

kamel
mennour^z

MATTHEW LUTZ-KINOY

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OEUVRES / WORKS

Working across various mediums including sculpture, printmaking, ceramics and painting, Matthew Lutz-Kinoy's allegiance is not fixed to a single medium but depends on their shared developments in form and a simultaneity in practice.

Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across his practice are the result of many collaborative ventures. Where his ceramics are influenced by working with artists in Europe and Brazil, his large-scale paintings unearth his fascination with the refined, sophisticated and carnal painting style of the 18th century.

At the core of Lutz-Kinoy's practice is performance. Influenced by histories of queer and collaborative practice as well as his background in theatre and choreography, his live work explores the interplay of narratives that are created and constructed between individuals and social spaces.

Constantly reflecting on his own positionality as an artist, Lutz-Kinoy places himself at the core of his practice – enabling him to manipulate and direct, whilst simultaneously undermining his own role as artist within the production of his work.

BIOGRAPHIE / BIOGRAPHY

Born 1984 in New York, Lives and works in Los Angeles & Paris.
Né en 1984 à New York, vit et travaille à Los Angeles et Paris.

SOLO & DUO EXHIBITIONS / EXPOSITIONS PERSONNELLES

2018

Matthew Lutz-Kinoy, Centre d'édition Contemporaine, Geneva, Switzerland

Matthew Lutz-Kinoy, The VleesHall, Middleburg, the Netherlands

Bowles, kamel mennour, Paris

Southern Garden of the Château Bellevue, Le Consortium, Dijon (curated by
Stephanie Moisdon)

Fooding, Freedman Fitzpatrick, Paris 2017

Fire Sale, Mendes Wood DM, Sao Paulo 2016

Rotten Wood, the Dripping Word: Shuji Terayama's Kegawa no Mari, MoMA PS1,
New York (with Tobias Madison)

To Satisfy the Rose, Freedman Fitzpatrick, Los Angeles

2015

Princess Pompom in The Villa of Flowers, Mendes Wood DM, Sao Paulo 2014

Focus, Frieze London, Freedman Fitzpatrick

Crystal Mist, Pro Choice, Paris

Port, Freedman Fitzpatrick, Los Angeles

2013

Lutz-Kinoy's Loose Bodies, Elaine - Museum für Gegenwart Kunst, Basel

Keramikos Kunsthall, Charlottenborg, Copenhagen (with Natsuko Uchino)

Matthew's Secret, Galerie van Gelder, Amsterdam

Werk is Free / Be Free! May Day, Outpost, Norwich

Keramikos, Kunsthalle Baden Baden (with Natsuko Uchino)

2012

Keramikos, Elaine - Museum für Gegenwarts Kunst, Basel (with Natsuko Uchino)

Every Reform Movement Has a Lunatic Fringe, W139, Amsterdam (with Martijn
Hendriks) 2011

Say It With Flowers, Deweer, Otegem, Belgium

New Season, Silberkuppe, Berlin

2010

Warped Passage, Galerie Yukiko Kawase, Paris

SELECTED GROUP EXHIBITIONS / EXPOSITIONS COLLECTIVES (sélection) 2018

Welt ohne Außen, Gropius Bau, Berlin

'NothingWillBeAsBefore', TanyaLeighton, Berlin

Eckhaus Latta: Possessed, Whitney Museum of American Art, New York

2017

la nuit juste avant les forêts, Doc!, Paris

Seasick in Paradise, Depart Foundation, Los Angeles
Waiting for the Sun, Spazioa, Pistoia, (curated by Martha Kirszenbaum)
Der Verdienst. 2014-2017, Oracle, Berlin (curated by Tenzing Barshee)
Imaginary Ancestors, Almine Rech, New York
Neither, Mendes Wood DM, Brussels (curated by Fernanda Brenner)
A Terceira Mao, Fortes D'Aloia & Gabriel, Sao Paulo
2016
Le Mérite 2014-2016, Treize, Paris (organized by Tenzing Barshee)
The Discovery of a Leak in the Roof of Marcel Breuer's Wellfleet Summer Cottage
on the Morning of September 16, 1984, Off Vendome, New York, and Commercial
Street, Provincetown The Ultimate Vessel, Koppe Astner, Glasgow
2015
University, Vleeshal Zusterstraat, Middleburg
Dear Material Things, Thun Ceramic Residency, Bolzano
G.I.F.T., Der TANK, Basel (curated by Fabian Martu & Chuz Martinez)
Theater der Überforderung, Kunsthalle Zurich (directed by Barbara Weber)
Last Resport Gallery, Copenhagen
Salon Hang, Kunstverein, Amsterdam
2014
A paz entre os animals, Boatos Fine Arts, Sao Paulo
The Word Today Serves No One Except To Say To The Grocer Give Me A Pound Of
Lentils, Supportico Lopez, Berlin
Trust (Vita Vel Regula), Fluxia, Milan
Gerry Bibby Prisma Pavillion, Künstlerhaus Bethanien, Berlin
I love you Me either, Project Native Informant, London
2013
The November Issue, Mathew, Berlin
The tolerant home, Siebe Tettero, Amsterdam
AB, Nomas Foundation, Rome (project by Gabriele de Santis)
Unstable Media, Martin van Zomeren, Amsterdam (curated by Anne de Vries)
Hi from California, Freedman Fitzpatrick, Los Angeles
every serious man..., Juliette Jongma, Amsteden
Beyond Imagination, Stedelijk Museum, Amsterdam
2012
Foreign Figs for Florence, Dingum at Villa Romana, Florence
The Drawing Room, Deweer, Otegem, Belgium
2010
Ins Blickfeld gerückt, Institut Français, Berlin
Brucennial 10, Bruce High Quality Foundation, New York
2009

