

Mathias Hornung
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<http://www.mathiashornung.de/>

Mathias Hornung (b.1965)

The artist's work occupies the space through its resonance with the traditionality of the material, clashing with the advanced and almost futuristic aspect of his craftsmanship. The wood relief sculptures - large-scale linocuts - present their materiality in a way that is in opposition to their original biomorphic form. That accentuates the innovating aspect of Hornung's art pieces that challenge the characteristic rigidity of this material.

Artists inevitably reflect the era and environment they are operating into, offering subtle metaphors, or direct messages, through their production. The oversize formats presented by the artist seem peculiar at first glance. The plastic language of Mathias Hornung stems in the future, almost as if he was aware of a forthcoming technique to treat the matter. From certain angles, the pieces present themselves as a multitude of small geometric forms, a whole that seems to be ordered according to a contemporary urbanistic plan. It is easy to see how this distinctive research in his work is reminiscent of other artists - 20th-century Cubo-futurists - who seek the utopian idea of the imminent future.

Hornung's research uncovers the visual connections between the traditional wood printing techniques and the digital patterns he uses. The only aspect bringing disorder to the pieces is the polychromatic aspects of the material. The disclosure of different tones. The process of their emergence is structurally similar - like archiving on a data carrier - to human memory, which is not a static entity. In other words, Mathias Hornung demonstrates an ability to create forms that fluctuate through space and are evocative of both the infinite smallness of human neurons to the titanic size of a map of a contemporary metropolis.