

# Matthias Leeck

## Introduction of my work processes

<b>Digitality</b> and <b>Analogy</b> - working across genres	p. 2-7
<b>Photographed</b> space as a starting point	p. 2
<b>Sculpture</b> as projected photography	p. 2-6
<b>Virtuality</b> - Interweaved Sculpture	p. 7-8
„To Be“ – a <b>cross-genre performance</b>	p. 9-10
Biography and Exhibitions (selection)	p. 11

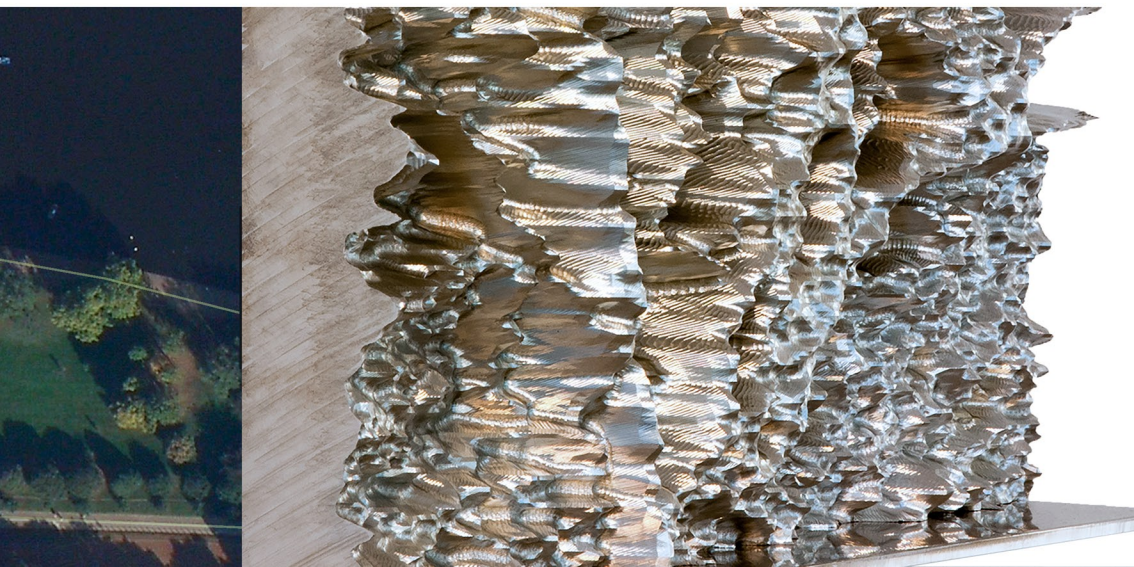
---

\*1988

- **Meisterschüler** (*special distinction*) of **Prof. Didier Vermeiren** at the **Kunstakademie Düsseldorf**

- living in Berlin

Atelier@Matthias-Leeck.com



## Digitality and Analogy - working across genres

### Photographed space as a starting point

For me as an artist it was a logical conclusion to take a camera and capture real and tangible spaces. It allows an accurate and extensive collection of visual information, that defines a space at a specific period.

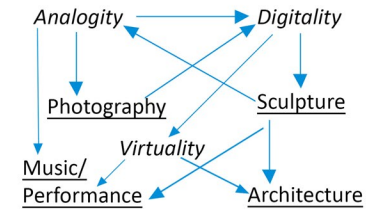
To this date I create new photographic series, mainly nature and landscapes.

(Picture below: A photograph from my first series.)

### Sculpture as projected photography

For me as a sculptor, the idea of whether it is possible to translate the stylistic idiom of photography into sculpture is very interesting and motivating.

