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MATTHEW LUTZ-KINOY
PRESSE / PRESS
(selection)



Numéro

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ENGLISH/FRENCH

ELMGREEN & DRAGSET

À LA CONQUÊTE DE PARIS

MAURIZIO CATTELAN ROAD-TRIP À BUENOS AIRES
TADAO ANDO VISITE PRIVÉE DE SON ATELIER
CRÉATIONS ORIGINALES HIROSHI SUGIMOTO
SIMON FUJIWARA FRANCESCO VEZZOLI ARI MARCOPOULOS

89 EXPOSITIONS JUSQU'EN FÉVRIER 2019

3

NOUS-SÉRIE SEPTEMBRE 2018-FÉVRIER 2019

PORTRAIT DE FAMILLE : MATTHEW LUTZ-KINOY

POUR *NUMÉRO ART*, LE JEUNE AMÉRICAIN INSTALLÉ À PARIS A RÉUNI SA FAMILLE ARTISTIQUE AUTOUR D'UN GRAND BANQUET. UN DÎNER AU MILIEU DE SES CRÉATIONS BAROQUES ET HÉDONISTES, DONNÉ QUELQUES JOURS AVANT LE VERNISSAGE D'UNE EXPOSITION PARISIENNE TRÈS ATTENDUE. PAR TENZING BARSHEE. PORTRAITS PAR LEILA HEKMAT

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ÉCOUTEZ LES ENFANTS, écoutez les garçons, les filles et les autres, écoutez bien, c'est l'une des nombreuses histoires sur Matthew Lutz-Kinoy, un très beau Juif de Brooklyn. Son histoire n'est ni brève ni simple. Suivre son travail revient à plonger dans une histoire d'amour très forte, riche de paillettes et de tourments. Son art est composé de nombreuses voix et c'est pour cela qu'il nous titille à de nombreux endroits. Sérieusement, écoutez bien Matthew Lutz-Kinoy. Il crée des images qui se nourrissent de l'utopie que pourraient être nos vies. Il compose des environnements sous la forme d'images. Entrer dans les espaces qu'il crée nous donne à voir un monde d'une intensité multicolore, aux couleurs de ses formes viscérales, de son humour attachant et de sa précision plastique.

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MATTHEW LUTZ-KINOY, FAMILY PORTRAIT

FOR *NUMÉRO ART*, THE YOUNG AMERICAN ARTIST, NOW BASED IN PARIS, GATHERED HIS SPIRITUAL FAMILY AROUND HIM FOR A BAROQUE DINNER ON THE EVE OF HIS NEW LEFT BANK SHOW.

Listen little ones, listen up closely, this is one of the tales of Matthew Lutz-Kinoy, a very handsome Jewish man from Brooklyn. His story is neither brief nor simple. As he is a brilliant artist of many talents, to follow his practice is like diving into a meaningful love story, full of glitter and heart-shakes. His art is comprised of many voices, and









CI-DESSUS VUE DE L'EXPOSITION BOWLES. GALERIE KAMEL MENNOUR. AU PREMIER PLAN : PLAIN PLEASURES (2018). ACRYLIQUE, TEMPERA SUR TOILE, 340 X 150 CM, ET CERAMIQUES. AU FOND À GAUCHE : IN THE RED ROOM (2018). ACRYLIQUE, TEMPERA SUR TOILE, 950 X 260 CM, ET CERAMIQUES.

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Sa trajectoire de vie l'a amené de la Grosse Pomme au grand B, Berlin, capitale de la jeune scène montante des artistes internationaux, perdus dans une version dépassée de *La Bohème*, se prenant la tête sur leur position dans la vie et le monde de l'art. Mais la vie de Matthew Lutz-Kinoy n'est pas une posture. Il vise le monde réel en en donnant une représentation déformée et outrancière.

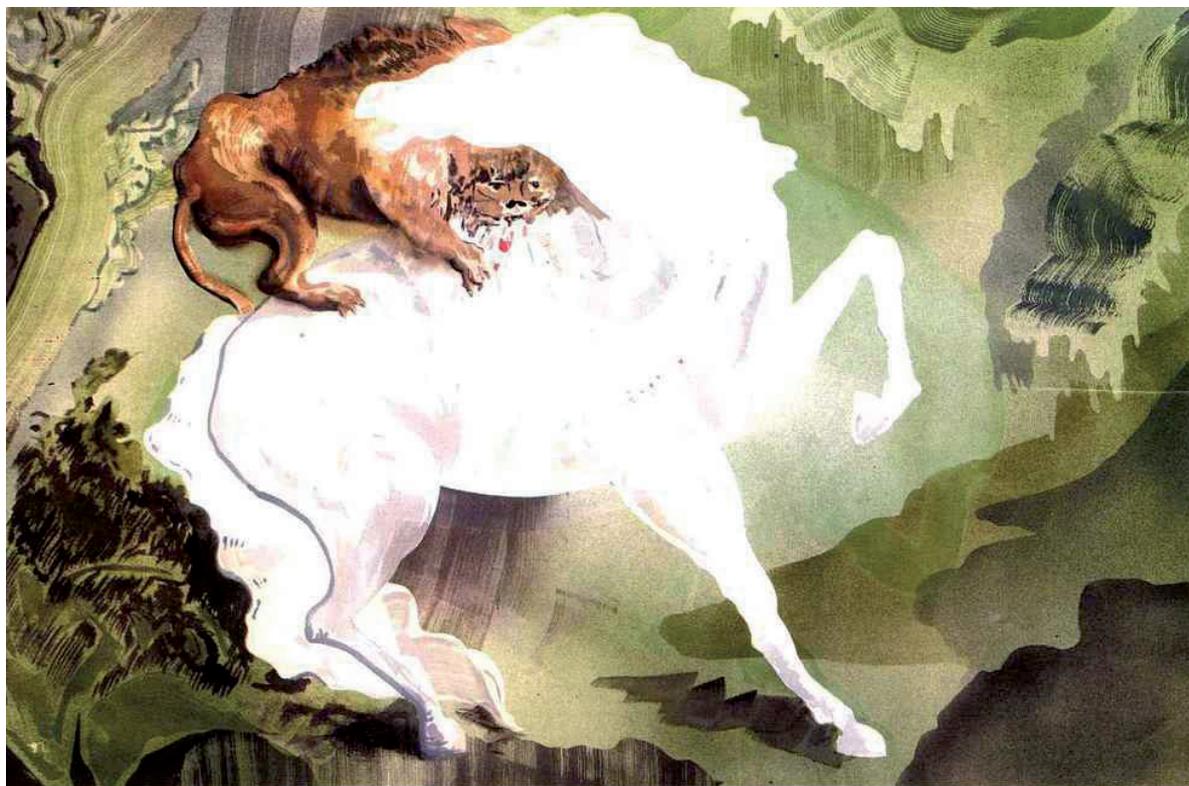
Sa manière de surjouer et son usage précis mais original du langage vont au-delà du concept de *camp*. Son recours démesuré aux proportions spatiales, passant de dessins délicats à des céramiques profondément obscures, en passant par des toiles surdimensionnées, invite l'esprit observateur à sauter de son affect le plus intime à la brutalité de l'espace public.

