

KAZUKI MATSUSHITA

The Agentur

June 7 – July 8, 2023

Opening Reception: June 7, 4-6pm

Venue: ECHO, Cologne

Roonstrasse 108, 50674 Cologne

Thursday – Saturday

2 – 6 pm and otherwise by appointment

please contact: echo.clgn@gmail.com

<https://echo-cologne.com/>

KAYOKOYUKI is pleased to present the first solo exhibition at ECHO, “The Agentur” by Kazuki Matsushita. The exhibition will held at ECHO situated in Cologne, Germany. ECHO is a time-shared exhibition space initiated by Wschód (Warsaw, Poland) and shared with KAYOKOYUKI (Tokyo, Japan), diez. (Amsterdam, The Netherlands), Lodos (Mexico City, Mexico) and Wschód gallery.

The Agentur

Creating Titles

One of the exhibited works, <Move past the past,> is a piece based on the 2018 work <X is, X is, X is,>. The work paints the process of reading “Six Six Six” backwards which is <X is, X is, X is,>. The idea behind it was the imagery of '999' and the concept of balancing directions of 'no front, no back, no up, no down.' In <Move past the past,> I was considering ways to reverse that process.

Reference 1

Nature: what the dramatic art suppresses in favour of a naturalness that is learned and maintained by exercises.

- Robert Bresson (1901-1999)

Anagrams are generally known as a type of wordplay, in which the letters of a sentence or word are rearranged to express a different meaning or string of letters. With N different letters, there are N factorial ways of rearranging them. Depending on the forced interpretation or definition of meaning, one sentence and another with different meanings can be nearly two sides of the same coin. For example, when the meaning of a word from a dictionary is being pursued, diagrams, charts, and graphs can serve as a way of giving social objectivity to that definition by displaying the relationships within those charts.

On the other hand, situations in which meanings are linked to other meanings in contradictory ways, creating endless debates and producing confusion significant enough to interfere with daily life is well-known in modern times. Language is itself the process of the transition of these structural relationships. Therefore, as can be seen in the example of Archigram's experiments, it has an aspect that is recognised as a physical phenomenon.

The practice of putting titles on paintings became common in the 19th century, whereas before that, titles were names of typical motifs or brief descriptions. As paintings were separated from their specific contexts and presented to a general audience, the need for proper titles arose. However, it is often unclear whether the titles were given by the artists themselves or by others throughout history.

The strange experiences surrounding the coherence and unity between what is being expressed and its explanation is often brought up during discussions about social topics with others or in conversations with artist friends. The act of simply observing, which can be seen as passive, or the way in which such explicit desires are expressed, are part of the process of creating a painting, and this fact sheds light on the aspect that people connected through the environment in which the artist is nurtured are reproducing the painting politically, ethically, and aesthetically. With the use of tools for the first time the body potentially takes form.

Reference 2

- 《The Invisible Man》 1933 James Whale
- 《InvisibleAgent》 1942 Edwin L. Marin
- 《The Amazing Transparent Man》 1960 Edgar G. Ulmer

Kazuki Matsushita was born in 1992 in Tokyo, Japan where he currently works and lives. Matsushita has presented his work in: solo show "Ice like Ice " at im labor in Tokyo, 2022, "X'mas" at im labor in Tokyo, 2022. And was part of the group shows "Onsen Confidential" at KAYOKOYUKI in Tokyo, 2022, "ignore your perspective 52 Speculation⇔Real" at Kodama Gallery in Tokyo, 2019, and "ignore your perspective 44 Tangle of Means and End and "ignore your perspective 42 Grammar of Neighborly Love" at Kodama Gallery in Tokyo 2018, "Group Show" at 4649 in Tokyo 2018.

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_006

松下 和暉 Kazuki Matsushita

Will in transparent man in art will name STAP "nrn"

2023

oil on canvas

162 x 130.3 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_005

松下 和暉 Kazuki Matsushita

Trans-Parent (STAP ran rent)

