

# TURLEY GALLERY

Martine Kaczynski

## *Threshold*

July 1–July 30, 2023  
Opening reception Saturday, July 1, 3–5 PM



Martine Kaczynski, *Split*, 2023, colored pencil on paper, 25.5 x 19.5 inches

### FOR IMMEDIATE RELEASE

*Threshold* is a selection of new works by sculptor Martine Kaczynski which represents an ambitious achievement of both concept and construction. Wrought in a sweeping range of diverse fabrication processes and specialized materials, large and austere sculpture is complemented by drawings that are at once diagrammatic and surrealist; both challenging status quos of language, object, and their implied hierarchy. (It is not surprising that Kaczynski has hired opera singers to perform at the opening, redirecting class divisions she observes in the world at large.) The emergent collection is bold in scale and idea, yet subtle and elusive in detail and semiological inference, adding new vocabulary to the artist's mature and distinct lexicon.

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Martine Kaczynski, *Fence / Defense*, 2023,  
PVC and paint, 7 x 5 x 4 inches



Martine Kaczynski, Detail of *Fence / Defense*, 2023,  
PVC and paint, 7 x 5 x 4 inches

## Martine Kaczynski

Kaczynski's work distills the poignant intermediate spaces between more easily nameable physical and emotional waypoints.

Recreating abandoned objects and rendering them as austere and ghostly archetypal forms evokes the uncanny; they are familiar, yet eerily offset in hard-to-define ways. *Waterline* is a 6-foot diameter recreation of an inverted water troth, CNC milled from foam and coated in an exacting recipe of sealant, paint, and epoxy, complete with the mirage of a pool of water. The mirage extends to an optical illusion of false perspective, as Kaczynski has rendered this once-round object into an ellipse, and it toggles between the two shapes with varying vantage points.

Building signs, shelters, and structures that cannot be readily verified as functional or illusory challenges subconscious interactions with architecture and the semiotics of the constructed world. *Meta Yellow*, a 9-foot tall canopy of finished aluminum and custom printed cotton, which is clearly slanted, slipped, and skewed in a number of ways, examines structures either failing in some strength which they overtly advertise, or presenting overtly as broken even though they maintain some integrity of form or function.

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And a series of stylized fence silhouettes, *Fence / Defense* inside the gallery, *Estate Corners in Yellow and Mauve* in the garden outside, mock the archetypal boundary marker, a recurring theme in Kaczynski's recent work. Domesticated in material and design, fences serve as performative symbols of ownership and status. They live in a class of symbolic objects which advertise *safety, security, and defense* while providing little real substance in either, a theme often explored in Kaczynski's work informed and inspired by her Holocaust refugee heritage.

Thresholds are inherently transitory: they are delineations between two states, and we name them only to say that we've *passed through* them. Kaczynski's work asks us to pause in the threshold, to meditate in the uncertain, and challenge our instinctual quest for context and absolutes. Through the lens of constructed nostalgia, familiarity-borne sentiment, examination of symbol posturing, and the apparent emptiness of the archetypal, Kaczynski's work is balanced between emotional cliché and philosophical inquiry. Objects and images which loiter in the space between permanent and temporary, specific and generic, significant and insignificant, ultimately transforming the ordinary into the extraordinary.

Written by Christopher Werner  
Photography by Alon Koppel

Turley Gallery is open Friday–Sunday, 12–5 PM, and by appointment.  
For press and sales inquiries, please email [info@turley.gallery](mailto:info@turley.gallery).  
Please visit [www.turley.gallery](http://www.turley.gallery) for more information.