Les différentes strates et voix, visibles dans l'éventail de ses activités comme sur ses toiles, surgissent – explosant de toutes parts –, se contaminent mutuellement, fusionnant les différents concepts de culture et leurs perspectives. La peau, métaphore fragile mais résistante de la multitude des narrations de Matthew Lutz-Kinoy, touche et est touchée, par elle-même, mais aussi par des agents extérieurs. Peu importe combien de fois il recouvre cette peau, elle invite à se connecter, elle se couvre tout en se mettant à nu, elle sent et est sentie. La fluidité du récit narratif global de la pratique de l'artiste est aussi résolue dans son issue qu'elle est ouverte à toute mise en relation avec des questions dépassant ses propres frontières.

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so tickles us in many places. He channels them with the appropriate intensity, and so they challenge us. His story doesn't have a simple beginning, nor does it have an end in sight. For now it takes place in Paris. Seriously, listen to this. If you let him, Lutz-Kinoy will invite you on a journey that resembles his own. He creates images that feed from the utopia that could be our lives, and they form the building blocks immersing our sweet escape. He makes environments that are images. Entering the spaces he creates allows us to see a world coloured by his visceral forms, his endearing humour and his material precision. In both spheres, art and life, he is smart enough to laugh at a world like ours. And he is generous enough to share the depth of his love and spill the beans that are his dreams.

His life journey took him from the Big Apple to the big B: Berlin, the capital of the young and struggling scene of international artists, lost in an outdated Bohemia, overthinking their position in life and the world of art. His life wasn't an act, but it was his act that felt like observing life's essence. His ability to convince his audience, as an astute performer who merges dance and theatre, managed to expose any kind of realism as something synthetic. He points to the real world by blowing it out of proportion. His way of overacting and precise but out-of-this-world use of language surpass the concept



CI-DESSUS THE DELICATE PRAY (2018). ACRYLIQUE SUR TOILE, 260 X 300 CM.

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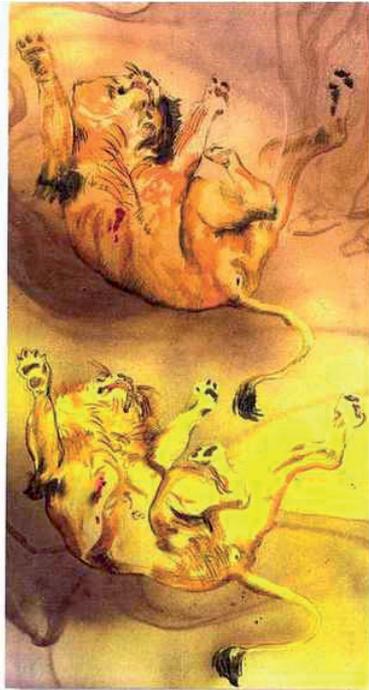
Quand est venu le moment de quitter Berlin, Matthew Lutz-Kinoy a parcouru le monde avec son projet, réalisant des expositions et événements dans des lieux lointains comme Los Angeles, São Paulo et New York. Son projet est fait de métissage, de fusion et de mélange, de chamboulements et de soubresauts; il y mêle des influences de la littérature avec toutes sortes de canons culturels. Attiré par le surf et le soleil, il s'est brièvement fixé à Los Angeles. À la consternation de ses admirateurs et de son public européens, il a presque semblé se perdre dans les vagues et la nourriture saine de la côte californienne. Mais ensuite, c'est l'amour, éternel moteur de cet homme merveilleux, de son inspiration et de son coup de pinceau, qui a poussé l'artiste à revenir en Europe. À Paris, plus précisément, la ville où il a finalement pu exprimer tout son potentiel, et qui pourrait, maintenant et pour toujours, du moins jusqu'à demain, répondre à son énergie d'intimité. Ce déménagement semblait naturel et tout aussi naturellement, sa famille locale s'est agrandi, grâce à de nouveaux liens et des anecdotes déjà cultes.

Matthew Lutz-Kinoy a atterri à Paris comme une citrouille à Halloween, conquérant le cœur des gens avec le plus beau des sourires. En février, il a sabré une bouteille de champagne pour inaugurer la nouvelle antenne parisienne de sa galerie de Los Angeles (Freedman Fitzpatrick), avec l'exposition *Fooding*, pour célébrer, avec ironie, la scène très dynamique des restaurants parisiens et l'appel du même nom destinée aux gourmets branchés. Ses tableaux mettaient en scène des chefs nus en pleins ébats et

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of camp. His over-the-top usage of spatial proportions, moving from delicate drawings to deep-dark ceramics to oversized canvases, invites the observing mind to jump from the most intimate affect to public brutality.

When it was time to leave Berlin, the wonderful artist travelled the world with his project, realizing unforgettable exhibitions and events in Los Angeles, São Paulo and New York. His project is one of miscegenation, merging and mixing, tumbling and tossing, blending influences from Japanese literature to all different kinds of cultural canons. Attracted by the surf and sun, he briefly settled in L.A. To the dismay of his sad European fans and public, he almost seemed lost to the waves and health foods of the Californian coast. But then it was love, which has always been at the core of this wondrous man's drive, his inspiration and his brush stroke, it was love that flushed the artist back to Europe. Back to Paris, to be precise, the city where he could finally flourish to the fullest. Lutz-Kinoy landed in Paris like a pumpkin on Hallowe'en, warming people's hearts with the biggest grin. In February, he inaugurated Freedman Fitzpatrick's new Paris location with the exhibition *Fooding*, celebrating, tongue-in-cheek, the city's vibrant restaurant scene and eponymous eating-out app. His larger-than-life paintings paraded naked chefs fucking and were themselves titled



CI-DESSUS, DE GAUCHE À DROITE *TWO SKIES* (2018). ACRYLIQUE SUR TOILE, 250 X 140 CM. *PAUL BOWLES IN TANGIER* '47 (2018). ACRYLIQUE ET FUSAIN SUR TOILE, 250 X 140 CM.

