

LANDON METZ

FRANCESCA MININI

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Gallery exhibitions



LANDON METZ

Clarity

Opening 18 June 2020
Until July 2020

A pencil draws a border,
a barrier beyond which you cannot go,
the line, instinctive, acquires structure at the
meeting of the edge of the canvas.
The color, in its liquid dimension,
supports gravity until it settles on the surface,
on the canvas that covers the floor,
filling it with uncontrollable nuances.
So, fields of color, like drops falling on the
ground,
are created
becoming part of the surface on which they rest.
Sinuous and elegant shapes are generated,
dynamic and in movement they appropriate of
the space
which lost its own dimensions:
verticality and horizontality vanish. They do not
exist anymore.

Water, rushes.
Music, goes upstream.
And from there, where they were born,
similar to notes that move in the air, they go
upstream
shapes as flying dancers.
Soft and floating they hover, duplicate, triple,
until to create sisters of the same symphony.
Space is their theatre, the wall is their
scenography.
So they reach the looks,
direct and curious,
of uncertain observers.
These, led by an empty music,
are lost in clarity and, in a clear rhythm,
they wander without interruption.

Una matita traccia un confine,
una barriera oltre la quale non si può andare,
e la linea, istintiva, acquisisce struttura
all'incontro del limite della tela.

Il colore, nella sua dimensione liquida,
asseconda la gravità fino a posarsi sul piano,
sulla tela che ricopre il pavimento,
riempiendola di sfumature incontrollabili.

Così, campi di colore, come gocce che cadono
per terra,
si creano
divenendo parte della superficie su cui si
poggiano.

Forme sinuose ed eleganti si generano,
dinamiche e in movimento si appropriano dello
spazio
che perde la propria dimensione:
verticalità e orizzontalità svaniscono. Non
esistono più.

Acqua, precipita.
Musica, risale.

E da lì, dove sono nate,
simili a note che si muovono nell'aria, salgono la
corrente

le forme come ballerine in volo.

Morbide e fluttuanti si librano, si duplicano, si
triplicano,
fino a creare sorelle della stessa sinfonia.

Lo spazio il loro teatro, la parete la loro
scenografia.

Così raggiungono gli sguardi,
diretti e curiosi,
di osservatori incerti.

Questi, guidati da una musica vuota,
si perdono in una chiarezza e, in un ritmo
limpido,
vagano senza interruzioni.



Clarity, 2020

Installation view at Francesca Minini, Milan



Clarity, 2020

Installation view at Francesca Minini, Milan



Clarity, 2020

Installation view at Francesca Minini, Milan



Clarity, 2020

Installation view at Francesca Minini, Milan



Clarity, 2020

Installation view at Francesca Minini, Milan



LANDON METZ
&

Opening 21 January 2016
Until 5 March 2016



LANDON METZ
&

Opening 21 January 2016
Until 5 March 2016

Works of art can't be explained in words. Words can only provide some faint trail to follow. Artworks and language lie on different planes that never intersect. To enter into an artwork, we must spend time in its company. Plenty of time, sitting in front of it and looking. Letting it watch us and speak to us. Not long ago I went back to the Uffizi and to the National Gallery in London, for the umpteenth time, and I think I can say that I've only just begun to understand ancient art. It took long enough...I'd imagine that when he starts painting, Landon has a white canvas in front of him that, as he points out, comes from India. That canvas, as Rauschenberg said, contains all images, hence none. Ghirri thought the same. Sort of like when Armstrong set foot on the moon: for the first time, man saw the Earth from up above. So, that portion of space contains all possible images. An "interval," like Giulio Paolini's work *Intervallo*, where the distance between two sculptures is the true space of the image. The white canvas is occupied by marks, by flat, wide snakes, or big musical notes. Between one field and the next lies a silence, as between the notes of John Cage.

The works are rarefied and the words trying to explain them must be as well. Landon draws fields on the white canvas, then fills them with color, the way Wolfgang Laib fills his sculptures with milk. He moves the color around until he has used up the desired form. His painting occupies space, like Morris Louis's or Helen Frankenthaler's; his work alters the place, like Daniel Buren's or Michael Asher's. But while those artists had an ideological and political approach, Landon has a poetic and painterly one. The space is indeed altered, but it is decorated and refined. Landon uses the words "cool," "guys," and "great" a lot, just like Jack Kerouac. The heart of America.