Hayward Gallery Project Space, London
Exstatic Resistance, X initiative, New York; Grand Arts, Kansas City
Silberkuppe in KUR, Staatliche Kunsthalle Baden-Baden
Psychometry, Exile, Berlin
State of the Art, NY, Urbis center, Manchester
2008
Brucennial 08, Bruce High Quality Foundation, Brooklyn
Soul Stripper, Project Midi, Brussels

American Installation, Plaine Project, Chicago
2007

Darling! What color, Thrust Projects, New York
Art guitar and two teaspoons, Bischoff/Weiss, London 2006
The Invention of Solitude, The Nunnery Gallery, London, Bow Arts Trust Casper,
Arratiabeer Gallery, Berlin (curated by DL Alvarez)
SELECTED SCREENINGS / PROJECTIONS

2012

AYE dunkelblau – part two, Kunsterhaus Stuttgart (curated Susanne M. Winterling)
2010

The Sense Ritual, MIX Film Festival, New York (curated by Joshua Thorson)
Goshogaoka & Matthew Lutz-Kinoy: selected videos, White Chapel Gallery,
London 2009

Nostalgia..., Light Industry, New York (curated by Sharon Hayes and Brooke O’Harra)
Kino, Koelnischer Kunstverein, Cologne

PERSPECTACLE 5.1, New Museum, New York
2008

PERSPECTACLE, MIX Film Festival, New York

PERFORMANCES

2014

Kunsthau Bregenz (as LKW)

Loose Buddies, Contemporary Art Center of Portland
2013

AB, Nomas Foundation, Rome (project by Gabriele de Santis)

Keramikos, Kunsthalle Baden-Baden (with Natsuko Uchino)
2012

Keramikos2, Elaine Museum für Gegenwarts Kunst, Basel (with Natsuko Uchino)

Stars, Stedelijk Museum, Amsterdam

...Expanded Benefits Package, Stedelijk Museum, Amsterdam

2011

...Expanded Benefits Package, New Museum, New York travelling to Liste Art Fair,

Basel 2010

Welcome To The Story of My Life, Kunstverein, Amsterdam

2008

BACKSANDEDBY LUTZ KINOY, Silberkuppe, Berlin, travelling to Galerie Yukiko Kawase, Paris 2007

Boundless—the performance project, University Settlement, New York

Doom Preview, Movement Research Dance Festival, New York

JJ and Cecel, Galapagos Art Space Brooklyn

2006

JJ and Cecel, BASSO, Berlin

Gay Museum, Lange Nacht der Museen, Berlin

AWARDS & FELLOWSHIPS / PRIX 2014 Premio Emergent, mi art, Milan

2011 Foundation for Contemporary Art

2010 Teva Europe

2004 Flaherty Film Seminars Grant Recipient

EDUCATION / FORMATION

2010

Rijksakademie, Amsterdam

2007

BFA Cooper Union School of Art, New York 2006

Berlin University of the Arts

BIBLIOGRAPHY / BIBLIOGRAPHIE

2017

“‘Waiting for the Sun’ at SpazioA, Postoia”, Mousse Magazine, June 2017 Tenzing Barshee, “Matthew Lutz Kinoy ‘Fire Sale’ at Mendes Wood DM, Sao Paulo” Mousse Magazine, March 2017 2016

Carlo Prada, “People and Stars: Matthew Lutz-Kinoy” L’uomo Vogue, Jan 2016.

Jacob Korczynski, “In Conversation with Matthew Lutz-Kinoy and Tobias Madison” Flash Art, Fall 2016

Stephanie Murg, “Review: Tobias Madison and Matthew Lutz-Kinoy. PSI, New York” Flash Art Online, May 2016

Andrew Berardini, “Review: To Satisfy the Rose”. Art Review, April 2016 Hannah Ghorashi, “SOPHIE’S CHOICE: A PANEL AT THE NEW MUSEUM WITH MUSIC, PERFORMANCE, AND ABSOLUTELY NO DISCUSSION” Art News, April 2016

Nicolas Trembley, “L’artiste du mois” Numero, March 2016

2015

“In the Studio of Matthew Lutz-Kinoy” Spike Art Quarterly, April 2015

2014

Fabrice Stroun, "What's next? On the closing of two influential spaces in Basel"
Frieze d/e, May 2014
2012

Vivien Zihlerl, "Wie ist Matthew Lutz-Kinoy" Metropolis, February 2012 Legacy
Russel, "Expanded Benefits: Matthew Lutz-Kinoy and Sophie" Bomb, January 2012
2011

Lauren Cornell, "Matthew Lutz-Kinoy talks about upcoming NEW SILENT SERIES
event: Donna Haraway's Expanded Benefits

Matthew Lutz-Kinoy
Bowles
galerie kamel mennour
2018

BOWLES

At the outset of Matthew Lutz-Kinoy's first exhibition at the gallery kamel mennour, there is the living memory of a journey between the East and the West: the imaginary of Tangier fixed in the ethereal reveries of American writers and artists who escaped their lives to colonize the city's places, objects and bodies.