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leurs titres faisaient référence à des restaurants (comme *Verre Volé*, 2018), ceux qu'il fréquente avec ses affinités électives, là où lui et sa nouvelle famille ont fait couler des litres de vin rouge et englouti de délicieuses spécialités locales. Bien que l'exposition ait été jugée trop osée, même pour le Marais – c'était aussi trop pour la Fashion Week –, son masquage – derrière des bâches en plastique – n'a fait que renforcer la mystique qui a entouré l'arrivée de l'artiste à Paris.

Depuis son installation parisienne, sa carrière s'est envolée vers la stratosphère, consolidée par l'exposition rétrospective, sous l'autorité de Stéphanie Moisdon, au Consortium de Dijon, il y a quelques mois. Il compte parmi les peintres les plus audacieux de sa génération, à qui aucun format ou sujet ne fait peur, qui réussit à célébrer l'autonomie supposée de la peinture, mais pour la laisser se fracasser dans un nexus de codépendance à l'intérieur d'une hyperréalité post-relationnelle. Alors même que chacun des éléments exposés peut être lu indépendamment du reste, il est toujours assez émancipé pour être conscient de sa fonction comme un arrière-plan de sa propre vie et de la nôtre. On peut admirer le dernier coup d'éclat de Matthew Lutz-Kinoy dans son nouveau port d'attache, la galerie Kamel Mennour. Symbole de sa démarche, Paris est sa terre d'élection et c'est son environnement social qui injecte une énergie nouvelle à sa production, autant que sa pratique influence en retour sa famille d'amis de plus en plus nombreuse.

Bowles, du 6 septembre au 6 octobre, galerie Kamel Mennour, Paris.

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after the restaurants (e.g. *Verre Volé*, 2018) he frequents with his new elective affinities – basically the places where the artist and his new family glug litres of red wine and gobble up the delicacies. Although the exhibition was too outrageous for the Marais – even fashion week couldn't deal with it – its veiling behind plastic sheets only furthered the mystification of the artist's arrival in the City of Light.

Lutz-Kinoy is a rocket that cannot be stopped. Since his move to Paris, his career has stayed firmly in the fast lane, as witnessed by the generous survey exhibition curated by Stéphanie Moisdon at Le Consortium in Dijon some months ago. The project showed Lutz-Kinoy to be among the most audacious and risk-taking painters of his generation. Shying away from neither size nor subject, he celebrates painting's supposed autonomy, only to let it crash in a nexus of codependency within a post-relational hyperreality. As every one of his exhibited elements stands for itself, it is always emancipated enough to be aware of its function as a backdrop to his own and all our lives. Only with shivers can one anticipate Lutz-Kinoy's latest big splash at his new home, the Parisian gallery Kamel Mennour. Such a symbol of his practice, Paris is this artist's new home, and it his social environment that reinvigorates his production as much as his practice feeds back into his ever-growing family of friends.

Les rendez-vous a ne pas manquer cette semaine

Cette semaine, on rend hommage à Nakashima à la Galerie Alexandre Guillemain – on découvre le travail d'Eske Rex à la Galerie Maria Wettergren – et on plonge dans l'univers de Matthew Lutz-Kinoy. 7 jours pour :

PAR OSCAR DUBOÏ

Partir à Tanger

C'est tout un univers figuratif qui traverse les toiles de Matthew Lutz-Kinoy, quelque part vers des évocations mythologiques avec un détour par Cocteau. Pour son solo show chez Kamel Mennour, l'artiste l'a même poussé plus loin, jusqu'à Tanger, terrain de Paul et Jane Bowles. Le couple mythique s'installa au Maroc dans les années 1950 au moment où une vague d'artistes américains commençait à s'ennuyer de l'autre côté de l'Atlantique, fascinés par l'exotisme oriental et le fantasme de l'interdit. Ainsi le trait se fait de plus en plus voluptueux, envoûtant le visiteur dans un dédale de couleurs où les corps se confondent avec une faune et une flore imaginaire. Étalés aux murs jusqu'au plafond, les peintures créent une sorte d'expérience immersive, relayée au sol par de grands bassins en faïence émaillée posés çà et là. Petit à petit, la figuration se dilue à travers un ornement plus abstrait et mélange les supports, comme pour prolonger et concrétiser encore un peu plus l'espace-temps de cette expérience.

Matthew Lutz-Kinoy. Bowles, jusqu'au 6 octobre 2018 chez Kamel Mennour, 47 rue Saint-André des arts, 75006 Paris ; www.kamelmennour.com



© Matthew Lutz Kinoy Photo. archives Kamel Mennour Courtesy the artist and Kamel Mennour, Paris/London

Matthew Lutz-Kinoy, *The Delicate Pray*, 2018, acrylique sur toile, Vue de l'exposition / View of the exhibition « Bowles », Kamel Mennour, 2018

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AVRIL

**“Je me
sens
perpétuellement
en
décalage
avec les
tendances.”
Rencontre
avec
l’artiste
Matthew
Lutz-
Kinoy**

ART

Cet Américain à la curiosité insatiable explore toutes les disciplines créatives, de la peinture à la mode. Au MoMA, il rejoue une pièce du metteur en scène culte Shuji Terayama.



Matthew Lutz-Kinoy par Ilya Lipkin

Quand on regarde **Matthew Lutz-Kinoy** réaliser ses grandes peintures qui figurent (parfois) des personnages mythologiques, c'est un peu comme si cela coulait de source. C'est rapide. Il sait exactement ce qu'il fait et où il va. Pourtant il refuse délibérément de s'enfermer dans un médium. Non par réaction, mais simplement parce que sa curiosité est panoramique. Il aborde constamment de nouveaux territoires. Costumes, déguisements et mode (il coopère avec les stylistes d'**Eckhaus Latta**) sont les éléments de ses diverses performances qui sont souvent collaboratives. En mars, au **New Museum de New York**, c'est en compagnie du producteur **Sophie (alias Samuel Long)** avec qui il avait fondé un groupe) qu'il construit une lecture sur l'influence de la musique pop contemporaine. Au **MoMA PS1**, en avril, c'est avec l'artiste **Tobias Madison** qu'il jouera une pièce du metteur en scène japonais culte et *queer* **Shuji Terayama**. Cet été, à Naples, il va investir de ses masques en céramique l'incroyable **Palazzo Donn'Anna** chargé de mystérieuses légendes et qui se situe en face du Vésuve. Nous avons rencontré **Matthew Lutz-**

Kinoy dans son nouvel atelier de Los Angeles.