#### Process-Determining Factors of my Work:

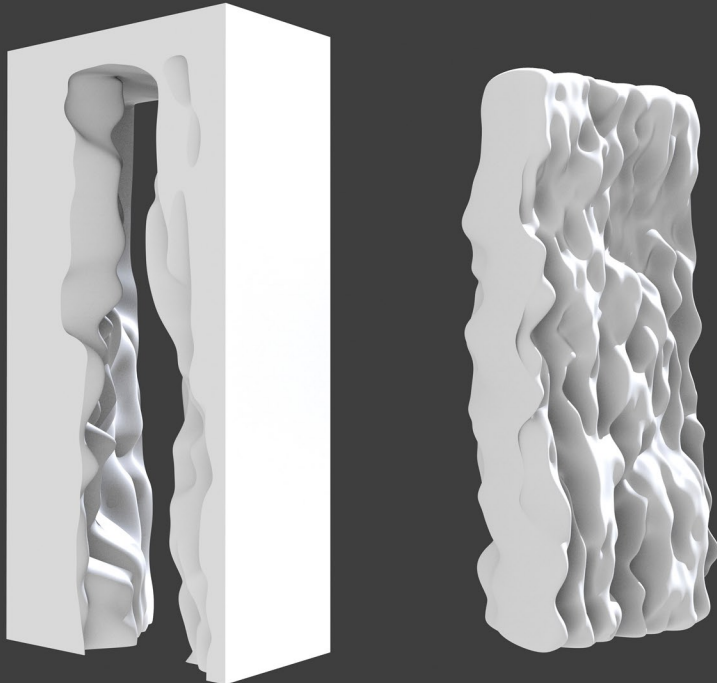


Through alternating complex analogue and digital processes, I convert the brightness values of the single pixels of digitalized photography into a height profile. Digital sculptural work is necessary to define a sculpture and to create a file suitable for the milling process. A CNC milling machine then carves the form out of a material block - resulting in an analogue sculpture.

Light and shadow shapes that manifest themselves in the material through their concave and convex shapes, always changing through time, weather conditions and environmental factors, remain recognisable in their effect, similar to the initial condition of photographed space. On the following pages is the forest.

Sculpture is transformed on the ground of human dimension. That is architecture and will open the way for people to stride through it.

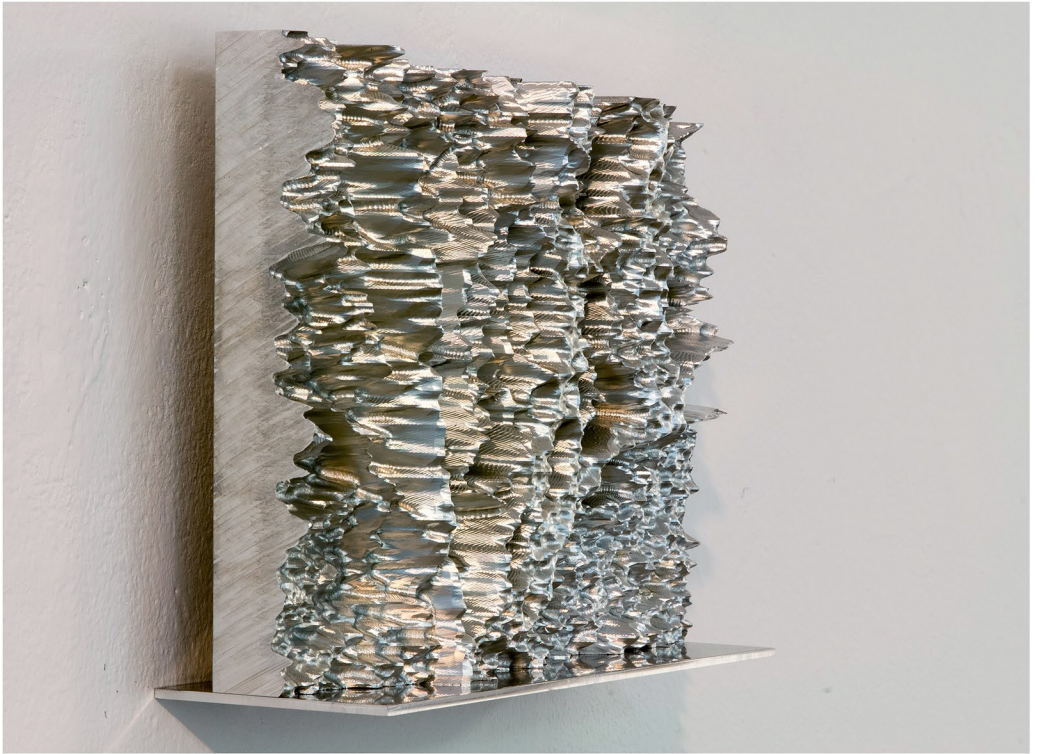
The interactions of my artistic work processes lead to new sculptural perceptions and experiences, but finally always to sculpture or architecture in the traditional sense.







