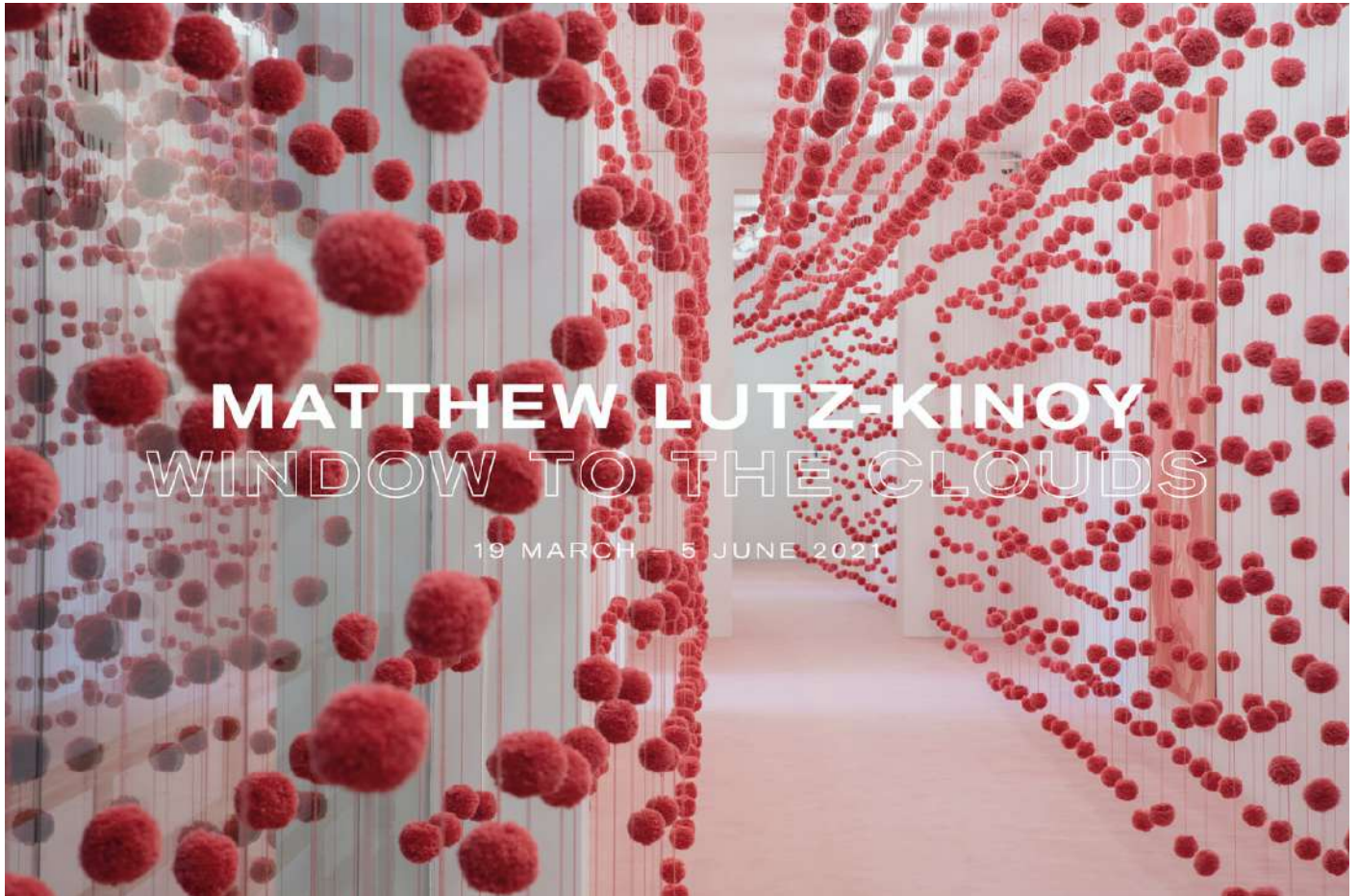


## SALON BERLIN – MUSEUM FRIEDER BURDA UNVEILS THE FIRST INSTITUTIONAL SOLO EXHIBITION IN GERMANY OF REPUTED PARIS-BASED ARTIST MATTHEW LUTZ-KINOY