Coffee Table Memories, x-folio (2014) de Matthew Lutz-Kinoy, acrylique sur toile imprimée, 241,3 x 142,2 cm.

Numéro : Quel est votre parcours ?

Matthew Lutz-Kinoy : J'ai étudié à la Cooper Union School of Art, dans l'East Village, puis à l'Académie royale d'Amsterdam.

Qui vous a inspiré ?

En grandissant à Brooklyn, certainement Keith Haring. Je me souviens d'être passé, dans la voiture familiale, devant sa fresque *Crack Is Wack*. Plus tard, j'ai vu ses œuvres au Centre LGBT du West Village. Et, plus récemment, ses céramiques peintes. En lisant les textes de John Giorno aussi, sur ses *sexcapades* dans New York dans le livre de José Esteban Muñoz, je me suis senti défaillir. Les souvenirs biographiques partagés dans un récit autour d'un lieu m'intéressent toujours. La station de métro de Prince Street a été pour moi une sorte de lieu rituel du passage à l'âge adulte. Lire les textes de Giorno sur ses relations sexuelles avec Keith Haring dans les toilettes de cette station m'a aidé à situer mon être corporel dans une chronologie d'événements.

Votre production va de la performance à la sculpture, en passant par bien d'autres techniques. Pour quelle raison ?

Je pense qu'il est important de se remettre en question, soi et le monde autour de soi. Et puis, on ne tombe pas amoureux tous les jours, alors quand vous découvrez une texture, une couleur, une durée, une image qui vous attirent, il est important de les explorer. Quand je travaille l'argile, la matière évolue constamment. Une œuvre s'enrichit à mesure qu'on développe une relation plus étroite

avec la réalité physique du travail. Je ne crois pas que l'identité et le langage créatifs soient liés à des matières, mais plutôt aux méthodes dont on se sert pour manipuler ces matières et communiquer à travers la forme.



Loose Bodies (2013) de Matthew Lutz-Kinoy, tempera et fusain sur papier journal, 295 x 99 cm.
Courtesy of Freedman Fitzpatrick. Collection of Pierpaolo Barzan

Vous venez d'exposer en solo, à Los Angeles, une vaste installation occupant la totalité de la galerie, et qui portait sur des thèmes écologiques.

Pouvez-vous nous en parler ?

L'exposition est intitulée *To Satisfy the Rose*. Dans un jardin, la rose est la fleur la plus fragile et la plus gourmande en eau. Elle en a besoin pour déployer ses somptueux pétales. Depuis que j'ai déménagé à Los Angeles, je ne veux plus de roses dans mon jardin, à cause de la sécheresse et de l'avancée du désert. J'ai décidé d'installer dans la galerie une peinture représentant une vague de l'océan, symbole de notre avenir à l'eau dessalée.

La notion d'exposition est-elle importante pour vous ?

Comment l'envisagez-vous ?

J'envisage la salle d'exposition comme une scène. Les éléments présents dans la salle doivent guider le spectateur à travers une dramaturgie. J'ai organisé ma plus récente exposition comme si quelqu'un récitait un recueil de poèmes dans un jardin public, chaque chapitre étant lu à un endroit différent, au bord d'un lac, en variant les éléments du paysage, de l'après-midi au coucher du soleil.

Avez-vous le sentiment d'appartenir à une nouvelle génération d'artistes, à un groupe particulier ?

Non. Je me sens perpétuellement

en décalage avec les tendances ou les motifs du moment. Je me reconnais dans des formes plus traditionnelles. Avec l'histoire, on n'est jamais seul.

À qui vous adressez-vous ?

Je n'ai de dialogues intenses qu'avec trois artistes : James English Leary, Natsuko Uchino et Chelsea Culp. Et à travers mes œuvres, j'ai envie de m'adresser à un public très étendu parce qu'on obtient des résultats intéressants quand on parle à des étrangers.

***Rotting Wood, the Dripping Word* de Matthew Lutz-Kinoy et Tobias Madison, les 23 et 24 avril au MoMA/PS1, New York.**

Matthew Lutz-Kinoy est représenté par la Galerie Freedman Fitzpatrick.

Propos recueillis par
Nicolas Trembley

Mousse Magazine

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Brian Kokoska "Skeleton Veins" at L'INCONNUE, Montreal

INTERVIEWS

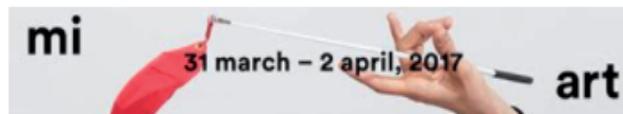
Matthew Lutz Kinoy "Fire Sale" at Mendes Wood DM, São Paulo

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Matthew Lutz-Kinoy interviewed by Tenzing Barshee

TB: How's the weather in São Paulo?

MLK: It was really sunny. But now it's raining every day.



TB: This is the third time you've traveled to Brazil to make art. What kind of work did you make the rest time?

MLK: One day, I was working on a painting and I had the canvas out on the terrace. It didn't take long until it was covered in black exhaust. To see this rampant pollution affected me quite a bit, and I responded by making charcoal drawings. In one of them, I merged a building with a human form—a high-heeled, skinny leg growing out of a wavy high-rise.

TB: Didn't you also make a drawing of a local nightclub?

MLK: There was this one club called Canthos where everyone was on GHB. Lots of plastic surgery. Many of the guys were super muscular, pumped-up gym queens who were passing out on top of one another, which triggered these thoughts on feminized bodies, curved architecture, and the merging of both. I noticed this binary gender reversal, a ip-hop of standard roles: the city is full of huge buildings that aren't masculine and the men, I saw, were buff but vulnerable, passing out in the nightclub, topless, lying around, bending.

