

The Sculptural Works of M. Lutzeyer/Dr. Roland Halfen

As one-sided as they might initially appear, Mattias Lutzeyer's sculptural works have their place at boundaries. Even in terms of categories, his objects range at the border between sculpture and relief, his panels at the border between relief and classical panel painting.

The informal structure of his works is primarily based on an apparent dominance of the material, perpetually slightly varying mixtures of pulverized iron oxide with changing binders, with which Lutzeyer initially engages classical oil painting's material stock.

In the individual creative process, however, Lutzeyer investigates in the most diverse manner the boundaries and crossovers between the materials' inherent formal tendencies and artistic interventions. The result are works that wander mysteriously in a zone between nature and artificial product, between half-arbitrarily generated industrial waste and consciously presented means of expression.

Even while being viewed, the objects first unfold their appeal at the boundary between succession and simultaneity. At first glance nearly amorphous, upon sustained attentive viewing the works increasingly sensitize the beholder's gaze for a restrained richness of the transitions between discrete small forms, emerging from comprehensive currents, or also merging into assimilating currents, forms that create surfaces and at the same time dissolve them, forms that seem to disappear in chasms and interstices, yet in disappearing simultaneously generate new forms: phenomena of the unexpectedly glimpsed life of objects, associated with bark or slag, appearing like the end point of a living process.