

JASON MARTIN

THE TIME BETWEEN US
31 August–30 September 2023



For many years, Jason Martin has mastered his own specific language, immediately recognizable and assimilable: these are paintings made with great thicknesses of pictorial paste characterized by mostly monochrome surfaces and apparent incisions or grooves that generate fluid landscapes, generally geometric, or eddies and layers of very shapeless material thicknesses, coagulated at different points. Yet each work is a new discovery, concrete proof that the golden streak has never been exhausted and that in his case there are still many avenues to explore.

The greatest impetus to procrastinate the end of a path, or a cycle, comes from his unsatisfied search for something even more novel and different from previous trials. In this new exhibition, too, the inexhaustible desire to extend the horizons of pictorial language prevails, risking beyond all previous achievements, accepting the possibility of failure and fall, in order to surprise us with unpredictable and convincing pictorial variations.

Jason Martin has a kind of boldness and innate artistic curiosity that drives him to probe the odds of success to the point where the gamble opens the door to a new result that is as generous as it is unexpected. As we look through his catalog, we will discover how, from work to work, he goes experimenting with the limits and potential of surface and material, color and line. After all, this is a very difficult and decidedly modernist endeavor: to combine classicism and the avant-garde, that is, naturalism and abstraction, seeking a possible balance between formalism and expressionism, between primary forms and the communication of emotions and sensations. In a sense, Jason is showing us that the life of painting depends on the interweaving of randomness and unpredictability, of rigorous preparation and imponderable adventure, of permanent patterns and rules, of inopinable and unsettling choices that are generated freely and autonomously with respect to the conceptual control of reality. That rigid and sometimes stolid claim of human reason, which produced so many problems in modernism. Jason, with his work on the surface, with his choice to act on rapped and bulky material thicknesses, even to launch himself into physical rituals – a mixture of combat and dance – conjugates the rational sphere and that of irrationality, the Dionysian and the Apollonian, in other words the beautiful and the sublime. And he seeks no compromise; on the contrary, he rejects it by taking every risk. His goal is a point of balance between the parts in play, that formal result that provokes a beautiful and perturbing emotion. That perturbed elegance makes the specific qualities or peculiarities of a sign or form not give way in relation to the rest. From this very balance of contrasts comes our fulfillment. While we recognize rigorous compositional structures that can be rationally interpreted, we are amazed and attracted by formal performances that excite our imagination, stir sensations of the deep, bring up reminiscences, exaltation for the marvelous landscapes offered by nature and the cosmos.

His extraordinary pictorial works are in fact the result of psycho-physical actions that change the surface of the painting into visual and emotional intensities. Jason disrupts his monochromatic backgrounds with performative rituals by placing himself in front of the aluminum supports hanging on the walls. Sometimes he even goes running, projects himself toward the work, caresses it and glides over it, reducing the distance between his own body, his unconscious and the surface of the painting as much as possible. The paint material is spread on the support with gestures that modify the surface and create a series of geometric or naturalistic configurations. The material is so thick and condensed that his paintings are very similar to sculptures. To be correct, we should speak of high reliefs. The color goes beyond the edge of the painting; it seems destined to slide toward the ground. There is a feeling that the whole surface can still move and change in appearance. We cannot fix a definitive form, even when the image seems to stand on an underlying geometric structure. The thickness is never flat, drawn out like an inert, opaque surface, the surface is never polished, and although his works are in fact abstract, it is not possible to close the game in these terms. For it is rather a matter of shapeless surfaces structured on geometric bases, decidedly agitated, moved, even swaying. In many cases the painting appears like a carded fabric or a plot of earth, turned over by a force or current, nested beneath the sod of the field. Of marks and folds, lines and filaments of varying size or direction, give rise in many cases to images rich in temperament and personality that stand out from the colder, more inexpressive images of certain abstract or minimal language. The heart, corporeality, that mixture of drive and instinct, play a decisive role in this sense: "In my works, color is essentially structure and not decoration, the material becomes visceral, erotic, experimental," Martin argues.

