This exhibition is kindly sponsored by

RATHBONES

Minimal Maximal

Jason Martin

Preview Evening
Friday 6th November from 5-7pm

The exhibition runs until 21st November
Gallery opening times are 12-6pm weekdays
and 11am-2pm Saturdays

PRIVATE & PUBLIC

Visit privateandpublic.com or contact Chris Clifford:
chris@privateandpublic.com
+44 (0)7797 714 186

Kundalini 2025 Oil on linen 142x120cm (detail)

Jason Martin

Minimal Maximal - Painting at the Edge of Sculpture

Born in Jersey in 1970, Jason Martin has spent more than three decades pursuing one of painting's most enduring questions: how much can be achieved through the physical substance of paint itself? From the outset of his career, Martin has occupied a distinctive position within British contemporary art, developing a language in which colour, gesture, light and material combine to push painting towards the territory of sculpture.

Martin left Jersey to study at Chelsea School of Art in 1989 before entering Goldsmiths College, London, where he graduated in 1993. He emerged from Goldsmiths at an extraordinary moment in British art. Although associated with the generation that became known as the Young British Artists, Martin followed a markedly different path from the conceptual strategies and provocative imagery for which many of his contemporaries became famous. His concerns were rooted instead in the possibilities of painting: its history, its materials and, above all, its continuing capacity for reinvention.

By the mid-1990s, Martin had developed the technique that first established his reputation. Working with oil paint or acrylic gel on rigid supports including aluminium, stainless steel and Perspex, he dragged specially constructed, comb-like tools through the wet material. A gesture made across the surface became both an image and a record of its own creation. Paint gathered into ridges and furrows, while reflected light moved across them as the viewer changed position. The apparently simple monochrome became something remarkably physical and sensuous.

Martin's first solo exhibition at Lisson Gallery took place in 1996. The following year, he was included in Sensation: Young British Artists from the Saatchi Collection at London's Royal Academy of Arts, the exhibition that brought the YBA phenomenon to an international audience. Yet Martin's subsequent career demonstrated that his significance extended well beyond that particular moment. In 1999, he was a prize winner in the John Moores Painting Prize, and his work increasingly found audiences throughout Europe, Asia and the United States.



What distinguishes Martin's paintings is the tension between restraint and exuberance. Their monochromatic appearance may initially suggest Minimalism, yet their surfaces possess an almost Baroque energy. Paint folds, sweeps and curls across the support, recording the movement of the artist's body. Some works appear liquid; others evoke hair, fabric, geological formations or the surface of water. Martin has described himself as a "landscape painter dressed up as an abstractionist"—an illuminating observation, since his paintings repeatedly encourage associations with the natural world without depicting it directly.

Over time, Martin has expanded this vocabulary considerably. Thin, luminous oil surfaces have existed alongside increasingly substantial accumulations of pigment. His investigation of the boundary between painting and sculpture became explicit in works cast in copper and nickel, in which gestures originally associated with wet paint were transformed into permanent metallic reliefs. The fleeting movement of the painter's hand was, in effect, fossilised into sculpture.

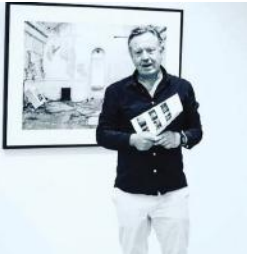
His international career has included significant presentations at institutions including CAC Málaga, the Peggy Guggenheim Collection in Venice, Museum gegenstandsfreier Kunst in Germany and SCHAUWERK Sindelfingen, where a retrospective surveyed two decades of his practice in 2017. His work is also represented in numerous public and institutional collections internationally and his current auction record is $146,725 for his 2023 painting 'Origin'.

Today, Martin works between London and Portugal, continuing to develop a practice whose essential concerns have remained remarkably consistent even as its material possibilities have expanded.

For a Jersey audience, there is particular resonance in encountering the work of an artist born on the Island whose career has unfolded on an emphatically international stage with such clamorous critical acclaim. Yet Martin's importance ultimately lies not in geography or generation, but in the sustained seriousness of his investigation. His paintings remind us that abstraction need not be remote or cerebral. They are objects to be experienced physically: surfaces that catch light, occupy space and change as we move around them.

