

# LANDON METZ

FRANCESCA MININI

VIA MASSIMIANO, 25  
20134 MILANO  
T +39 02 26924671  
INFO@FRANDESCAMININI.IT  
WWW.FRANDESCAMININI.IT

## LANDON METZ

b. Phoenix, USA 1985

Lives and works in New York, USA.

New York-based artist Landon Metz has garnered critical attention for his ability to imbue a spare language of abstraction with visual dynamism and sense of movement. His paintings have the capacity to expand and deal with space serially, while being site-responsive rather than site-specific. Metz's painting practice is marked by a great sensitivity to site and scale and increasingly incorporates performance and sculptural approaches to activate the space.

Strategies of display are central to Metz's visual language and his installations often incorporate elements of rhythm and repetition. Multi-panel paintings are frequently presented in his work as diptychs and triptychs, which he sometimes installs abutting one another, reaching into or wrapping around corners. He also produces shaped canvases that mimic the abstract shapes that appear in his other paintings. As Metz has observed,

"My work is largely about breaking down polarities, and I think that's apparent in the way I present space. It's about negotiating between setting and subject, public and private."

Metz's work has appeared in solo exhibitions in Norway, Italy, Denmark and Canada. In 2014, he was the artist in residence at the ADN Collection in Bolzano, Italy. In 2018, Metz was the subject of a solo exhibition at Museo Pietro Canonica in Rome. Metz was recently featured in the group exhibition *Blue*, at The Nassau County Museum of Art in New York, and *Greffes*, curated by Pier Paolo Pancotto at Villa Medici in Rome. Metz was born in Phoenix, Arizona and currently lives and works in New York.



Gallery exhibitions



*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



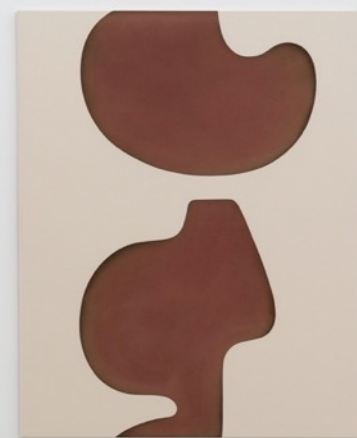


*Clarity*, 2020  
Installation view at Francesca Minini, Milan





*Clarity, 2020*  
Installation view at Francesca Minini, Milan



*Clarity, 2020*  
Installation view at Francesca Minini, Milan



*Clarity*, 2020  
Installation view at Francesca Minini, Milan



&

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'è 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 è il vero luogo dell'immagine. La tela bianca è 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