The work on surface and thickness also has consequences for color temperature and light refraction. There is always something that disturbs the composure, smoothness and uniformity, something that disrupts the rigid and reassuring tactics of pure formalism. As if the nature of painting is the realm of the untamable and its creatures rebel with their preponderant energy against every rational schematism, every conceptual cage. Matter, subjected to gravity, tends inexorably to move, to yield and fall from top to bottom, sliding or resisting vertically, dragging and solidifying broad

horizontal plates. The painting is still a world in the making, its genesis not yet completed. We have the perception of a form in transformation, of something placed on the line of becoming. Yet, what we see and appreciate possesses all the intrinsic qualities of something accomplished, of a form without any need for adjustment and refinement. It is not a matter of formal compromise. Jason claims to arrive at the coexistence of opposing forces, that disorienting harmony that is achieved through antithetical decisions. But that, the artist would say, is life at its best. The operation is, therefore, a perfect and always unexpected combination of conceptually predisposed strategies and psychologically liberated forces, the testing of structures and drives. The interdependence of action and matter generates an image of a non-figurative kind, which expresses itself through a formless language, in an eloquent layering of preordained gestures and randomness, of control and spontaneity. An image that is accomplished and at the same time dynamic, almost in the process of evolving and transforming. The painting is always proof that life can defeat death and that the forces of the unconscious are ultimately and almost always our guarantee of freedom from a constricting and repetitive reality.

In many of the works presented in this exhibition, there is something epic. It seems to force the boundaries in the direction of the sublime. His idiosyncrasy toward an art of formal smoothness and self-referential language emerges even more sharply. The surface trembles, vibrates, is totally pervaded by a physical energy that seems to correspond to our innermost drives and emotions. Without dramatizing, however, without