More than thirty years after leaving Goldsmiths, Jason Martin continues to demonstrate that painting is not merely an image upon a surface. In his hands, paint becomes substance, movement, light and landscape—something hovering compellingly between picture and object.

Chris Clifford BA (Hons) MA – Gallery Director



Our Sponsor

RATHBONES

At Rathbones, we believe perspective matters. In investment management, as in art, seemingly opposing forces can coexist: risk and opportunity, conviction and restraint, preservation and growth. It is often in finding the right balance between them that lasting value is created.

Jason Martin's visit to Jersey is itself a meeting of opposites: departure and return, familiarity and discovery, memory and new perspective.

His exhibition – "Minimal Maxima" – intriguingly highlights where his painting finishes, and sculpture starts. Form moves beyond the canvas, surface becomes structure, and simplicity takes on a physical presence of its own.

This interplay of opposites runs throughout his work: light and dark, stillness and movement, presence and absence. Like yin and yang, these forces are not simply in opposition; each gives meaning and strength to the other. They coexist, counterbalance and attract. There is confidence in these contrasts. The minimal becomes maximal. Restraint creates impact. Simplicity reveals complexity. The boundary between painting and sculpture becomes deliberately blurred.
Rathbones is proud to support Jersey's cultural life and to celebrate Jason's return home. We sat together in St Martin, where I live, and where Jason was born. Clear skies looking north and east, the sea and the land; an inspirational outlook. His work reminds us that, in art as in investment, the most compelling possibilities are often found not at the extremes, but in the balance between them.

Jonathan Giles
Managing Director





Caruso
2012
Oil on aluminium
120x90cm
£70,000 + GST



Isthmus
2025
Oil on aluminium
100x78x8cm
£70,000 + GST



Kundalini
2025
Oil on linen (on aluminium)
142x120cm
£85,000 +GST



Ercolano
2026
Mixed media on aluminium
86x70x10cm
£65,000 + GST



Koh Lipe
2026
Mixed media on aluminium
102 x 82 x10cm
£70,000 + GST



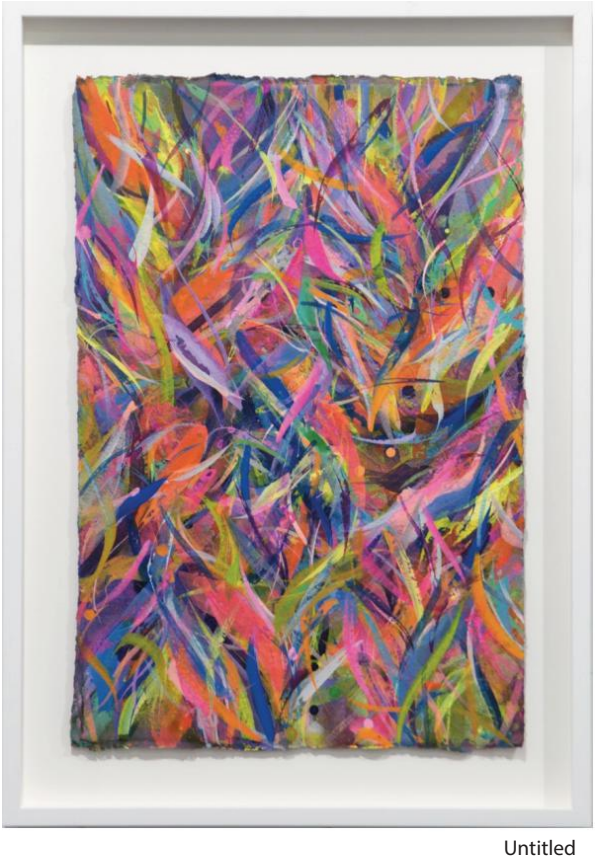
Thysia
2015
Mixed media on aluminium
64x48x12cm
£50,000 + GST



