

LANDON METZ

FRANCESCA MININI

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

GALLERIA MASSIMO MININI

Via Apollonio 68 – 25128 Brescia
Tel. +39 030383034
info@galleriaminini.it
www.galleriaminini.it

LANDON METZ

b. 1985, Phoenix, Arizona
Lives and works in New York

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.

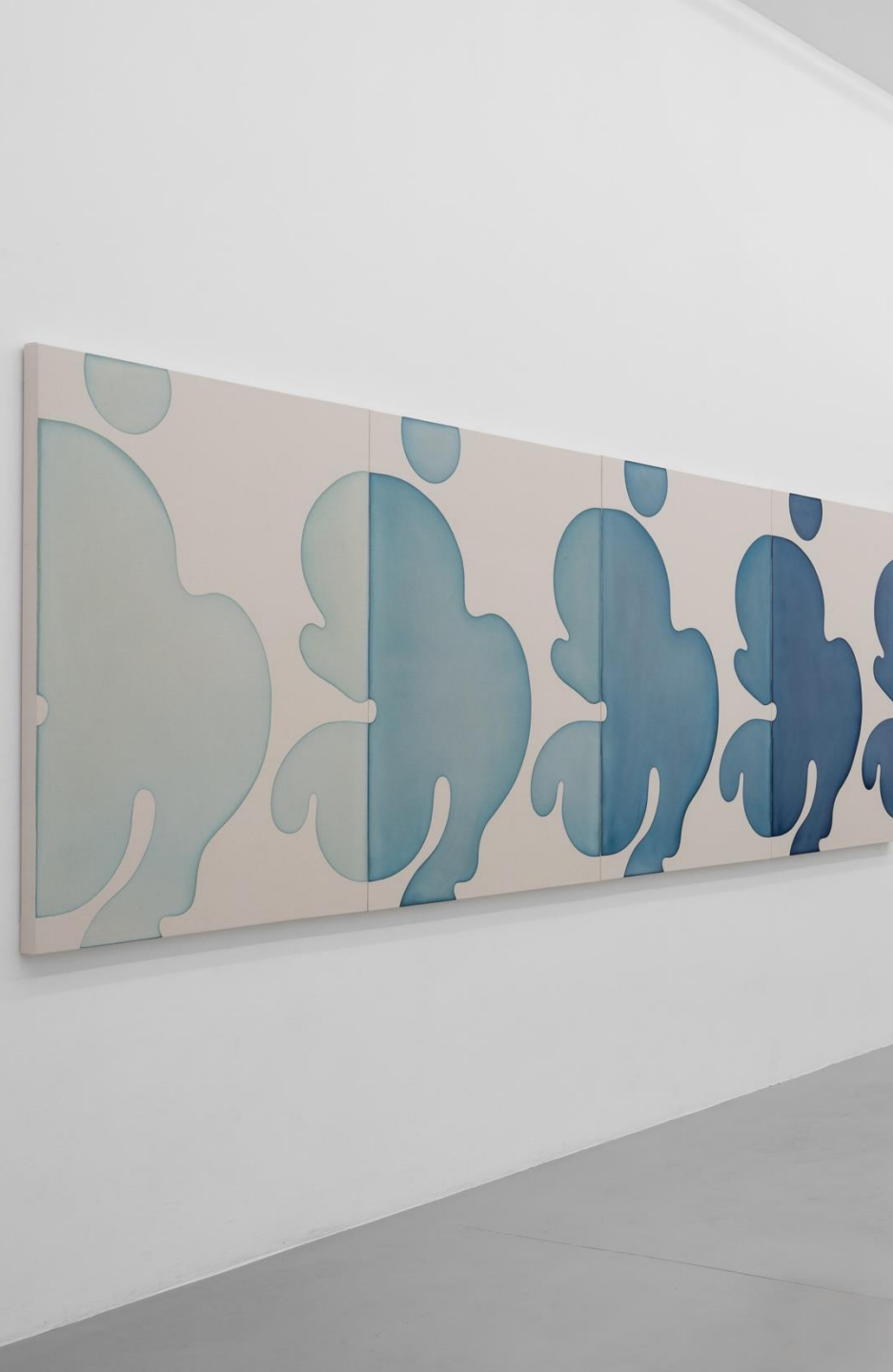
Strategies of display are central to Metz's visual language and his installations often incorporate elements of rhythm and repetition. Multi-panel paintings are frequently presented in his work as diptychs and triptychs, which he sometimes installs abutting one another, reaching into or wrapping around 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