TB: But you didn't approach the ideas about these bodies and buildings on a skin-oriented surface level. You considered how they come together structurally, how they're built.

MLK: Well, I went on an LSD walk around the city with two friends, which was somehow another reversal of one's basic social expectation. If you make yourself vulnerable, you can participate. I learned how the city is organized structurally through a series of hills and bridges. You don't really see these layers at first, but as you walk around, you notice how high you're standing on a hill or a bridge and how the city stretches out beneath and above you. These hills are quite gradual, they're not extreme. All of a sudden, you're much higher than you thought you were. It's very effective.

TB: To what effect?

MLK: Even though São Paulo is very dense, this gives you a liberating feeling because it allows you the illusion of having a vertical access into this vast metropolis.

TB: Is it too far-fetched to make a social comparison here?

MLK: It's a contradiction, of course. The distribution of wealth is so absurd here that most people are trapped in their social class and can only ever advance horizontally. This is one of the reasons why walking around as an outsider is quite interesting. You think that you're moving around these different social levels in a hyper-designed urban environment, surrounded by its epic high-rises that are dispersed as a complex landscape. But unlike other cities, the high-rises aren't a point of orientation. They're just everywhere. You don't necessarily see a building from many angles, as your view is mostly blocked by buildings and other construction. They're mostly hidden. It's about having all these different perspectives. That feeds into all kinds of metaphors that aren't really true to people who actually live here. Life is rough here.

TB: How did your interest in Brazilian and Japanese culture coincide?

MLK: After I left São Paulo the first time, I collaborated with Tobias Madison for a theater production based on the work of Shuji Terayama at Kunsthalle Zürich and went to Japan to do research. Right after the show in Zürich, I left for São Paulo, where I decided to make paintings titled *Princess PomPom in the Villa of Falling Flowers*, a character study of the protagonists of the classic piece of Japanese literature *Genji Monogatari* (*The Tale of Genji*).

TB: Can you give some background?

MLK: In São Paulo, I kept experiencing a vibrant attitude toward the body, an intense relationship to sex work for example, the ability to use pleasure as empowerment. The body becomes utilized as a space of social play and pleasure. I then participated in the gay pride parade, where you see so many people who are in the process of transition. People with small growing breasts. Three million people. It's a whole city. I felt very emotional to see that space of potential, a different kind of narrative. It felt less masculine than similar events in the US or Europe. You have to prevent yourself from projecting too much as you fantasize about this being a political group, and you don't understand why these people are marginalized. You want the whole parade to secede and create an alternative state led with freaky topless glam.

TB: How did you bridge this experience to Japanese literature?

MLK: I'm generally interested in duration, which isn't a space of metaphor but projection. That's why it was interesting to use *The Tale of Genji* as a structure. Because it takes the form of a preexisting narrative that you don't have to take responsibility for, it exists outside of you and your own forming of meaning. So you can use it as a formal structure, which allows you to work more freely. It also felt appropriate to use *The Tale of Genji* because of the historic relationship of Japanese immigration in Brazil, which, as a visitor, I was somehow able to relate to. I wanted to create a bridge between the corporeal frivolity I experienced, and the heavy weight of a social narrative: from this life ark, a portrait of a person, a historic, epic novel. To create a play with a type of frivolity through an accessory, something super uous and decorative. The artworks needed something frivolous beyond the picture plane, while retaining a heavy atmosphere. That's how I came to sow the pompoms onto the paintings. I needed to push the subject.

TB: So, what works are you making now, your third time in Brazil?

MLK: I've been making ceramics with Silmara Watari, a Brazilian woman who studied Minguei, Chinese, and anagama pottery for thirteen years in Japan. To me, the interesting aspect of craft is the social fantasy that surrounds it. Not really how it's made. That's why I'm doing my ceramics here in Brazil and I'm not just nerding out on making a beautiful thing in my studio in Los Angeles.

TB: Do you treat the social narrative that surrounds ceramics as a cultural *readymade*?

MLK: Maybe, yes. I was already that in my *Fire Sale* dance in 2013, a performance that was one of my very first ceramic projects. It was already objectifying social interest in craft and ceramic work. Toying with that fetish.

EXHIBITIONS

“Waiting for the Sun” at SpazioA, Pistoia

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SpazioA is proud to present *Waiting for the Sun*, an exhibition curated by Martha Kirszenbaum.

Waiting for the Sun brings together five artists whose practices rethink our relationship to fiction and cinematic narratives. Distorting our perceptions and expectations as a viewer, a reader or a body performing in space, the works in the exhibition manipulate fact and fantasy, reality and representation of objects, light, and social situations.

Combining depiction of desire, oneirism, and a fantasized description of nature, Laure Prouvost’s (b. 1978 in Lille, France, lives and works in London and Antwerp) films, installations, drawings and tapestries imperil our relation to language and comprehension through the construction of complex narratives and surrealist moments that feed her unusual approach to the conventions of film and the image. The exhibition presents two videos projected as a visual diptych and composed of similar twitchy images opposing nature and technology, rural and urban spaces. Prouvost has imagined two stories of teenagers filmed in the French countryside and in a parking lot of Downtown Los Angeles. At the age of their first flirts, they dream of freedom and escapism. This landscape of adolescence conveys a narrative made of fragments of texts, scraps of images and unpredictable subtitles, bringing corrupt reveries to life through humor and mistranslations. Similarly, in an urban crash between a botanic life and human construction, Matthew Lutz-Kinoy’s (b. 1984 in New York City, USA, lives and works in Los Angeles) multifaceted practice, swaying from painting to poetry, theater performance to ceramics, concentrates on our bodies and the way they shape the space they inhabit. His installation comprises two canvases acting as a physical frame guiding us inside the room. This diptych exposes an interest in sculpted space and duration seen through the lens of a filmic positive / negative: on the one hand a liquid floral painting with its reverse side composed of a silk-screen replicating a Zoe Leonard photograph, and on the opposing wall, the same silk-screen appears on the visible side of another canvas. This duality shows a space of doubling or transparency; the negative as index, seeing through the work to its reverse side to reveal a more comprehensive image.



