

The works and the person of Abraham Lüttger may both be characterized in a dualistic way. Heaven and hell, fire and rain, love and hate: it is all there on the surface and much more underneath it. Lüttger takes his inspiration directly from the subconscious, although there is also the source from the obvious and visible neighbourhood. Lüttger has seen the happy side of life as well as the dark side, these aspects are reflected in the paintings.

Being educated at the Amsterdam Graphic Design School and the Rietveld Art Academy, Lüttger (1944) worked for a long period as a successful graphic designer.

Here is already the complex double approach of a commercial attitude and a creative talent, which brings in material welfare and artistic awards concerning his campaigns for international companies.

Then Lüttger kind of rejects this area and starts a career in the field of autonomous art with his graphics, this development leads to a rather bright exposure of etchings.

Halfway his thirties he finds himself in another personal crisis and travels around Europe and later on he leaves for India. These new confrontations with himself and yet unseen worlds mark a dynamic step into his paintings. The influence of his stay in India is clear in the esoteric and astral canvases full of feelings of organic growth and peace. Philosophical ideas from Antroposophy and meditation must have been the basis for these quiet and fragile compositions, mainly in soft colours and with tender vibrations. It all seems to get back to the origins of life, to search for motherly feelings, to find again the womb.

In contrast with this are the very recent works that show in heavier colours the demonic side of human life, although the aggressiveness has again mild tendencies. It is the hidden world of all-night cafés and bars, hustlers, dragshows, temporary love, admiration for the uncomplete, the cheap relations that probably last longest. Lüttger has a strong sympathy for this independant world with its own rules and codes of honesty.

Everyone who embraces life must positively recognize oneself in these paintings that are mirrors of the subconscious. People who are afraid will feel even more insecure by looking at them. Lüttger shows us an atmosphere that provokes on the edge of figuration to phantasies and dreams of reality. Male and female pleasures from the bizarre scenes where all human aspects are set upon the theatrical stage. Existence as a comedy with the struggle of surviving.

Lüttger imagines the ideas of Carl Gustav Jung into physical fragments of the twilight zone.

He also feels strongly impressed by the neighbourhood of his Amsterdam studio where life goes on more than 24 hours a day. It is in the middle of a crowded area: the centre of Amsterdam, a red-light district of prostitution, hotels, alcohol, dope, some crime, some hope. Lüttger feels himself stimulated by the relative peace of the dark nights and its ambiguous many-splendoured colours.

He preferably works about 12 to 15 hours on a stretch, always from late at night until the early morning. These nocturnal fights of solitude, reflection and paint result into his acrylic visions on which sphere is as important as the free interpretation of how reality might be.

Hennie van de Louw
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