

Matthew Lutz-Kinoy
PRESS

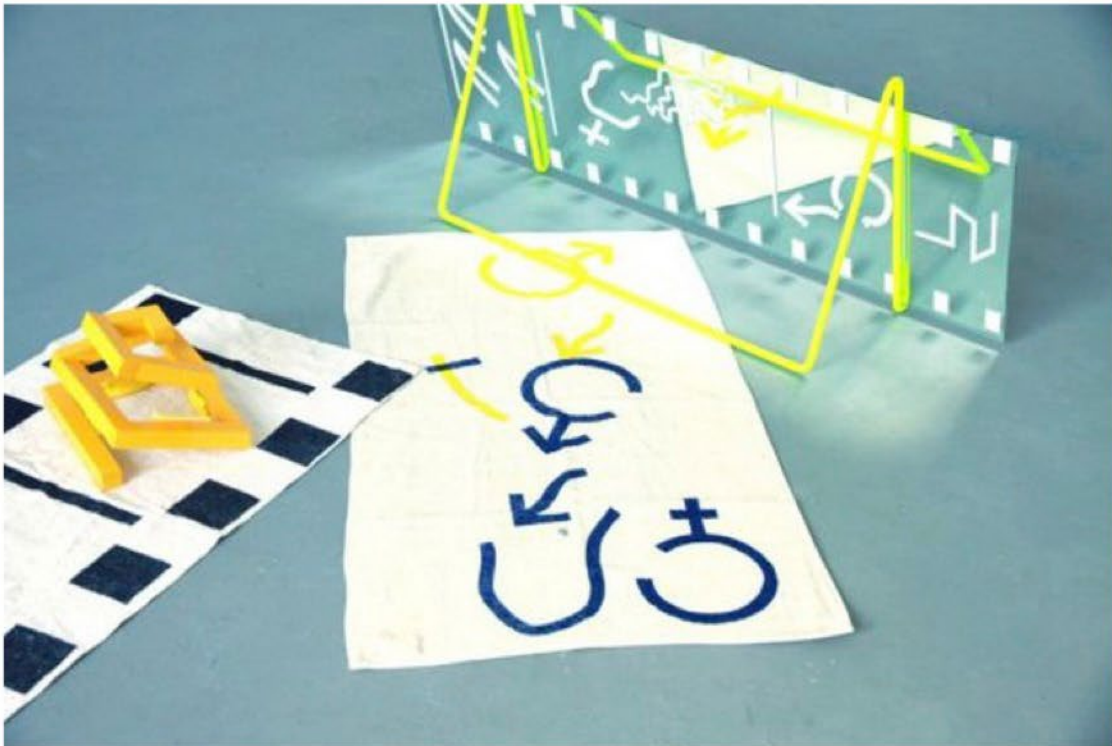


Wie ist Matthew Lutz-Kinoy
By Vivien Ziherl

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METROPOLIS M

Wie is Matthew Lutz-Kinoy?



Zijn werk is deze week nog te zien bij W139 en tot einde van de maand bij Kunsthuis Syb in Beetsterzwaag: Matthew Lutz-Kinoy. Wie is deze razend succesvolle jonge kunstenaar? Dit artikel is gepubliceerd in [Metropolis M Nummer 1](#).

Anders dan je zou denken, kan er aan plezier ook een politieke kant zitten. Dat zal elke weldenkende homo kunnen beamen. De complexe performances van de New Yorkse kunstenaar Matthew Lutz-Kinoy (1984) sprankelen van vrolijkheid: bij hem zijn sculpturen niet statisch, strekken expressieve schilderijen zich uit tot in de ruimere sociale omgeving en wordt het publiek, dat zichzelf af en toe terugziet in de op het toneel opgestelde spiegels, deelgenoot gemaakt van het feest.

Afgelopen jaar was het auditorium van het New Museum in New York afgeladen ter gelegenheid van de opvoering van Donna Haraway's *Expanded Benefits Package*, waarvan de generale repetitie enkele maanden eerder te zien was geweest op de kunstbeurs Liste in Basel. Het was een langverwachte voorstelling, want de kunstenaar was voor het eerst weer in New York sinds zijn vertrek naar Berlijn kort na zijn afstuderen aan de Cooper Union in 2007.

