



Lukas Matuschek
selected works
2020 - 2024

Lukas Matuschek studied Transmedia Art and Sculpture at the University of Applied Arts in Vienna. Matuschek's art is characterized by a deep interest in the perception of space, light and matter as well as in the interaction between work and recipient.

Study for Conversations about the weather (Sirocco), 2024

Inkjet ink, pigment, polystyrene adhesive on linen

110 x 132 cm



A suitcase, 2024, group exhibition, Picture Theory gallery, New York, exhibition view



26/07/20

2024

Inkjet ink, pigments, acrylics on canvas, oil painted wood frame

21 x 24 cm



Impossible Enough to Be an Art Space, 2024, group exhibition, Lichtekooi artspace, Antwerpen, exhibition view



THIRTIES - Colour Codes, 2024, group exhibition, Kunsthalle Trier, exhibition view



Conversations about the weather (Sirocco), 2024, Inkjet ink, pigment, polystyrene adhesive on linen, 680 x 200 cm



Conversations about the weather (Sirocco), 2024, Inkjet ink, pigment, polystyrene adhesive on linen, 680 x 200 cm



„Conversations about the weather (Sirocco)“ is based on modern digital exchange, especially conversations on mobile messaging platforms. Each artwork in this series summarizes instances that are exchanged via photos in a group chat. The work shows a group of islands off the coast of Greece. These images were shared by a friend who sailed in this region for several days in the midst of sandstorms. The Sahara wind, known for its journey from Africa to Europe, fundamentally changes the landscapes it encounters. Similar to the urban haze of smog, this atmospheric phenomenon envelops urban and natural landscapes alike in a diffuse cloud that softens contrasts, blurs sharp edges and renders the smallest details unrecognizable. The sand particles carried by the wind merge with the atmosphere and alter the familiar landmarks and signs of daily life, making them appear ethereal and otherworldly, as if seen through a dreamlike mist.

„Conversations about the weather (Sirocco)“ is a composition that focuses on the transformative power of the Sahara wind. Amidst this tranquil expanse linger subtle references to the terrestrial world - faint silhouettes of islands that serve as poignant reminders of the photographic creation of the artwork, adding additional layers of meaning to the overall composition.

(Text: Sabina Oroshi)



26/07/20, 2024, Inkjet ink, polystyrene adhesive on Aludibond, plaster, 16 x 16 cm

“26/07/20” shows a snapshot of a landscape taken through a window. The title refers to the date on which the artist received the original photograph and is part of a series in which the titles correspond to the dates on which the source images were taken. This deliberate temporal connection runs through the artwork, which is executed as a transfer technique. The series explores various motifs, with compositional elements taking precedence over specific themes. Although the landscapes and cityscapes are often shrouded in smog and human hands grasping objects recur, the emphasis is on the interplay of visual elements rather than narrative context.

In this series, which emerged from the exhibition “What a Day”, transfer painting techniques are juxtaposed with traditional methods, emphasizing the artist’s conceptual exploration. The decision to encase the artwork in a plaster frame emerged from a contemplative process that focused on integrating the two-dimensional image into the surrounding space. This sculptural approach reflects the artist’s background, which emphasizes spatial considerations. The resulting plaster frame removes the depth of the image, emphasizing the surface and inviting the viewer to engage with the tactile and visual aspects of the work in its spatial context.

(Text: Sabina Oroshi)