Brasileira
2025
Oil on aluminium
190 x 15cm
£120,000 + GST



Untitled
2026
Gouache & Watercolour
58x38cm
£6,000 + GST



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Gouache & Watercolour
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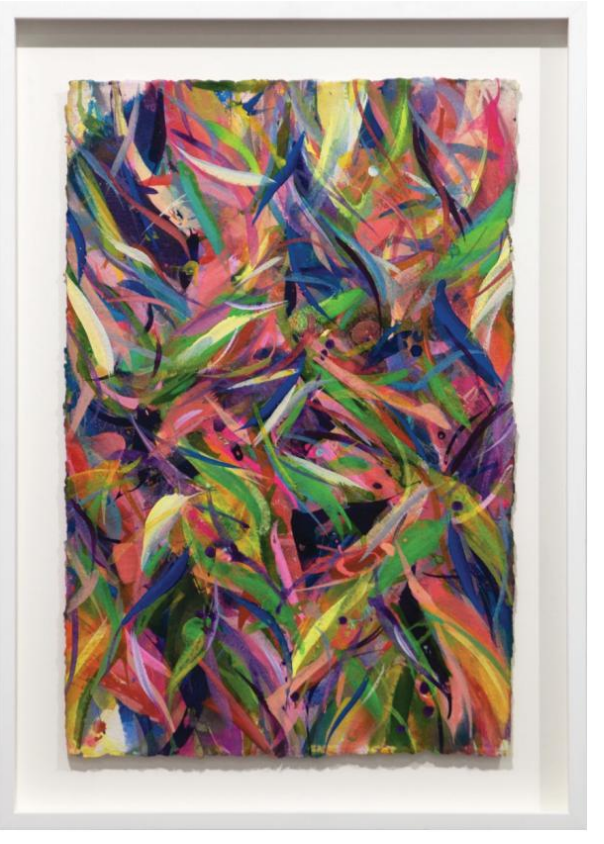
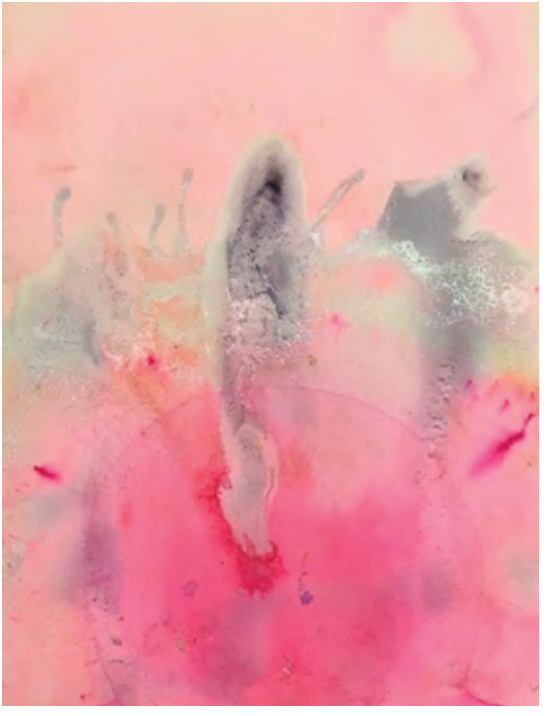