'Still today, the image of Tangier remains more or less unchanged. People have not ceased to come here, dreaming of diving into the 1940s atmosphere of excess and prodigality. They sometimes even pretend that the dream has turned into reality', wrote Paul Bowles at the end of his life. With a cruel irony, he most accurately described the cultured elite's fascination with Orientalism.

The exhibition in part reflects and outlines the lives of Jane and Paul Bowles. A diabolical and nomadic couple, a homosexual couple that wandered Tangier's inter-zones, as a pair as well as separately, drawn by the traffic of lovers and drugs, pallid predators roaming the labyrinthine alleys of the white city. *Only lovers left alive...* They are indeed depicted in the exhibition's paintings: Paul in an obscene Balthus-like posture and Jane as a tortured elf, drawn in a naturalist fashion that resurfaces her tragic and grotesque destiny.

The exhibition finds its origins in the exotic visions of a border-city – a paradise, a mirage, a place of decadence, loss and possession. The show additionally intercepts the light's muted and turbulent energy, the color's vibration, and the power of animal representation. Matthew Lutz-Kinoy's beasts join Géricault's great mythical figures, his flying horses, and Delacroix's big cats. Shapes whose representations of morphology, movement and violence are reinforced by the nervous intensity of pure colors.

These oriental sensations allow Matthew Lutz-Kinoy to introduce a multitude of details, figures and ornaments; their coloration, platitude and brilliance alternatively pacify or excite the painting's parts. Like poetic and poisonous flowers, born from an urge to paint that seems infinite. There are no real-life models corresponding to these exuberant flowers, neither carnations nor peonies. They are impressions of an invented vegetation, of the idea of a garden or a chromatic surface, the notion of red as a unique horizon.

From the image of the Bowles couple to the ones painted on the surface of the bowls (the large ceramic basins filled with water and displayed on the gallery's floor), Matthew Lutz-Kinoy introduces homonymy or homophony effects – ambiguities between subjects and things, places and times, an indistinct passage between referents and signifiers – into the exhibition's language.

In Matthew Lutz-Kinoy's work, ceramics holds a very special place. The basins – inspired by Hispano-Moorish earthenware and characterized by their tin-based enamel, by green hues and manganese, by the blue and white decors – compose a mobile garden, a reflecting landscape that interacts with the paintings' floating structures as well as with the gallery's architecture.

Throughout this totalizing display, solely made of new works, one rediscovers the internal logic already found in the artist's previous shows: the aim to confine outdoor spaces, different eras of time and epochs, forms and tastes, within an enclosed space. The intention to form a space bearing all the eras of time, a space outside of time which would nonetheless function as the space of our modernity.

Vue de l'exposition / View of the exhibition « Bowles », kamel mennour (47 rue Saint André des arts), Paris 6, 2018.

© Matthew Lutz Kinoy

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London





















Matthew Lutz-Kinoy
Southern Garden of the château Bellevue
Le Consortium
2018

Southern Garden of the château Bellevue

At the origin of the huge arrangement of paintings and ceramics produced by Matthew Lutz-Kinoy for Le Consortium, there lies the living memory of the rooms dedicated to the painter François Boucher in the museum of the Frick collection in New York: a series of wall panels depicting children carrying out tasks for adults. Mocking, chubby-cheeked putti, their complexion like mother-of-pearl, developing in a rich chromatic range, its shades of colour as refined as they are scandalous. What emanates from these rooms is a boudoir look, a nonchalant eroticism, the temptation of the decorative and the taste of that 18th century for exoticism, a whole bric-à-brac of carpets and ceramics. Where the blond, the blue, the pink, and the orange all pleasantly blend. The painter of the rococo would be duly reproached for that frivolous extravagance: so much levity, so much ease! Today, several centuries after the revolution, Boucher still incarnates a deterioration of the values of art and politics, with his art being involved in a dubious area, stripped of all notions of conflicts. But what catches Matthew Lutz-Kinoy's attention most of all is the way the pictures fill the salon's jigsaw-like woodwork. The painting taken in a totality, a field drawn and criss-crossed by the landscape of that inner space.

