

EAST HAMPTON SHED

EST. SUMMER 2012

August, 3rd 2012

East Hampton Shed is pleased to announce its inaugural exhibition, THE LOVE WE MAKE, a two-person exhibition with works by New York based artists Landon Metz and Lauren Luloff.

Landon Metz outlines his practice in his recently published book, *The Inclusivist*, as a collaboration between the artist and the material at hand. He works to be the arbiter of situations whose end result is a freeze frame of the journey of a painting through time and space. He paints with his stretched canvas laying flat on the ground reminiscent of Jackson Pollock. Metz comes with more delicate sensibilities allowing, with his help, the situation to form the final piece. While keeping the canvas as flat as possible he seeks to bring the painting off of the surface of the canvas by means of process while bringing the viewer into an alternate environment through the visual depth of the materials.

Lauren Luloff's work is informed by dreams and icons of nostalgia. Her stretching of bed sheets in lieu of canvas already gives the pieces sculptural form and a distance from the walls on which they are hung. Quoting a PS1. studio visit Luloff states that during the her process, "three dimensionality always creeps in: in the form of collage, cuts in the surface or they become freestanding works." Her pieces move the viewer through different plains via the bleeding of the image to the ground and the shifting of materials. It is difficult to tell whether her imagery comes from photography or her dreams of photography; the subject is constantly in motion between one place and the next. In her larger installations the stretchers expand through space standing on the gallery floor. In the presented work Luloff holds her medium to the surface, preserving its flatness and proposing it as an icon itself.

Both the works of Landon Metz and Lauren Luloff deal with separate methods of sorting and determining the reality we live in. During a time when Stefan Brüggenmann's now classic wall text "FROM ANYTHING TO ANYTHING IN NO TIME" is more true than ever, the plurality and precariousness of the contemporary situation is weighing heavily on our lives. Metz and Luloff are able to work from a seemingly pre-established cannon of minimalist and abstract expressionist forms. In 2012, they take for a given the movement of forms that Nicolas Bourriaud first wrote about in his book "Post Production." They allow themselves to move through the world not in the pursuit of the original but as a process collecting influences and forms and remixing them at will. Thusly they are able to produce their works with honesty as investigations into what it means to work with the materials of a painter in the Stream, a world in constant flux.

Nate Hitchcock and Hadley Vogel, July 2012