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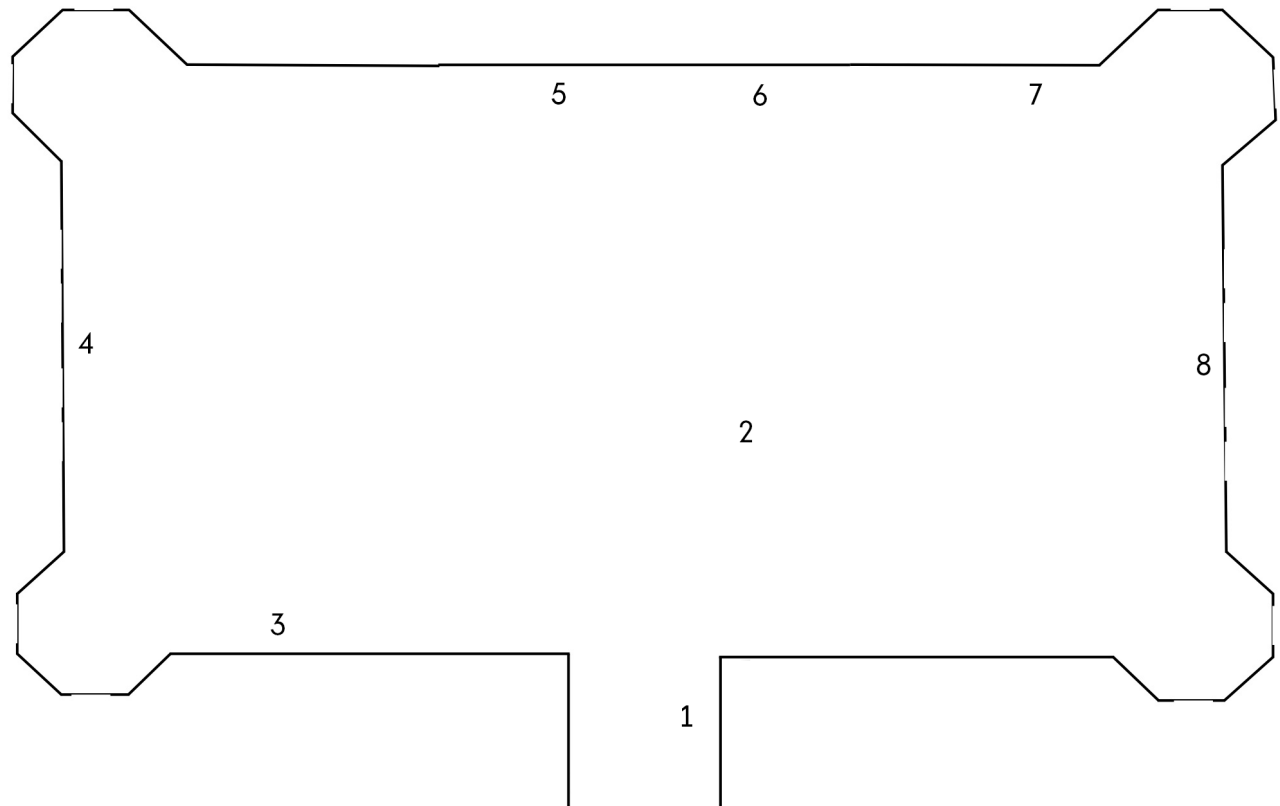
MATTHEW METZGER HEIRLOOM

In *Heirloom*, Matthew Metzger presents an ensemble of new paintings, conceived as an installation for the Renaissance Society and its space. Metzger describes these works as a strategic collection of “odds and ends” that reorient concepts and motifs shared with a number of his ongoing series of paintings. He turns to abstraction here not as a formal end-in-itself, but as a means of distortion, potentially mirroring aspects of our information ecologies today.

The paintings have a range of different sources, including an enlarged photograph of a mannequin that Metzger has been using to examine the shoulder joint in his studio, a scrap of ester foam often used to absorb sound or protect objects in transit, and a close-up view of the grass above Billie Holiday’s grave. As paintings, these origins are intentionally distorted, some in incremental ways, some in extreme ways, but they are always abstracted through the hand and amplified through closely observed modeling.

A number of paintings here have dimensions based on those of Edouard Manet’s painting *The Dead Man (The Dead Toreador)*, though not in its original orientation. Whereas the red, the white, and the diagonal forms that loom overhead echo the “diver down” flag, a signifier that embodies the artist’s interest in what he describes as the politics of presence. Beneath it all Metzger has added a new subfloor that spreads out from wall to wall—a ground that “covers” everything that has happened in this room before.

Curated by Karsten Lund



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|---|---|---|-------------------------------------|
| 1 | <i>Wedge</i> , 2015
Acrylic on canvas | 5 | <i>Gray</i> , 2021
Oil on linen |
| 2 | <i>On Holiday</i> , 2021
Oil on linen, metal stand | 6 | <i>Gray</i> , 2021
Oil on linen |
| 3 | <i>Still</i> , 2021
Oil on linen | 7 | <i>Still</i> , 2021
Oil on linen |
| 4 | <i>Gray</i> , 2021
Oil on linen | 8 | <i>Gray</i> , 2021
Oil on linen |

All works courtesy of the artist and Regards.

Matthew Metzger (b. 1978) lives and works in Chicago. He received his MFA from The University of Chicago and attended the Skowhegan School of Painting and Sculpture Residency Program, both in 2009. Metzger is Associate Professor in the School of Art & Art History at the University of Illinois at Chicago. His most recent solo exhibitions include *Regards*, Chicago; *Corbett vs. Dempsey*, Chicago; and *Arratia Beer*, Berlin. His work has also been featured in various group exhibitions such as *Without Stopping*, Ratio 3, San Francisco; *Retrogarde*, Logan Center Exhibitions, Chicago; *The Freedom Principle*, Museum of Contemporary Art, Chicago and Institute of Contemporary Art, Philadelphia; and *The Works*, Fondation CAB, Brussels.