

MATTHIAS LEECK

The Shaping of the Ephemeral

ARTIST STATEMENT

My practice examines the physical and virtual manifestation of invisible phenomena. By transforming historical light-and-shadow records, high-precision scientific data, and ecological systems into sculptures, prints, and virtual environments, I translate fleeting information into a poetic, sensory presence.

Working at the intersection of algorithmic slicing, digital translation, and precise CNC subtractive milling, the works inhabit a delicate tension between technological rigor and material vulnerability. They act as poetic anchors in space – solidifying transient moments, collective emotion, and atmospheric context. Ultimately, my practice bridges digital abstraction and physical reality to materialize attitude.

ACADEMIC BACKGROUND

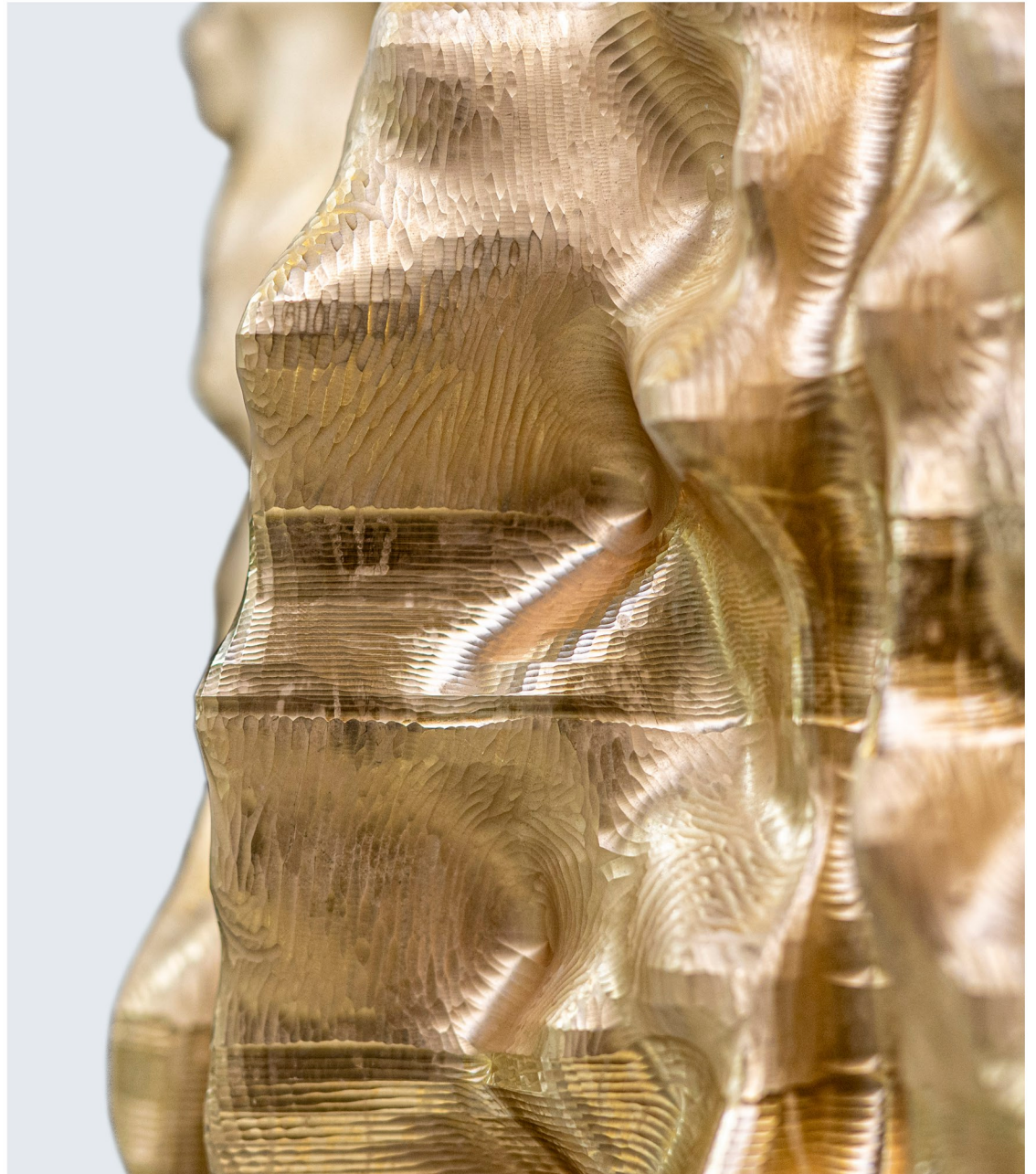
Meisterschüler under Prof. Didier Vermeiren, Kunstakademie Düsseldorf