Massimo Minini

Le opere d'arte non si possono spiegare a parole. La parola serve a dare qualche debole traccia da seguire. Opere e linguaggio riposano su piani diversi che non si incontrano. Per entrare nell'opera bisogna spendere tempo in sua compagnia. Molto tempo, sedersi di fronte e guardarla. Lasciare che lei ci osservi e ci parli. Recentemente sono tornato alla Galleria degli Uffizi e alla National Gallery, per l'ennesima volta, e credo di poter dire che solo ora comincio a capire l'arte antica. Ce n'é voluto di tempo...Immagino che quando inizi a dipingere Landon abbia davanti sé una tela bianca che, come lui ricorda, viene dall'India. Quella tela, come diceva Rauschenberg, contiene tutte le immagini, e quindi nessuna. Lo pensava anche Ghirri. Un po' come quando Armstrong mise piede sulla Luna: per la prima volta l'uomo vide la Terra da lassù. Ebbene, quel tratto di spazio contiene tutte le immagini possibili. Un "intervallo", come nell'opera omonima di Giulio Paolini, dove la distanza tra due sculture é il vero luogo dell'immagine.La tela bianca é occupata da segni, serpenti piatti e larghi, o grosse note musicali. Tra una campitura e l'altra c'è un silenzio, come tra le note di John Cage.

Le opere sono rarefatte ed anche le parole che tentano di spiegarle devono esserlo.Landon disegna campiture sulla tela bianca, poi le riempie di colore come Wolfgang Laib riempie di latte le sue sculture. Fa muovere il colore fino ad esaurire la forma voluta. La sua pittura occupa lo spazio, come quella di Morris Louis o Helen Frankenthaler, il suo lavoro modifica il luogo come i lavori di Daniel Buren o Michael Asher. Ma mentre questi avevano un approccio ideologico e politico, Landon ne ha uno poetico-pittorico. Lo spazio viene modificato sì, ma decorato e ingentilito.Landon dice sovente "Cool", "Guys", "Great" proprio come Jack Kerouac. America profonda.