Untitled
2026
Gouache & Watercolour
58x38cm
£6,000 + GST



Jason Martin
Seychelles I
2015
Pure pigment on Paper
55cm x 73cm
£10,000



Jason Martin
Seychelles IV
2015
Pure pigment on Paper
55cm x 73cm
£10,000

Also available



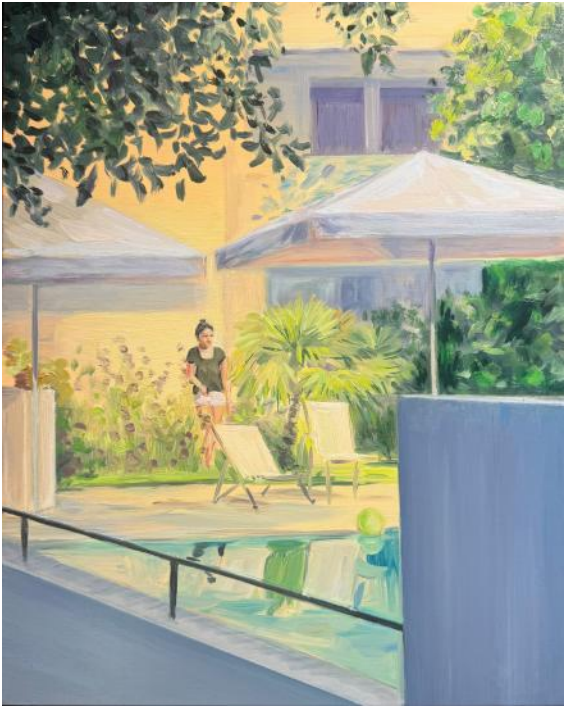
Adela Janska
Another Attempt at Being Natural
2025
Oil on canvas
170cm x 130 cm
£22,000



Adela Janska
Selfie
2026
Oil on canvas
90cm x 70 cm
£8,000



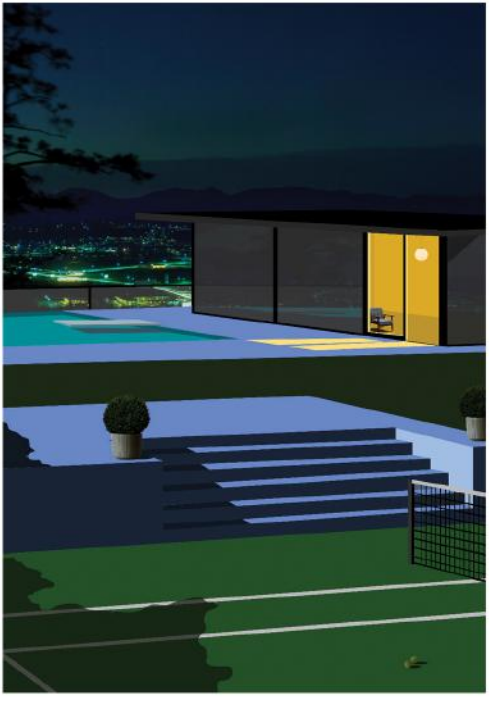
Carmen Belean
Garden Pool
2026
Oil on Wood
40cm x 50cm
£3,500



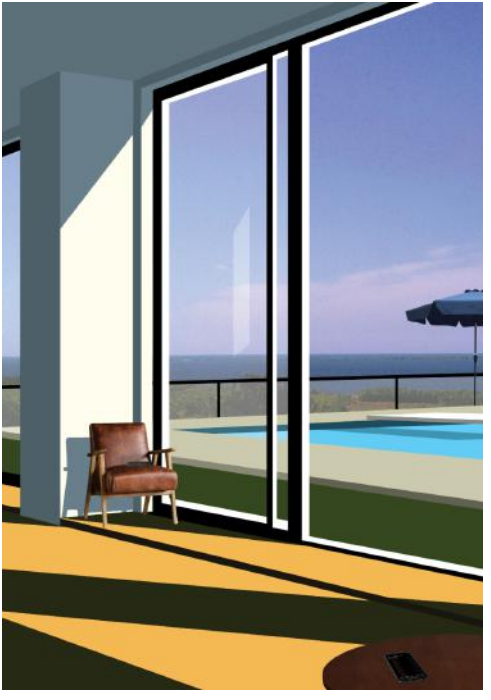
Carmen Belean
By the Pool
2026
Oil on wood
40cm x 50cm
£3,500



