

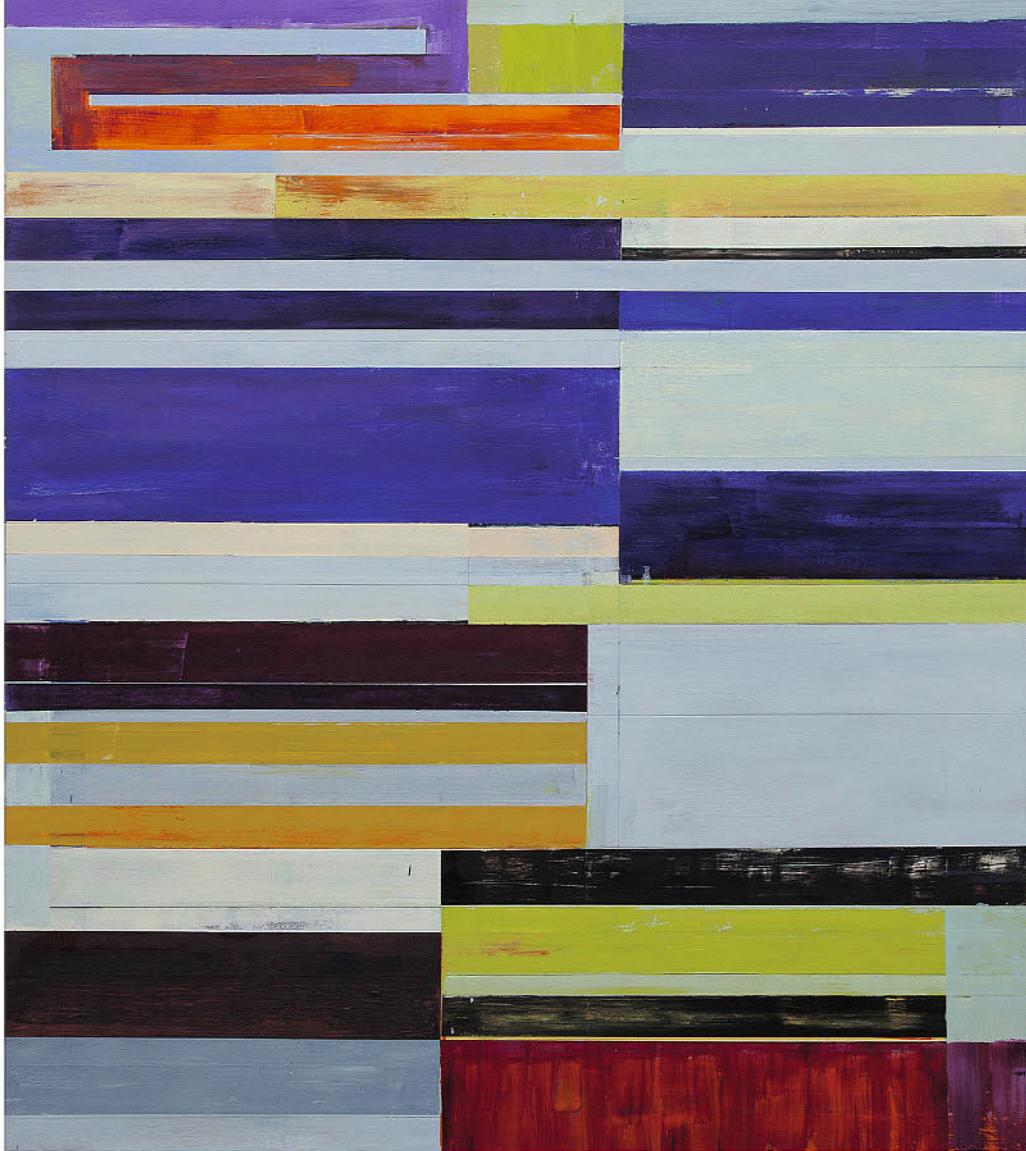


Large Carbon Riff, oil on canvas , 2019, 68" x 92".

FOLLOWING THE PATH OF LLOYD MARTIN

By Sabina Dana Plasse

A native of Providence, Rhode Island, Lloyd Martin is a recognized, established artist who possesses an uncanny ability to provide a unique attraction to line and color due to his architectural sensibility. A fine art painter since graduating from the Rhode Island School of Design, Lloyd's work has fascinating definition and structure, which present "spatial assumptions."



Sapphire Pass, oil on canvas, 2018, 54" x 48".

“We live in a world where people are forced to digest things very quickly. Viewing a painting forces you to slow down.”

—Lloyd Martin

“There’s an evolution and it takes a while to find your own personal voice, but when you do, you seek out the tools to help you express that,” says Lloyd. “As a painter, I am focused on the idea that you can still create paintings, which are relevant. Many people say paintings are irrelevant and they are dead. I dismiss this.”

Lloyd’s paintings command attention. His technique appears familiar, however upon closer look, there are not just layers of paint; in complementing color palettes, there are layers of structure—particular strokes, oblong shapes, and a maze of lines capturing one’s interest at any point. “We live in a world where people are forced to digest things very quickly,” he says. “Viewing a painting forces you to slow down.”

A painting has power to convey particular things. As a committed artist, Lloyd knew he had to focus as he developed and when he found his “image,” he kept within these parameters, which freed him because he could work on a continuum. “There are these moments when you walk up close to a painting that are intimate and you see an interplay of colors, brush marks, or layering, but if you stand back there’s an entirely different appeal—a figure or idea. I think that’s the ultimate goal.”

You can see all of Lloyd’s orchestrated strokes carefully applied. A brush does one thing and a large palette knife does another, but since a palette knife is not made to the lengths of which Lloyd would like, he uses a large piece of cardboard to



Figure, oil on canvas, 2019, 60" x 60".



Untitled 02, oil on wood, 2019, 20" x 16".

serve his purpose. With this application, Lloyd's familiar lines and shapes, in an unfamiliar assemblage, create a tremendous absorption when viewing his work.

"I make mental notes of colors and things subconsciously find their way into my work," he says. "When I started to develop this language, there were 'architectural incidences,' which have progressed and developed on their own."

Making sketches for new compositions, Lloyd is always trying to work on new arrangements and some of these are newer works with completely fresh ideas because he is taking these elemental forms and rearranging them. It appears to be an opening to something new for him and a way to explore, color in a significant way.

"When placed properly within a painting environment, you have created what is unexplainable, but it still communicates to other people," he says. "It's a great feeling and you don't always know why. I always try to work as intuitively as I possible, much like Willem de Kooning and all the abstract expressionist who were all very intuitive—it

was an unplanned journey and a powerful one as well as unexplainable."

There are lots of moving parts for his paintings to have the proper appeal and appropriate look with change and color, which is why Lloyd is very process-oriented. Mondrian and Frank Stella might come to mind when viewing a Lloyd Martin, but make no mistake, he has his own direction and motivation, and prides himself on being an everyday painter as it is his job from 9 to 5.

Lloyd Martin will be present, for the first time in Sun Valley, for his solo show, *Shift Stack Bend*, at the Friesen Gallery for Gallery Walk on Friday, December 27, from 5 to 8pm.

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