Massimo Minini



&, 2016

Installation view at Francesca Minini, Milan



&, 2016

Installation view at Francesca Minini, Milan

&, 2016
Installation view at Francesca Minini, Milan



&, 2016
Installation view at Francesca Minini, Milan





&, 2016

Installation view at Francesca Minini, Milan



&, 2016

Installation view at Francesca Minini, Milan

Other show at
Galleria Massimo Minini

LANDON METZ
&

Opening 23 January
Until 12 March 2016

Galleria Massimo Minini
Brescia





&, 2016

Installation view at Galleria Massimo Minini, Brescia



&, 2016

Installation view at Galleria Massimo Minini, Brescia



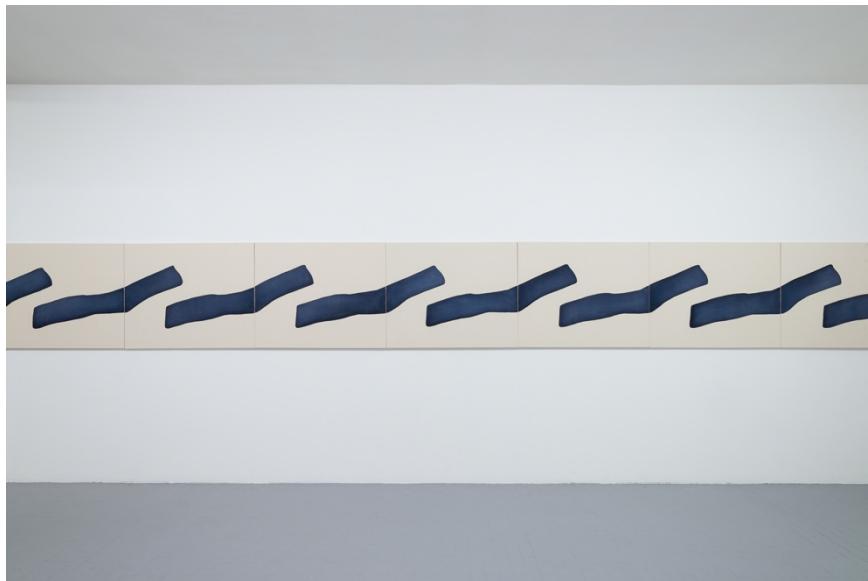
&, 2016

Installation view at Galleria Massimo Minini, Brescia



&, 2016

Installation view at Galleria Massimo Minini, Brescia



&, 2016

Installation view at Galleria Massimo Minini, Brescia



&, 2016

Installation view at Galleria Massimo Minini, Brescia

Other shows and
site specific projects



LANDON METZ
Landon Metz

2019

Andersen's Contemporary
Copenhagen



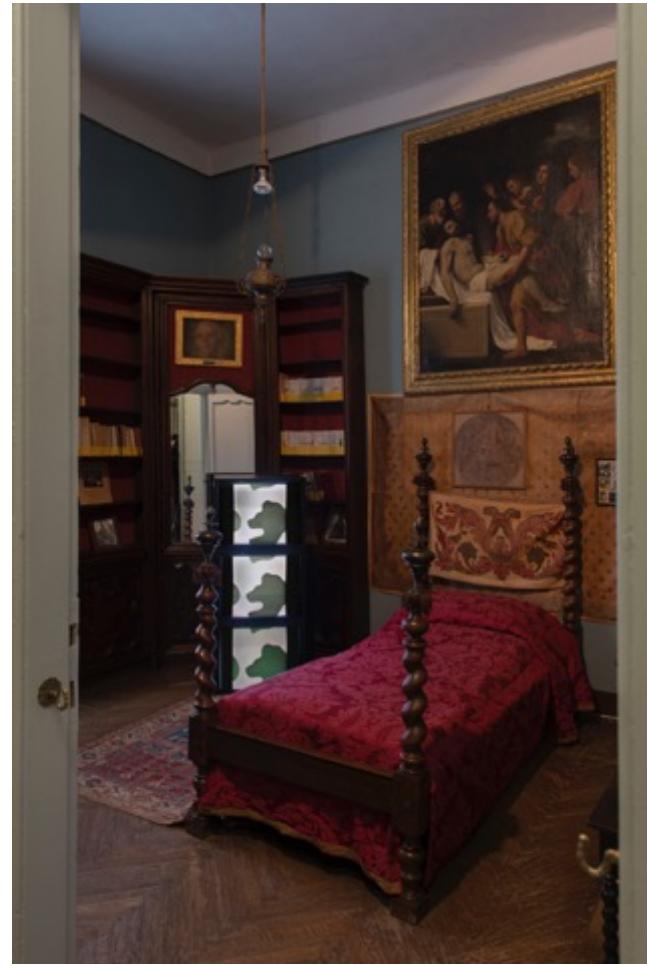
LANDON METZ, 2019
Installation view at Andersen's Contemporary, Copenhagen



LANDON METZ
Landon Metz

2018

Museo Pietro Canonica
Villa Borghese
Rome



Landon Metz, 2018
Installation view at Museo Pietro Canonica, Villa Borghese, Rome

