

Mateo Tannatt Riffs on RGB and Farm Animals at Miami's Gallery Diet

In his first solo show in Miami, the Los Angeles-based artist Mateo Tannatt presents a diverse array of sculpture, painting, sound art, and video. In "HORSE," now at Gallery Diet, Tannatt investigates art's relationship to the large world, both the natural world and that of mankind's workaday experience.

ARTSY EDITORIAL

APR 3RD, 2015 9:48 PM



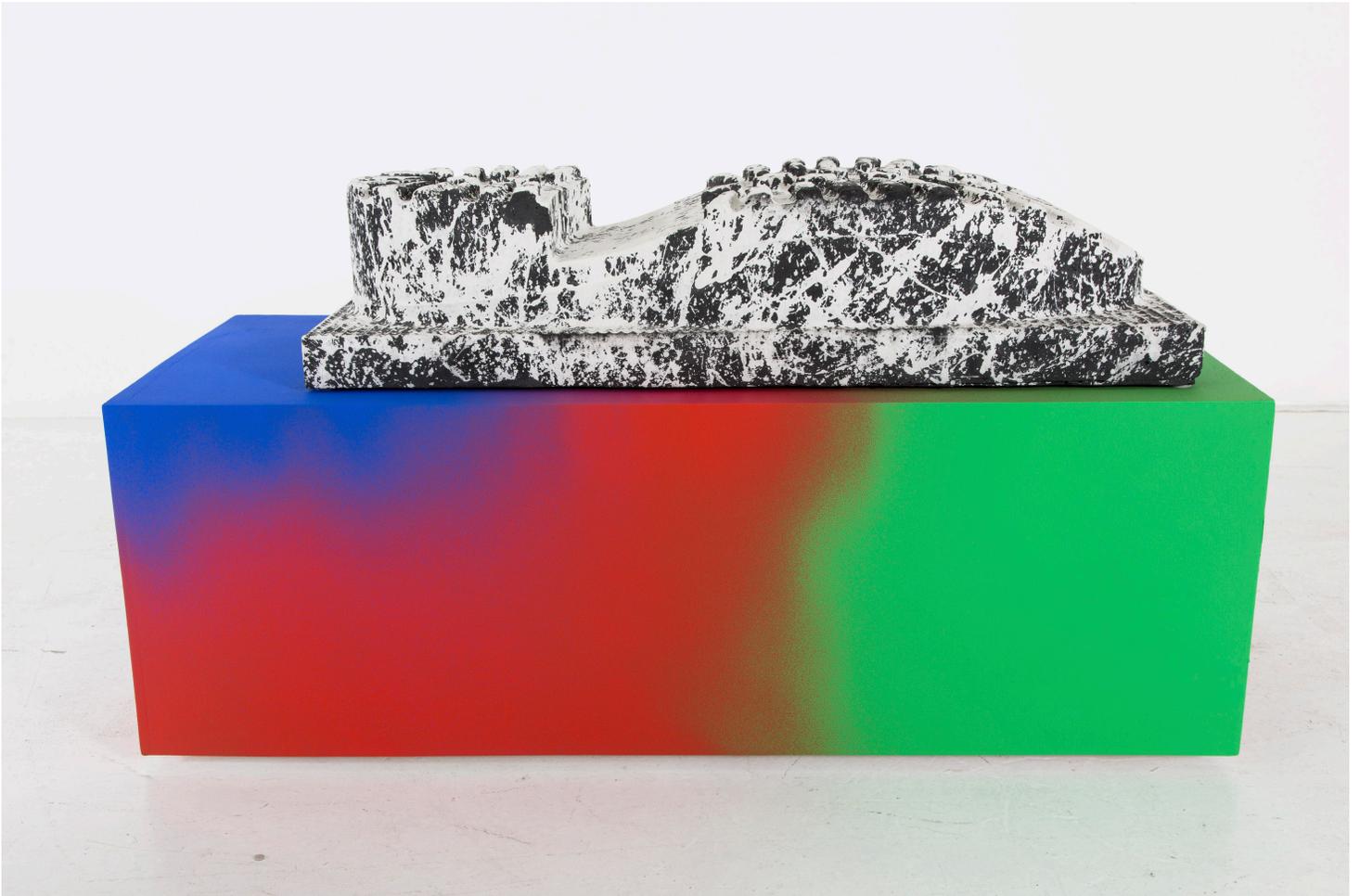
Mateo Tannatt

Studio Agony (Revisited), 2015

Gallery Diet

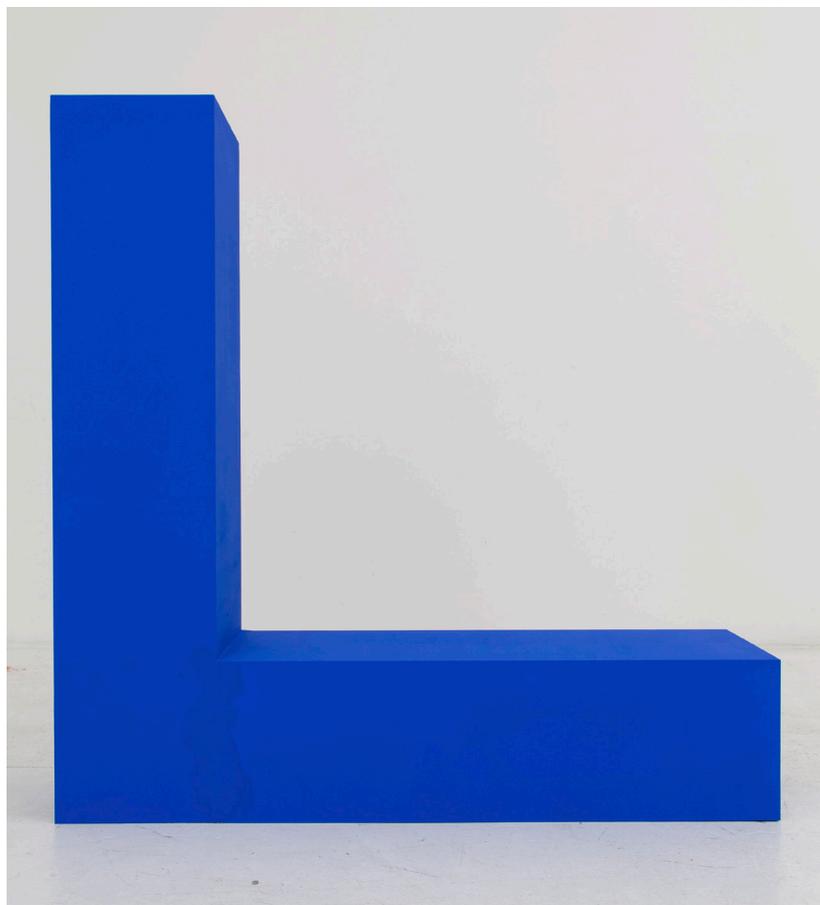
\$8,000

The highlight of the exhibition is a new nearly-ten-minute-long video, titled *Studio Agony (Revisited)*, made in 2015. The short movie was shot in a mostly empty, half-constructed space, presumably a very large studio building in the process of being partitioned into smaller spaces. Farm animals wander through the space, interacting with it and experiencing it in an all-but-natural state. At points in the video, Tannatt is seen hovering over the animals, suspended from the floor as if floating. Viewers might recall Joseph Beuys's *How to Explain Pictures to a Dead Hare* (1965), which also explored the human-mediated relationship between art and nature.



Mateo Tannatt
Untitled (Cast big boot), 2015
Gallery Diet
\$10,000

Tannatt's sculptures, such as *Untitled (Blue)*, 2015, formally resemble the work of minimalists such as Tony Smith, with their hulking, bending forms. The sculpture's bright blue (recurrent in other of the exhibition's artworks) recalls the red, green, and blue (RGB) colors of cathode ray-tube television sets. Another 2015 sculpture, *Untitled (Cast big boot)*, combines a wonky, playful shoe-like form, cast in pigmented plaster, with a base painted with atmospheric fields of RGB.

