

CHARLES LUTZ

RE - MAKE /
RE - MODEL

February 9 - March 3, 2012

HIONAS GALLERY

89 Franklin Street
New York, NY 10013
www.hionasgallery.com



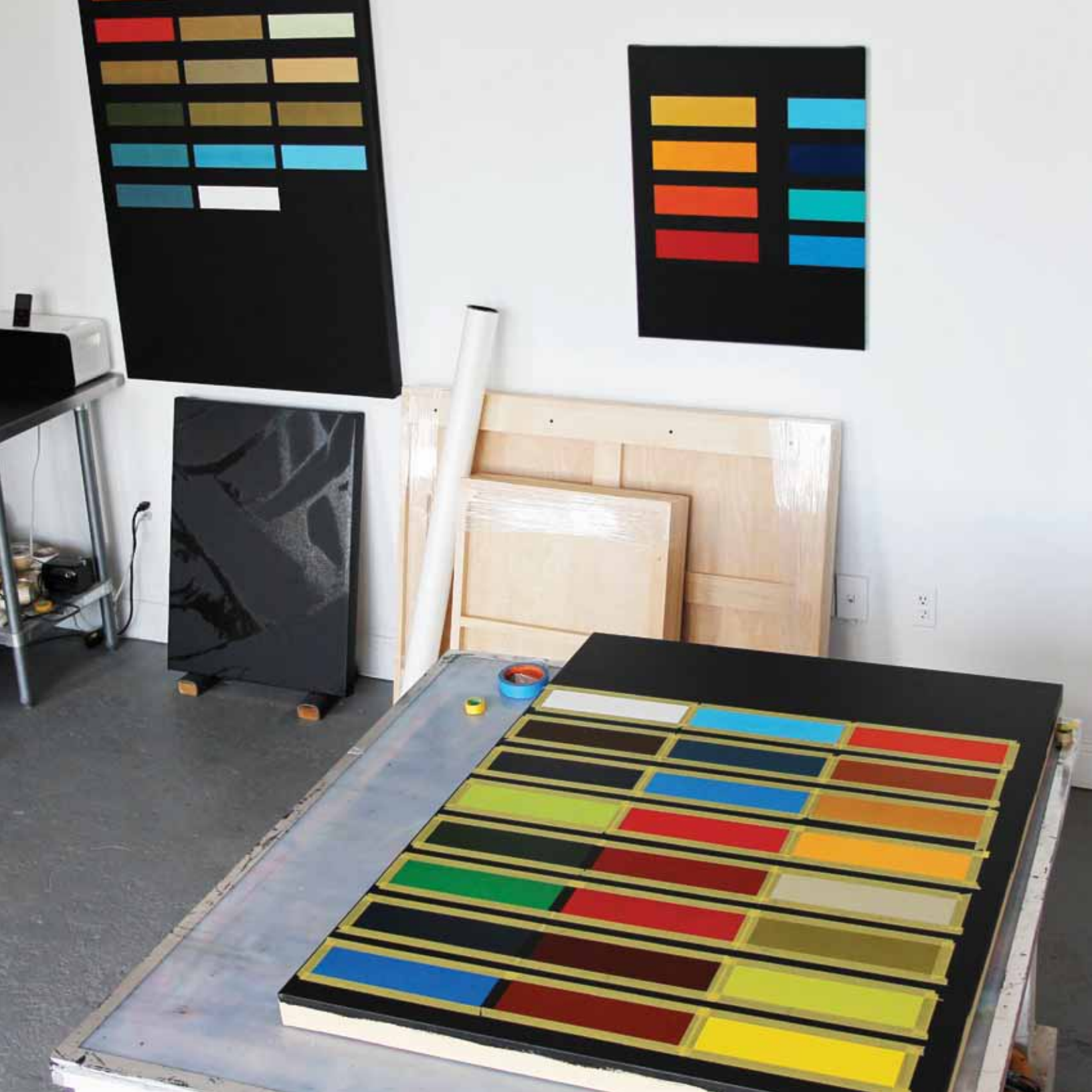
RE-MAKE / RE-MODEL

An essay by Jessica Palmieri of the Brooklyn Museum

“Looking back all I did was look away”: the lyrics from Roxy Music’s *Re-Make/Re-Model*, the opening track on the band’s debut album, ironically summarizes Charles Lutz’s very analytical approach to this exhibition of the same name presented at Hionas Gallery. Using the framework of art history, these paintings and sculptures look back yet Lutz does not look away; rather he appropriates other artists’ means as his medium.

