

Galleria Turchetto/Plurima: Martha Keller.

By Elisabetta Longari, *Juliet*, no. 69, October–November 1994

(translated from the Italian).

As we step into the gallery, a wall-painting opposite the entrance introduces us to the exhibition. As a large picture, the entire surface of the white wall has been hatched with vertical lines of black paint drawn directly with the brush with no recourse to precision instruments. With respect to her previous work—represented in this exhibition by only two pieces,—Martha Keller's painting has reached a new complexity; it has become more ambiguous and original. The Rothkian construction—so to speak—in horizontal bands has been replaced by a vertical cadence. The space is marked by lines which are traced with a free hand on an unprepared, quite irregular surface. The vertical pattern produces a peculiar plastic and material outcome, giving the impression that the support is made of corrugated cardboard rather than canvas. We could even speak of a more virtual and mutable experience, similar to the perceptive phenomenon we find in pictures built with mirrors that, depending on where we stand, break representation into different images.