&

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

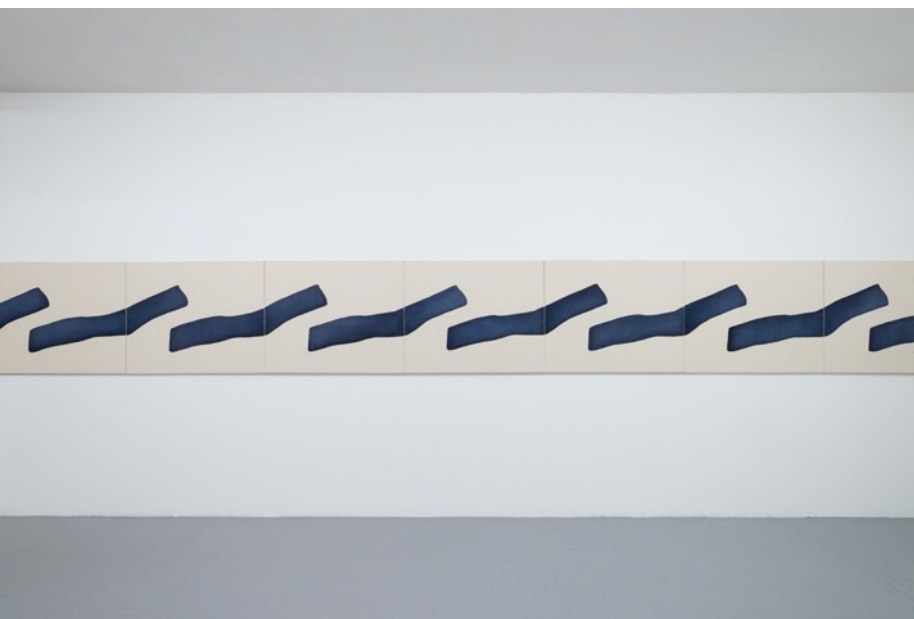


**&, 2016**  
Installation view at Galleria Massimo Minini, Brescia





**&, 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**  
*We Paint!*

Curated by Cristiano Raimondi

2022

Group show

Beaux Artes de Paris, Paris



**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

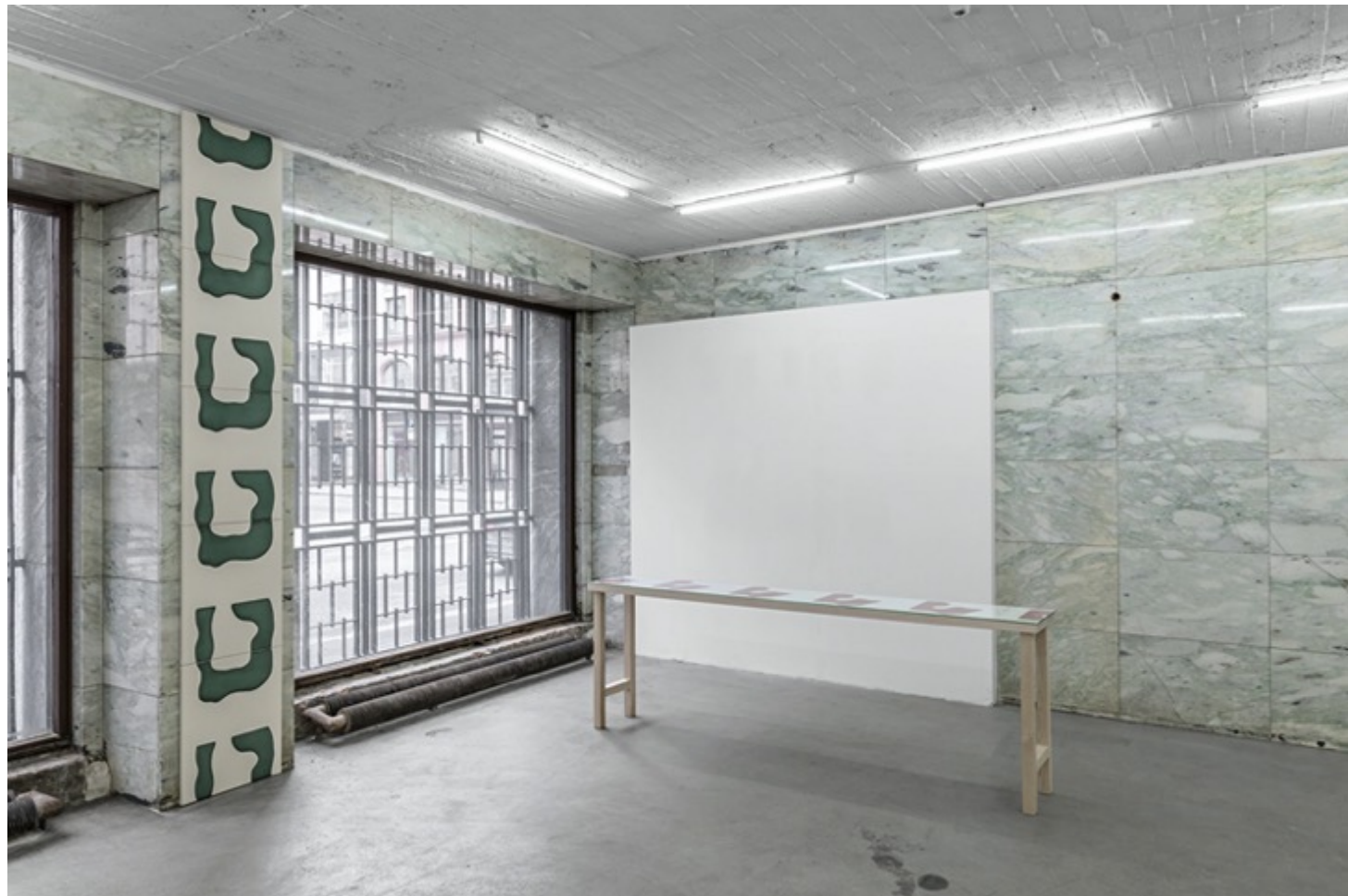


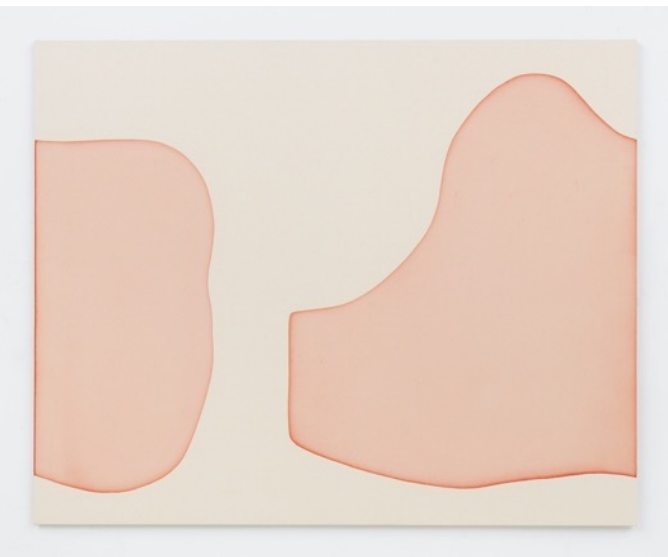


LANDON METZ  
*Quintets*

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*

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

## SOLO EXHIBITIONS

### 2023

I CUT THE HAIRS ON MY HEAD YESTERDAY BUT THEY GREW BACK SO I CUT THEM AGAIN TODAY AND IT WAS COOLER THAN IT HAD BEEN SO I WORE A JACKET FOR THE FIRST TIME IN A LONG TIME AND A PAPER CUP OF COFFEE WARMED MY HANDS AND I WALKED OVER THE BRIDGE AND THE ELEVATOR NEVER WORKS SO I TOOK THE STAIRS AND I ORGANIZED THE STUDIO BEFORE, Von Bartha, Basel (S)  
IT WAS UNUSUALLY QUIET ON LAFAYETTE STREET AND FOR A BRIEF MOMENT THE CADENCE OF MY FOOTSTEPS ALIGNED WITH THAT OF A STRANGER, Gana Art Bogwang, Seoul (SK)

### 2022

A DIFFERENT KIND OF PARADISE, Sean Kelly, New York (US)  
THE SKY ISN'T REALLY BLUE, Von Bartha, Copenhagen (DK)  
COME TOGETHER, De Brock, Knokke (BE)

### 2021

YET TO BE TITLED, Weddington Custot, London (GB)  
EUPHORIA, Von Bartha, Basel (S)  
IT SNOWED AND A HALF SPHERE ACCUMULATED ON A POST OUTSIDE THE WINDOW, Loyal, Stockholm (SW)

### 2020

CLARITY, Francesca Minini, Milan (I)  
LONDON 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)  
LONDON 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 PEARS 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 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

### 2022

WE PAINT!, Beaux Arts de Paris, Paris (FR)

### 2017

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

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

### 2016

SPLOTCH, Sperone Westwater, New York (US)

Art Basel, Massimo Minini, Basel (CH)

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

Miart, Massimo Minini, Milan (IT)

Miart, Francesca Minini, Milan (IT)

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

### 2015

Artissima, Massimo Minini, Torino (IT)

Artissima, Francesca Minini, Torino (IT)

PRINTED MATTER, New York (USA)

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

FIAC, Massimo Minini, Paris (FR)

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 (IT)

### 2014

NADA, Andersen's, Miami Beach (USA)

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

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

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 (IT)

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

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

LA SUITE, Torri, Paris (FR)

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

SPACE WHOLE KARAOKE, Middlemarch, Brussels (BE)

### 2012

SLOWED & THROWN, 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)

## LANDON METZ

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

### SELECTED PUBLICATIONS

#### 2021

Landon Metz, monograph, Hatje Cantz

#### 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