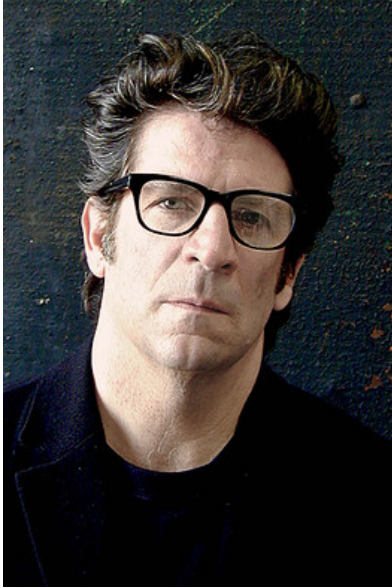


METRO PICTURES

Howorth, Claire. "Artist Robert Longo Debuts Two Solo Shows," *nyj.com* (April 3, 2014).

THE WALL STREET JOURNAL.



Robert Longo rose to stardom in the '80s for his hyperrealistic drawings of city dwellers contorted by emotion. Now, two concurrent solo shows of the artist's work opening this month in New York take on history, process and politics as themes. Mid-century masterworks rendered in black-and-white charcoal are the artist's starting point at Metro Pictures, while at Petzel Gallery he examines icons like the Capitol building and the American flag in mixed media. Here, Longo on Moby-Dick, King Kong and more.

On Drawing: "The shows are interconnected in lots of personal ways—and lots of socially and politically relevant ways. They're more about drawing than anything else. In the past, many of my drawings were displayed behind glass, so a lot of people think they're just photographs. This time, without the plexiglass, you can see the drawing

On Moby-Dick: "I've been really interested in Moby-Dick, which is kind of the genetic code of America. There's an article by Chris Hedges about how the United States is like the Pequod—I didn't intend it be, but some of the artwork became like the ship."

On Process: "Turning something color into black and white is an inherently abstract process. In the 19th century, a lot of painters had their works photographed for books. They would make copies of their own paintings in black and white because they knew that the photographs wouldn't 'understand' the painting: Certain tones become equal; dark reds and blues look the same; vibrancy doesn't read vibrant."

On The Capitol: "What's wonderful about this is that the perspective on the clouds imitates the building, so the Capitol looks like it's moving toward you. It has a completely fake landscape, with many open and closed windows. The scale of it is eye-level so you can look in the windows, like King Kong."

On Art Fairs: "Art fairs have become increasingly important. They can expedite things—you don't have to wait for a show to find out if your work has sold. And the amount of people who get to see the work is great."

On Staying Relevant: "I just turned 61, and as you get older as an artist, you ask, 'How do you stay relevant?' It becomes a challenge. It's easy to die young—that's one way of getting out of it."