

Matthias Bitzer
mosaic ocean
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Your works combine abstract and figurative representation. On the one hand there are the two-dimensional paintings on raw canvas, paint sprayed on paper and drawings, on the other hand you construct several levels of perception in your works that combine drawings on paper and painting on glass or you transfer your visual language onto abstract sculptures that are made with wire and yarn. Very often work is part of an installation – where are the origins of these „lyrical-formal“ contrasts?

In general you can consider the works as a kind of symbolist translation or a de-coding of reality that tries to make visible something that was invisible before. The idea is to construct an autonomous space, that let suspect the magical-mystical relations between single objects. Through combining several elements, the cultural space- and time relation dissolves. The main source of my geometrical language is Italian futurism and its rationality, especially that of artist Giacomo Balla. At the same time, after reading their texts, I found it interesting how they consider the role of women in relation to emotionality. For me it is important to counterpart the formal and the figurative and also the ideas of rationality and emotion for getting a new way of reading the image. I am interested in a re-defining of the gaze, for example through the combination between abstract patterns and portraits. The series of the Ectoplasmas* combines paperworks, painting and sculpture and is in relation to the spiritist's séances that took place in the 19.th century. In my work the ectoplasma stands for the dissolving of the limits of human figuration dissolving and as a direct contrast to the logical construction of the geometrical patterns in my work.

Titles of your previous exhibition like „L´espace tissé“ (engl. woven space), or „Correspondance - L´espace mêlé“ (engl. correspondence – mixed space) refer to your formal and content-wise way of working – which role does have the space in your works?

As the works are constructed in several levels, for me it is just a logical conclusion to give the wall of the space an embracing role. Interventions like walldrawings form a connection between the single works of an exhibition. The transformation of the space situates the works in a kind of new locality with new regularities. Like that, the space becomes a kind of „representative“ of a special situation. The viewer gets part of this autonomy of space, that creates a separation of the environment.

What are the references for your exhibition at the gallery „mosaic ocean“?

The center of the exhibition is the English poet Mina Loy. Some parts of the exhibition are in direct relation to her biography, especially the mysterious death of her friend Arthur Cravans: a death she has never overcome. Other parts of the exhibition relate to her unique way of writing, which has parallels to my working processes. Her most known collection of poems called „Lunar Baedeker“ could be seen as a kind of fantastic travel guide for the exhibition.

* In reference to the spiritualist definition, an ectoplasma is a mist-like material that is the materialization of ghosts.

Matthias Bitzer (1975) studied between 1998 – 2004 at the Academy of Fine Arts Karlsruhe with Prof. Erwin Gross. He received the Post Graduate Award of the Academy of Fine Arts Karlsruhe. Last year he showed his solo presentation Correspondance – l´espace mêlé at Open Space at Art Cologne, Germany.