CORE PRACTICE

Sculpture, Graphics, Digital & Virtual Art, Artistic Research

MEDIA & PROCESSES

CNC Subtractive Milling, Algorithmic Slicing, Virtual Environments, Fine Art Printmaking



Work in progress: German National Memorial (commissioned by the German Bundestag in 2023), 2025

**MEMORIAL FOR THE JEHOVAH'S WITNESSES PERSECUTED
AND MURDERED DURING THE NATIONAL SOCIALIST
REGIME, 2026**

Commissioned by the German Bundestag

Subtractive CNC-milled solid bronze, gravel pathway, curated flora

500 × 114 cm

Site-specific installation, Berlin Tiergarten

Commissioned by the German Bundestag for Berlin's Tiergarten, this site-specific, five-meter bronze sculpture materializes the moral steadfastness of the Jehovah's Witnesses persecuted under National Socialism. Grounded in artistic research, the work transforms luminosity values extracted from historic archival photographs into an abstract topographic profile, inscribed directly into the bronze surface.

A subtle polygonal skeleton rests beneath the skin, where visible milling traces introduce an organic dynamism. As the viewer moves around the monument, shifting light causes visual fragments to continually surface and dissolve. Conceived as a holistic spatial ensemble – encompassing a newly designed gravel pathway and extensive plantings – the untreated bronze patinates over time, acting as an evolving temporal timestamp that anchors collective memory within the changing environment.



Documentation state prior to final landscape completion (autumn 2026), preceding the planting of ten trees, shrubs, and surrounding flora.

THREE STATES OF STABILITY, 2025-2026

Artistic research collaboration with Physikalisch-Technische Bundesanstalt (PTB) and TU-Berlin

