

# MENNOUR

MATTHEW LUTZ-KINOY

Né en 1984 à New York, Matthew Lutz-Kinoy vit et travaille à Paris.

Adoptant l'esprit de collaboration comme moyen d'élargir les connaissances et les compétences, la diversité des techniques et des références utilisées dans la pratique de Matthew Lutz-Kinoy est le résultat de nombreuses collaborations. Alors que ses céramiques sont influencées par son travail avec des artistes en Europe et au Brésil, ses grandes peintures, souvent installées comme des fonds, des tapisseries, des panneaux muraux ou des plafonds suspendus, affirment des questions de plaisir, de couleur, d'intimité, de mouvement, comme étant fondamentales. Le travail de Lutz-Kinoy explore une histoire de représentation allant du rococo à l'orientalisme en passant par l'expressionnisme abstrait ; remettant en question ce qui constitue l'intérieur et l'extérieur des arts, le social et le moi.

Au cœur de la pratique de Lutz-Kinoy se trouve la performance. Influencé par les histoires de pratique queer et collaborative ainsi que par son expérience dans le théâtre et la chorégraphie, son travail en direct explore l'interaction des récits créés et construits entre les individus et les espaces sociaux.

Parmi les expositions personnelles récentes, citons : "Filling Station", The Kitchen, New York et Dia, Beacon, USA (2023) ; "Plate is Bed Plate is Sun Plate is Circle Plate is Cycle", Mennour, Paris (2022) ; "Link Room Project", Cranford Collection, Londres (2022) ; "Soap Bubbles", Art Basel Parcours, Basel, Suisse (2022) ; "Manikin", Mendes Wood DM, São Paulo, Brésil (2022) ; "Grand Entrance", Mendes Wood DM, Villa Era, Vigliano Biellese, Italie (2021) ; "Window to the Clouds", Musée Frieder Burda - Salon Berlin (2021) ; "Two Hands on Earth", Mendes Wood DM, Bruxelles (2019) ; "Hudson Bathers", Mendes Wood DM, New York (2019) ; "Sea Spray", Vleeshal, Middelburg, Pays-Bas (2018) ; "The Meadow", Le Centre d'édition contemporaine, Genève (2018) ; "Southern Garden of the Château Bellevue", Le Consortium, Dijon, France (2018) ; "Fooding", Fitzpatrick Gallery, Paris (2018).

De plus, le travail de Lutz-Kinoy a également été présenté dans des expositions collectives récentes telles que : "Iole de Freitas + Matthew Lutz-Kinoy + Trisha Brown", Carpintaria, Rio de Janeiro (2024) ; "Les Flammes - L'Âge de la Céramique", Musée d'Art Moderne de Paris, (2021) ; Biennale de Sculpture de Genève (2020) ; Biennale de Sharjah 14 "Leaving the Echo Chamber" avec Isabel Lewis, (2019) ; "Eckhaus Latta: Possessed", Whitney Museum of American Art, New York (2018) ; "Welt ohne Außen", Berliner Festspiele, Gropius Bau, Berlin (2018).

Son travail se trouve dans les collections du FRAC Aquitaine, France ; du S.M.A.K., Gent, Belgique ; de la Collection ADN, Bolzano, Italie ; du Rennie Museum, Vancouver, Canada ; de la Fondation Aishti, Beyrouth ; et de la Collection Syz, Genève.

—

Born in 1984 in New York, Matthew Lutz-Kinoy lives and works in Paris.

# MENNOUR

Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across Matthew Lutz-Kinoy's 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 often installed like backdrops, tapestries, wall panels or suspended ceilings assert matters of pleasure, colour, intimacy, motion, as fundamental. Lutz-Kinoy's work looks through a history of representation from the rococo to orientalism to abstract expressionism; challenging what constitutes the inside and the outside of the arts, the social and the self.

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.

His most recent solo shows include: "Filling Station", The Kitchen, New York and Dia, Beacon, USA (2023); "Plate is Bed Plate is Sun Plate is Circle Plate is Cycle", Mennour, Paris (2022); "Link Room Project", Cranford Collection, London (2022); "Soap Bubbles", Art Basel Parcours, Basel, Switzerland (2022); "Manikin", Mendes Wood DM, São Paulo (2022); "Grand Entrance", Mendes Wood DM, Villa Era, Vigliano Biellese, Italy (2021); "Window to the Clouds", Museum Frieder Burda - Salon Berlin (2021); "Two Hands on Earth", Mendes Wood DM, Brussels (2019); "Hudson Bathers", Mendes Wood DM, New York (2019); "Sea Spray", Vleeshal, Middelburg, the Netherlands (2018); "The Meadow", Le Centre d'édition contemporaine, Geneva (2018); "Southern Garden of the Château Bellevue", Le Consortium, Dijon, France (2018); "Fooding", Fitzpatrick Gallery, Paris (2018).

Additionally, Lutz-Kinoy's work has also been featured in recent group shows such as: "Iole de Freitas + Matthew Lutz-Kinoy + Trisha Brown", Carpintaria, Rio de Janeiro (2024); "Les Flammes - L'Âge de la Céramique", Musée d'Art Moderne de Paris (2021); Geneva Sculpture Biennial (2020); Sharjah Biennial 14, "Leaving the Echo Chamber" with Isabel Lewis, (2019); "Eckhaus Latta: Possessed", Whitney Museum of American Art, New York (2018); "Welt ohne Außen", Berliner Festspiele, Gropius Bau, Berlin (2018).

His work can be found in the collections of the FRAC Aquitaine, France; S.M.A.K. Ghent, Belgium; the ADN Collection, Bolzano, Italy; Rennie Museum, Vancouver, Canada; Aishti Foundation, Beirut; and the Syz Collection, Geneva.