### MATTHEW LUTZ-KINOY WINDOW TO THE CLOUDS

MARCH 19 – JUNE 5, 2021

[Artist video](#)

March 16, 2021 (Berlin, Germany) – On view from March 19 – June 5, 2021 at **Salon Berlin**, the Berlin-based project and exhibition space of the internationally renowned **Museum Frieder Burda**, Baden-Baden, *Window to The Clouds* presents Paris-based artist **Matthew Lutz-Kinoy**'s first institutional solo presentation in Germany. Mirroring Salon Berlin's engagement for diverse potentialities in contemporary artistic creation, Lutz-Kinoy embraces the full dimensionality of the exhibition space as he conceives an immersive and sensorial environment for visitors, that sheds light on his deeply spatial approach to painting, rooted in the body and performance. Comprised of recent paintings, ceramics and a site-specific sculpture, the exhibition imagines a series of contemporary landscapes as painterly reflections that look at – and through – various architectures, historical paintings and current events. These environments act as stages for worlds of shared experience, human presence and touch.

Entering Salon Berlin, visitors pass through an immersive sculpture of pink pompoms and a soft pink carpet that spatialize Lutz-Kinoy's interest in artistic transformation and spiritual transitions. The pompoms, a pluralistic

form, at once connote costuming and flowers while also performing as a filter through which other works can be seen. Bodies, sacred and profane, appear in several of Lutz-Kinoy's paintings in *Window to The Clouds*. A string of these reference the French sculptor Auguste Rodin's *La Porte de l'Enfer* (1880–1917). Rodin's dramatic bronze gate cites the epic poem *Inferno*, Dante Alighieri's 14th-century meditation on the rejection of sin as the soul journeys toward the divine. Over one hundred and eighty figures jostle and writhe within its monumental frame. In *Exhausted Angel Receives an Announcement in Rodin's Garden* (2019), Lutz-Kinoy depicts a cherub, rendered in the color of a blush, gazing upwards. Two shadowy arms reach down toward the weary figure from outside the composition's edge. The garden scene, framed by a bushy rococo evergreen, is a painterly contemplation upon the porousness between interior and exterior environments. Like a window, a painting can invite a viewer beyond the present. In dialogue with *Wings of Flamingos, Camargue* (2020) — a large, site-specific ceiling painting in an adjacent gallery that calls to the figure of the exhausted angel — the lush floor covering directs attention to the theatrical possibilities of architecture, and to the activation of a room through ornamentation.

Matthew Lutz-Kinoy echoes this thematic generosity in his painting technique, which evokes printmaking. The artist's additive application of acrylics, his gestural brushwork, and his overlapping, translucent colors offer an exploration of depth, both pictorial and spiritual. In *Lombardy Capriccio* (2020), a cloud of blue-green landscape is portrayed below a curving, embellished arch alluding to a section of ceiling molding in the artist's home. The scene quotes Francesco Guardi's *Fantastic Landscape* (ca. 1765) in the collection of The Metropolitan Museum of Art, New York, an imaginary idyll of classical ruins that was sized to fit into a now absent decorative plaster surround. In other paintings, Lutz-Kinoy removes details from their surroundings in order to resituate them and to look at them anew, such as in *Lectures of Burle Marx* (2020), a portrait of a wild orchid found on a Rio de Janeiro sidewalk. Plants and flowers are often protagonists in Lutz-Kinoy's work, appearing as companions to or extensions of the body. In each of these paintings, the frame is an active space where relationships can be recalibrated, transience articulated, and a field defined for the viewer to be absorbed in.