Het podium zelf vormde al een hele tentoonstelling: een enorm, kleurrijk schilderij diende als achtergrond en videoprojectiescherm (*Shopping Spree*, 2011), en op de vloer stonden lage 'schoenenspiegels' als verdwaalde wegmarkeringen, beplakt met fragmenten van tekens en symbolen, waaronder losgewikkelde filmstroken, gemanipuleerde en gendergerelateerde symbolen en onregelmatige valutatekens die grillig het woord ¥ € \$ vormden (*Donna*, 2011). Ook lagen er witte handdoeken met soortgelijke tekens op de grond, verwijzend naar de stadse sportschoolcultuur, en een dj stond achter een tafel links op het podium muziek voor een (gay) uitgaanspubliek te draaien.

Bij Lutz-Kinoy is het de performance die de voorzichtige voortbrengselen uit het atelier tot leven brengt. Het podium is daarvoor veel geschikter dan een starre tentoonstellingszaal, omdat hier de presentatie van kunst tegelijkertijd een ontmoetingsruimte is. 'Het is een ideologische ruimte, waar het werk tot stand wordt gebracht in een horizontale presentatieomgeving', aldus Lutz-Kinoy.

ENGLISH TRANSLATION

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The pleasure that is political has long been the province of liberation practices, queer ones especially. And so the layered performance encounters of New York artist Matthew Lutz-Kinoy bustle with the energy of enjoyment as sculpture is freed from stasis, as expressive painting expands beyond pictorial scale to embrace the social, and as the audience is invited along to the party, perhaps catching its reflection in mirrors scattered across the midriff of a stage.

Earlier this year the audience arrived in numbers beyond the capacity of the New Museum Auditorium for the performance 'Donna Haraway's Extended Benefits Package', a show that had its dress-rehearsal at the Basel Liste art-fair some months prior. It was a long-anticipated presentation, the artist's first return to New York since leaving for Berlin shortly after graduation from the Cooper Union College in 2007. The stage was an exhibition itself; a massive colourful painting stood as a backdrop and video-projection screen (Shopping Spree, 2011) while low-set 'shoe-mirrors' sat like errant traffic markers, layered with decals of fragmented glyphs and symbols – unravelling film sprockets, warped gender iconotypes, disordered currency spelling out a jagged ¥ € [Donna, 2011]. White towels with similar markings called to a gym-going city lifestyle, while a DJ at a pedestal stage-left played to [gay] club life.

The encounter in Lutz-Kinoy's performances are as much with the audience as between the diverse elements of his production, drawn together to capture their resonances, the connections of his practice in play. Performance is where this gathering happens, the tentative becomings of the studio brought into public life. Better than the fixity of exhibition space, the stage becomes an expanded art-social space; "not the ideal space, but the ideological space where the work comes together in a horizontal presentation mode", says Lutz-Kinoy.

In a word, Lutz-Kinoy's practice is generative. A fluid set of concerns - symbolic, political and formal - flow together, occasionally solidifying into wild retinue of forms; plexi-glass sculpture, mono-type prints, declarative artist-books and high-heeled out-sized performance-paintings among them. Fragments from these processes are recycled across media into other works, feeding or framing new points of departure. No part proposes an end-point unto itself, such as in the case of a canvas exhibited earlier this year at Siberkuppe gallery in Berlin. The buoyantly colourful painting stretched through the two rooms of gallery, expanding the picture plane to hug architectural form. At this scale the painting slid into a new mode, not enclosing an image but pushing forward into the shared space of the gallery, forming a theatre back-drop to the ad-hoc gatherings in front of it. Held in April and titled 'New Season', the work narrated Spring 2011 through the language of bright washes of colour. A mid-sized fragment of the canvas sat aside, having been removed to make-way for the painting to pass through a door from one room to the next. This threshold-segment is, like so many pieces in Lutz-Kinoy's practice, not an autonomous object but rather a fragment of a loosely-held whole gone out for a vacation, destined for different adventures in life.

Overt queer theoretical and art-historical references are a more recent inclusion in the work, always mixed into an open structure and never as an ethical burden. "It's about how you touch the world, and how the world touches you. That's Gregg," says Lutz-Kinoy, meaning Gregg Bordowitz, one of the most lively voices to have emerged (and to remain) from the queer politics of the AIDS crisis. It was with this light-handed play to politics that Lutz-Kinoy ended his two-year residency at the Rijksakademie in Amsterdam this winter – closing with a highly popular ceramics and craft table. Produced in collaboration with Natsuko Uchino, the project reconfigured the drastic conditions of the Dutch cultural crisis into a micropolitics of participation, combining domestic, consumer and art economies. Straddling gym, gallery, club and kitchen-table, the works of Lutz-Kinoy together call to presence, to a self-awareness of the performances that we all enact in the simple/complex matter of being in the world.