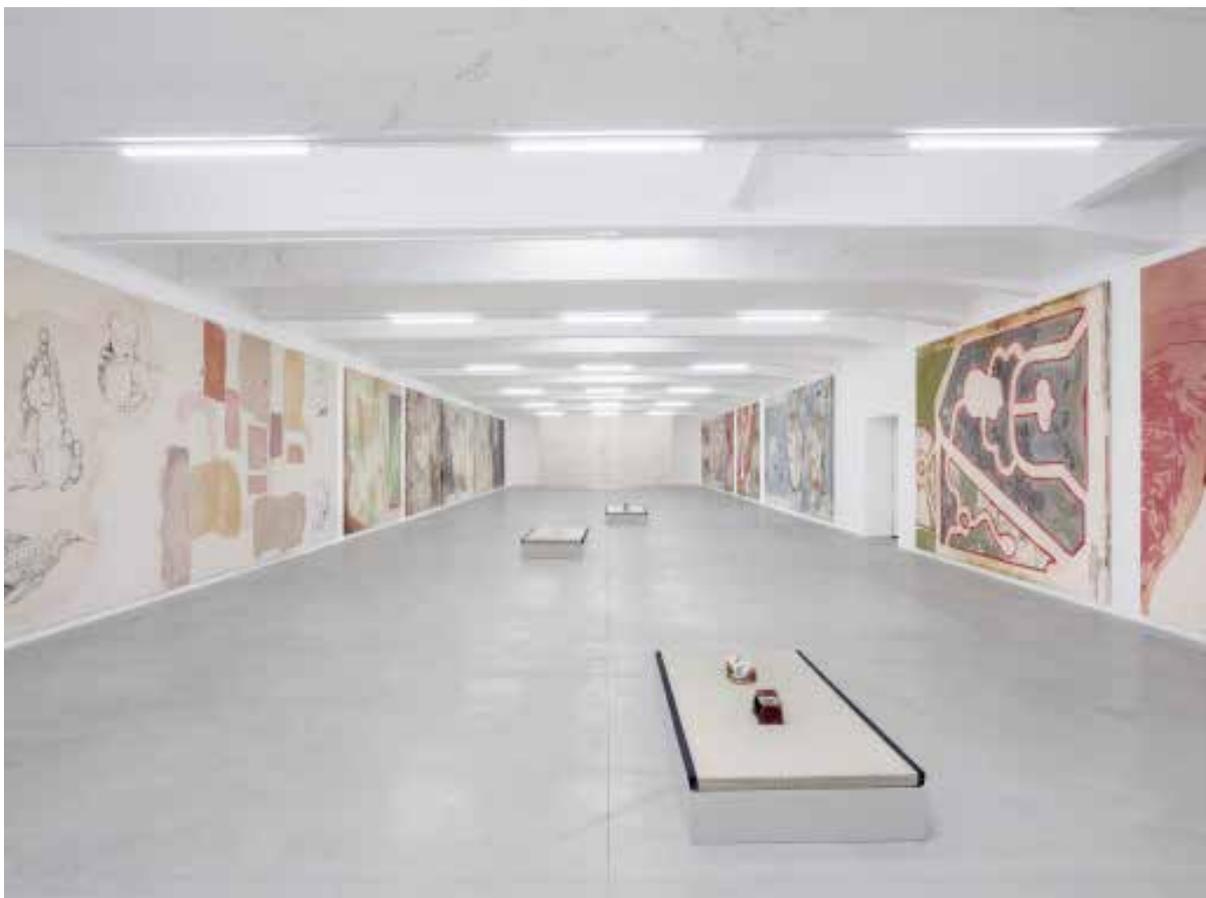
The canvases, which cover and divide the room at Le Consortium into large segments, incorporate and transform Boucher's wet rocaille images, they exceed them, with effects of erasure rather than burying. They exceed the subjects and bodies, nature and its order, and, by layering, invent a structure akin to a maze-like network, a diagram or a system; more a liquid image than a landscape, a liquid and non-gaseous perception, capable of expressing the fluidity of things and the immaterial movement which carries the figure away.

It is on the basis of these movements, these effects of edging, framing and montage, that Matthew Lutz-Kinoy produces a space made of all the others, a heterotopia in a way, a division of time, with the power to juxtapose several sites in a single real place,, a theatre which introduces into the gallery's rectangle a whole series of places foreign to one another; in this way, to the residual and fragmentary representation of Boucher's paintings are added fragmented and enlarged plans of the garden of Bellevue castle, an entire system of lines and curves which structure the whole and refer to language, archives and the at once symbolic and documentary value of it all.

The garden is the oldest figure of the heterotopias, it is the smallest parcel and the totality of the world. The garden is like the umbilicus, the navel of the world in its centre. It is a carpet where the whole world achieves its symbolic perfection, and the carpet is also a sort of moveable garden across space. The anthropomorphic ceramics arranged on the surface of the tatami mats compose this moveable garden, like so many bodily vessels which interact with the entirety of the landscape.

The idea of accumulating everything, the idea of forming a kind of general archive, the desire to confine within an enclosed place exterior spaces, times and periods, forms and tastes, the idea of forming a place of all times which is itself outside time, the project of thus organizing a sort of perpetual and indefinite accumulation of time in a place that does not move, well, all this belongs to our modernity. Which is to say to the political issue of genders and identities, and their transformation.

Vue de l'exposition / View of the exhibition « Southern Garden of the château Bellevue », Le Consortium (37 rue de Longevic) 21000 Dijon, 2018.