Part homage, part memorial, Lutz’s work uses the raw material and language of artistic practices of the latter half of the 20th century to create various series of paintings and sculptures, including Black Boxes, Sex Paintings (After Franz Kline) and Color Charts. He realizes his works through the appropriation of actual working processes of artists such as Andy Warhol, Gerhard Richter, and Franz Kline, to name a few. Lutz uses their work as a starting point to deconstruct original intent and to further explore notions of originality through the reinterpretation of the readymade, while also questioning these works’ place in the history of art as well as his own place within it.

For example, in his Black Box series, Lutz recreates works such as Warhol’s Brillo Soap Pads Box, 1964, in Brillo (Black Box), 2011, a monochrome black stainless steel sculpture, and builds further on this tradition with his Hot-N-Ready (Black Box), 2011 – a Little Caesar’s pizza take-out box – a contemporary symbol of our consumer culture that also hints at a hyper-sexualized double entendre, perhaps one that was intended by modern advertising. In the Black Box works, an existential struggle plays out before the viewer as the surfaces of these slickly painted black-on-black sculptures create a polarity of perception and cause a sense of insecurity and impermanence. The viewer must thus subtly struggle to read his images and must decide if these are devoid of or are conversely loaded with emotional intensity and meaning. As the printed surfaces of the sculptures shift in and out of view, these ghost-like specters seem to dematerialize into their own black void.



Similarly, Lutz appropriates Kline's original process of deconstructing projections of existing objects for their linear patterning and transcribing them once again in a new language. In Klein's works, the artist created initial studies that to the novice would suggest a spontaneous gesture, yet in reality, these studies were deliberate and calculated. Working with this process and taking those concepts as a jumping off point, Lutz here puts images of the sexual act - found readily and plentifully on the internet - through computer programs in order to distill the vital information of forms that mimic the gesture of Kline's line. Kline's intent, now synthesized through modern means, is further refined by Lutz back into a painted object. By re-creating this process in a new fashion, Lutz critiques the lack of originality in both his and Klein's work and the necessity of the use of existing artistic vernacular to create a new work of art. Here again, Lutz becomes an interpreter of the artistic language, using the raw material provided by Kline to create these new "abstractions" that are based on the more accessible, easy to interpret language of sexuality, perhaps more suitable to today's visual culture.

Simultaneously, Lutz's Color Chart paintings reference works by artists Josef Albers, Ellsworth Kelly, and Gerhard Richter. Both Richter and Lutz derived compositions from identical sources of paint chip catalogs, though in contrast to Richter's white, Lutz here presents them on pitch-black surfaces. Lutz utilizes Richter's practice while de-contextualizing the works through their coloration on an ultra matte black substrate, creating a new dialogue - one that exploits the relationship of color in a field of total darkness. Lutz's paintings and sculptures are reminiscent of these other artists' styles and processes quite intentionally and evoke an unsettling yet very satisfying déjà vu experience. They become their own individual iconic works in their complete immersion in the process and through their play of values and context.



By looking back it is often assumed that the artist is doomed to continue repeating what came before due to the limitations of the medium. Yet it is by looking directly that Lutz avoids this art historical pitfall and reinvigorates old tropes with a new life and a new criticism. Lutz presents these art historical idioms without the pretext, distilling partial histories of Abstract Expressionism and Pop Art down to varying elements and delivering them with a deadpan seriousness as an important acknowledgement of the artist's inability to change the nature of art through traditional processes. Lutz suggests that the new can only be achieved by the processing existing materials through new technologies, conceptual theories, and philosophies. It is through Lutz's critique that both the artist and the spectator may ultimately be led to acceptance of both the history and the future of art.