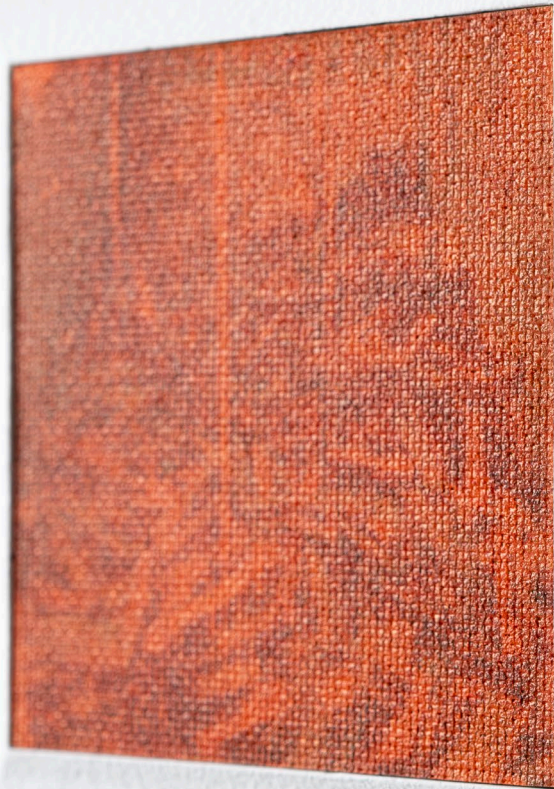
What A Day, 2023, solo, Bildraum 07, Vienna, exhibition view



What A Day, 2023, solo, Bildraum 07, Vienna, exhibition view



What A Day, 2023, solo, Bildraum 07, Vienna, exhibition view



18/11/20, 2023, Inkjet ink, pigments, acrylics on HDF, plaster, 12 x 12 cm

Lukas Matuschek

What A Day

Text: Esther Mlenek

Exhibition speech: Victoria Dejaco

The exhibition at Bildraum 07 reflects the production and selection processes that underlie the works of Lukas Matuschek. For “What A Day” Matuschek uses digital photographs as a starting point - more precisely, photographs from messenger conversations, which were originally used to communicate information and which the artist transfers to canvas using an unusual transfer technique.

The effective manipulations of both levels - that of the original photograph as well as the pre-treated canvas - are at the center of an artistic fascination with the merging of a digital and an analog medium and their united possibilities of representation. All works refer to this transformation process, in which original information and contexts are lost and each image ultimately refers only to itself. The theme of representation in Lukas Matuschek’s work includes the existing absence of the represented.

As a consequence, the viewer’s access to the underlying meaning is also blocked. This loss of content and temporal contexts, as well as that of social and emotional connections, however, makes room for other levels of meaning. In addition to the emphasis on the autonomy of the viewer(s) with regard to the reception of his art, Matuschek also leaves room for unpredictable developments from a technical point of view. Although the images always go through the same process when they are transferred to canvas, fluctuations and irritations inevitably join them.

For the artist, the special attraction lies in those “chance products” that are encountered as blank spaces, color compression or blurring. Even the pale, pastel coloring is determined more by the respective pigment density of the canvas primer than by Matuschek himself. Moreover, in “What A Day” Lukas Matuschek touches on the theme of unpredictability within our transformation society and opens up a space of reflection in the midst of apparent contradictions - between digital floods of images and manual art tricks.

28/07/21, 2023, Inkjet ink, acrylic on canvas, 118 x 218 cm





What A Day, 2023, solo, Bildraum 07, Vienna, exhibition view



24/12/21, 2023, Inkjet ink, pigments, acrylic on canvas, 38 x 70 cm

27/01/23, 2023, Inkjet ink on wall, 216 x 335 cm

17/01/21, 2023, Inkjet ink, pigment, acrylic on HDF, plaster, 20 x 23 cm





Tea Break

Text: Sira-Zoe Schmid

Exhibition speech: Andreas Spiegl

A tea break is usually a time-out during the working day, during which people drink tea or coffee and chat. The aim is to put the working day aside for a short time to make room for social interaction. The artist Lukas Matuschek applies this principle to the pop-up group show “Tea Break” within his solo exhibition “What A Day” and opens up the sanitary area of Bildraum 07 as an additional exhibition space to present works by 20 artists.