LANDON METZ
Tell me how you feel inside

Opening 16 November 2024
Until 29 January 2025

Tell me how you feel inside

Having started as a “boy”, Landon is now more aware as an adult of the responsibilities that a painter faces and takes upon himself. For some time now, the act of painting has been charged with meaning that, to get to the heart of the problem—its punctum—one must delve into the tangle of branches that start from the main trunk. Drawing from a dense space of thought, like a Gordian knot, painting must be tackled with a machete rather than the refinement of intellect.

The magic of his work is that complexity is represented with simple forms that seem contradictory on first reading. The simple compositions that go beyond the perimeter find themselves united beyond the border. Here they appear as gentle islands—atolls of color that seem to welcome among the sinuosities, a silent life that is generating a simple and profound pictorial miracle, like a coral reef modified by the rise in the temperature of the environment.

These islands are like musical notes that float in the Sea of Tranquility, the lunar one, where the silent atmosphere of dust gives body to the intuition of John Cage who made sounds come alive in an ocean of silence.

Here the visual arts return to being audible and seductive, like the song of the sirens of the Odyssey, attracting sailors towards their condemnation. Eros and Thanatos. Love and death.

These are gentle but indelible paintings to look at with your eyes closed.

Massimo Minini

Tell me how you feel inside

Avendo iniziato da ragazzino, Landon è oggi adulto e più consapevole delle responsabilità che un pittore affronta e assume su di sé. Ormai da tempo l'atto del dipingere è carico di tali significati che, per arrivare al cuore del problema - al punctum- bisogna addentrarsi nell'intrico dei rami che partono dal tronco principale. Attingendo a uno spazio denso di pensiero, come un nodo gordiano, la pittura deve essere affrontata con il machete piuttosto che con la raffinatezza dell'intelletto.

Ma il colmo è che questa complessità si manifesta con forme talmente semplici che contraddicono una prima lettura. Le forme semplici che scavalcano il perimetro si ritrovano unite al di là del confine. Ecco che queste appaiono come isole geometriche gentilmente arrotondate, atolli di colore che paiono accogliere tra le sinuosità una vita silenziosa che sta generando un miracolo pittorico semplice e profondo, come una barriera corallina modificata dall'innalzamento della temperatura dell'ambiente.

Queste isole sono come note musicali che galleggiano nel Mare della Tranquillità, quello lunare, dove l'atmosfera silente di polvere dà corpo alla intuizione di John Cage che fa vivere i suoni nell'oceano del silenzio.

Qui le arti visive tornano ad essere udibili e seduttive, come il canto delle sirene dell'Odissea, che attira i naviganti verso la loro condanna. Amore e morte, Eros e Thanatos.

Dipinti delicati ma indelebili da guardare ad occhi chiusi.

Massimo Minini



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024



Tell me how you feel inside
Installation view at Galleria Massimo Minini, Brescia, 2024

