

In the garden, with dirt passing between the fingers, thin, loosening along the side of the path, the railing. Grasping for fibers. The gardener who plans purely by aesthetics ensures that the whole area will have to be irrigated enough to satisfy the rose.

Below and above the reservoir, dirt and cloud, this that is unseen, the reason of waves, the reason to see air - moisture - wetness. Wet is a science fiction place, water world, damp damp.

Across the horizon was the city - and under the horizon water. A series of waves patterned across the ground to create a small area with tiny ripples - those tiny ripples are the wind. Sitting next to me he looked and described the clouds and their volumes- what type of waters they retained, how fast they would be fluffing up.

Pumping silicone, plastic, videotaping yourself while changing lanes without signaling. Please be peaceful, everything here is so literal, pumping a rhythmic patterned beat in the car. The shape is a duration curved, and this all existed outside of the bowl. And on the surface of the ceramic- a parallel image developed as a fragmented fantastic body, it was stylized, patterned and repeated as a distorted mirrored image.

Everything is covered in salt, this body of salt. I see all kinds of colors, I see a blue grey crystal mist - snaking across a transparent surface, a floating form. TEXTURE holding, licking, slurping.

MATTHEW LUTZ-KINOY (b. 1984 New York) lives and works in Los Angeles. He studied at the Rijksakademie and received his BFA from Cooper Union in 2007. Recent exhibitions include: *Princess Pompom in The Villa of Flowers*, Mendes Wood DM, Sao Paulo (2015); *Crystal Mist*, Pro Choice, Paris (2014); *PORT*, Freedman Fitzpatrick, Los Angeles (2014); *Lutz-Kinoy's Loose Bodies*, Elaine MGK, Basel (2013); and *KERAMIKOS* - a touring exhibition with Natsuko Uchino at the Kunsthall Charlottenborg; Kunsthalle Baden-Baden; Elaine Museum für Gegenwarts Kunst, Basel and Villa Romana Florence (2012-2013). He has staged performances at the Nomas Foundation, Rome; Stedelijk Museum, Amsterdam; and the New Museum, New York. His videos have been screened at the Künstlerhaus Stuttgart, Berlinale Film Festival; New Museum, New York; and White Chapel Gallery, London.

He recently participated in a production of Shuji Terayama's plays in *Theater der Überforderung* at the Kunsthalle Zurich (directed by Barbara Weber). His forthcoming collaborative re-staging of Terayama's plays with Tobias Madison, *Rotten Wood, the Dripping Word: Shuji Terayama's - Kegawa no Marii*, will premiere at PS1 in April 2016.

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