

BRETT LUND

staycation

SEPTEMBER 4 – OCTOBER 10 / 2015

opening SEPTEMBER 4 / 6 – 10pm

press release

Where is an images home? The American artist, Brett Lund, works simultaneously with sculpture, painting and photography. In contemporary art this is about as unusual as twelve million likes for a random film on a cat slipping or a clumsy robot not adding ketchup just so to a hot dog.

Lund's works deal with the layered interplay of the clearly identifiable with the visualisation of sculptural processes. His interest lies in the matrix of defining lines separating media formats. Photography functions here as a tool for him to formulate painting and sculpture as influential media of modernity, without adhering to the templates of their specific paradigms.

Photographs printed on canvas form the point of origin of his exhibition *staycation*. Billboard-like fragments from his immediate environs in Los Angeles are to be seen on them conveying an implicit rootlessness, for, there is no clear picture of the city or its precincts that emerges from them, just fragments of information that seem to float around. The reference to a specific place is abased here to make an open statement. For the photos, Lund places a triangular pyramid, a platonic body, before the camera lens foregrounding the ubiquity of organised and omnipresent communication that favours the media image over a spoken and written language.

Besides photographic works, sculptures will be created on-site. Lund often uses re-configured organic forms for his sculptures and incorporates geometric forms as tactile counterpoints. Stacked bases function as a grammar of sorts revealing, iconographic, albeit laconic, intentions.

Sarah Lehrer-Graiwer critiqued his exhibitions thus: "Palpating the transition between oozing chaos and inchoate order, between language and the inarticulate and ineffable on either side, the three wall works and five sculptures on view here manifested the artist's productive (if inherently unresolvable) attempts to materially work through the philosophical problem that "ProtoLogos" posed: What could possibly be before Logos, language, rationality, and scours? And what would that first rearing of the Word look like?" (in: artforum international, February issue 2011).

Lund subjects putatively static information agents to sculptural processes that stoically provide their economising flexibility to the non-directional information material. Individual letters, words, numbers or symbols, which could mean both, exist in the images and appear to have forgotten their purpose. There was once reason and then came chaos, the blind alleys of diverse modernisms that, to date, are incapable of exhaling their vapid breath in the present times, not least due to separation of specific media.

Marcel Hiller