Exhibited artists: Minda Andrén, Amelie Bachfischer, Luka Jana Berchtold, Max Freund, Katharina Höglinger, Magdalena Kreinecker, Alex Macedo, Sophia Mairer, Stine Ølgod, Marie Reichel, Paul Riedmüller, Elena Riener, Hans Schabus, Sebastian Scholz, Titania Seidl, Lena Sieder-Semlitsch, Lisa Slawitz, Florian Sorgo, Thomas Steineder, Clemens Tschurtschenthaler



Tea Break, views f.l.t.r.: Titania Seidl, Clemens Tschurtschenthaler, Lena Sieder-Semlitsch, Alex Macedo



Bubbles in Bubbles, 2023, group exhibition curated by Matej Frank, Studio G21, Olomouc, CZ

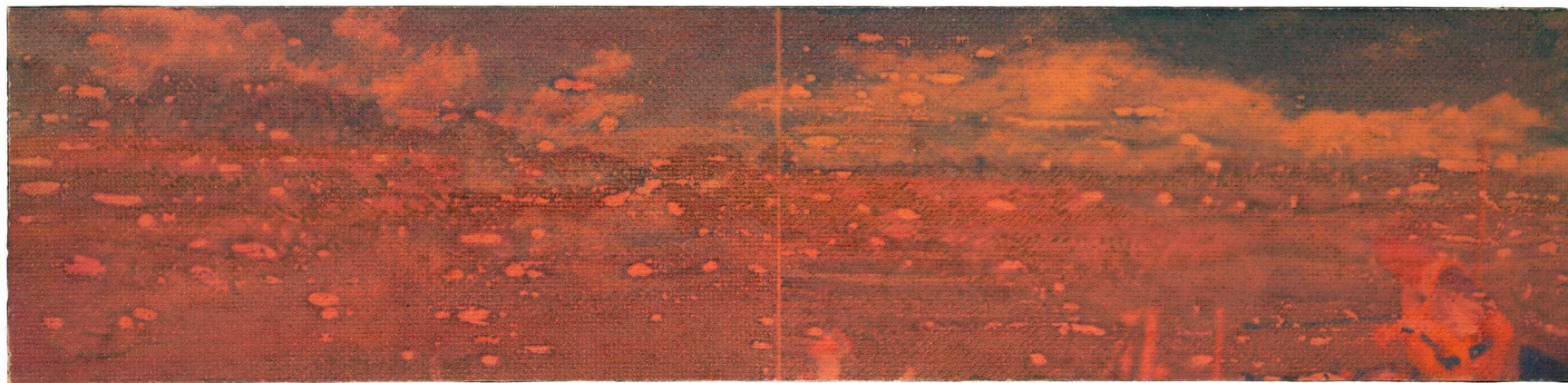


left: 15/03/23, 2023, Inkjet ink, pigments, acrylic on canvas, 20 x 23 cm

right: 26/05/23, 2023, Inkjet ink, pigments, acrylic on canvas, 20 x 23 cm

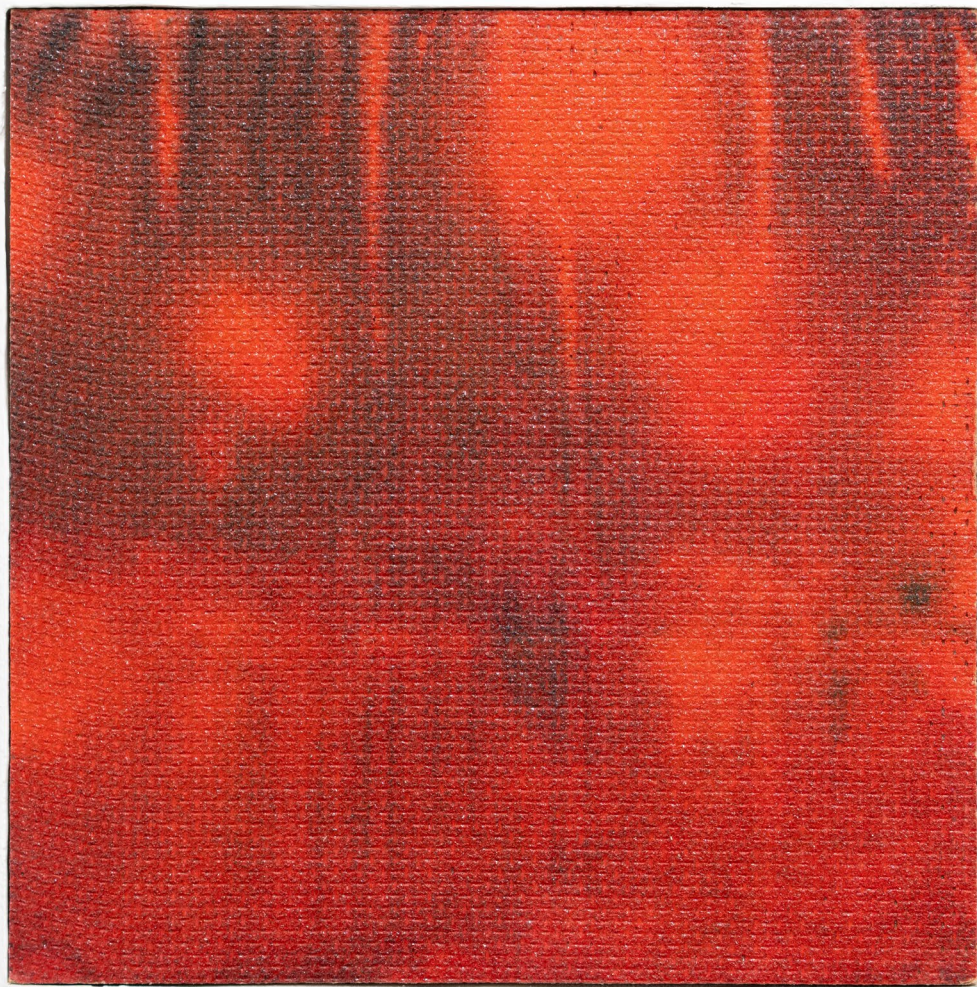


Bubbles in Bubbles, 2023, group exhibition curated by Matej Frank, Studio G21, Olomouc, CZ