Matthew Lutz-Kinoy
The Meadow
Centre d'Édition Contemporaine Genève
2018

The Meadow

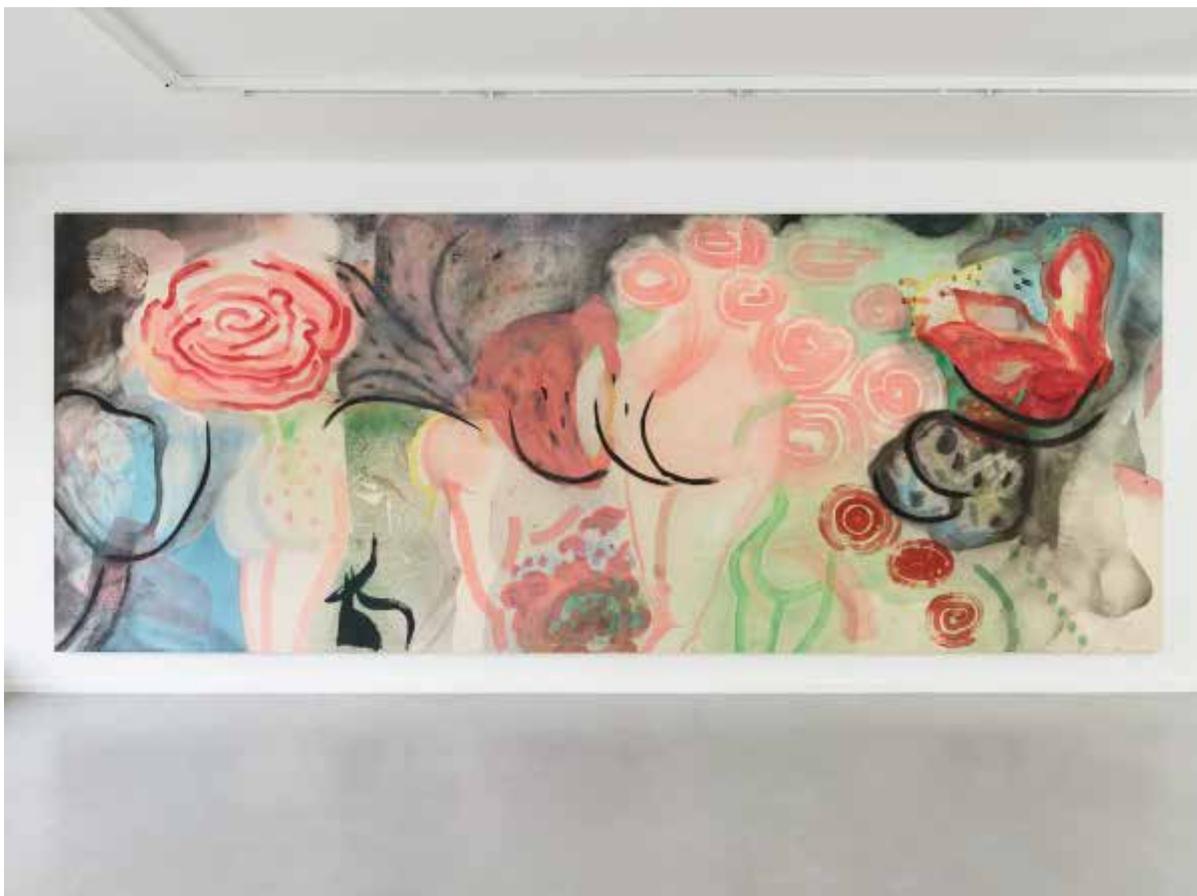
Matthew Lutz-Kinoy's primary medium might be painting, but it often goes beyond two-dimensional space to extend to its surroundings, becoming decor or pieces of furniture. This expansion of the pictorial space is seen both in the choice of subjects and in the enlarged and repeated stylized motifs. His large format paintings, often installed like decorative tapestries, wall panels or suspended ceilings, stages the exhibition space in which viewers are physically immersed. This highly spatial and physical approach to painting expresses Lutz-Kinoy's special relationship with the body and gesture, and explains the extension of his work into dance and performance. For his recent exhibition at Le Consortium, Dijon, a vast system of murals, inspired by François Boucher's painted panels that once decorated a boudoir and are now displayed at the Frick Collection in New York, entirely covered the walls of this white cube. This fascination with the refined, sophisticated and carnal painting of the 18th century brought out its erotic and transgressive nature against a backdrop of sensual and sexual liberation.

While the lightness of Lutz-Kinoy's works flirts with the decorative and moves away from a strong notion of style and "touch", there is more of a connection to traditions marked by stylistic rules and a pre-established vocabulary: calligraphy, theatre, Japanese ceramics, the Rococo, and the stylized motifs of François Boucher, Jean Cocteau or Balthus. These versions, practically fallen into the public domain through their frivolous accessibility, have transferred them to a desacralized and democratized space, where taste and its modernity can convey signs of emancipation, connecting in some way with Lutz-Kinoy's art, in a fusion of gestural fluidity and thematic freedom. What's also happening here is a de-hierarchization of references and techniques, mixing acrylic painting, screen printing, dyeing and stenciling, or producing artisanal pieces that reconnect with the handmade and everyday objects: ceramics or printed fabrics. In this same movement, the artist boldly includes floral motifs, loose naked bodies, elongated curves, plants or animals in close-up. This uninhibited fluidity, his free associations, his multiple interconnections in a decompartmentalized creative space express the influence of sampling practices, and perhaps, more widely, a holistic vision of the world around him.