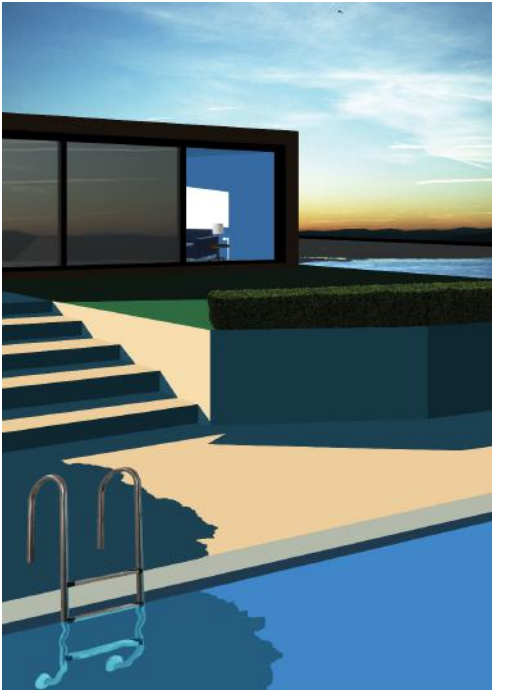
Charlie Haydn Taylor
Longing For Your Shade
2025
Acrylic paint and digital collage on canvas
£7,000



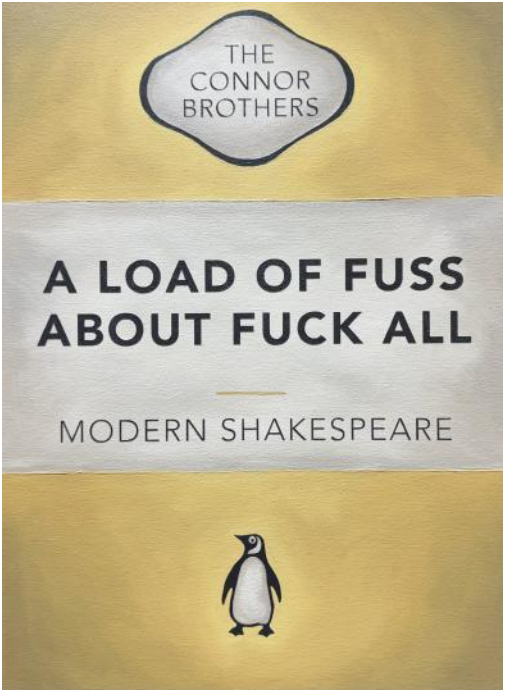
Charlie Haydn Taylor
Only I at Top
2024
67cm x 95cm
Edition of 15
£1,225



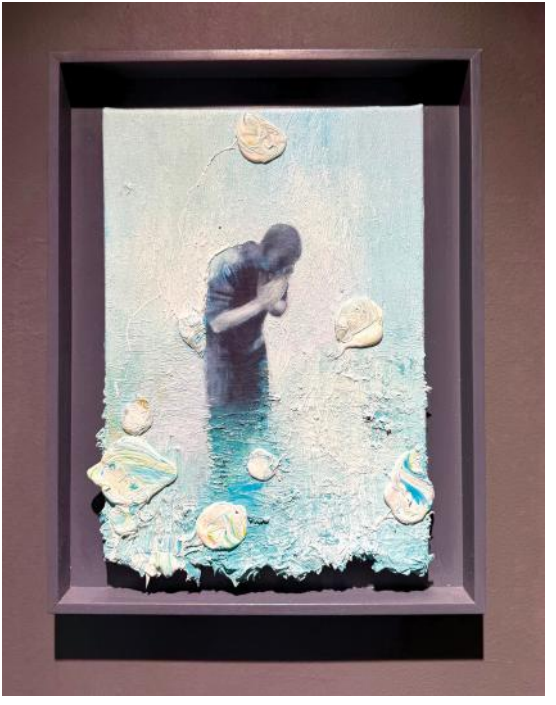
Charlie Haydn Taylor
Strangers Forever
2024
67cm x 95cm
Edition of 15
£1,225



Charlie Haydn Taylor
Poolside Conversations
2024
55cm x 78cm
Edition of 15
£995



The Connor Brothers
A Load of Fuss
2022
Acrylic on Canvas
35cm x 50cm
£10,000



Jason Butler
Seekers
2023
Oil on canvas
22cm x 37cm
£2,500



Emily Allchurch
The Six Seasons – Winter (after Bruegal)
2024
Archival C-Type Print
105cm x 142cm
Edition of 15 (+2 x AP's)
£8,250