09/10/21, 2023, Inkjet ink, pigment, acrylic on HDF, plaster, 50 x 12 cm

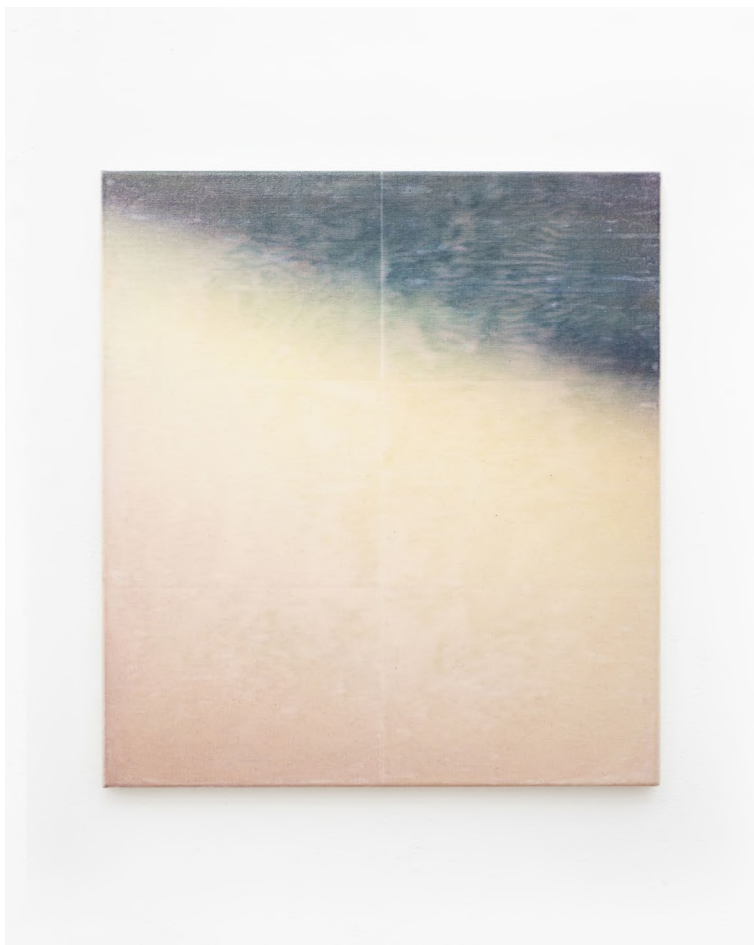


17/11/16, 2023, Inkjet ink, pigment, acrylic on HDF, plaster, 12 x 12 cm





Smears in the Heat, 2022, Solo, Massolit Budapest, exhibition view



*i*0342 (dreamlike view)*

2022, Canon GI-50 ink, acrylic on canvas, 50 x 55 cm

Smears in the Heat

As I was scrolling through my feed recently, threatening to sink into the deep canyons of the social media vortex, I came across a friend's post that she had published some time ago. It showed urban architecture and was entitled "Hello fingers". At the bottom of the photo, you could see a brightly shimmering, blurred surface with glowing edges whose outwardly decreasing opacity gave the entire surface a smooth transition with the image motif, while obscuring a considerable part of the motif and thus virtually erasing it. It was her finger that had gotten into the picture section and carried out an assassination attempt on the image. In an act of self-dramatization, he tried to push himself into the foreground and ultimately positioned himself as the main actor in the scene. Some might call it a mishap, would immediately repeat the process - and without paying any further attention to what happened - create a corrected version and shelve the failed one. For the self-proclaimed protagonist, it would have been just a few short minutes of fame.

The finger that slips into the picture is just as much a by-product of a hasty, fast-paced snapshot society as the blurred, unintentionally taken trouser pocket photo. They could be considered annoying blemishes, blemishes that need to go under the knife. In online forums, amateurs discuss how to beautifully photoshop away the smudgy finger. While theorists discuss the blurred image aesthetic as a deliberate stylistic device, because it lends the image a peculiar liveliness precisely because of its immediacy and "taken from life" quality.

In today's ever wilder flood of images, it is becoming an almost insurmountable task for people to distinguish between relevant and irrelevant content. In the works for the exhibition "Smears in the Heat", there is no longer any distinction between these categories. Pictorial content and disruptive factors are equated in the paintings and coexist in a pictorial world of their own, in which they elude clear categorization.



*i*0335 (five chairs)*, 2022, Canon GI-50 ink, acrylic on canvas, 50 x 55 cm



And the Patterns of Oil, 2021

Hoast Projects Vienna, exhibition view, group exhibition with Marie Reichel and Wolfgang Matuschek



*i*0273 (Future Garden I)*, 2021, HP 31 & 32 ink, Canon GI-50 ink, acrylic and lacquer on canvas, oil painted limewood frame, 120 x 160 cm



[...] The fact that the almost abstract painterly works are also based on motifs from photographs may come as much of a surprise as the intricate working process that precedes completed paintings such as i*0273 (Future Garden I). These are random, often blurred digital photos that capture social moments and are transferred to canvas using standard inkjet prints and paste, where the color takes on a life of its own. Like fleeting memories, the motifs inscribe themselves into the layer of paste - they remain legible only to the artist.

(Text: Kathrin Heinrich)

*i*0276 (Future Garden III), 2021*

HP 31 & 32 ink, Canon GI-50 ink, acrylic on canvas, oil painted limewood frame
40 x 49 cm



C, 2020, GOMO Artspace, exhibition view, group exhibition

*i*0037 (untitled exposure)*

2020, Epson T664 ink and lacquer on canvas, steel frame, 99 x 140 cm

