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Muriel Françoise. "Landon Metz," *Milk Decoration*, September 2018.

Milk

DECORATION

Featuring Oliver Gustav / Anna Karlin / Aure Studio / Valentin Loellmann /
Landon Metz / Franklin Azzi / John Pawson

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STYLE AND INSPIRATION FOR CONTEMPORARY TRIBES

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Landon Metz.

— For Brooklyn-based painter Landon Metz form takes precedence over appearance. We caught up with this young artist from Arizona, in the midst of the urban jungle, surrounded by collectible pieces of furniture in the studio where he captures time's essential abstractions on canvas. —

Text: Muriel Françoise

Photos: Clément Pascal

What made you choose painting as your means of expression?

Marcel Duchamp defended the concept of the “reciprocal readymade” (i.e. transforming an object into a work of art – Ed. note) and invited people to “use a Rembrandt as an ironing board”. My interest in painting is rooted in a parallel journey. Painting has become so omnipresent in our image-oriented information society that it has ended up by being appropriated by popular culture and turned into an object. I often approach my creative work based on elements on its periphery. It is this driving force that led me to painting.

Would you say that growing up in Arizona explains your fondness for abstraction?

Of course growing up in Arizona left its mark on my visual language and my perception of time and space, but my art goes beyond a reproduction of a desert aesthetic. I would say that I have always been more fascinated and inspired by

the desert ecosystem. I have learnt a lot from this arid environment in terms of economy of shape and means.

What is the reasoning behind your limited palette that contains only few, subtle colours?

I like spontaneity in art, something that comes from a unique creative gesture that translates my experience of the external environment. That's how I manage to capture a precise moment in time on the canvas and, by using repetition, freeze time itself.

Your creative process follows precise rituals... Do these rituals fuel your creativity?

To my mind, there is a connection between the studio space and my artistic practice and that's why I pay careful attention to my surroundings to make it easier to concentrate. Everyday routines (such as preparing my canvasses and colours, watering the plants, reading, listening to music etc) are a form

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Photo : Clément Pascal

“Boby” trolley by Joe Colombo
and “Mezzadro” stool by Achille
and Pier Giacomo Castiglioni.

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INSPIRATION

ENCOUNTERS



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Page 64, Florence Knoll desk, "Synthesis" chair by Ettore Sottsass and "Jucker" lamp by Tobia Scarpa. Achille Castiglioni plant stand.

Previous page, in the lounge area: "Ekstrem" chair by Terje Ekström on a traditional Kyrgyz shyrdak felt rug. "CSS" shelves by George Nelson and clock by Gaetano Pesce.

Right page: "Central Park" marble, lacquered wood and glass table by Ettore Sottsass, vases by Ettore Sottsass and Gaetano Pesce and "Cleopatra" chaise longue by Geoffrey Harcourt.



of meditation that gets me in the right place to start creating.

Is the rather minimalist nature of your studio interior an indispensable part of your work?

Yes, just as I find the emptiness of a large white canvas to be so beautiful that I try to limit myself to a few indispensable elements, it's important that my workspace reflects the meditative state of mind I need to be in to create.

You obviously have a passion for design – you even have a few pieces by the Memphis group. What do you like about these objects?

First of all, I am very interested in the work of Scott Burton, notably his fur-

niture sculptures, and drawn to his questioning of the boundaries between art and design. My work is steeped in reflections about the role and value of art in the cultural sphere. As for Italian design, I find it very exciting because of the emphasis on form over function, a notion that has become even more obvious in postmodernism.

Your work takes into account its future environment: how in your opinion should painting and sculpture relate to architecture?

Painting, sculpture and installations are tools that allow me to create a new way of seeing things which are already there, but that have perhaps been overlooked or forgotten.

At a period in time when everything has to happen right now, you have chosen to extol the virtues of slowness. What role does time play in your work?

In my work, I aim to reflect the way things are and this requires slowness, awareness and presence. I think that it is important, insofar as it is possible, to live the life we have been given to the full.

—
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Sean Kelly Gallery, which represents Landon Metz in New York, will be showing his latest work from September 7th to October 20th 2018. 475 10th Avenue, New York, NY 10018, skny.com

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Photo : Clément Pascal