exaggerating. Harmony must win over everything. The beauty of the balance between tensions and structures must not give way to the cacophony of certain kneaded and messy paintings of color. Yet, there is something epic about them. The beauty of these works lies in their sublime appearance. It seems to me that Martin's visual quest has been directed with even greater determination towards the kind of aesthetic experience that arises with the stimulus of extreme and conflicting imaginations; such as those, for example, that arise from the clash between materials and processes, between laws of nature and art. In his case, the pictorial actions come into contention with the force of gravity, or the forward or downward projections of the pictorial masses seem to be determined by forces fighting each other, like light and darkness, like

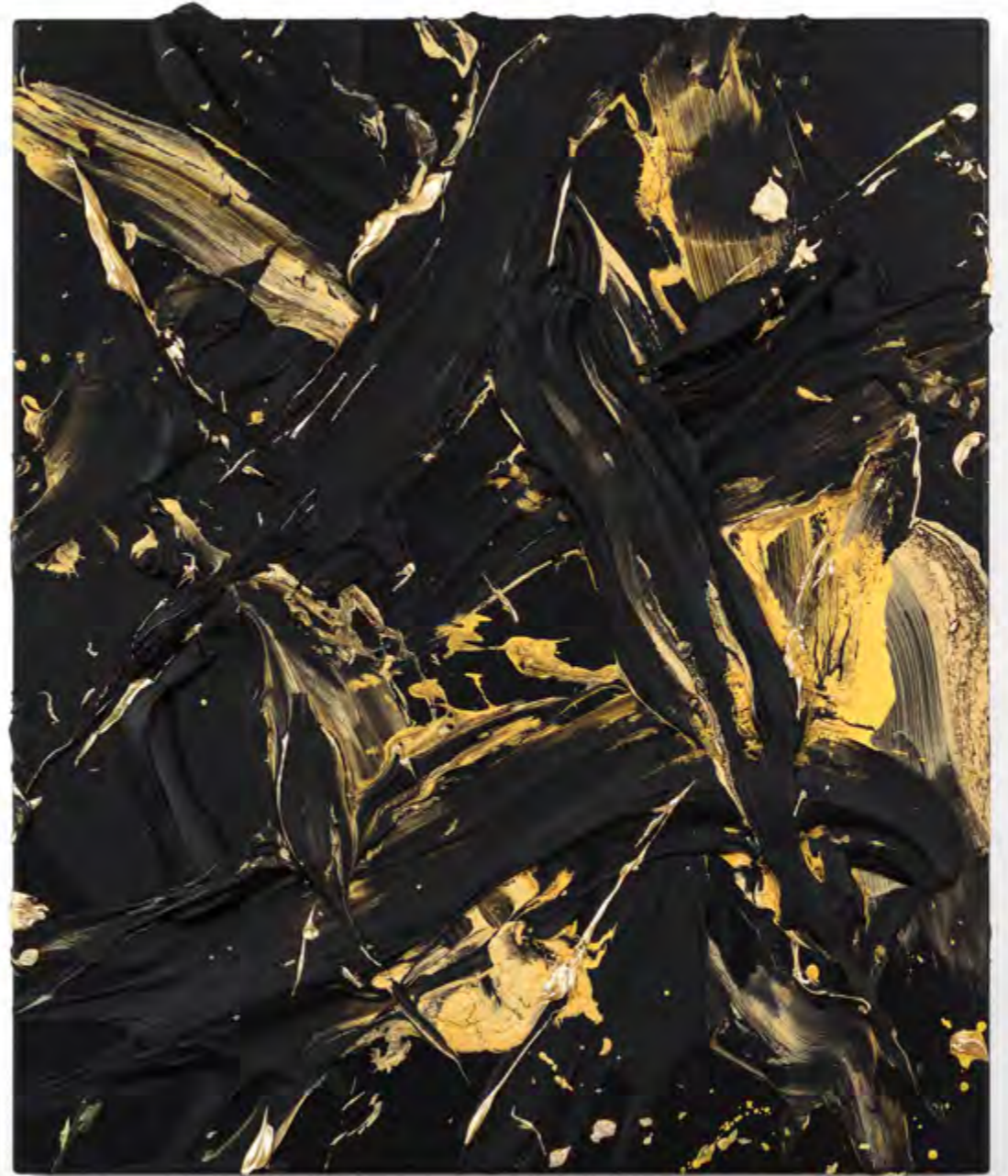
consciousness and the unconscious. Look now at *Rousseau's Nightmare* of 2012. Many artists have been interested in nightmarish night visions. Amongst the most undeniably famous is Johann Heinrich *Füssli's Nightmare* from 1781. Here, Martin's work wants to dialogue with this kind of Romantic painting. But not in terms of iconographic citationism. There is not necessarily a need to bring back, in figurative terms, the material of which the nightmares are made. Painting is sufficient unto itself. In *Surrender*, the surface forged in gold has a wrinkled, almost rockily thickening, and the painting seems to have been extracted from a cave of blinding beauty; it could be a nugget shred, a sliver of meteorite. The splendor of gold is opposed by thickened, congealed matter that seems to want to suck luminescence into its own spasm. *Loci* of 2023, can be mistaken for a mudslide that has just descended into the valley, so much so that the painting appears mixed with mixed with muddy ground clay. There are conflicting and opposing forces that might act convulsively and haphazardly. However, the artist is present, controlling the destructive eagerness, daring a dance, to the point of facing extreme risk, and extreme limit of tension and rest between stillness and fluidity, between harmony and cacophony, between resistance and abandon. This is a way of the sublime. A way of accessing the magma of the unconscious and of nature.