1 2 3 4 5 6 7 8

“Waiting for the Sun” at SpazioA, Pistoia, 2017
Photo: Camilla Maria Santini

Dora Budor's (b. 1984 in Zagreb, Croatia, lives and works in New York) installations articulate a fascination for deconstructing the conventions and memories of cinema's narratives and techniques, its props and poetry, its distance and desire, reinvesting them into physiological situations. Fascinated with apocalyptic manifestations and inspired by the year 1816, also called "the year with no summer" that saw climatic abnormalities provoke a severe volcanic winter, Budor has conceived a diffuser of fake ash, blowing gray powder in the gallery and continuously reacting to our human presence and physicality. In the center of the space, the artist has disposed a white modular sofa Superonda, designed by the Tuscan architects group Archizoom Associati in 1966 and emphasizing on cinematic momentum and radical utopian narratives. In a comparable way, Margaret Honda (b. 1961 in San Diego, lives and works in Los Angeles) blurs the lines between the process and the result, the historicity of the objects and their autonomy in time and space. Working with a complete set of Rosco CalColor lighting gels, normally used in film production, Honda covers all the windows in the project space with a progression of 66 equal-sized frames, ordered according to Rosco's numbering system. The gels' different colors and saturations subtly alter the view of the outside world while also transforming the naturally golden Tuscan light inside the exhibition space.

Finally, in his uncanny and haunting works on paper made with pencil and marker, Reza Shafahi (b. 1940 in Saveh, Iran, lives and works in Tehran) oscillates between an imagery echoing traditional Persian miniature or suggesting tropes developed in the poetry of Omar Khayyam or Hafez, and a modern palette of bright colors and dancing shapes evoking this of Henri Matisse. Some of his drawings express dark erotic fantasies while others are tainted with surrealism and recall cinematic scenes.

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“I chose the profession of theater not merely as a mode of artistic expression but as a way to participate in society.”

*Jacob Korczynski in conversation with
Matthew Lutz-Kinoy and Tobias Madison*

The practice of polymath Shūji Terayama (1935–1983) began with the poetry for which he first became known in his native Japan. However, it is the consequences of the collective as encountered in his films and plays that has framed and informed two collaborations by artists Matthew Lutz-Kinoy (b. 1984, US) and Tobias Madison (b. 1985, Switzerland), first at Kunsthalle Zurich last year and then this past spring at MoMA PS1, New York. Together, at least temporarily, three different histories of artist-initiated activity intersected, each of them occupied with how audiences assemble and engaging us with alternatives to the autonomy of the individual artist.

Jacob Korczynski: *Tobias, from what I understand you first introduced Matthew to Terayama’s practice through a screening you organized at AP News in Zurich.*

Can you tell me how this early engagement with Terayama developed into the longer arc of research that has informed your collaborations with Matthew?

Tobias Madison: AP News was founded as a cinema and music venue in Zurich by a group of artists, musicians, writers and activists. Apart from other shared sensibilities, everybody had an interest in the Japanese avant-garde and in the social models that were implied by it. The space was even named after a monthly image spread called “APN” in the magazine *Asabi Picture News*. Generally I would say AP News was problem-oriented, as in not trying to come up with solutions, but embracing all the complications that come with working in groups. So that already somewhat parallels Terayama’s work. There were a lot of screenings of Japanese avant-garde films, and I

*Next page:
Rotting Wood, the
Dripping Word: Shūji
Terayama’s Kegawa no
Marii (2016)
Courtesy of MoMA PS1,
New York
Photography by Charles
Roussel*



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discovered Terayama through a friend, Melanie Mermod, who organized one of the cycles.

Matthew and I traveled together in Japan, and I would always go to different archives for research. Matthew came along one day and had all these interesting things to say about performance documentation, and at one point he said: “Well, I guess in order to produce something interesting you gotta have an interesting life first.” I thought it was such an elitist thing to say, but then again, you can turn it around and it becomes pretty passable. There is a certain outrageousness in Terayama’s work — and I don’t mean the part where he breaks with societal conventions, but more his balance of being an incredibly abusive person, sucking all these people and their talents dry, and at the same time maintaining this incredibly generous and unresolved space. I don’t know, I like problems; solutions are so easily swallowed. Even Matthew’s and my work are so problematic when combined, they point in such opposite directions, and I think that’s what made us interested in working together on something. But it was not until the somewhat unorthodox invitation by the Kunsthalle Zurich a year later that we actually did. We just became really good friends in the meantime.

JK: Reading about Terayama’s practice I was struck by how he engaged with institutions in multiple ways. For example, his play *Kegawa no Marii* was performed

at the *Shinjuku Art Theater* in 1967, and then, four years later, in 1971, his first feature-length film, *Throw Out Your Books, Let’s Hit the Streets* (which itself echoes *Kegawa no Marii* through a similar appearance by actor *Akihiro Miwa*) was screened in the same space. This made me think of your engagement with the *Kunsthalle Zurich*: first with your solo show there in 2013 and then working with Matthew there again two years later for the *Theater der Überforderung* project focused on Terayama. Did the collaborative conditions at work in the former project directly inform the dynamic of the latter?

TM: I think institutions are somewhat differently organized in Europe than in the US — they’re chaotic, understaffed and often artists work in them. So I think that’s why I’m still interested in working in them. The institutions in Japan during the ‘60s and ‘70s operated similarly, especially the *Shinjuku Art Theater* and the *Sogetsu Art Center*, which were both artist-run. My show at the *Kunsthalle Zurich* happened when *Beatrix Ruf* was still the director there, and I was running *AP News* at the same time. So I made an interrogation of the compatibility of the two, along with another space, a club night called *House of Mixed Emotions*, and the void that appears when you try to translate something into something else. It was a very conceptual show, with mathematical and economical models and with the works being

Rotting Wood, the *Dripping Word: Shūji Terayama’s Kegawa no Marii* (2016)
Courtesy of the Artists and MoMA PS1, New York
Photography by Charles Roussel

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somehow ruins of a feedback loop, the real activity displaced and the institution devoid of human presence, more like a ghost presence.

In a way, the project of Matthew and I was the opposite, ghosts still present though. I went to lunch with Daniel Baumann (with whom I had run the artist-run space New Jersey and who was now the director of the Kunsthalle) and Barbara Weber, a theater director in Zurich, and they were talking about a collaborative project and asked me for advice. So I told them about Terayama and about Matthew's and my interest in him. And that's how we all started working together. It was one of the first projects that Daniel did at the Kunsthalle, and I think his program has been really interesting. He's asking what a kunsthalle could be now, other than the extension of a market/language nexus, because he comes more from a freelance practice and also organizing as part of an artist-run space.

