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Cameron Martin

To make his elegant abstract drawings—which may surprise those who recall the Brooklyn artist’s restrained paintings of rocks and trees—Martin covered sheets of paper with rows of closely set, not quite vertical lines in colored marker. In one instance, the complex intersections create patterns reminiscent of the visual buzz of TV static. Scores of ghostly dark quavers, interrupted by glimmers of yellow and red, descend diagonally across the page of another work. In a looser example, the effect brings to mind wood grain, albeit in a psychedelic strain of purple. Each one presents its own optical challenge, creating the curious sensation of looking at still pictures of rolling film.