*Bozzetto for a Gate*, aluminium, 11x15x4cm, 2016



**Bergisch4**, aluminium, 45x30x4cm, 2015





*Scotland's Three Castings - Visualisation (2), montage, 2018*

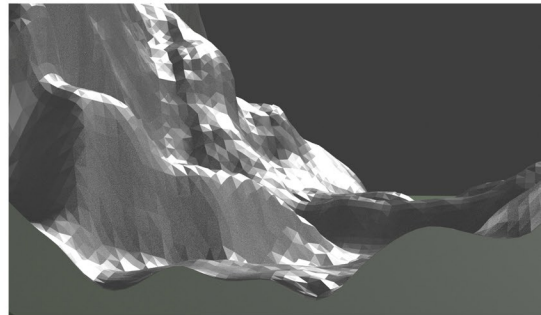
## ***Scotland's Three Castings***

### **Brief Project Presentation**

Aerial photography is the starting point for this series. Its selection depends on the geographical position. The objects developed from this are to be placed in the corresponding landscape. The polygonal structure of the works, visible at a closer look, will raise questions about digitality in social processes and in art in general.

The interaction of the various objects in the landscape will lead to a more intensive examination of the surface structures.

The work *Scotland's Three Castings* is the result of a materialization of continuous scanning and surveying processes in the concretely perceptible space.



**Detail:** *Scotland's Three Castings [1-1]*

### **For more information see:**

Matthias Leeck, *Surveying the World*, London, 2018

## Virtuality - Interweaved Sculpture

Radical and Absolute. Sculpture is no longer material that is experienced by touching. It manifests itself as a virtual reality in the outdoor space.

The environment, i.e. the space, remains tangible. The recipient is on location and can perceive, feel, smell and hear the place with all his senses.

The virtual sculpture requires an extended perception. It becomes a truth that can only be experienced on site relating to the analogue space. Digital tools allow its perception. It is not a pure virtual reality, but rather an interweaving of the material space with a virtual manifestation of a sculpture.

This sculpture cannot become matter. It exists in this meta-level between digitality and analogue.

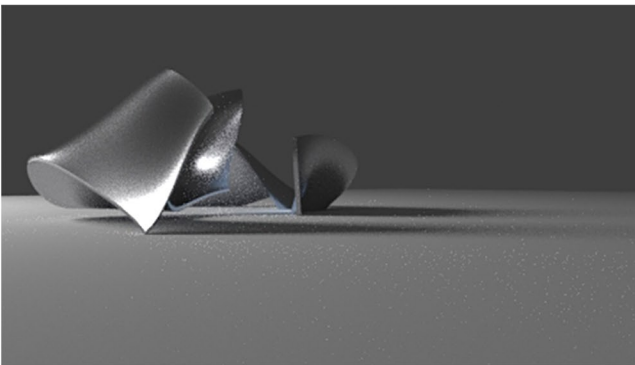


*The Two Serpentes*  
Concept render for the virtual sculpture, Hyde Park at Lake Serpentine  
London, 2017





*The Two Serpentes* [2]  
Concept render for the virtual sculpture, Hyde Park at Lake  
Serpentine  
London, 2017