So I think my exhibition and the collaboration with Matthew were somehow related as they both dealt with a post-relational-aesthetics problem, with questions about autonomy being directed at the audience as well as the producers.

JK: *In Terayama's La Marie-Vision (1967), which was the point of departure for your collaboration Rotting Wood, the Dripping Word: Shūji Terayama's Kegawa no Marui at PS1, the script concludes with the crew of the play itself, including the lighting operator, stage manager and stage hands, all unexpectedly entering the stage where they begin smearing lipstick and rouge on their faces. With Terayama's troupe Tenjō Sajiki forming the base of his practice from 1967 to 1983, can you talk about your own group of collaborators that you assembled for the presentations in both Zurich and New York?*

Matthew Lutz-Kinoy: Terayama's productions lean towards visually strong endings where the entire crew of the production seems to be represented. I like that you bring up this makeup smear. In his film *Throw Away Your Books, Rally in the Streets* (1971), instead of credits there is a long black-and-white pan shot moving from right to left, of all the crew of the film, ending on Miwa and Terayama, while many of the plays conclude in a procession and not in a familiar theatrical bow. There are some remarkable core members of the group, like artist Yoko Ran, who we were able to meet through the assistance of the photographer Hanayo Nakajima of the Tenjō Sajiki group, who were in almost every single play and film that the group produced. However, the theater group consisted of over two thousand members over its sixteen years, and so our understanding of what it meant to envelop a group based around Terayama's performative practice was expansive in that regard. We were able to work with many artists for the first time, and allowed for people to freely develop contributions in the performance alongside the director Ariel Efraim Ashbel, who elegantly synthesized dispersed ideas to make them durational.



JK: *Through your work with Tobias around Terayama can you also speak to theater not only as material but also as methodology? In particular I'm thinking of the camaraderie of the collective that enables collaboration for the two of you — artists that primarily maintain individual practices. What are the political implications of working this way? Are the boundaries between on and off stage that easy to disturb?*

MLK: I find that organizing performances brings forward a question and variation on the social structuring of skills, talent and symbols. There are two interesting things that stuck with me recently reading through excerpts from Terayama's text *The Labyrinth and the Dead Sea: My Theatre*. "Dramaturgy means 'making relationships.' Dramatic encounters reject class consciousness and create mutually cooperative relationships, thereby organizing chance into collective consciousness. [...] If hell is other people's affairs, then drama is a pilgrimage of other peoples hells [...] where self and others criss-cross." Not only is making work collaboratively a type of temporal hell, but witnessing that material has its own ring in some circle. I think through the sharing of knowledge and the

La Marie-Vision
(flyer; 2015)
Courtesy of the Artists
and Kunsthalle Zurich

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production of a shared performed space there is an opening that is created between people, which is also spoken of in regards to the production of theatrical space when Terayama states: “We must discard the idea of theaters as outward manifestations of physical reality and embrace the concept of theaters as aspects of inner reality.” I see this as the production of a space which is created through artistic collaborations.

JK: *At the end of this text that Matthew just mentioned, Terayama offers only a tentative conclusion to the reader, stating that the theories about which he has written are not established in the abstract but rather are solely based upon the practical activities of the Tenjō Sajiki troupe. In Terayama’s theater there is a process that is imperative for the performer and a production of meaning that is primary for the collaborators. Is the possibility of change dependent upon the dynamic of the group or does Terayama’s work also offer us something else as individual audience members?*

TM: I think that under neoliberal capitalism all images become consumables and language has a tendency to start operating like images too. The conditions for perception were once blurry, but they tend to become more and more the same for everyone, so there is a shift from something that relies on empathy and possible misunderstanding to something smoother, more efficient, more compatible.

Terayama was someone who understood this really early. Although under different conditions, his work was more directed as a critique of critique (the new left and their bureaucratic thinking). However, as much as he was an outspoken hater of the countryside, he still continued to be an agent of a progressive rural thinking — coming from Aomori, a region in northern Japan that is famous for its many myths and folklore. So he employed superstition in a collaborative practice, the myths being created ad hoc and in process, the collaborators’ personal backgrounds often being directly worked into their characters — that is if they even played characters and not themselves. That’s also why Terayama’s model is so radically different from other utopian 1960s communal models: it’s not seeking out community for the sake of balance and harmony, but more for an appreciation of chaos and disruption in the collective narrative. But, interestingly, his plays don’t have a postmodernist form — they’re fairly traditional, comedic and to a certain extent universally understandable while containing this radical thought.

So when you think about now, there is almost an explosion in dystopic fantasy production, a regressive model of thinking which people seek out to isolate themselves from the powerful forces of capitalism. It’s akin to when the arrival of printing techniques in the Baroque era created an inflation of information and

La Marie-Vison (2015)
“Theater der Überforderung,” installation
view at Kunsthalle Zurich
Courtesy of the Artists
and Kunsthalle Zurich
Photography by
Basil Stücheli

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then the fantasy novel was born. But now the commercially produced fantasy narratives always follow the same pattern: they are universally understandable and very normative. So I think there is a lot of potential in the fantasy narrative, but you somehow have to invent it differently. A theater production isn't an existing script that you try to index with everybody's bodies, but a potential that gets rerouted and rerouted until no one knows what we're actually talking about right now, but somehow everybody knows. It's like a secret code and we're revealing a part of it to the audience while we're still working on it.

JK: *Both of you have long histories in artist-run spaces, spaces that you have either collaborated on or participated in. These are spaces that, like Tenjō Sajiki, are dependent upon the individual energies and ongoing engagement of artists to sustain themselves and also determine their duration. Can you talk about how this current in your practice — as well as in Terayama's — guided your collaborations at the Kunsthalle Zurich and PSI?*

MLK: Tenjō Sajiki legendarily formed as a grouping of runaways who quite literally took the instruction to escape the countryside, initiated from Terayama's texts in *Throw Away Your Books, Rally in the Streets*, and the audition advert posters for the group called out to all misfit outcasts. Spaces like Basso, in Berlin's early millennium, influenced how I understood a radical potential in the production of a social space centered around sharing artwork. I think an investigation into ways of being together is valuable, to bring awareness to alternative forms of historic representation for figures who promoted antiestablishment through form. I think, as much as that group was a host to experimentation, research and openness of expression among its members, it also allowed for our cluster of artists to participate in a type of legacy of that mode of production. Looking towards Terayama's practice is a way to find solutions in today's systems of presentation. It provided both answers and a way out.