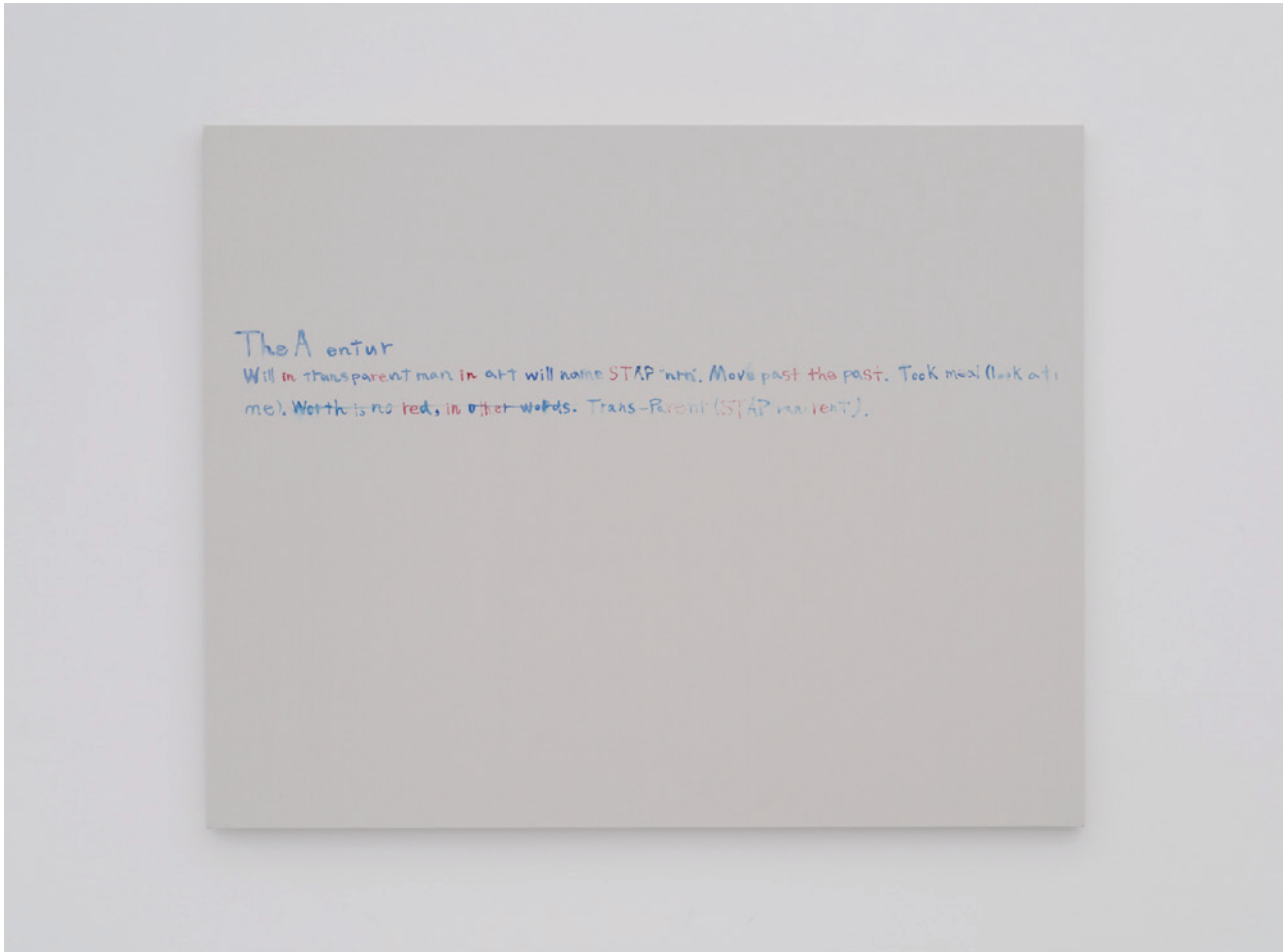
2023

oil on canvas

162 x 130.3 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_007

松下 和暉 Kazuki Matsushita

Untitled

2023

oil on canvas

162 x 130.3 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_001

松下 和暉 Kazuki Matsushita

Move past the past

2023

oil on canvas

60.6 x 50 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_004

松下 和暉 Kazuki Matsushita

worth is no red, in other words

2023

oil on canvas

65.2 x 53 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_002

松下 和暉 Kazuki Matsushita

Took meal (look at me)

2023

oil on canvas

65.2 x 53 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_23_003

松下 和暉 Kazuki Matsushita

worth is no red, in other words

2023

oil on canvas

65.2 x 53 cm

KAYOKOYUKI

2-14-14 Komagome, Toshima-ku, Tokyo 170-0003 Japan
〒170-0003 東京都豊島区駒込2-14-14
info@kayokoyuki.com / +81(0)3-6873-6306
www.kayokoyuki.com



KM_PA_20_001

松下 和暉 Kazuki Matsushita

RATMIX'99

2020

oil on canvas

60.6 x 50 cm

KAZUKI MATSUSHITA

1992 Born in Tokyo, Japan

Lives and works in Tokyo.

Solo exhibitions

2023 "The Agentur" (ECHO/Cologne)

2022 "Ice like Ice "(im labor/Tokyo)

2020 "X'mas" (im labor/Tokyo)

Selected Group Exhibitions

2022 "Onsen Confidential" (KAYOKOYUKI/Tokyo)

2019 "ignore your perspective 52 Speculation⇔Real" (Kodama Gallery/Tokyo)

2018 "ignore your perspective 44 Tangle of Means and End" (Kodama Gallery/Tokyo)

"ignore your perspective 42 Grammar of Neighborly Love"(Kodama Gallery/Tokyo)

"Group Show" (4649/Tokyo)