LANDON METZ
Asymmetrical Symmetry

2018

Sean Kelly
New York



LANDON METZ

2017

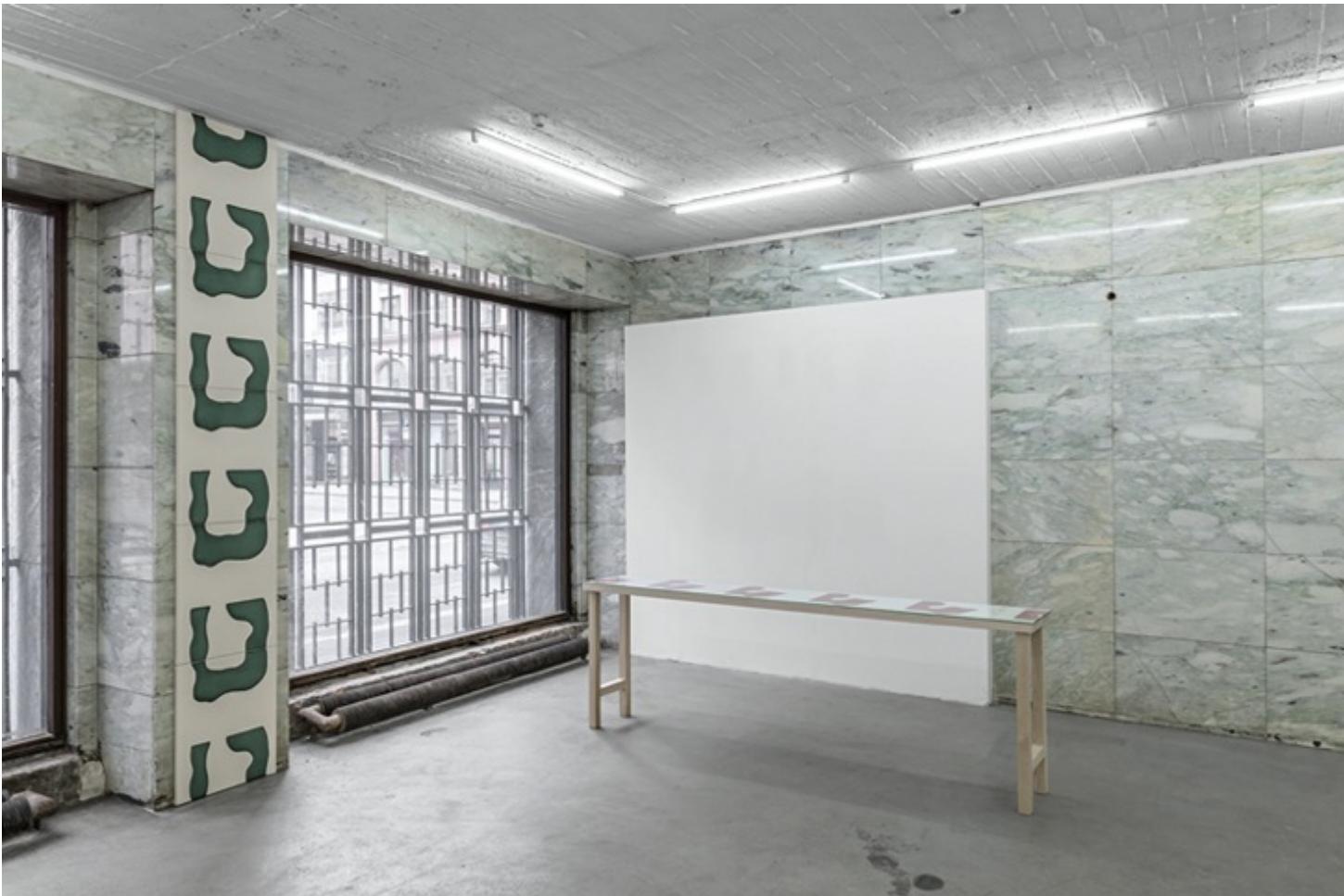
Fuori Salone, Design Week
Milan



LANDON METZ
Quintets

2017

VI, VII
Oslo





Quintets, 2017

Installation view at VI, VII, Oslo



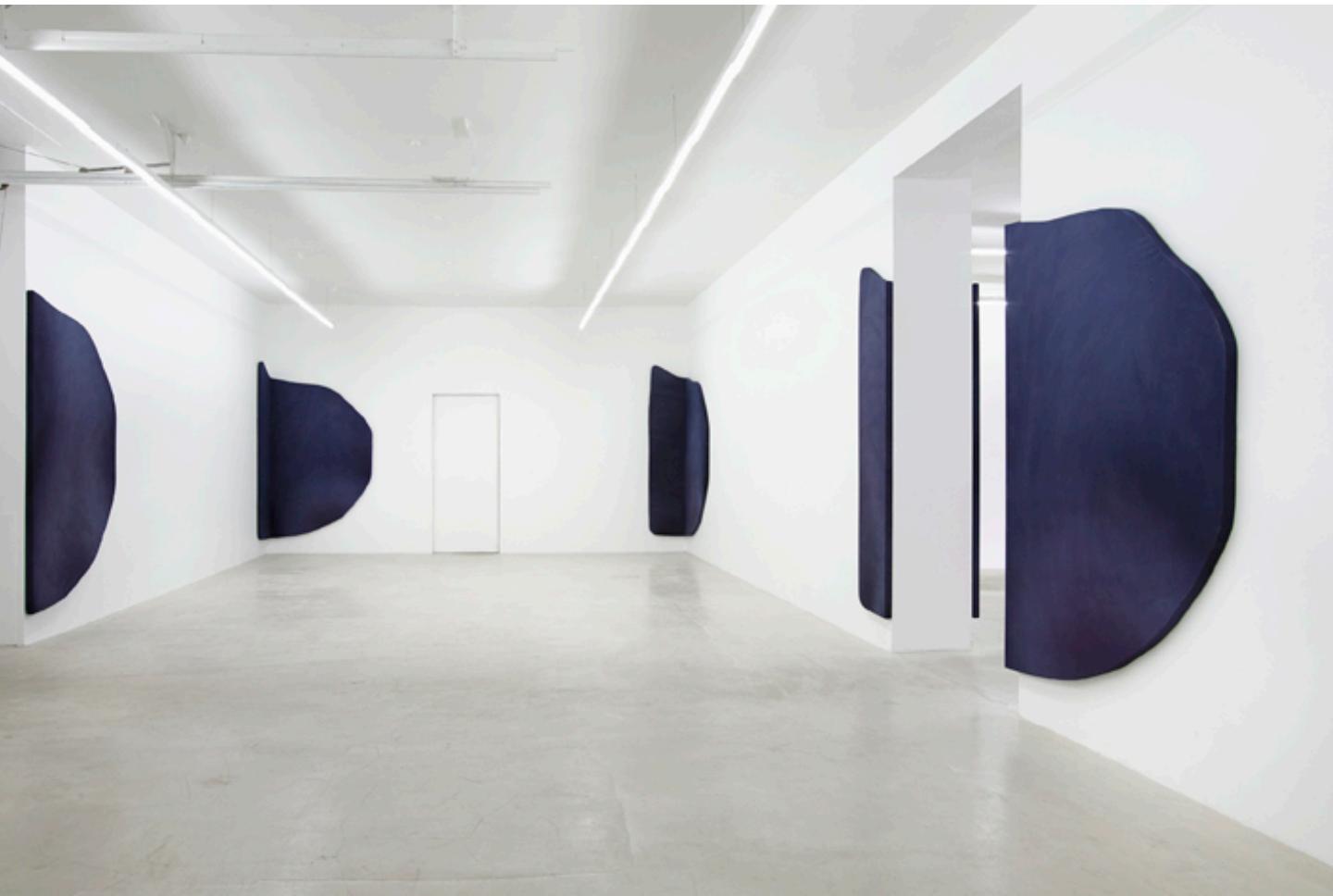
LANDON METZ

Corner/In Between

2017

curated by Eva Brioschi

Norma Mangione Gallery
Torino



LANDON METZ

oh oh oh oh oh oh oh oh oh

2015

Andersen's Contemporary
Copenhagen

LANDON METZ
Landon Metz

2015

James Fuentes
New York

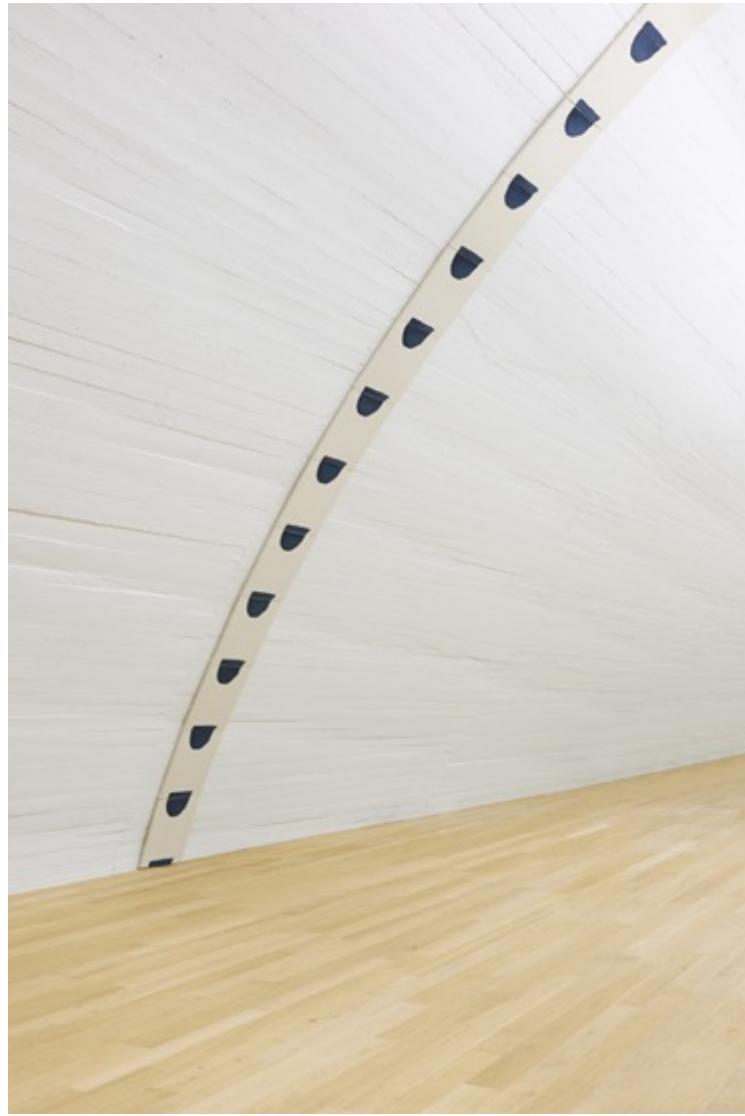


LANDON METZ
Plose

2014

ADN Collection Residency
Bolzano

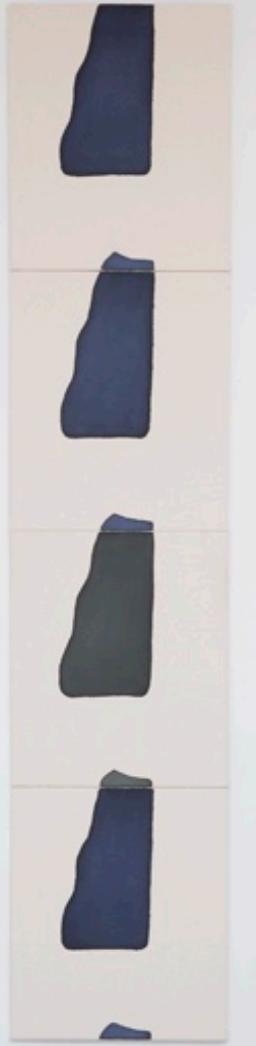




Plose, 2014
Installation view at AND Collection Residency, Bolzano

Plose, 2014
Installation view at AND Collection Residency, Bolzano





