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Matthias Bitzer: *cosmic rational*

cosmic rational emerges to reflect upon the complexity of finding one's place in our rapidly accelerating, refracting present, creating a constellation of ideas in which everything is consciousness. Nothing is static here; every corner of the cosmos is disrupted. Each element materializes, interrelates, and evolves, departing from an intimate perspective to show the undeniable universality of individuality. As in consciousness, for Bitzer, everything that happens is spontaneous, organic, multiple, simultaneous, moldable, infinite, and constantly expanding.

The main protagonist of the exhibition is “happy Eddie,” a shape-shifting eel-like figure who, in Bitzer's world, has the capacity to reconfigure, reconstruct, and camouflage himself perpetually: expanding accordion-like in the exhibition's title work and compactly coiling himself into a luminous bull's eye in the humorously titled painting *Eddie Spaghetti*. Unlike the self-referential looping of the ouroboros, an ancient pan-cultural symbol for the cyclical nature of time and the unity of all things, he doesn't eat his own tail but goes for the whole world instead. Eddie is ravenous, a cosmic devourer. In Bitzer's artistic lexicon, the happy Eddie is a vessel for the soul—it traces the contours of outside influences and stimuli according to its inner logic, absorbing, consuming, or digesting them. Eddie is not a heroic figure but more like a cipher for Virginia Wolf's “ordinary mind on an ordinary day,” perpetually sorting the myriad impressions surrounding it, whether “trivial, fantastic, evanescent, or engraved with the sharpness of steel.”

cosmic rational, the exhibition's title work, encompasses a conglomeration of painted and sculptural surfaces. Stripes, triangles, and hard angles come together to form an outsized happy Eddie comprised of materials like wood, glass, and painting on canvas. Teeming with optical illusions, the painting extends into three-dimensional space; vertical lines jut outwards from the wall, painted dots give way to ping pong balls, and a textual clue to one of life's greatest mysteries is embedded in the work's undulating surfaces. Bitzer's interest in capturing experiences, memories, and sensations has led him to develop, during the last 15 years, 48 pieces that make up the collage *Phosphor Notes*, conformed by *hypomnemas* that capture a distinct sense of fleetingness, presenting fast-paced and rapid glimpses of our current time.

His creations are not set in stone; they acquire and construct meaning in every observer's mind; representing the perpetuity of the “constant” in the changing; they adapt to any experiment, day, and space; it is not limited to a painting, a piece, a discourse, an exhibition, or an era. His highly personal work unveils the fragility of what we take for “truth”.

Jesi Khadivi