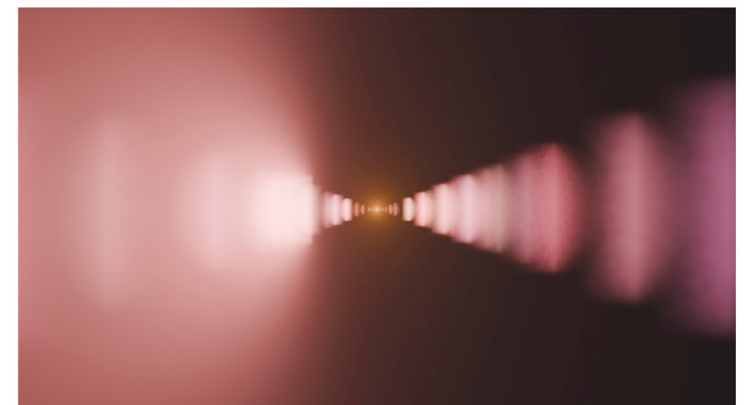
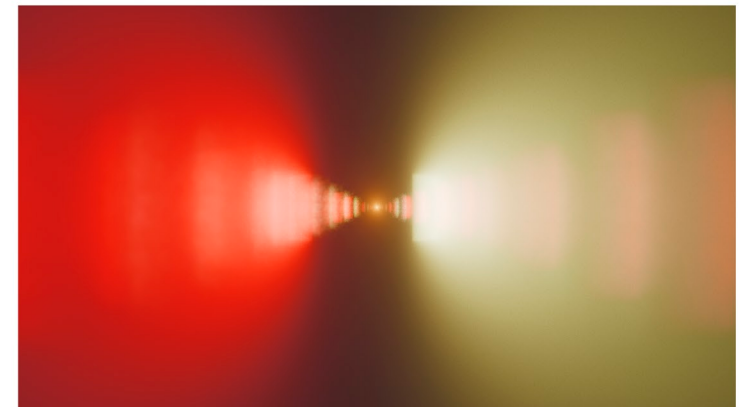
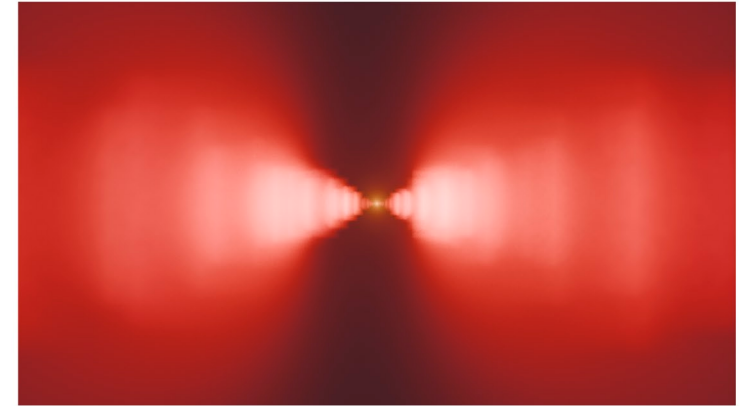
Real-time data installation, custom Python software, generative light & audio environment

Dimensions variable, continuous loop

Selected video stills from multi-channel projection

Originating from an artistic research fellowship at the Physikalisch-Technische Bundesanstalt (PTB) in collaboration with TU-Berlin, *Three States of Stability* gives a visceral, human pulse to the invisible mechanics of climate science. Using custom algorithms, raw thermal radiation datasets captured from at PTB are transformed into an immersive, breathing landscape of light and sound.

Driven by a stance of “methodological disobedience,” the work refuses to smooth or sanitize the incoming streams. By preserving every gap, calibration noise, and raw fluctuation, it lays bare the fragile, almost unsettling boundary where chaotic atmospheric noise transforms into scientific truth. The installation envelops the viewer in an intimate encounter with an atmosphere in flux – making the imperceptible weight of climate change deeply, sensorially felt.



Video stills (16:9 real-time generative sequence)

SERIES FREQUENCIES 02, 2022

Part of an ongoing series (2022–present)

Digital collage based on macro-photographs of an aluminum miniature sculpture

Archival pigment print on fine art cotton paper

75 x 110 cm

Edition of 3 + 1 AP

Part of an ongoing series initiated in 2022, Frequencies 02 unfolds a dramatic interplay of light and shadow, transforming physical mass into an emotionally charged visual space. Originating from multi-perspective macro-photographs of a 15 cm aluminum miniature, the digital collage captures the raw, tactile intensity of light reflecting off sculpted metallic surfaces. Defined by striking chiaroscuro, deep, velvety darks collide with razor-sharp, luminous highlights, elevating a quiet studio experiment into an expansive, landscape-like topography.

Operating with a shallow depth of field, the composition constantly navigates between crisp structural edges and soft, atmospheric dissolution. Cold silver tones seamlessly merge with subtle, reflected warmth, turning the tension between positive and negative space into a visceral sensory experience. By shifting the focus from the physical object to the ephemeral, fluid behavior of light, the work creates an intimate yet commanding presence – inviting a slow, contemplative gaze that exposes the emotional weight embedded within spatial abstraction.



SCOTLAND'S THREE CASTINGS (STEEL STUDY), 2024-2026

Precision CNC-milled raw steel

20 × 17 × 25 cm

Unique work

Originating from Scotland's Three Castings – a site-specific monumental project designed for the solitude of the Scottish Highlands – this sculpture distills vast satellite cartography into a dense, polygonal steel volume. Far from serving as a mere preliminary model, the work exists as a fully autonomous object. It condenses the sublime, untamed scale of the Highlands into an intimate, heavy cabinet piece, charging its immediate space with a raw, melancholic presence.