Matthew Lutz-Kinoy entwines sensual bodies with loose, recurrent decorative motifs inspired by vegetation, noodle style, Art Nouveau. This pictorial and calligraphic treatment is the inspiration for the entire exhibition *The Meadow* at the CEC and in particular for the ongoing project to produce an edition of lithographs, to be presented early December. For this project, the artist's reference points are books illustrated by Pablo Picasso, Max Ernst and Francis Picabia, who combined texts and drawings without hierarchy. Lutz-Kinoy's motifs do not directly illustrate the texts, but compose graphic and poetic interplays that frame, conceal, partially erase or even stain them. The text is deconstructed as signs forming abstract plates on which text and drawing merge into one another, more rhythmic and sonorous than illustrative.

For his edition, *Scrolls in the Wind*, Matthew Lutz-Kinoy has invited Harry Burke, Cyrus Grace Dunham, Sharon Hayes, James English Leary, Sophy Naess, Amy Sillman and Emily Sundblad, friends who are writers, critics or artists, to propose texts or poems, forming a duo with them inspired by this same progressive spirit that often extends beyond the context of art. This friendly, intellectual, political and artistic community examines new forms of tolerance, commitment and protest. It aims to break with established codes and the traditional boundaries between²⁹ the arts, social, political and gender categories. Free of any hierarchy or exclusion, but instead inclusive and tolerant, the project favors fluidity between forms of artistic expression and evolves toward an openness to multiple identities; transgender, LGBTQA+ and non-binary.

Vue de l'exposition / Exhibition View «The Meadow», Centre d'Édition Contemporaine Genève», Genève, October 13-February 8, 2018.























Matthew Lutz-Kinoy
Sea Spray
Vleeshal
2018

Sea Spray

These lines are lifted from Robert Duncan's poem 'Atlantis' and figure in a new series of large-scale paintings that Matthew Lutz-Kinoy has developed for his solo show 'Sea Spray' at Vleeshal. A repurposed market in the Gothic town hall of Middelburg, Vleeshal moved from trading meat to displaying contemporary art. Depicted in a 19th century painting the meat market is represented in full business, with carcasses hanging from hooks on the ceiling and baskets abound, carried by shoppers, spread over the floor and temporarily placed on tables.

The narrative of the vessel, as it is built in relation to the human body, is an insisting recurrence in Lutz-Kinoy's work, a multifaceted practice, vacillating from painting to poetry, theater performance to ceramics. In his solo show at Vleeshal the vessel appears in different disguises; as a silkscreened photo of a bottle; as fishing baskets to catch and contain eel, as mortuary stretchers made from willow trees. The paintings themselves act as porous vessels too; containers for collages of texts and images that shine through recto-verso, as the canvas is raw and untreated. This enables a flow of forms, where the movement of waves of one painting is meeting the structural grid of another. It's a freeing of supposedly fixed forms, where text can become texture and image can become language.

In 'Food for Fire, Food for Thought', Duncan describes what he wants for the last poem: "a loosening of conventions and return to open form". Lutz-Kinoy's overall environment for Vleeshal, consisting of soft expressionist paintings and wicker baskets in different stages of becoming, exposes precisely that. The artist describes his show at Vleeshal as "an oversized, unbound book of poems. The pages act as expansive canvases that host painting, photographs and texts. These cotton nets catch and release printed passages, mirrored onto the canvas surfaces."

One departure point for these new works is Lutz-Kinoy's ongoing interest in celebrating local food traditions, craft and collaboration, through which Sandor Ellix Katz's book 'The Art of Fermentation' comes into play. In the foreword, Michael Pollan addresses the poignancy of fermentation "and why an act as quotidian and practical as making your own sauerkraut represents nothing less than a way of engaging with the world. Or rather, with different worlds, each nested inside the other: the invisible world of fungi and bacteria; the community in which you live; and the industrial food system that is undermining the health of our bodies and the land."

Following this holistic and neurotic logic, we can address the influence of the food we consume, acknowledging the strength of the bacteria inside of us, which dictate our desires and behavior counter to the rational mind. Many of the images that are silkscreened onto this new series of paintings come from Katz's book. Bacteria are flourishing; seaweeds, drinks and food fermenting on these colorfully stained canvases.

Inside the former meat market we can think of the relation between the world's carnivorous appetite and the disasters of our changing climate. And inside of the exhibition, we locate ourselves, as large as a person and as small as a bursting sea spray particle.

