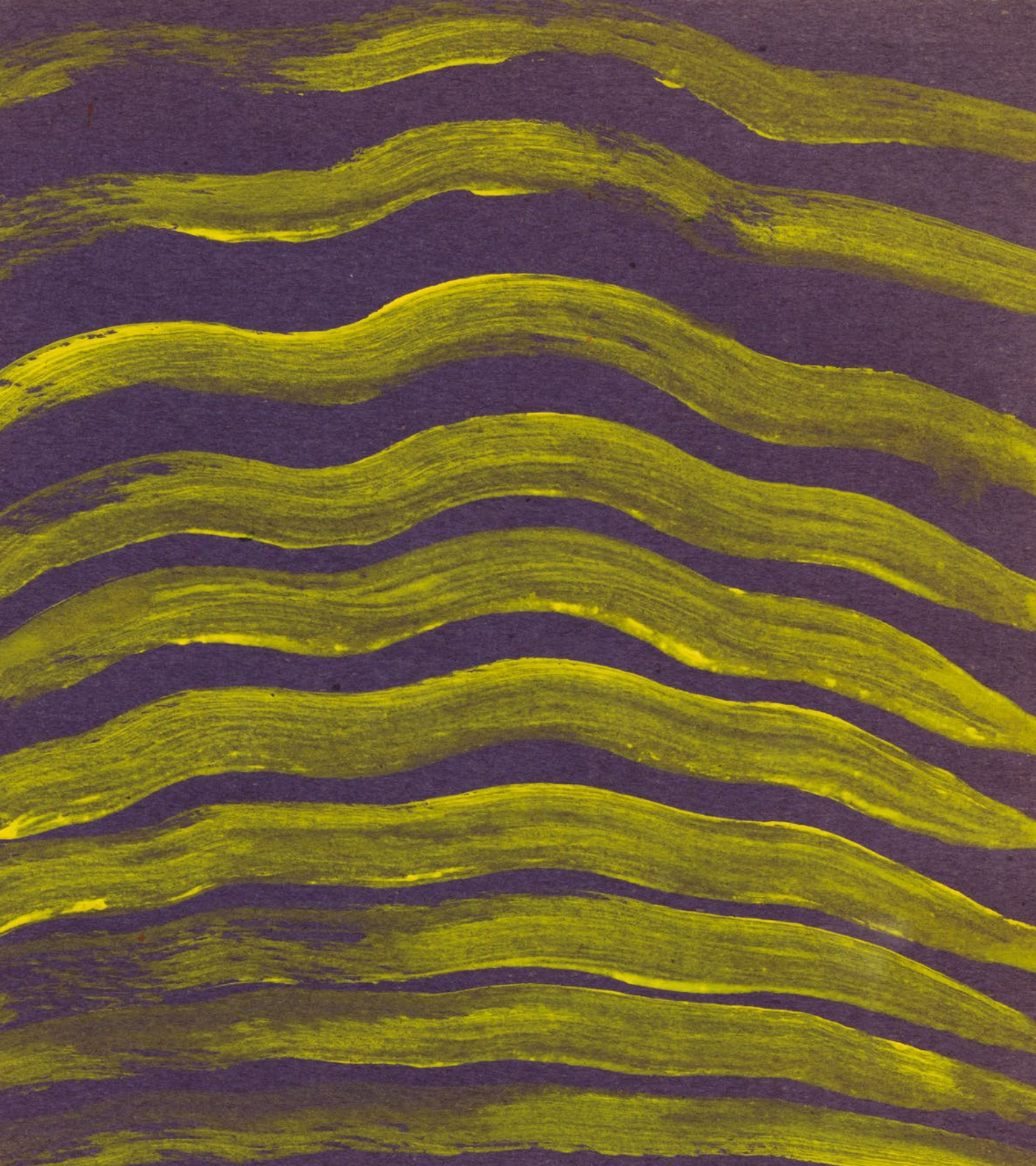
July Mountain, 1988

Acrylic on paper

12 x 9.5 inches (30.5 x 24.1 cm)

Framed Dimensions: 17 x 14.5 inches (43.2 x 36.8 cm)

Chris Martin (b. 1954, Washington, D.C.) lives and works in Brooklyn and the Catskills, New York. He has been the subject of solo exhibitions worldwide, including David Kordansky Gallery, Los Angeles (2022, 2019); Anton Kern Gallery, New York (2022, 2019, 2018); Timothy Taylor Gallery, London (2022), Château de Fernelmont, VNH Gallery, Paris (2017); Douglas Hyde Gallery, Dublin (2015); Rectangle, Brussels (2015); Kunsthalle Düsseldorf, Germany (2011); and Corcoran Gallery of Art, Washington, D.C. (2011). Recent group exhibitions include *The Brooklyn Artists Exhibition*, Brooklyn Museum, Brooklyn, NY (2024); *The Campus Inaugural Exhibition*, The Campus, Claverack (2024); *Giants*, Rodolphe Janssen, Brussels (2024); *Artists I Steal From curated by Alvaro Barrington*, Galerie Thaddaeus Ropac, London (2019); *Black Light*, Centre de Cultura Contemporània de Barcelona, Spain (2018); *Animal Farm*, Brant Foundation Art Study Center, Greenwich, Connecticut (2017); and *Thinking Out Loud: Notes on an Evolving Collection*, The Warehouse, Dallas (2017). His paintings are included in the permanent collections of the Albright-Knox Art Gallery, Buffalo, New York; Museum of Contemporary Art Chicago; High Museum of Art, Atlanta; Museum of Contemporary Art Denver; Museum Boijmans Van Beuningen, Rotterdam, the Netherlands; and San Francisco Museum of Modern Art, among other museums. *Paintings*, a career-spanning monograph, was published by Skira in 2017.



Anton Kern Gallery

SUNSET
ON HAYNES RIDGE

2007 CM