Sergio Risaliti



Rousseau's Nightmare, 2012
Oil on aluminium
200x460x16 cm





Should We Fall, 2023
Mixed media & gold leaf on aluminium
142x120x10 cm





His Way, 2010
Oil on stainless steel
50x50x5 cm





Her Way, 2010
Oil on stainless steel
50x50x5 cm





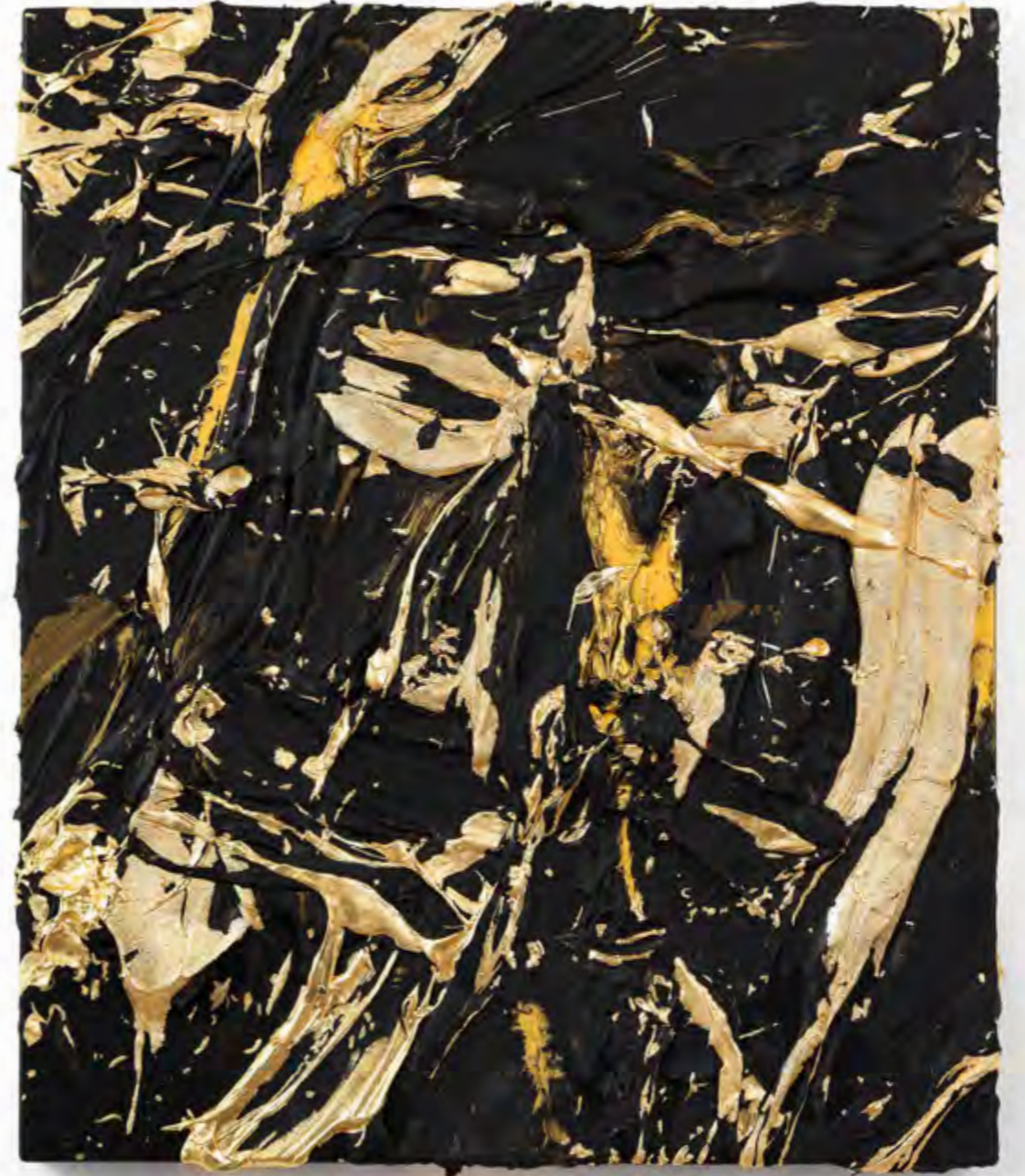
Change of Heart, 2023
Mixed media & gold leaf on aluminium
70x42x6 cm



Tramontano (III parts), 2004
Oil on stainless steel
300x38x6 cm each







Set You Free, 2023
Mixed media & gold leaf on aluminium
142x120x10 cm





Nemesis, 2016
Gold leaf on bronze
43x32x10 cm (framed dims 50x40x10 cm)





Codependent (Diptych), 2023
Mixed media on aluminium / fibreglass
66x56x8 cm each





Loci, 2023
Mixed media & mica on panel
50x36x8 cm





Surrender, 2019
Gold leaf on aluminium
78x280x15 cm



REGISTER

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JASON MARTIN



CURRICULUM VITAE

- 1970** Born, Jersey, Channel Islands
1989-90 Chelsea School of Art, London, UK
1990-93 Goldsmiths, London, UK, BA (Hons)