LANDON METZ

Michael Jackson Penthouse

2014

Retrospective Hudson
New York



Michael Jackson Penthouse, 2014
Installation view at Retrospective Hudson, New York

LANDON METZ

*b. Phoenix, Arizona (USA) 1985
Lives and works in New York (USA)*

SELECTED PUBLICATIONS

2016

Club to Club, monograph, Libraryman
Morris Louis / Landon Metz, exhibition catalog, Paul Kasmin

2015

Landon Metz, monograph, Mousse

2014

West Street Studio, monograph, Libraryman

2013

True Translation, monograph

2012

Painter Painting Surface, monograph, Vimmerby Rinkeby
The Inclusivist, monograph

RECIDENCIES

2014

ADN Collection, Bolzano (I)

SELECTED BIBLIOGRAPHY

2016

Mousse Magazine, interview with Alberto Salvadori, pages 214-216, February

2015

Landon Metz's New Paintings, The Brooklyn Rail, by Alex Bacon, online, September

Interview Magazine, interview with Adam O'Reilly, online, February

2014

The New York Times, review by Roberta Smith, page C21, July

The Brooklyn Rail, review by Alex Bacon, page 80, May

2013

Human Being Journal, Issue 3, feature, pages 158-167, September

Ala Champ Fest, feature, January

2012

Post New, interview, May

The White Review, No. 4, cover, March

SOLO EXHIBITIONS

2021

YET TO BE TITLED, Weddington Custot, London (GB) (upcoming)

EUPHORIA, Von Bartha, Basel (S)

IT SNOWED AMD A HALF SPHERE ACCUMULATED ON A POST OUTSIDE THE WINDOW, Loyal, Stockholm (SW)

2020

CLARITY, Francesca Minini, Milan (I)

LANDON METZ, Andersen's Contemporary, Copenhagen (DK)

YET TO BE TITLED, Andersen's, Copenhagen (DK)

2018

ASYMMETRICAL SIMMETRY, Sean Kelly, New York (US)

FEELS SO RIGHT NOW, Von Bartha, Basel, (S)