BLACK BOXES



BRILLO (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
17 X 17 X 14 IN. (43.1 X 43.1 X 35.5 CM.)
EDITION OF 10
2011



HOT-N-READY (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
15 X 15 X 2 IN. (38.1 X 38.1 X 5 CM.)
EDITION OF 10
2011



BUDWEISER (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



BALLANTINE (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



PABST BLUE RIBBON (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



COLT 45 (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 18 X 9 IN. (30.4 X 45.7 X 22.8 CM.)
EDITION OF 10
2011



COUNTRY CLUB (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



HIGH LIFE (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



OLDE ENGLISH (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
12 X 16 X 12 IN. (30.4 X 40.6 X 30.4 CM.)
EDITION OF 10
2011



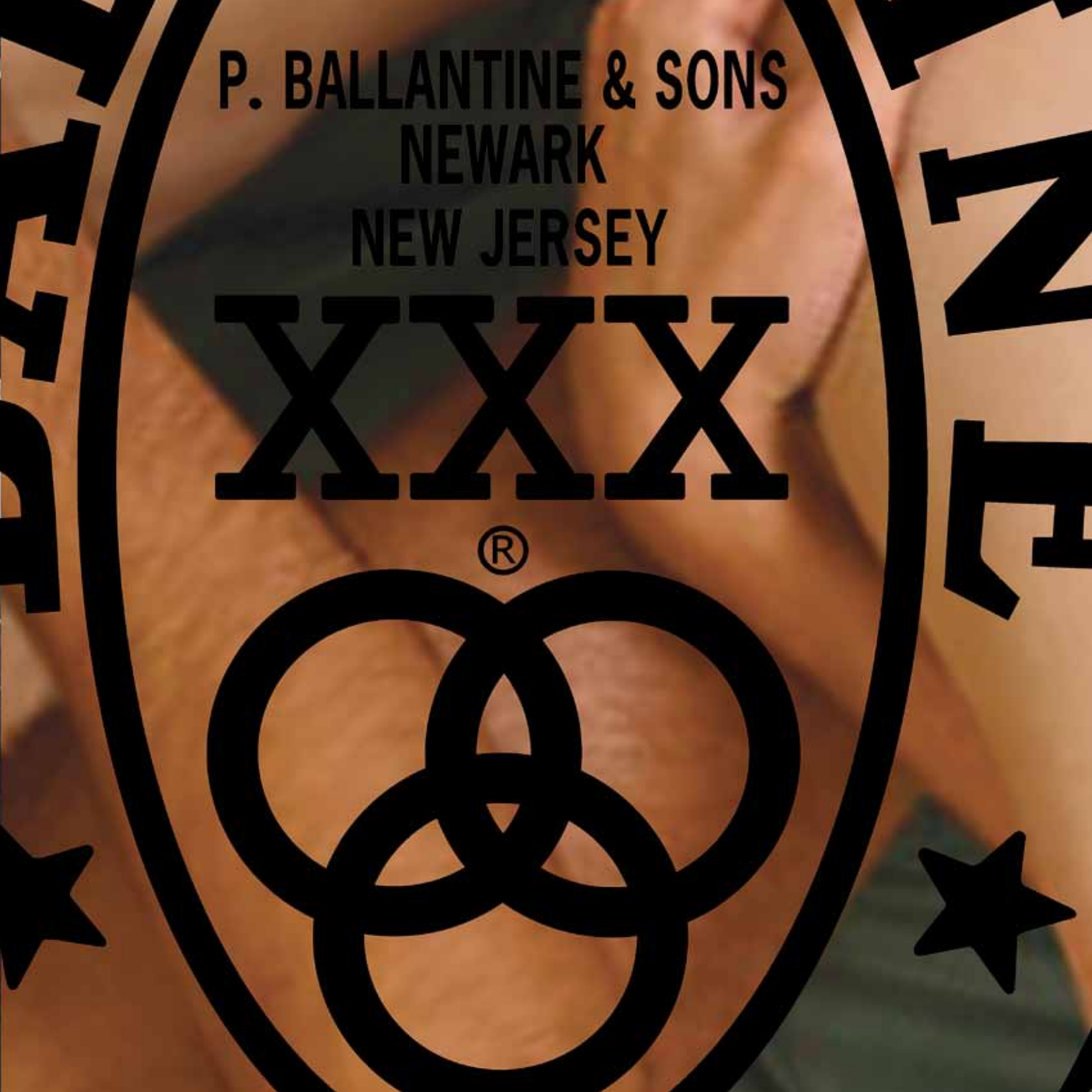
DOMINO'S (BLACK BOX)
SILKSCREEN ON POWDER-COATED STAINLESS STEEL
18 X 18 X 2 IN. (45.7 X 45.7 X 5 CM.)
EDITION OF 10
2011