Solo exhibitions

- 1996** Lisson Gallery, London, UK
1997 Lisson Gallery, London, UK
Kohji Ogura Gallery, Nagoya, Japan
1998 Städtische Galerie Nordhorn, Nordhorn, Germany (exh cat)
Robert Miller Gallery, New York, NY, USA
1999 Lisson Gallery, London, UK
2000 Claudia Gian Ferrari Arte Contemporaneo, Milan, Italy
L.A. Louver, Los Angeles, CA, USA
2002 *Jason Martin*, Galerie Thaddaeus Ropac, Salzburg, Austria
2003 *Tableaux*, Galerie Thaddaeus Ropac, Paris, France
Patrick de Brock Gallery, Knokke-Heist, Belgium
2004 Lisson Gallery, London, UK
L.A. Louver, Los Angeles, CA, USA
Pink 001, Galerie Thaddaeus Ropac, Paris, France
2005 Centro de Arte Contemporáneo de Málaga, Málaga, Spain
2006 *Nudes*, Galerie Thaddaeus Ropac, Paris, France (exh cat)
Arcadia, Galeria Mário Sequeira, Braga, Portugal (exh cat)
2007 *For Gods Sake*, Kunstverein Kreis Gütersloh, Gütersloh, Germany, touring to:
Mönchehaus Museum Goslar, Goslar, Germany, and Thaddaeus Ropac, Salzburg, Austria (exh cat)
Atlas, Mimmo Scognamiglio Arte Contemporanea, Naples, Italy (exh cat)
2008 *Nomad*, Centro de Arte Contemporáneo de Málaga, Málaga, Spain (exh cat)
For Gods Sake, Galerie Thaddaeus Ropac, Salzburg, Austria
Oceania, L.A. Louver, Los Angeles, CA, USA
Nomad, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma, Mallorca, Spain (exh cat)
Rock, Centro Brasileiro Britânico, São Paulo, Brazil (exh cat)
2009 *Paintings and drawings*, Espace Jean Legendre, Compiègne, France
Vigil, Peggy Guggenheim Collection, Venice, Italy (exh cat)
Luxe, Calme et Volupté, Wetterling Gallery, Stockholm, Sweden
2010 *Jason Martin New works*, Pelaires Centre Cultural Contemporani, Palma, Mallorca, Spain
Days Like These, Mimmo Scognamiglio Artecontemporanea, Milan, Italy
Five Embossed Reliefs, Galerie Thaddaeus Ropac, Salzburg, Austria
The Roaring Forties, The Fine Art Society, London, UK (exh cat)
2011 *Oils and Pigments*, Galeria Javier Lopez-Mário Sequeira, Madrid, Spain
Near By Far, L.A. Louver, Los Angeles, CA, USA
Pictures for Pleasure, Wetterling Gallery, Stockholm, Sweden
2012 *Elemental*, Galerie Thaddaeus Ropac, Salzburg, Austria
Infinitive, Lisson Gallery, London, UK (exh cat)
Folie à deux, Galerie Forsblom, Helsinki, Finland
2013 *Sacred Masters, Sacred Monsters – Denizens of the Demonic Demagogue*, Pearl Lam Galleries, Hong Kong
Furies Fury Forsaken, Patrick De Brock Gallery, Knokke-Zoute, Belgium
Patois, Sala Gaspar, Barcelona, Spain
Serendipitia, L.A. Louver, Los Angeles, CA, USA
Painting as Sculpture, Lisson Gallery, Milan, Italy (exh cat)

- 2014** *Gestural Ubiquity*, Galerie Thaddaeus Ropac, Paris, France
- 2016** *Counterfeit*, L.A. Louver, Los Angeles, CA, USA
Traction, Museum gegenstandsfreier Kunst, Otterndorf, Germany
Big Dark Oils, Pavilhão 31, Centro Hospitalar Psiquiátrico de Lisboa - Júlio de Matos, Lisbon, Portugal
Swear To God, Pelaires Centre Cultural Contemporani, Palma, Mallorca, Spain
Jason Martin, Lisson Gallery, London, UK (exh cat)
- 2017** *Jason Martin works 1997- 2017*, Schauwerk Sindelfingen museum, Sindelfingen, Germany
New Oils, Mimmo Scognamiglio Artecontemporanea, Milan, Italy
- 2018** *Jason Martin*, Lisson Gallery, New York, USA
New Pigments, Galerie Thaddaeus Ropac, Paris, France
Graphite, Patrick De Brock Gallery, Knokke-Zoute, Belgium
Vertigo, Buchmann Galerie, Berlin, Germany
- 2019** *Jason Martin: Meta physical*, STPI Gallery, Singapore
Jason Martin: Long Way Home, Lisson Gallery, London, UK
If not now, when? Galeria Mário Sequeira, Centro Cultural de São Lorenzo, Almancil, Portugal
Nostalgia for the present, Galerie Forsblom, Helsinki, Finland
- 2020** *Polychrome Futures*, Buchmann Galerie, Berlin, Germany
- 2021** *Jason Martin: Space, Light, Time*, Lisson gallery Shanghai, China
Tropicalissimo, Mimmo Scognamiglio Artecontemporanea, Milan, Italy
- 2022** *Convergence*, Galerie Thaddaeus Ropac, Seoul, South Korea
Jason Martin: Vortex, Lisson Gallery, New York, USA
- 2023** *New Titles*, Buchmann Galerie, Berlin, Germany
Reminiscence, Galleria Christian Stein, Milan, Italy
The time between us, Wetterling Gallery, Sweden