LANDON METZ, Museo Pietro Canonica a Villa Borghese, Rome (I)

2017

FOURTH WALL, Von Bartha, S-chanf, (S)

AT THE BODEGA ON THE CORNER THEY HAVE BLACK PLUMS 2 FOR 1 \$ AND CACTUS PEARLS 2 FOR 1 \$ AND TANGERINES 2 FOR 1 \$, Andersen's Contemporary, Copenhagen (DK)

QUINTETS, VI, VII Oslo (N)

2016

&, Galleria Massimo Minini, Brescia (I)

&, Francesca Minini, Milan (I)

2015

OH OH OH OH OH OH OH OH, Andersen's Contemporary, Copenhagen (DK)

LANDOND METZ, James Fuentes, New York, New York (USA)

2014

PLOSE, ADN Collection, Bolzano (I)

Expo Chicago, James Fuentes, Chicago (USA)

MICHAEL JACKSON PENTHOUSE, Retrospective, Hudson, New York (USA)

2013

SOMETIMES I'LL WALK DOWN THE STREET AND ADD UP NUMBERS TO SEE IF THEY'RE DIVISIBLE BY THREE, Artissima, Torri, Torino (I)

VARYING DEGREES OF ABSURDITY, Art Los Angeles Contemporary, Torri, Los Angeles (USA)

2012

STILL, Torri, Paris (F)

2011

SOMETHING TO DANCE TO, Preteen Gallery, Mexico City (MEX)

SELECTED GROUP EXHIBITIONS

2017

CORNER/ IN BETWEEN, curated by Eva Brioschi, Norma Mangione Gallery, Torino (I)

THE SURFACE OF THE EAST COAST. FROM NICE TO NEW YORK, curated by Marie Maertens, Chantier Sang Neuf - Le 109, Nice (F)

2016

S PLOTCH, Sperone Westwater, New York (USA)

Art Basel, Massimo Minini, Basel (CH)

MORRIS LOUIS / LANDON METZ, Paul Kasmin Gallery, New York (USA)

Miart, Massimo Minini, Milan (I)

Miart, Francesca Minini, Milan (I)

The Armory Show, Massimo Minini, New York (USA)

2015

Artissima, Massimo Minini, Torino (I)

Artissima, Francesca Minini, Torino (I)

PRINTED MATTER, New York (USA)

THE ESSENTIAL BRUCE SPRINGSTEEN, Andersen's, Copenhagen (DK)

FIAC, Massimo Minini, Paris (F)

Contemporary Art Museum St. Louis (USA)

Art Basel Hong Kong, Andersen's, Hong Kong (HK)

Dallas Art Fair, James Fuentes, Dallas (USA)

Miart, VI VII, Milan (I)

2014

NADA, Andersen's, Miami Beach (USA)

THE KITCHEN BENEFIT ART AUCTION, The Kitchen, New York (USA)

173 E 94th St / CHAUSSE DE WATERLOO 550, Paul Kasmin at Middlemarch, Brussels (B)

FROM PRE-HISTORY TO POST-EVERYTHING, Sean Kelly, New York (USA)

LA CHOSE ENCADRÉE, SWG3, Glasgow International Biennial, Glasgow (UK)

Art Los Angeles Contemporary, Martos & Torri, Los Angeles (USA)

2013

THIS IS THE STORY OF AMERICA. EVERYBODY'S DOING WHAT THEY THINK THEY'RE SUPPOSED TO DO, Brand New Gallery, Milan (I)

SHAKE SHACK GUGGENHEIM, with Ethan Cook, V1, Copenhagen (DK)

F(RE)E PLAY, Stadium, New York (USA)

LA SUITE, Torri, Paris (F)

ORGANIX, Curated by Diego Cortez, Luciano Benetton Collection, Venice (I)

SPACE WHOLE KARAOKE, Middlemarch, Brussels (B)

2012

SLOWED & THREWED, Chinatown Arcade, New York (USA)

CAN'T STOP ROCK LOBSTER, Shoot The Lobster, New York (USA)

TLK DRTY, Amstel 41, Amsterdam (NL)

2011

HISTORIA MYSTERIA, Renwick Gallery, New York (USA)
POST TRUTH, Reference Art Gallery, Richmond (USA)
SAINT LAWRENCE ICE, Wolfe Island (CDN)