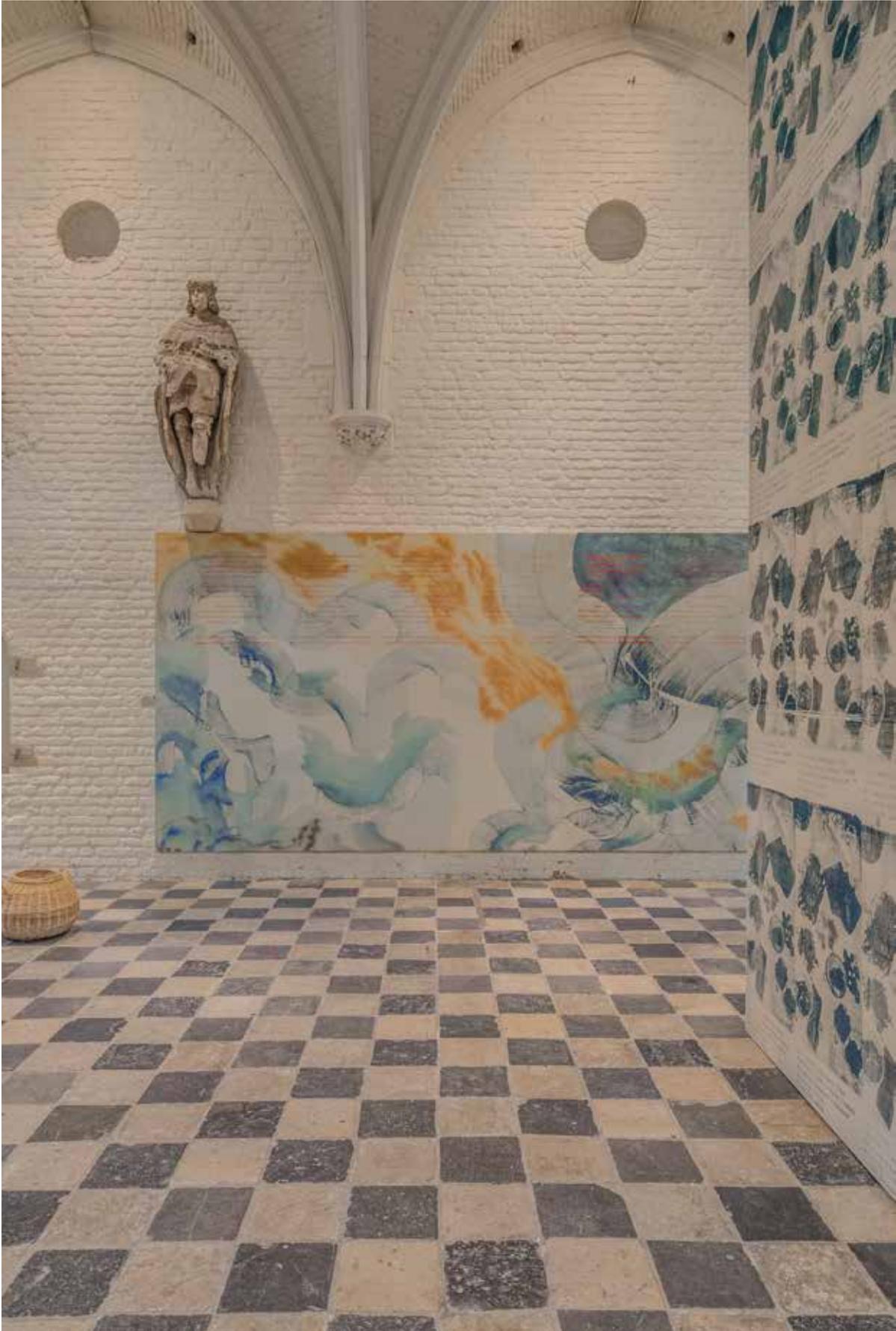
Vue de l'exposition / Exhibition View « Sea Spray », Vleeshal, Middelburg, October 14-Décember 16, 2018.













Matthew Lutz-Kinoy
The Dripping World: Shuji Terayama's
Kegawa No Mari
(With Matthew Lutz Kinoy)
MoMA PS1
2018

The Dripping World: Shuji Terayama's Kegawa No Mari (With Matthew Lutz Kinoy)

For the 2016 Sunday Sessions Commission, Rotting Wood, The Dripping Word, MoMA PS1 invites Tobias Madison (b. Basel 1985) and Matthew Lutz-Kinoy (b. New York City 1984) to present an artistic homage to the life and work of Japanese avant-garde playwright and filmmaker Shuji Terayama (b. Hirosaki, 1935-1983).

Throughout April 2016, Madison and Lutz-Kinoy, together with a group of collaborators, have been revisiting Terayama's legacy through film screenings, historical research, an outdoor display, musical scores and theater rehearsals, culminating in two live performances of the play, *Kegawa no Marii* ("La Marie-Vison"), 1967.

In the play, Marie, a middle-aged prostitute enamored of all things Western, is raising an adopted son, Kin'ya. Kin'ya is kept behind locked doors, while Marie simulates the outside world for him. A cast of hired helpers and supernatural beings support her to keep the simulation going while she plays out her manipulative character. The play casts the family unit as a structure of deception and control, and as a metaphor for other social institutions that must be abandoned, a theme which runs through Terayama's entire oeuvre.

Focused less on historical accuracy, Madison and Lutz-Kinoy's interpretation embraces the spirit of collaboration and communal creativity advocated by Terayama and his Tokyo-based company Tenjo Sajiki. Founded in 1967 and mainly consisting of runaway teens, the amateur theater group functioned in its many different constellations as the breeding ground for Terayama's prolific output until his untimely death at the age of 47.

