

Martin Randall JOYCE

Martin Randall Joyce lives and works in New York City. His works between abstraction and representation are inspired by Paul Cezanne, Henri Matisse, Paul Klee and Andy Warhol. Joyce explores the boundaries and relationships between drawing and painting. Drawing, being fundamentally based on a line (whether fat or narrow, heavy or light, sketchy or well-defined) forces a strong focus on edges, and outlines. For shading, it depends on techniques like cross-hatching, which is really just a lot more lines. Everything flows from the sharp point of a pencil. Painting, on the other hand, deals with spaces, intersecting planes and fields of color. Edges only form where one field borders on another. The colors and textures of the planar space itself are infinitely variable. So he tries to do both together, incorporating drawing techniques into his paintings, drawing spaces instead of edges, mixing techniques to reach a synthesis where unexpected results can occur.

His works have been recently exhibited in New York, Madrid, Bologna and next in Naples in 2021.

Want to know more about his works?

Everywhere you look, there are things to see, and they're all beautiful. Sometimes it takes an effort to see where the beauty lies, however. Ordinary objects in their usual context are so easy to ignore, to put automatically into categories we've brought with us from prior experience, to pigeon-hole them and put them into prepared, labelled, organized boxes. In effect, it is possible, inevitable even, that we forget the objects in front of us, even as their images are still before us. No longer seeing the object itself, which is already put away, in its proper place. What then do we see? Perhaps no more than an illusion, a pre-formed image, redolent of pre-existing associations. And thus we remain, wandering in the labyrinths thrown up by our conscious and unconscious mind.

But, persist in looking, and resist not-seeing, and you may be richly rewarded, with unexpected and delightful discoveries. Success in that endeavor can be elusive, but I try to persist, to resist and to find the beautiful in the ordinary, the everyday and the "ugly." Taking these uninteresting objects out of themselves, breaking the image into pieces, changing their color range and intensity, taking them out of their normal context, assaulting them with numbers and lines that emphasize the plane of the canvas and deny the depth of three-dimensions, abstracting and extracting their images from their prosaic circumstances -- making it just a little bit harder for the viewer to put them in that little, labelled box prepared for them ahead of time -- that is my goal.

In 2018 Martin Joyce has joined the 2nd edition of the Gallery project «Mad of Naples and Somma Vesuvio -2, charmed by the little miracles he found: the synchronicity with the church Sant'Anna dei Lombardi and its beautiful frescoes, the splendid garden of the Chiostrro di Santa Chiara just coming out a dark alley, the wonderful people met on the shoulders of Mount Vesuvius, the snow in March in Naples and another little miracle - the rain lifted just arriving in Pompeii, giving him the chance to enter and see the ruins in almost total solitude.

The closing event will be hosted in May/June 2021 by the Sala Delle Carceri in the prestigious Castel dell'Ovo in the bay of Naples.