LANDON METZ
&

Opening 23 January
Until 12 March 2016

Galleria Massimo Minini
Brescia



&

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



&

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

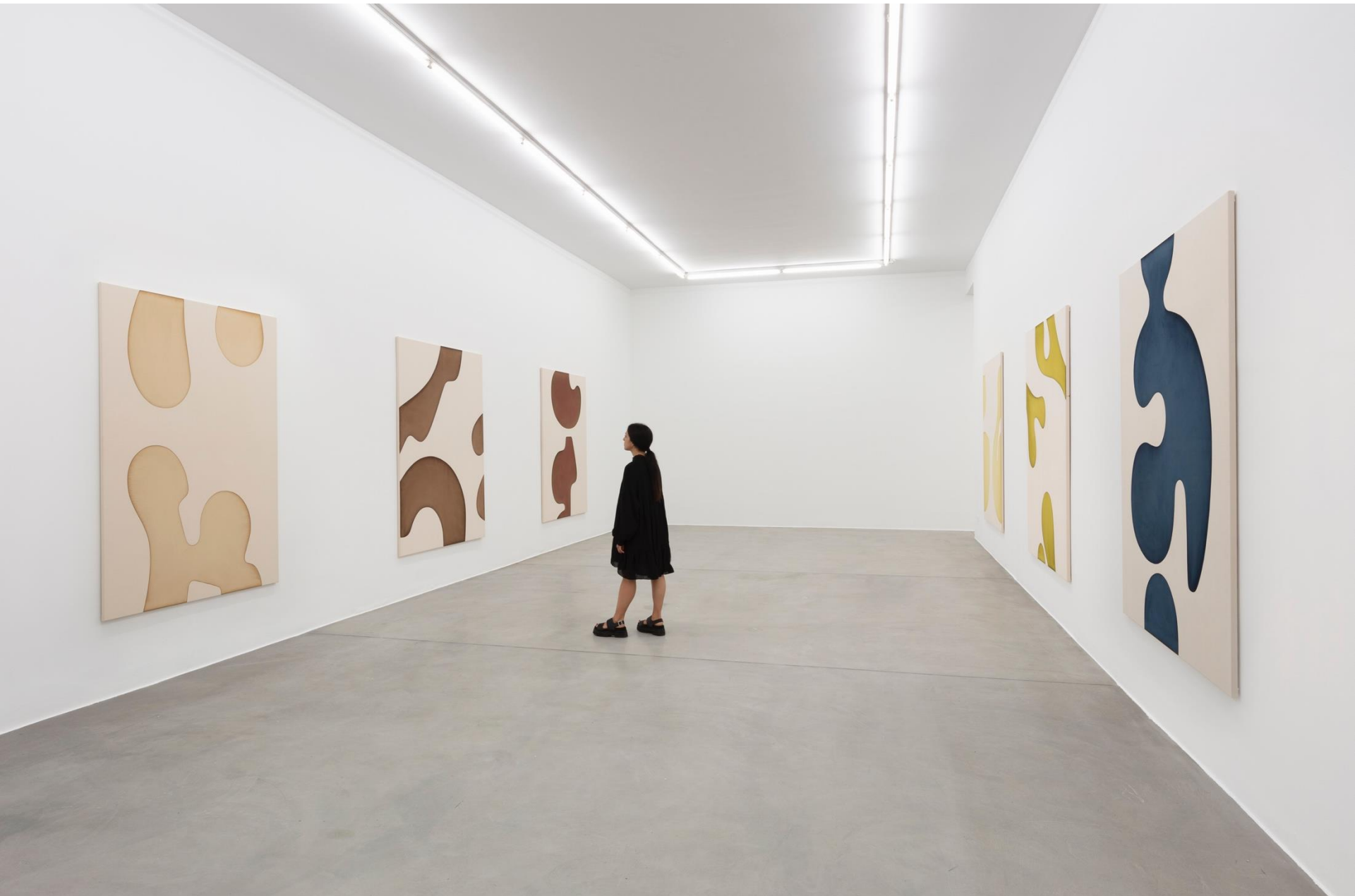


OTHER SHOWS AT FRANCESCA MININI

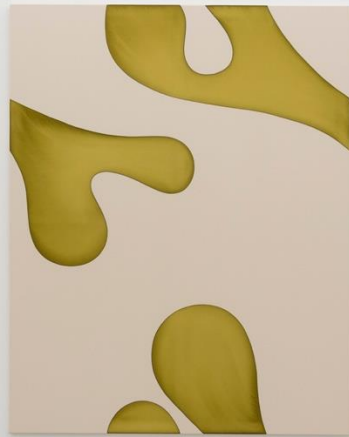


LANDON METZ
Clarity

Opening 18 June 2020
Until 12 September 2020



Clarity
Installation view at Francesca Minini, Milan, 2020



Clarity
Installation view at Francesca Minini, Milan, 2020



Clarity
Installation view at Francesca Minini, Milan, 2020



LANDON METZ
&

Opening 21 January 2016
Until 5 March 2016



&

Installation view at Francesca Minini, Milan, 2015





&
Installation view at Francesca Minini, Milan, 2015



&

Installation view at Francesca Minini, Milan, 2015

OTHER SHOWS AND SITE SPECIFIC PROJECTS



Landon Metz
Installation view at Sean Kelly Gallery, New York, 2022



Landon Metz
Installation view at Andersen's Contemporary, Copenhagen, 2019



Landon Metz

Installation view at Andersen's Contemporary, Copenhagen, 2019



Landon Metz

Installation view at Andersen's Contemporary, Copenhagen, 2019



Landon Metz

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







Asymmetrical Symmetry
Installation view at Sean Kelly Gallery, New York, 2018



Landon Metz

Installation view at Fuori Salone, Milan Design Week, Milan, 2017



Quintets
Installation view at VI, VII, Oslo, Norway, 2017





oh oh oh oh oh oh oh oh

Installation view at Andersen's Contemporary, Copenhagen, 2015



Landon Metz
Installation view at James Fuentes, New York, 2015



Plose

Installation view at ADN Collection Residency, Bolzano, 2014



Plose

Installation view at ADN Collection Residency, Bolzano, 2014



Plose
Installation view at ADN Collection Residency, Bolzano, 2014



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



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

LANDON METZ

b. 1985, Phoenix, AZ, USA

Lives and works in New York, USA

RESIDENCIES

2014 ADN Collection, Bolzano IT

SELECTED SOLO EXHIBITIONS

2024

Tell me how you feel inside, Massimo Minini, Brescia, IT

Landon Metz, Waddington Custot, London, UK

Being Infinite, Christie's, Custot Dubai, Dubai, UAE

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, CH
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, Seoul, KR

2022

A Different Kind of Paradise, Sean Kelly, New York, USA

