

MARTINE MARTINE

Like van Gogh, **Martine Martine** takes us into her own private world: where paintings are stacked up against the studio walls; a table is adorned with empty bottles assembled casually; a pile of books are scattered, mostly opened, on chairs and on the floor. Life, in its natural, spontaneous splendor, is painted with rich earth colors lavishly applied to the canvas.

But hands predominate Martine Martine's paintings, as seen in her exhibition at Morin-Miller Galleries, 119 West 57 Street, through January 3, 1989. They are portrayed in a versatile range of expression—reaching out, caressing another hand, playing instruments, drawing. Her dexterity continues in her use of media as well; she skillfully renders her figures in bronze sculpture that have the substance and sensitivity of a Rodin, and her drawings in pencil are as eloquent as Degas.



All of Martine Martin's works capture a pulsating drama of activity, whether the composition is a flourish of several hands in many different poses, or a single figure that is stretching, bending, or dancing. The sculpture appears to radiate as if still in the process of creation; the surface is highly tactile and irregular. Yet there is an uninterrupted rhythm to their form. And in her paintings, impressionistically painted, the viewer travels throughout the entire image area, from one element to another, like watching several dancers on a stage simultaneously.

This exhibition represents Martine Martine's first one in North America. From France, with a name that signifies energy, this artist is sure to capture the hearts and appreciation of the gallery's visitors. In her work we welcome the return of an artist's joy in the creative process.

—Thomas Lawrence



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