JK: *Since the two of you first came together around Terayama's practice in Zurich, and prior to your collaboration in New York, his work has appeared in your own individual exhibitions. Tobias, your exhibition "das blut, im fruchtfleisch gerinnend beim birnenbiss at kestnergesellschaft" in Hannover took Terayama's film Emperor Tomato Ketchup (1971) as a framework; and Matthew, your exhibition "Princess Pompom in the Villa of Flowers" at Mendes Wood DM in São Paulo featured on the invitation an image appropriated from the poster for Terayama's film Fruits of Passion (1981). Will Terayama's practice continue to persist in each of your own projects?*

MLK: Terayama's work can be very dreamy, the images in the films surreal and graphic. Digesting so much Terayama content over the last years of research — inevitably its forms and images resurface. I hope



to continue this research in modes of developing live works with Tobias. I think there is so much space for developing our relationship to this luscious material.

TM: Most likely. I mean, I'm not sure if Terayama is going to be such a direct reference — there is always the issue of fetishization. But the methodology and the way he thinks about social space have had a deep impact on me. I think about politics in a similar way, especially personal ones. Some models work for a while; autonomy is something that is always temporary. Then you abandon them and maybe come back to them, maybe you won't, but they're internalized.

La Marie-Vison (2015)
"Theater der Überforderung," installation
view at Kunsthalle Zurich
Courtesy of the Artists
and Kunsthalle Zurich
Photography by
Tobias Madison

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curator based in Toronto.*

frieze^{d/e}



Collage by Matthew Lutz-Kinoy and Natsuko Uchino using photographs taken at an Elaine event, the co-organizers pictured, 2013 (courtesy: Matthew Lutz-Kinoy / Natsuko Uchino & Elaine, Basel)

On 31 December 2013, the Basel project space New Jersey shut its doors after six years, close to 80 exhibitions and countless evenings, events and performances. A few weeks earlier, Elaine, the city's Museum für Gegenwartskunst's adjacent 'project room', held its final, three-day-long events series. Despite the minor logistical quandaries this would bring for many in the area – 'what will I do on Friday now that I'm not taking the train to Basel?' – the sentiment during these closings was more upbeat than wistful.

From the start, both exhibition spaces were predetermined to close sooner rather than later. Elaine was bound to the time span of Nikola Dietrich's tenure as curator of the Museum für Gegenwartskunst, which sponsored the space; New Jerseyy was always an artistic-curatorial project, with no real aspirations to institutionalize. No doubt, this awareness of impermanency intensified the feeling of being in the then and now. But most important was a widely shared acknowledgement that New Jerseyy and Elaine (along with a number of other spaces across the country, such as 1m3 in Lausanne) had nurtured a new generation of Swiss-based art practitioners and made a key contribution to the internationalization of the Swiss art scene.

New Jerseyy launched in May 2008 in a storefront. Helming the space were co-founders Daniel Baumann – a curator born in the late 1960s – along with Tobias Madison, Emanuel Rossetti and Dan Solbach – two artists and a graphic designer, then in their early twenties. In 2012, the group was joined by Mathis Altmann, a German artist living in Zurich and Anina Trösch, a Swiss artist based mostly in Frankfurt. This pooling of resources and aspirations allowed for the trans-generational and social integration in motion since the early 1990s to pass a tipping-point. Not only did New Jerseyy rapidly become a juncture for the art world in Switzerland, but also a hub for a young international crowd.

This did not happen overnight. Back in 2000, Valentin Carron, living in the small Alpine town of Martigny, claimed that the only way to stay sane as an artist in Switzerland was to consider it 'many neighbourhoods of a single, spread-out urban entity like Los Angeles.' New Jerseyy was the place where a network of local and international interactions became so normal that one simply stopped noticing. While it is clear that larger socio-political forces were at play, one should not underestimate the particular ecology put in place by New Jerseyy's members, who were marked above all by a radical mobility. Every presentation became an incitement for collaboration, hybridization and a string of performances. A typical New Jerseyy show might include a Ken Isaac sleep and work structure, a browsable collection of 1970s utopian architecture books and an installation of lamps made of 1980s digital comics – originally a Madison piece recast as an anonymous collective art work.

Everyone involved was on the move, within Switzerland and beyond. By 2011, some of its members, along with an entirely new cast of artists, musicians and writers, opened the gathering point specializing in film and print ephemera named AP News in a Zurich shopping mall – it, too, shut its doors last year – as well as a 'club-within-a-club' in Zürich's red-light district, called H.O.M.E. (House of Mixed Emotions). With New Jerseyy, located off a barren highway on Voltaplatz, this constellation seemed like a Ballardian alternative art landscape – both within reach of and outside the mainstream.



Karl Holmqvist und Stefan Tcherepnin what is it that comes coiling in the morning?, 2012, Installation view, New Jerseyy, Basel (courtesy: New Jerseyy, Basel)

Across town at Basel's Museum für Gegenwartskunst, Elaine was a more literary beast. After starting in 2011 with a programme of artists' talks (Susanne Winterling, Florian Graf, Marta Riniker Radich), it rapidly became a hyperactive, Caribbean-feeling 'social', a place to meet friends and strangers; to experience art, eat, dance and listen to music. Elaine's programming team was just as multi- generational and multinational as New Jerseyy's, with Dietrich coming from Germany, curator Scott Cameron Weaver from America via Berlin, working alongside writer Tenzing Barshee (curatorial assistant at Kunsthalle Bern) and artist Hannah Weinberger from Basel. Its closing programme, *Loose Bodies*, orchestrated by Matthew Lutz-Kinoy, included an exhibition of the artist's paintings, film performances, a music recital, an exclusive jewellery showcase by MAWI and no lack of revelry.

So what now? On 9 February 2014, Switzerland approved a far-right referendum to limit 'mass immigration' – critically jeopardizing the free movement of artists and curators in and out of Switzerland and, conversely, the freedom of Swiss citizens to live and work throughout the EU. As the realization dawns that all we experienced in these spaces over the past six years might not define the shape of things to come, optimism has given way to anxiety. The art market is the one other place in the Swiss art world where an equivalent global integration has taken place, and which might well be better tooled to withstand a return of physical and symbolic borders. But the market never was, or ever will be, as fun.

—by Fabrice Stroun