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SEX PAINTINGS

(AFTER FRANZ KLINE)

&

BALLANTINE PAINTINGS

Opposite page - Random pornographic image sourced from the internet shown with a portion of Franz Kline's *The Ballantine*, oil on canvas. 72 x 72 in. (182.88 x 182.88 cm) 1958 - 1960.



WHITE FORMS
ENAMEL AND ACRYLIC ON CANVAS OVER PANEL
32 X 24 IN. (81.2 X 60.9 CM.)
2011



CHIEF
ENAMEL AND ACRYLIC ON CANVAS OVER PANEL
36 X 48 IN. (91.4 X 121.9 CM.)
2011



COMPOSITION 1
ENAMEL AND ACRYLIC ON CANVAS OVER PANEL
22 IN. (55.8 CM.) DIAMETER
2011



FIGURES 1 - 6
ENAMEL AND ACRYLIC ON CANVAS OVER PANEL
14 X 11 IN. (35.5 X 27.9 CM.) EACH
2011



BALLANTINE I
ENAMEL AND ACRYLIC ON CANVAS OVER OVAL SHAPED PANEL
48 X 30" IN. (121.9 X 76.2 CM.) OVERALL
2011



BALLANTINE II (ALE MAN)
ENAMEL AND ACRYLIC ON CANVAS OVER OVAL SHAPED PANEL IN 2 PARTS
48 X 30" IN. (121.9 X 76.2 CM.) EACH
2011



Before you look at their new

Now that new car time is upon us, gosh knows, we hate to be the ones to spoil all the fun.

After all, what's more exciting than taking the family down to see the shiny new models or to hear the fast-talking salesman, or maybe even to pick up a free balloon?

It's just that during all that hoopla and razzle-dazzle, you may

not want to pick up one of those exciting new cars.

For the unpleasant fact of the matter is that junkyards throughout the country are doing a thriving business on automobiles that seemingly just yesterday were showroom stars.

Which is why we suggest a trip to the junkyard before you decide to put a new car in your own yard.



ones, look at their old ones.

And why we suggest that that new car be a Volkswagen.

For while we can't promise you how long one will last, we can tell you that over 13 million Volkswagens are still on the road.

And when one drops out, even then it's not always destined to be dropped in a pile. For old Volkswagens have a habit of

becoming other things: like new dune buggys.

All in all, we owe it all to a decision we made 24 years ago:

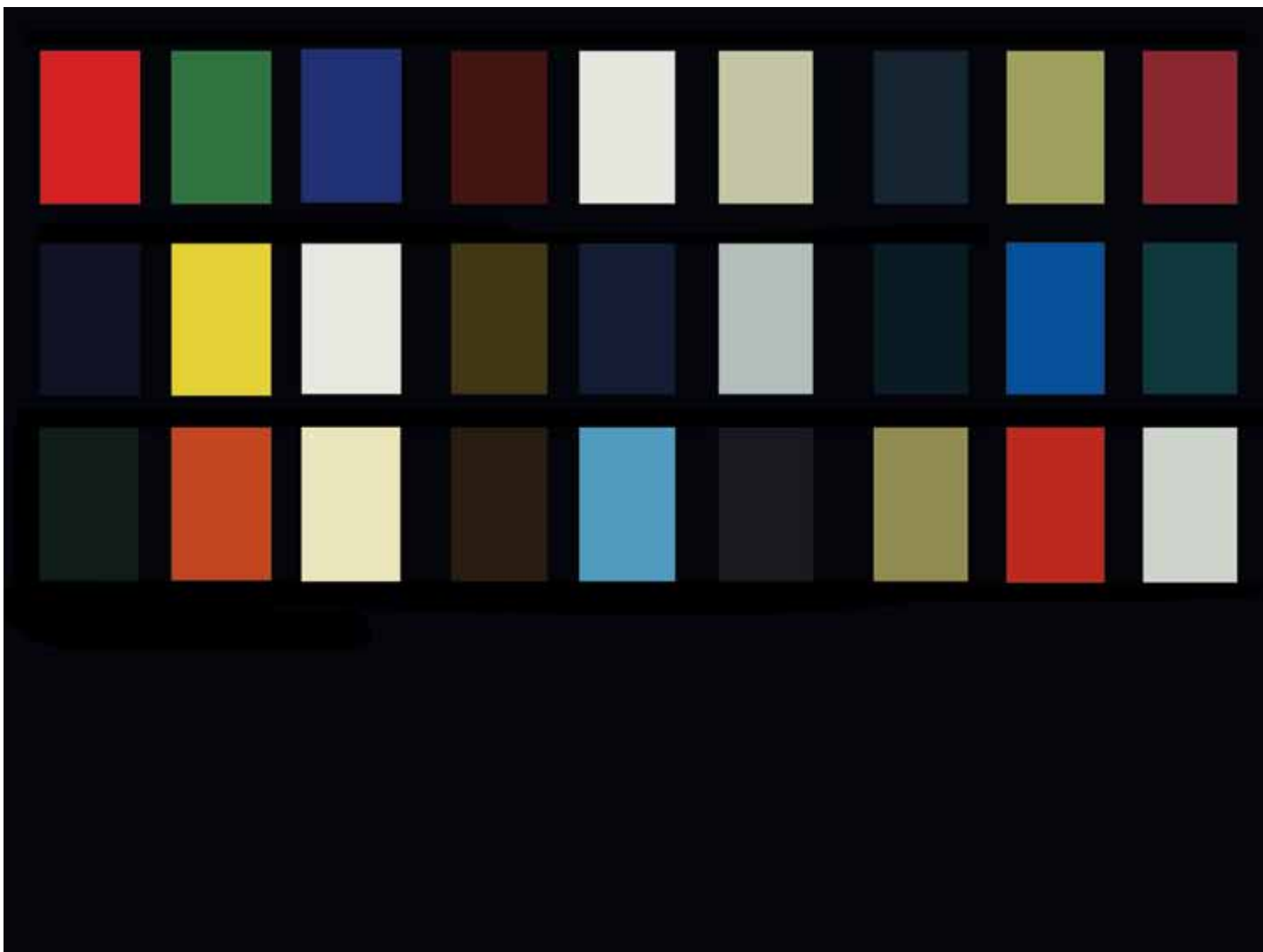


To spend very little time making our little car look better. And a great deal of time making it work better.

