

## **The Inconceivable Nature of the Line**

The essence of both Matzon's last ten years of painting, and that of its study could be the following: closed, regularly edged planes, narrow spaces created by layers and contacts of planes, and forms shaped in a way as refined and impersonal as possible. And we could also add an increasing authenticity, more and more powerful effects as well as continuously deepening meanings.

As we look back on the stages of his extremely meaningful activity, we can say that Ákos Matzon first successfully mingled graphic and painting resources, then he broke up planes only to build new planes upon his basic ones, and while breaking through all of them he changed his works into so many terrains of relief. By building relief planes one upon the other, and also by ruining some of his relief surfaces, he managed to bring forth some negative relief spaces and thereby works with a curious irradiation. His works have used well-known elements – squares, oblongs, circles, and their mixtures – to create highly unusual systems that hold out as their most important asset: the line. Lines in Matzon's work appear in an illusory, highly abstracted sphere.

As we search for points of reference while interpreting Matzon's work, we are well-advised not to turn to encyclopaedias of symbols containing ample reference to squares, crosses, or circles for in those reference books we will not find any mention of the meaning of mere lines, be they straight or crooked. Naturally, we are not at all interested in explanations of whatever falls within straight or crooked lines. What puzzles us, rather, is the essence of the line whether it appears on a surface or in space. Is the line an element that carries rich contents, or indeed is it a neutral tool only? Such questions arise very naturally over Matzon's works since most of them present so many finely drawn straight or broken, parallel, repeated, or crossing lines, lines that rather than delimiting anything, just exist for themselves or, at most, connect points existing in several virtual regions.

Another type of line in Matzon's work brings forth fields or masses by incorporating symbolic meanings even when merely appearing as edge-lines of prisms. Such lines articulate meanings related to structural conceptualisations, or geometric abstractions, meanings that manage to present a highly differentiated texture.

Such complex, sensitive "tissues", then, are accomplished by principles of composition that are, paradoxically, anchored in an engineer's clear and lucid method of construction. Angles, encounters, sections are duly created by lines whether those lines appear on a plane or in space. Shapes, then, evoke planar and spatial relationships as well as emphases and subordinations, bearers of compositional stresses that they are. These exact formations, these deliberate

straight lines, these highly rational networks, these contoured forms and masses, balances and confusions, regularities and irregularities, constant and changing elements, virtual movements and still moments are all, in their turn, mediators of certainties and uncertainties that convey the “feel” of so many artistic statements. Whether fresh disorder will result in another kind of order, or whether it’s precisely an ever so disciplined order that will culminate in chaos – this is perhaps the greatest dilemma in evaluating all latent and manifest elements in Matzon’s planes and spaces.

Anyone wishing to survey Hungarian art of the turn of the millennium will encounter a many-faceted output containing tendencies of symbolic representation as well as expressive and hyper-realistic movements. Along with these, two other tendencies stand out: the first, marked by lyric abstraction, abstract expressionism, *informel*, and formlessness, is just as important as a new geometric tendency based on principles of structure. Abstract, objectless art, an art focusing on mere colours and lines, a tendency so important today, was heavily handicapped in the first two thirds of the 20<sup>th</sup> century. The few painters who had been engaged in this kind of art were joined by a new flock of painters only in the late 1960s. These younger painters were speaking the language of abstraction as their painter’s mother tongue, a language entirely taken for granted by them. Side by side, then, with figurative tendencies, new geometry became a movement impossible to overlook by the end of the millennium both in painting, graphic art, and in sculpture. With his works marked by the inconceivable nature of the line, and with his output breathing in complete sync with his age, Ákos Matzon has produced an entirely individual oeuvre in his paintings, objects, and sculptures.

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