The precision-milled facets of raw steel absorb and refract light, translating cold topographic scan data into a poetic interplay of velvety shadows and metallic weight. In an era where nature is continuously screened and measured from above, the sculpture freezes this endless digital surveillance into a quiet, solemn artifact. It bridges the rational space of digital cartography with a deeply sensual, tactile encounter – anchoring the vastness of the landscape into the silent, enduring poetry of raw steel.



LOST VOLUMES (CITY SCALE SCULPTURE), 2024

Artistic research project, virtual city-scale sculpture & video projection

2:32 min. video projection with audio collage ("The Climb" by Nicole Leeck)

Satellite data courtesy of Dr. Christoph Mayer (LMU Munich)

Location: Berlin | Dimensions variable

Connecting climate metrology, satellite cartography, and virtual spatiality, Lost Volumes projects the ghost volume of a dying alpine glacier onto the vibrant urban panorama of Berlin. Utilizing precise satellite data provided by Dr. Christoph Mayer (LMU Munich), the work reconstructs the exact ice mass lost from the Vernagtferner between 2009 and 2016 as a virtual, 1:1 scale monument. Overlaid onto the skyline of the metropolis, this phantom sculpture shatters human proportion, transforming the remote, silent tragedy of ecological loss into an overwhelming, immediate presence.

The 2:32 min. video projection weaves three-dimensional spatial simulation with "The Climb" – an immersive audio collage by Nicole Leeck crafted from acoustic field recordings during an October 2023 expedition to the glacier. Cold alpine winds, crunching ice, and atmospheric echoes blend with the urban horizon, turning abstract environmental data into a poignant, visceral encounter. Lost Volumes expands the metropolis into unknown, melancholic dimensions, inviting a contemplative reflection on scale, acoustic memory, and the tangible grief of landscape transformation.



Video stills from "Lost Volumes (2009–2016) – The Vernagtferner in Three Conceptual Views" (2:32 min.)

BIOGRAPHY AND SELECTED REGISTER

BIOGRAPHY

Matthias Leeck (b. 1988 in Wermelskirchen, raised in Wuppertal) is a German-Italian artist, curator, and researcher based in Berlin. He completed his studies at Kunstakademie Düsseldorf in 2015 as Meisterschüler under Prof. Didier Vermeiren, following early assistantship and studio experience with Tony Cragg in Wuppertal. Working across sculpture, installation, and digital media, Leeck explores the intersections of analog and digital reality, space, perception, and memory. His work engages deeply with social, historical, and scientific phenomena, fostering a sustained, interdisciplinary dialogue between fine art, climate metrology, and public space.



SELECTED COMMISSIONS, PROJECTS & EXHIBITIONS

2026	Inauguration of National Memorial Tiergarten, Berlin (German Bundestag)
2025–2026	Certain Uncertainties: Three States of Stability, PTB & TU Berlin
2025–present	Project ARCTIS / Global Oceans (Curator, Artist), Collaboration with Deutsche Meeresstiftung
2025	Shaping Future (Curator), Institutional cooperation NTNU Trondheim & TU Berlin
2024–present	European Rural Activation Blueprint (Curator, Artist), Research & Municipal Meetings, Caltabellotta (Sicily)
2024	Lost Volumes (City Scale Sculpture), Virtual urban installation & sound collage, Berlin
2024	Augmented Realities in the Anthropocene (Curator, Artist), Willy-Brandt-Stiftung / TU Berlin
2022	NEUSTART KULTUR Grant, Federal Government Commissioner for Culture and the Media (BKM)
2016	DIE GROSSE 2016, Exhibition at Museum Kunstpalast, Düsseldorf
2015	69th International Bergische Art Exhibition, Kunstmuseum Solingen

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