Group exhibitions

- 1993** *Wonderful Life*, Lisson Gallery, London, UK
- 1994** *The Curator's Egg*, Anthony Reynolds Gallery, London, UK
Recent Painting, Lisson Gallery, London, UK
Surface Tensions, Curwen Gallery, London, UK
- 1995** *From Here*, Waddington Galleries and Karsten Schubert Gallery, London, UK (exh cat)
Real Art. A New Modernism. British Reflexive Painters in the 1990s, Southampton City Art Gallery, Southampton, UK, touring to: Stedelijk Museum, Amsterdam, The Netherlands; Leeds City Art Gallery, Leeds, UK (exh cat)
Postscript, Lisson Gallery, London, UK
- 1996** *Jerwood Painting Prize*, Lethaby Galleries, Central Saint Martins, London, UK
About Vision. New British Painting in the 1990s, Museum of Modern Art, Oxford, UK, touring to: The Fruit market Gallery, Edinburgh, UK; Christchurch Mansion, Ipswich, UK; Laing Art Gallery, Newcastle, UK
- 1997** *In Time*, Galerie Le Sous-Sol, Paris, France
Finish, Spacex Gallery, Exeter, UK
Sensation: Young British Artists from the Saatchi Collection, Royal Academy, London, UK, touring to: Hamburger Bahnhof, Berlin, Germany, and Brooklyn Museum of Art, New York, USA
- 1998** *Short Stories, One In the Other*, London, UK
NatWest Art Prize 1998, Lothbury Gallery, London, UK
Tension, Robert Miller Gallery, New York, NY, USA
The Erotic Sublime, Galerie Thaddaeus Ropac, Salzburg, Austria
Small works, Green on Red Gallery, Dublin, Ireland
- 1999** *Pictures for Pleasure (Twelve Artists Twelve Rooms)*, Galerie Thaddaeus Ropac, Salzburg, Austria

- Angesichts*, Städtische Galerie Nordhorn, Nordhorn, Germany
Post-Hypnotic, Illinois State University, University Galleries, Normal, IL, USA, touring to: The McKinney Avenue Contemporary (The MAC), Dallas, TX, USA; The Contemporary Arts Center, Cincinnati, OH, USA (2000); The Atlanta College of Art Gallery, Atlanta, GA, USA (2000); The Chicago Cultural Center, Chicago, IL, USA (2000); SECCA, Winston-Salem, NC, USA (2001); The Tweed Museum, University of Minnesota Duluth, MN, USA (2001); Philharmonic Center for the Arts, Naples, FL, USA (2001) (exh cat)
Postmark: An Abstract Effect, Site Santa Fe, Santa Fe, NM, USA (exh cat)
Abstrakt, Max Gandoff Library, Salzburg, Austria (exh cat)
A Line in Painting, Gallery Fine, London (exh cat)
Together: Artists in support for the homeless, The Passage House, London, UK
John Moores 21, Liverpool Biennial of Contemporary Art, Walker Art Gallery, Liverpool, UK
Painting Language, L.A. Louver, Los Angeles, CA, USA
- 2000** *Blue*, The New Art Gallery Walsall, Walsall, UK
La peinture des Martin, Musée d' Art Moderne de la Ville de Paris, Paris, France
The Gulf prize European Biennial of the Visual Arts, La Spezia, Italy (prize) (exh cat)
Century of Innocence - the Story of the White Monochrome, Rooseum – Centre for Contemporary Art, Malmö, Sweden
- 2001** Wetterling Gallery, Stockholm, Sweden
A Shot in the Head, Lisson Gallery, London, UK
British Abstract Painting 2001, Flowers, London, UK
- 2002** *Colour White*, De La Warr Pavilion, Bexhill On Sea, UK (exh cat)
- 2003** *The Galleries Show*, The Royal Academy, London, UK
- 2004** *L'Ultima Cena (The Last Supper)*, Castel dell'Ovo, Naples, Italy
Monocromos: de Malevich al presente, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
Painting as Process, Earl Lu Gallery, La Salle College of the Arts, Singapore
- 2005** *14th Rome Quadriennale*, Galleria Nazionale d'Arte Moderna, Rome, Italy
Visioni' 20 artisti a Sant'Agostino, Chiesa di Sant'Agostino, Bergamo, Italy
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, NY, USA
Skyskout – Painting after Painting, Auditorio de Galicia, Santiago de Compostela, Spain
- 2006** *The Art of White*, The Lowry, Salford, UK
Monochromed, The Fine Art Society, London, UK (exh cat)
Inaugural opening of new wing, Denver Art Museum, Denver, CO, USA
Until it makes sense, Seventeen, London, UK and Galerie Thaddaeus Ropac, Paris, France (exh cat)
Seven Rooms Seven Artists, L.A. Louver Gallery, Los Angeles, CA, USA
- 2007** *Painting in the Noughties*, Letterkenny Arts Centre, Letterkenny, Co. Donegal, Ireland
Beyond Sensation, Jersey Museum, Channel Islands, UK (exh cat)
ARTfutures, Bloomberg SPACE, London, UK
Whiteout, The Fine Art Society, London, UK
- 2008** *Black and White*, Galleri Kaare Berntsen, Oslo, Norway
Las Vegas Collects Contemporary, Las Vegas Art Museum, USA
AURUM L'or dans l'art contemporain, Kunsthau Centre d'Art, Centre PasquArt, Biel, Switzerland
- 2009** *In-Finitum* Museo Fortuny, Fondazione Musei Civici di Venezia, Venice, Italy
Paisajes Cruzados, Miradas a la colleccion de Es Baluard, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma, Mallorca, Spain
Artifici Contemporanei e Difformità Barocche, ARCOS - Museo D'Arte Contemporanea Sannio, Benevento, Italy
- 2010** *3 x 3*, L.A. Louver Gallery, Los Angles, CA, USA
Arte Contemporanea Per Il Tempio di Zeus, Tempio della Concordia e Villa Aurea, Agrigento, Italy
Tondo, The Fine Art Society, London, UK