Concept render: *The Two Serpentes*  
London, 2017



*„To Be“*

A cross-genre performance in collaboration with the composer **Guido Mallardi**



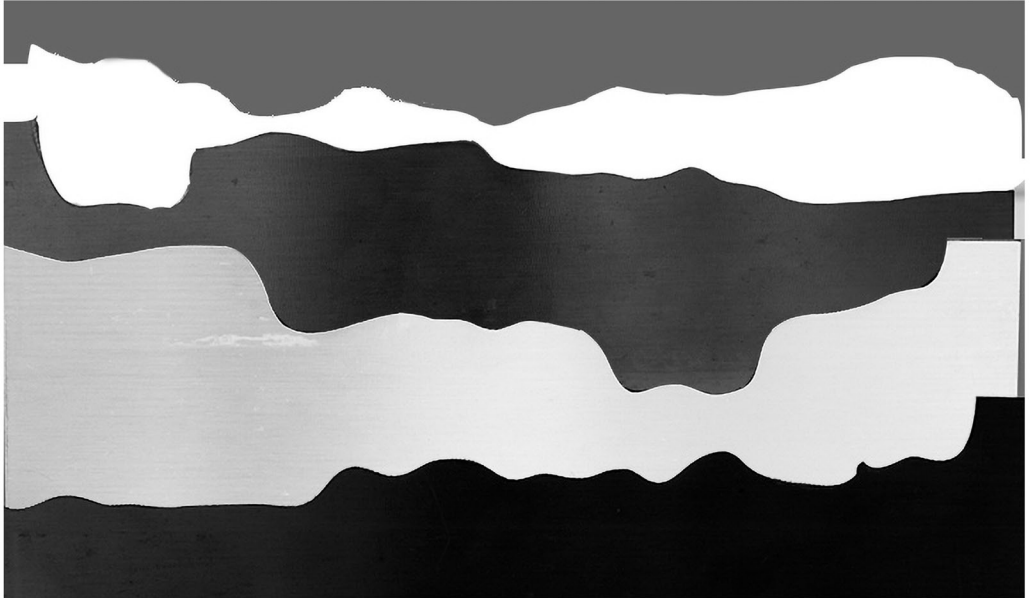
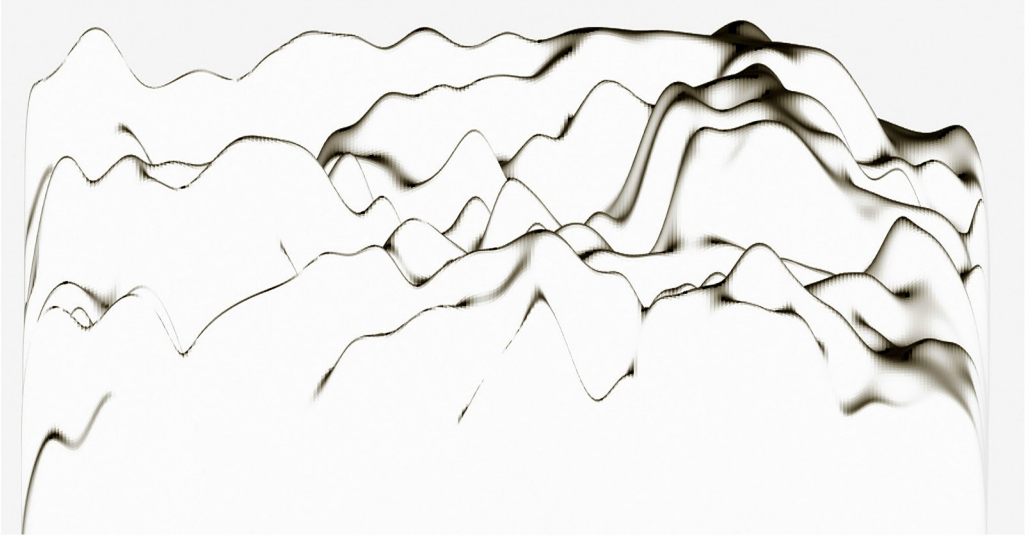
*An artistic manifestation of becoming and being,  
full of tremendous acceleration and forced pauses,  
the dynamics of life.*

*A performance about birth, live and death,  
dissonances and harmonies,  
an inner view of humans inner conflicts of being:*

*To Be.*



Scan this code to see the trailer and to download the documentation:  
[www.Matthias-Leeck.com](http://www.Matthias-Leeck.com)



