

Martha Keller: Turchetto, Milan, Italy.

By Rachele Ferrario, *Flash Art*, Italian edition (translated from the Italian).

In these recent works the American artist Martha Keller seems to have moved towards a different expression of the reality she wants to present. She has left behind the gray tones and the large monochromatic bands that previously partitioned her canvases. Keller is now rather composing an urban skyline of thin stripes of color executed with almost imperceptible brush strokes that blend into the canvas. The impression is of a slow modulated movement, the result of a subtle reduction to the minimum terms of bidimensional coordinates. While retaining her earthy tones (green, ochre, reddish pigments), Keller adds now a luminous glaze by means of touches of alkyd through the surface. The physical quality of the color combined with alkyd, and the rhythmic sequence of the lines allow Keller to move beyond academic American abstract expressionism and minimalist painting. A new direction in Keller's exploration is found in the deliberate indeterminacy of her composition and ambivalence of her compound media—which remind more of a chemical synthesis than the traditional elements of painting.