Lutz-Kinoy and Madison are joined by Berlin-based director Ariel Efraim Ashbel and two of his regular actors, Jessica Gadani and Shubi, the Tokyo-based performance artist Cobra, New York-based performer Ezra Azrieli Holzman, New York-based band, STEIKETO, comprised of Stefan Tcherepnin, Veit Laurent Kurz (Steit) and Taketo Shimada, San Antonio-based writer William Z Saunders, New York-based artists Leigha Mason, Elizabeth Orr, Jessie Stead and Hanna Törnudd, fashion label ECKHAUS LATTA, and New York-based child performers Charlotte Beede, Maeve Press, Amaya Press, Miles Sherr-Garcia and Bette Sherr-Garcia.

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Performance by Tobias Madison and Matthew Lutz-Kinoy «Rotting Wood the Dripping Word: Shuji Terayama's Kegawa no Marii», MOMA PS1, New-York, April 23-26, 2016.











Matthew Lutz-Kinoy
Theater der Überforderung
Kunsthalle Zurich
February 21 – May 17, 2015

Theater der Überforderung (directed by Barbara Weber)

The Theater der Überforderung evolves around the radical work of the Japanese dramatist, poet, photographer and filmmaker Shuji Terayama (1935–1983). In a first step, from February 21 to April 12, we show Terayama's experimental film *La Cage* (10:48 min.) from 1964. In a second phase, from April 14 to May 17, Zurich theater director Barbara Weber will publically develop the Theater der Überforderung involving a broad range of people, including actors, artist and researchers.

Like others in the seventies of last century, Terayama chose paths outside established ideas and demanded that life, art and the theater be thought of as a unity. For example, he claimed that it was possible to learn more from boxing and horseracing than in school and study, and he underlined this with such films as *Throw Away Your Books*, *Rally in the Streets!* (1971). In 1967 Terayama founded the Tenjo Sajiki theater group, with which he outspokenly took up such controversial themes as incest and polysexuality.

Going beyond the failure of the social aspirations of the 1968 revolts, Terayama insisted on cross-border critical action. While doing so, he was nonetheless notable for an undogmatic attitude. In his stories, like feverish dreams, he mixed fact and fantasies. In this way he made space for internal conflicts no less than apparently insurmountable oppositions, through collage, coloration and citation, without dissolving them or rendering them harmless.

To demonstrate the inconstancy and self-will of people in their interactions, neither his (amateur) ensemble nor he avoided kitsch, camp and porno. In the serial breach of norms and conventions a brilliant body of work was made, reflecting the times and society as if in a broken mirror—appearing at times surreal, at times unemotional, at times passionate or full of laughter.

Terayama's work is scarcely known in Europe. As a first step we are introducing it through a film and some texts. And yet we wondered what might be done with it today: Can it be used as a kind of instruction? Under the direction of Barbara Weber we decided to make theater out of this questioning uncertainty, our discussions and contradictions. The second phase will begin on April 14 and continue to May 17. There will be rehearsals every day, always in public and during the opening hours. Discussions, talks and performances will be announced on our website. Premieres take place on Fridays (April 24 / May 8 / May 15) as well as on Thursday April 30. The theater, the exhibition, the costumes, the stage set and the bar may exchange roles. Actors may make fun of artists. Artists may turn into actors. Anything is possible, the outcome is uncertain. Through time and place we shall see how things come together from moment to moment—or not. With the participation of Carl Hegemann, Matthew Lutz-Kinoy, Lily Koper, Tobias Madison, Madlaina Peer, Gabrielle Schaad, Elia Schwaller, Thomas Strässle and others. The theater play *La Marie-Vision* originated in 1969 when Terayama, who had staged only a few plays at the time, met the young actor Akihiro Miwa – a key figure of the queer and transvestite scene of Shibuya, Tokyo – and was so charmed that he assigned him a leading role in his new play. The text however only resulted from continuous collective improvisation. Hence *La Marie-Vision* also represents the practice of Terayama and his troupe Tenjo Sajiki: the broadening of audiences by settling into a new scene in order to open it up for new contents and topics, and for the confusion of actors and roles, of fiction and life.

Vue de l'exposition / Exhibition view « Theater der Überforderung », Kunsthalle Zurich, February 21 - May 17, 2015.











Matthew Lutz-Kinoy
Werk is Free / Be Free! May Day
Outpost
2013

Werk is Free / Be Free! May Day

'In spring, here in the northern hemisphere, we collectively celebrate the awakening of the earth after its chilling winter sleep. The warmer rain, and the sun will enliven us as we celebrate the living world. At this time we perform in the echoes of the voices past, the ones that cannot speak for themselves, present or not. It is May 1st, a haunted present is embodied in a season, an artist, a series of dancing ceramics and a selection of tall, slender paintings.

At this same moment, miles away at a radical fairy gathering in Tennessee there are thousands, literally thousands of men, jerking off into the anchoring pit of this years May pole ensuring us all a very lucky year. At this very moment, cars are being lit on fire in Berlin by rebellious punks symbolically liberating themselves from oppressive capitalist structures. I would like to propose a toast, because we can take this as a moment to celebrate. As a community we have been striving. All over the West many gays and lesbians are currently gaining a more privileged legal status. A latent yet heightened awareness and sensitivity of our natural world has come into the foreground of our collective consciousness. We will continue to dream and act towards a world that is more balanced and healthy, filled with beauty, colour and stories'.

Vue de l'exposition / Exhibition View « Werk is free / Be Free! May Day », Outpost, Norwich, May 1–May 26, 2013.