*Two Concepts for "To Be"*, prints, different sizes, 2020



## Biography

\*1988 in Wermelskirchen

2008-2015: Student at the **Kunstakademie Düsseldorf** of Prof. Didier Vermeiren

2015: Appointment as **Meisterschüler** (graduated with special distinction) of Prof. Didier Vermeiren

09/2017 move to London

02/2020 move to Berlin

## Exhibitions and Awards

(Selection):

### 2017

art-hoc: Young master students in the former branch of the Kunstakademie Düsseldorf, duesseldorf-art, Düsseldorf

### 2016

12th Zimolong exhibition, Gladbeck  
Conferment of the **promotion prize** of the city Gladbeck for innovating work processes.

Die Grosse 2016, Düsseldorf

### 2015

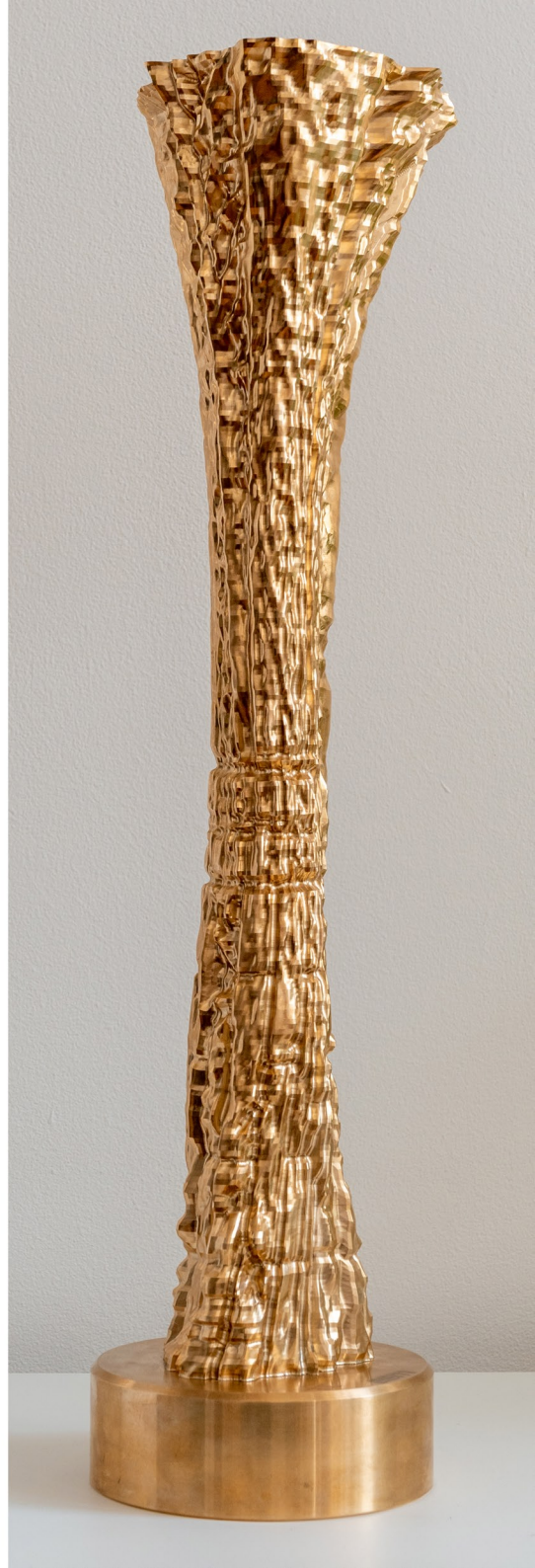
69th "Internationale Bergische Kunstausstellung", art museum Solingen  
Conferment of the **People's Choice Award**

## More Works and Information:

**[WWW.MATTHIAS-LEECK.COM](http://WWW.MATTHIAS-LEECK.COM)**

E-Mail: [Atelier@Matthias-Leeck.com](mailto:Atelier@Matthias-Leeck.com)

Mob.: 0049 - (0)157 3487 8228



*Bozzetto fo a Memorial (5m)*, bronze, ca.15x15x50cm, 2020