It must be abstract, Galleria Cardi, Milan, Italy
Cream, KIASMA, Museum of Contemporary Art, Helsinki, Finland
The Schaufler Foundation, Sindelfingen, Germany
Inaugural exhibition, MACRO, Rome, Italy
2011 *Sixty Years of British Art*, Bernard Jacobson Gallery, New York, NY, USA
2012 *Together We Connect*, Anima Gallery, Qatar
Le Monde Comme Volonte at Comme Papier Peint, Le Consortium, Dijon, France
The Materiality Of Paint, The Fine Art Society, London, UK
CARA DOMANI Opere dalla collezione Ernesto Esposito (works from Ernesto Esposito collection), MAMbo – Museo d'Arte Moderna di Bologna, Bologna, Italy
Set, Pelaires Centre Cultural Contemporani, Palma, Mallorca, Spain
Ululation, Vigo Gallery, London, UK
London Twelve / Contemporary British Art, City Gallery Prague, Czech Republic
2013 *Song of myself*, Unosunove Arte Contemporanea, Rome, Italy
Nostalgic for the Future, Centro Brasileiro Britânico, São Paulo, Brazil
Moving Norman Foster On Art, Carré d'Art Musée d'art Contemporain de Nîmes, France
Great Men Die Twice, Casa Da Cultura Da Comporta, Comporta, Portugal
Out Of The Blue, Cortesi Contemporary, Lugano, Switzerland
The Nature Of Abstraction, Peter Blake Gallery, Laguna Beach, CA, USA
Nostalgic for the Future, Lisson Gallery, London, UK
2014 *Paper*, SMAC Art Gallery, Cape Town, South Africa
La quarta edizione di Bocconi art gallery, Bocconi Art Gallery- BAG, Milan, Italy
Metaphysical, Mimmo Scognamiglio Arte Contemporanea, Milan, Italy
Eurasia, A view on painting, Galerie Thaddaeus Ropac, Pantin, France
2015 *Touch*, EMMA Espoo Museum of Modern Art, Espoo Kaupunki, Finland
Precious - from Picasso to Jeff Koons Jewellery by Artists, Vittraria Glass + A Museum, Venice, Italy
PEACEMINUSONE, Seoul Museum of Art, Seoul, Korea
Collaborations, Lisson gallery & STPI gallery, Singapore Tyler Print Institute, Singapore
Jason Martin Collaborations, Mixografia, Los Angeles, CA, USA
Black. An Idea of Light, Cortesi gallery, Lugano, Switzerland
The Monochrome Symphony, Artipelag, Gustavsberg, Sweden
Col-lección Permanent, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, Spain
20 Anni e poi', Mimmo Scognamiglio Artecontemporanea, Milan, Italy
2016 *Paper in Profile'*, Mixografia and Taller de Gráfica Mexicana, Georgia Museum of Art, Athens, GA, USA
Continuum, Vigo Gallery, London, UK
2017 *Materialised Condition*, Pearl Lam Galleries, Singapore
Mais ou sont les neiges d'antan?, Patrick De Brock Gallery, Knokke, Belgium
Dark Deep Darkness and Splendor, Galerist, Istanbul, Turkey
Abstract Painting Now!, Kunsthalle Krems, Krems, Austria
The Centre Cannot Hold, Near East, Istanbul, Turkey
Modulaciones, Pintura: 1898 – 2016, Museo de Arte de Sinaloa, Culiacán, Sinaloa, Mexico
la mère la mer, McEvoy Foundation for the Arts, San Francisco, USA
2018 *La necesidad de lo infinito, Obras monocromas en la Colección olorVISUAL*, CICUS - Centro de Iniciativas Culturales de la Universidad de Sevilla, Sevilla, Spain
As Far as the Eye Can See, Kunsthalle Würth, Künzelsau, Germany
De Calder à Koons, Bijoux D'Artistes Exhibition, Musée des Arts Décoratifs, Paris, France
Evolver, L.A. Louver, Los Angeles, CA, USA
It Comes in Waves, Galerie Thaddaeus Ropac, Paris, France
Twentyfourseven, Wetterling Gallery, Stockholm, Sweden