The Sky Isn't Really Blue, Von Bartha, Copenhagen, DK

Come Together, De Brock, Knokke, BE

2021

Love Sons, Waddington Custot, London, UK

Euphoria, Von Bartha, Basel, CH

It snowed and a half sphere accumulated on a post outside the window, Loyal, Stockholm, SE

2020

Clarity, Francesca Minini, Milan, IT

2019

Three Eleven, Andersen's, Copenhagen, DK

Landon Metz, De Brock, Knokke, BE

2018

Asymmetrical Symmetry, Sean Kelly, New York, USA

Feels So Right Now, Von Bartha, Basel, CH

Landon Metz, Museo Pietro Canonica a Villa Borghese, Roma, IT

2017

Fourth Wall, Von Bartha, S-chanf, CH

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, NO

2016

&, Massimo Minini, Brescia, IT

&, Francesca Minini, Milan, IT

2015

Oh Oh Oh Oh Oh Oh Oh Oh Oh, Andersen's, Copenhagen, DK

Landon Metz, James Fuentes, New York, USA

2014

Plose, ADN Collection, Bolzano, IT

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, Turin, IT

Varying Degrees of Absurdity, Art Los Angeles Contemporary, TORRI, Los Angeles, CA, USA

2012

Still, TORRI, Paris, FR

2011

Something To Dance To, Preteen Gallery, Mexico City, MX

SELECTED GROUP EXHIBITIONS

- 2024
Cook, Knoebel, Metz, De Brock, Knokke, BE
Hovering on the Edge, Timothy Taylor, London, UK
- 2022
We paint!, Beux-Arts de Paris, Paris, FR
- 2020
Blue., Nassau County Museum of Art, Roslyn Harbor, New York, USA
Reflections: Open Ended, Gana Art, Seoul, KR
- 2018
Libraryman: A Selection from a Decade, ReadingRoom, Melbourne, Australia
- 2017
Corners / In Between, curated by Eva Brioschi, Norma Mangione, Turin, IT
Greffes, curated by Pier Paolo Pancotto, Villa Medici, Rome, IT
Five years of VI, VII, Independent Regence, Brussels, BE
The Surface Of The East Coast. From Nice To New York, Curated By Marie Maertens, Chantier Sang Neuf - Le 109, Nice, FR
- 2016
Spotch, Sperone Westwater, New York, USA
- 2015
Printed Matter, New York, USA
The Essential Bruce Springsteen, Andersen's, Copenhagen, DK
- 2014
173 E 94th St / Chaussee 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
The Kitchen Benefit Art Auction, The Kitchen, New York, USA
- 2013
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 & Throed, Chinatown Arcade, New York, USA
Can't Stop Rock Lobster, Shoot The Lobster, New York, USA
Talk Drty, Amstel 41, Amsterdam, NL

2011

Historia Mysteria, Renwick Gallery, New York, USA
Post Truth, Reference Art Gallery, Richmond, Virginia, USA
Saint Lawrence Ice, Wolfe Island, Ontario, CA