

FLASH ART

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 1 / 11 *Matthew Lutz-Kinoy, Music with primates, 2018. Acrilico e carbone su tela. Fotografia di Giorgio Benni. Courtesy l'artista, Supportico Lopez, Berlino e Indipendenza, Roma.*

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Matthew Lutz-Kinoy e Ola Vasiljeva *Indipendenza / Roma*

Indipendenza presents itself once again as an incubator of encounters, the unexpected but happily succeeded. With the charm of a bourgeois residence in sumptuous decadence, the precious wallpapers yellowed by time and the peeling frescoes, the space accompanies the exhibition as a guest that is anything but discrete, equally complicit with the works it is to accommodate.

This time, the artists Matthew Lutz-Kinoy and Ola Vasiljeva exhibit together in Rome invited by Gigiotto Del Vecchio and Stefania Palumbo (Supportico Lopez). "Song and Love", the exhibition's title, refers to the sensual and dreamlike atmospheres in which the bodies designed by Lutz-Kinoy and the anthropomorphic objects by Vasiljeva interact by establishing a "correspondence of loving senses"; at the same time it alludes to the all-encompassing involvement of human perception in which the rarefied forms of sound and feeling are visually restored to the solid state.

The scenographic aspect is functional and implicit in both approaches, which are nourished through the sharing of one (or multiple) narrative plots.

So in the panel *Cinq à Sept* by Vasiljeva and in the paintings painted in musical scores (*Symphony*) by Lutz-Kinoy, music becomes substantial. The work of the first gives life to objects of dubious identity that evoke known forms, between fashion and design, and then immediately deny them. The viewer finds himself walking through a labyrinthine environment where domestic and more explicitly voyeuristic, intimate and more openly public dimensions alternate. Lutz-Kinoy's large-scale paintings mark the surface like theatrical scenes or occupy unusual positions, lying on the ground or embedded in the ceiling vault, creating an upward movement of the gaze that abandons the classical hierarchies of vision and leads the visitor to a new fruitive dimension.

The twelve ceramic masks depicting the months of the year created by the New York artist, are displayed on the wall as assembled faces, crushed and overturned containers, which recall the African features of Picasso inspiration (*Masks: January / December, 2018*).

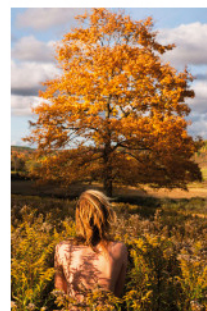
The exhibition turns into a place where pleasure and memory mix together creating the effect of a boudoir, an indefinite space-time window as effectively as disturbing.

Marta Silvi

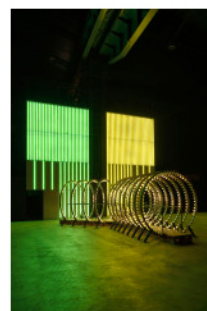
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