London Shadow. La rivoluzione inglese da Gilbert & George a Damien Hirst, Gallerie d'Italia, Palazzo Zevallos Stigliano, Naples, Italy
Shaping Color, L.A. Louver, Los Angeles, CA, USA

2019 *Group show*, L.A. Louver, Los Angeles, CA, USA
Beyond Color, Mimmo Scognamiglio Artecontemporanea, Milan, Italy
Jingle Bells III, Patrick De Brock Gallery, Knokke, Belgium
Fluid Time, Elastic Gallery, Stockholm, Sweden
2020 *Group Exhibition*, Lisson Gallery, Shanghai, China
Group Show, Patrick De Brock Gallery, Knokke, Belgium
Photosynthesis, Wetterling Gallery, Stockholm, Sweden
My House is Full of Mirrors, Mimmo Scognamiglio artecontemporanea, Milan, Italy
Turning the Axis of the World, STPI Gallery, Singapore
Love Stories, Schauwerk Sindelfingen museum, Sindelfingen, Germany
45 at 45, L.A. Louver, Los Angeles, CA, USA Oct. 2020
Pop-up Exhibition: Pulpable Moments, STPI Gallery, Singapore
2021 *London Calling. Art britànic hui. De David Hockney a Idris Khan*, Fundació Bancaixa, Valencia, Spain
Reise ans Mittelmeer, Buchmann Galerie, Berlin, Germany
2022 *Interaction Napoli 2022*, Fondazione Made in Cloister, Naples Italy
Boules de Berlin, Patrick De Brock Gallery, Knokke, Belgium
So Far So good, Mimmo Scognamiglio artecontemporanea, Milan, Italy
2023 *Transcendent variables*, Wetterling Gallery, Stockholm, Sweden
About Art, Makasiini Contemporary & Logomo, Turku, Finland
40 Years 1983-2023, Galerie Thaddaeus Ropac, Salzburg, Austria
Dynamic, Kunsthalle Weishaupt, Ulm, Germany

Public collections

Albright Knox Art Gallery, Buffalo, USA
Birmingham Museum & Art Gallery, Birmingham, UK
Collection Groupe Lhoist, Brussels, Belgium
Denver Art Museum, Denver, USA
Deutsche Bank Collection, UK
Le Fonds national d'art contemporain (FNAC), Paris, France
Government Art Collection, UK
Jersey Museum, Jersey, Channel Islands, UK
Hirshhorn Museum and Sculpture Garden, Washington, USA
Museum of Contemporary Art, Salzburg, Austria
Städtische Galerie, Nordhorn, Germany
Thyssen-Bornemisza Art Contemporary, Vienna, Austria
Sammlung Essl, Klosterneuburg, Austria
Contemporary Art Centre CAC Malaga, Malaga, Spain
Museo de Bellas Artes de Asturias, Oviedo, Spain
Würth Collection, Schwäbisch Hall, Germany
Kunsthalle Weishaupt, Ulm, Germany
The Schaufler Foundation, Sindelfingen, Germany
Saastamoinen Foundation, EMMA Museum, Espoo, Finland
Sara Hildén Art Museum, Tampere, Finland
Sprengel Museum, Hannover, Germany
Fundación Hortensia Herrero, Valencia, Spain

Jason Martin / The Time Between Us
31 August–30 September 2023
Wetterling Gallery

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