



*Untitled (Architecture)*, 2010, C-Print, 53" x 40"

Although Matt Lipps uses photographic processes, his work falls outside the traditional definition of photography. He cuts, collages, and assembles, creating three-dimensional models, lighting them to heighten color and enhance shadows. He then re-photographs these sets, reducing the small sculptures to a flattened two-dimensional surface. In his exhibition "HORIZON/S," he begins with images culled from the first ten years of *Horizon*, a magazine of arts and culture published between 1958 and 1989. His constructed images collapse time and reframe art history. These staged moments create new meaning from careful juxtapositions. Relationships are formed between disparate objects photographed against colored backdrops suggesting equivalents between high and popular culture.

Lipps uses an X-Acto knife to separate the images from the page and the impreciseness of his cutting and the white trim that surrounds some of the images reinforces the handwork that goes into the three-dimensional collages. In *Untitled (Form)*, from 2010, images from art history, including a series of modernist figurative sculptures and a man holding a colorful '50s lamp that looks like Brancusi's *Endless Column*, are located in front of fabric banners that appear to be Matisse cutouts and later Pop Art paintings. These images are densely layered against seamless backdrop paper and cross-lit with complimentary colored gels, casting vivid shadows of opposing colors to either side. Similarly, in *Untitled (Architecture)* (2010), isolated buildings representing the architectural styles of the times are assembled to create a faux city. The images become a meditation on form and the progression from past to present to future. Lipps is as comfortable making images that feature clusters of buildings as he is using images of sculptures, animals and people. Some of Lipps' imagery is recognizable, yet the work is less about individuals or specific events than it is about scale shifts and the leveling of dates, genres, mediums and styles into visual sequences.

By making physical objects that are then re-photographed, instead of using digital tools like Photoshop, Lipps is nodding to '80s appropriation as well as aligning himself with Dada and Constructivist processes. Lipps seeks out new ways of visualizing and representing the past in order to link it to the present, and make connections between then and now. The resulting images are beautiful and enigmatic, yet they are more about a celebration of styles and taste than a critique or a commentary.