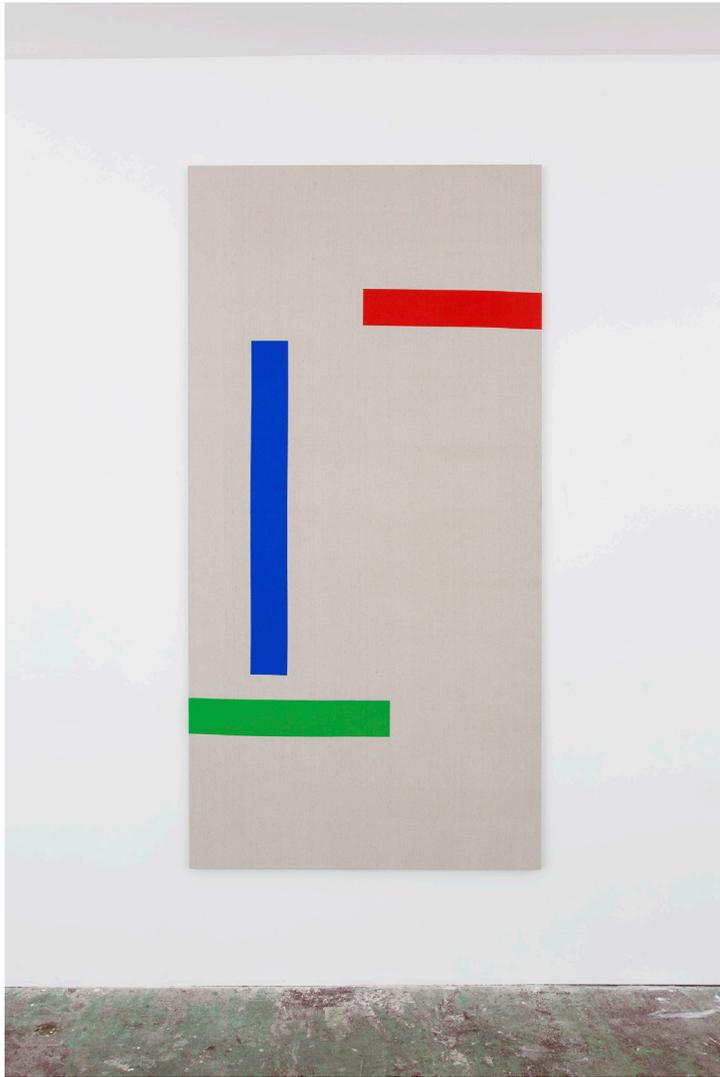


Mateo Tannatt
Untitled (Blue), 2015
Gallery Diet
\$6,000

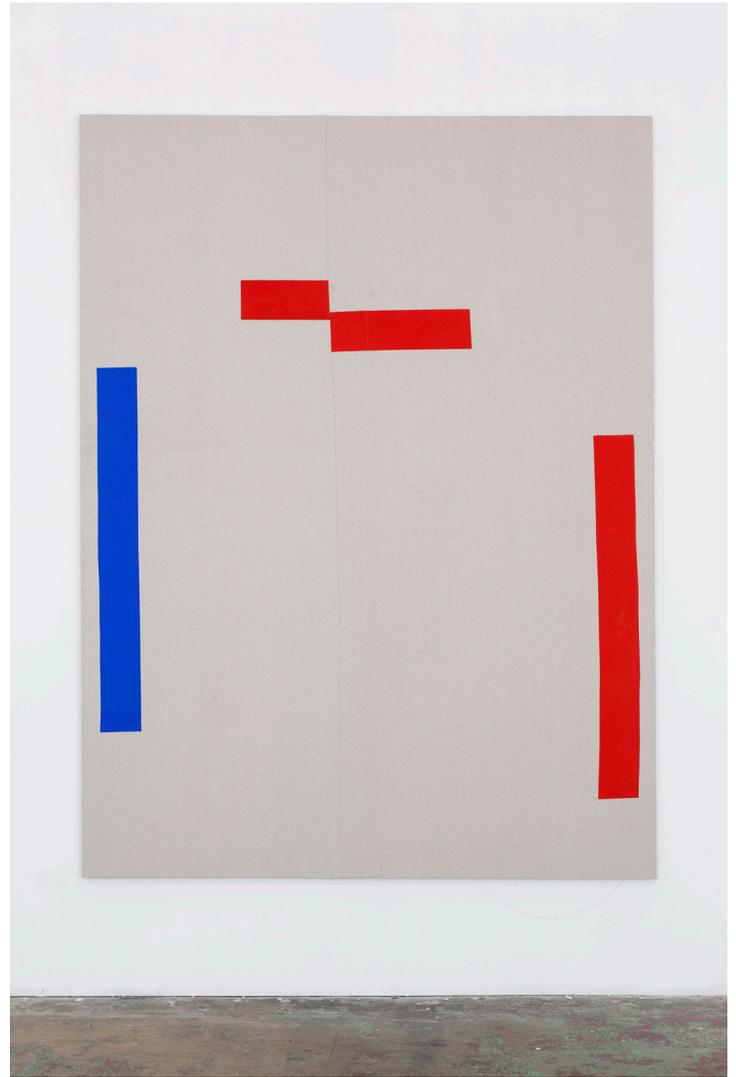


Mateo Tannatt
Untitled (Red door), 2015
Gallery Diet
\$10,000

Two paintings, *Barn Painting 10* and *Barn Painting 7*, both from 2015, continue the RGB motif, with silkscreened lines of color arranged in spare geometric designs on imposingly tall canvases. The forms created here are allusive, but invite the viewer to make associations about what they might refer to or represent. Tannatt has insinuated that many of his images relate to aerial photography, and in that way they appear like simplified cousins of Peter Halley works. One final iteration of the motif is found in *Untitled (Red door)* (2015): a red urethane cast of a door, echoing the vertical red stripes found in Tannatt's paintings.



Mateo Tannatt
Barn Painting 10, 2015
Gallery Diet
\$12,000



Mateo Tannatt
Barn Painting 7, 2015
Gallery Diet
\$15,000

The intellectual intention of Tannatt’s work may be opaque to viewers, but the interrelation of the formal elements is enlightening, bringing together the contributions of earlier artists and knitting them together.

—Stephen Dillon

“Mateo Tannatt: HORSE” is on view at Gallery Diet, Miami, Mar 13–May 2, 2015.