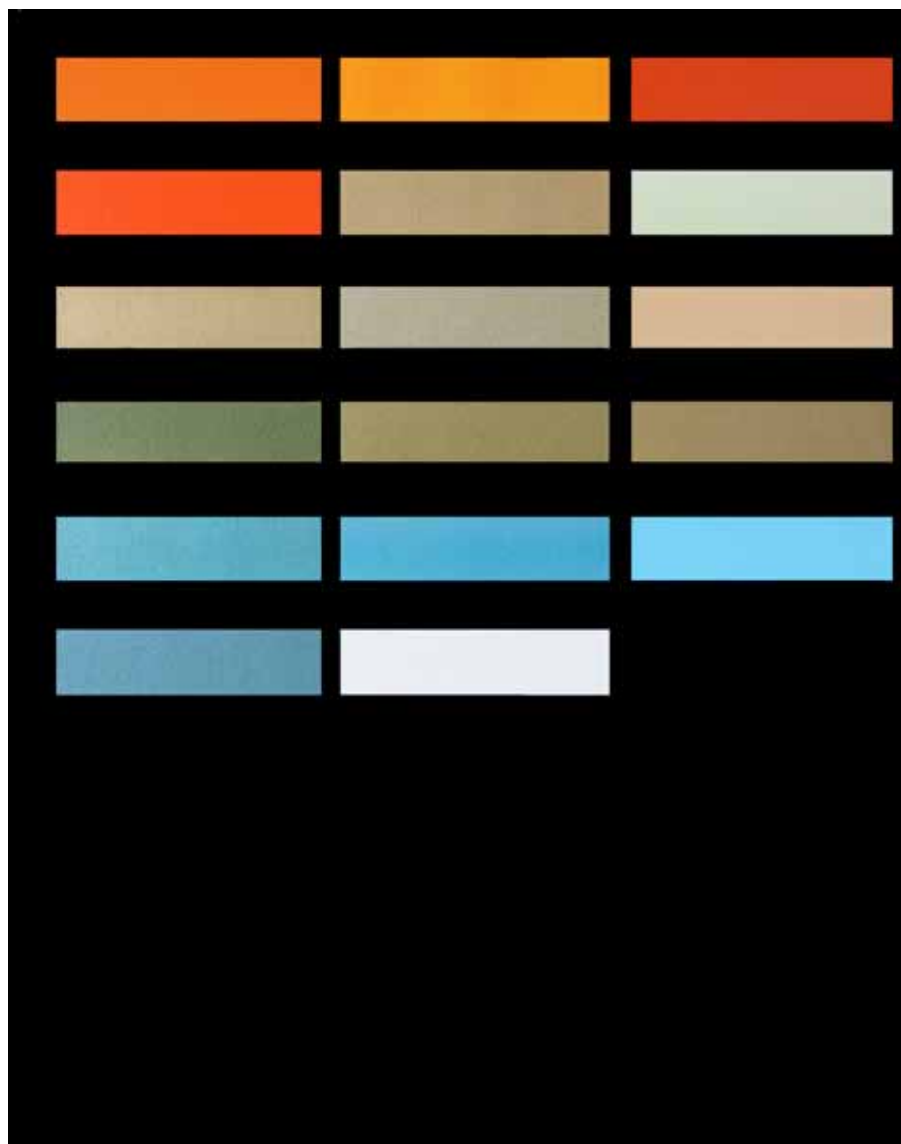
So far, that one decision has kept us out of a lot of trouble.



COLOR CHARTS



RGB-123
ACRYLIC AND ENAMEL ON CANVAS OVER PANEL
45 X 60 IN. (114.3 X 153.4 CM.)
2012



OOR-1
ACRYLIC AND ENAMEL ON CANVAS OVER PANEL
48 X 36 IN. (121.9 X 91.4 CM.)
2011





FR-70
ACRYLIC AND ENAMEL ON CANVAS OVER PANEL
24 X 32 IN. (60.9 X 81.2 CM.)
2011



TB-1
ACRYLIC AND ENAMEL ON CANVAS OVER PANEL
22 X 28 IN. (55.8 X 71.1 CM.)
2011



GR-1
ACRYLIC AND ENAMEL ON CANVAS OVER PANEL
28 X 22 IN. (71.1 X 55.8 CM.)
2011



Charles Lutz (b. 1982) Pittsburgh, PA

Education

BFA Painting and Art History 2004,
Pratt Institute, New York, NY

The artist lives and works in Brooklyn,
NY.

Solo Exhibitions

RE-MAKE / RE-MODEL

Hionas Gallery. New York, NY
February 9 – March 3, 2012

*Charts, Price Lists, Corrections, and Other Relevant
Statements*

FiveMyles

Brooklyn, NY. July 10 -August 1, 2010.

SOLD

Tribeca Grand, New York, NY.
October 3 - December 30, 2008

DENIAL & ACCEPTANCE

PEP Gallery, Brooklyn, NY
May 5 - June 15, 2007

Selected Group Exhibitions

In the Event of Andy Warhol

Olin Gallery, Roanoke College. Salem, VA
March 1, 2012 - April 1, 2012

Project One: Icons

108 Fine Art, Harrogate, England.
September 2008

Downright

PEP Gallery, Brooklyn, NY
October 2007

Terminal 5, part of the “News Stand” installation

Eero Saarinen’s TWA Terminal, JFK
International. New York, NY Oct. 2004 - Nov. 2004