Turning seasons and fleeting clouds convey change and the passage of time. For Lutz-Kinoy, time is neither a linear nor singular concept. "*Futurity can be a problem,*" wrote the performance theorist José Esteban Muñoz in the influential book *Cruising Utopia* (2009), from which Lutz-Kinoy draws. In his argument, Muñoz critiques "straight time," his term for conventional investments in the future. Time is straight, it follows, when the future is foreclosed on by the present. Heteronormativity is not, therefore, just a sexual relation, but is a mode of social production. Yet rather than contending that there is consequently — or even radically — no future, Muñoz celebrates the existence of many potential futures in the present. Futures are created on the dance floor, the stage, and elsewhere that queer worlds are enacted. In these places, a *re-vision* of the future is seen through the window of queered performativity.

*"In this time, we are prompted or provoked to produce alternatives to structures, to levels of participation, systems of sharing. Looking inward, I knew that if I was able to make this show it would need to be soft, blush, tactile and responsive. Perhaps what happened in my studio, over the past year was a production of an potential reality; a frame through which I could find connections, describe the trials of these years and look out onto an endless stream of clouds."* – **Matthew Lutz-Kinoy**

**Patricia Kamp**, founder and artistic director of the Salon Berlin, expands, "*Experience lies at the heart of Matthew Lutz-Kinoy's artistic practice. By employing the entire materiality of the works, he engages with visitors' multiple senses, inviting them to deeply engage with the space, both physically and intellectually. At a time when we eagerly miss shared moments and interactions, Window to The Clouds unfolds as an experiential, sensorial expanse in which we are immersed – nurturing, liberating, hopeful, like clouds in the sky.*" She adds,

“As the artist playfully appropriates the space on many levels, his works come to embody a vision which he and Salon Berlin share – one that continuously engages with the endless potentialities in contemporary artistic creation and human existence.”

In the interventions in this exhibition, which blend the languages of representation and performance, Lutz-Kinoy explores spaces beyond hereditary or inherited time. As views of a present not indebted to the future, these intimacies gift openings into heaven – or, as Muñoz names it, ecstasy – on earth.

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**NOTES TO EDITORS:**

**About Salon Berlin – Museum Frieder Burda:**

Opened in 2016, Salon Berlin is the Museum Frieder Burda's Berlin-based exhibition and event space. Closely linked to the museum in Baden-Baden, the Salon accompanies and conveys the museum's program and internationally-renowned Frieder Burda Collection – an archive of over 1,000 paintings, sculptures, photographs and works on paper retracing masterworks of Classical Modernism and contemporary art. Under the artistic direction of Patricia Kamp, who founded the Salon as part of the generation change at the foundation is dedicated to the promotion and mediation of new forms of artistic expression.

Past exhibitions included the first institutional solo exhibitions of **Sonia Gomes** or **Bharti Kher** in Germany as well as thematic exhibitions that brought into dialogue works by artists, such as **Alicja Kwade**, **Candice Breitz**, or **Nathalie Djurberg** and **Hans Berg** with artworks by **Sigmar Polke**, **Gerhard Richter**, **William Copley** or **Willem de Kooning** from the Frieder Burda Collection.

[www.museum-frieder-burda.de](http://www.museum-frieder-burda.de)

*Opening hours*

Tuesday–Thursday, 3pm–6pm, Friday–Saturday, 12pm–6pm

Please [book](#) your time slot and free ticket for your exhibition visit by phone (+49 (0)30 24047404) or on the museum website.

*Window to the Clouds*, Matthew Lutz-Kinoy

Curated by Patricia Kamp

Salon Berlin – Museum Frieder Burda, Berlin

March 19 – June 5, 2021

*Impressionism in Russia – Dawn of the Avant-Garde*

Museum Frieder Burda, Baden-Baden

March 27 – August 15, 2021

*Image credits: Installation view: Matthew Lutz-Kinoy. Window to the Clouds; Salon Berlin, Museum Frieder Burda: Matthew Lutz-Kinoy, An opening of the field, 2020. Wool. Courtesy of the artist; The Ray, 2019. Acrylic on canvas, 260 x 170 cm. Private Collection. Courtesy of the artist; Photo: Thomas Bruns.*