

Matthew Lutz-Kinoy *Heavenly Biches*

with Kazunori Hamana

and a live performance by Eiko Ishibashi

■ Exhibition Overview

Dates: Tuesday, September 9 – Friday, September 12, 2025

Hours: 10:00–17:00 (10:00–15:00 on the final day)

Venue: "TENGOKU" (Heaven), Sogetsu Plaza, 1st Floor, Sogetsu Kaikan
7-2-21 Akasaka, Minato-ku, Tokyo

Admission: Free

Curated by: Kazunori Hamana

Eiko Ishibashi's performance date: Tuesday, September 9th — Starts at 13:00 (one-time set only)

Admission: Free

■ Exhibition Statement

Lead-in

A curatorial project by Artist, Kazunori Hamana, highlighting the work of Paris-based American artist Matthew Lutz-Kinoy, will be held from Tuesday, September 9th to Friday, September 12th, at *TENGOKU*, the stone garden designed by Isamu Noguchi at the Sogetsu Kaikan (1F).

Main Text

This autonomous, artist-curated project underscores the importance of a space in which a group of artists can interact freely. Guided by the experimental ethos of Teshigahara's school, the artists respond to the layered and playful architecture of Noguchi's indoor stone garden with their own interdisciplinary collaboration.

Matthew Lutz-Kinoy, the invited artist, works across various mediums including sculpture, printmaking, ceramics, and painting. His allegiance is not fixed to a single medium but depends on their shared developments in form and simultaneity in practice. Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across his practice are the result of many collaborative ventures, which are explored again here, resonating with Noguchi's own expansive ethos.

This exhibition takes as its theme the historic ballet *Les Biches*, first performed in 1924. Within Isamu Noguchi's stone garden *Heaven*, Matthew Lutz-Kinoy's paintings will vividly animate the space, alongside a series of ceramic works jointly created by Lutz-Kinoy and curator Kazunori Hamana at an artist residency born from Hamana's project to restore traditional rural houses.

On the occasion of the opening, the site is activated into scenography through a live concert by musician Eiko Ishibashi—renowned for her wide-ranging expressions across film, stage, and beyond. The exhibition architecture has been developed by Yosuke Yamaguchi, the

garden specialist of *Saikai Engei* based in Hasami, Nagasaki, who contributes with his innovative mastery of traditional Japanese garden design.

As the energies of artists from diverse backgrounds intersect, and as the layered memories of many creators converge upon Noguchi's *Heaven*, the exhibition unfolds a new chapter—a transhistorical context embedded in *Les Biches*, opening windows to fresh narratives.

■ About the Artists

Matthew Lutz-Kinoy

Matthew Lutz-Kinoy (b. 1984, New York, USA, lives and works in Paris) has a multifaceted practice, vacillating from painting to poetry, theater performance to ceramics. He is best known for his large-scale paintings often installed like decorative tapestries on walls or suspended from the ceiling, which physically immerse viewers.

His upcoming solo exhibition will be at Capitain Petzel, Berlin, November 2025. His most recent solo shows include *Princess Pompom : Medicine Blue*, Mennour, Paris (2025); *Jewel*, Mendes Wood DM, New York (2024); *Filling Station*, The Kitchen New York and Dia Beacon (2023); Link Room Project, Cranford Collection, London (2022); *Soap Bubbles*, Art Basel Parours, Basel (2022); *Window to the Clouds*, Museum Frieder Burda | Salon Berlin, Berlin (2021); *Scalable Skeletal Escalator* (in collaboration with Isabel Lewis), Kunsthalle Zürich (2020); *Sea Spray*, Vleeshal, Middelburg (2018); *The Meadow*, Centre d'édition Contemporaine, Geneva (2018); *Southern Garden of the Château Bellevue*, Le Consortium, Dijon (2018)

Kazunori Hamana

Kazunori Hamana (b. 1969) lives and works in Chiba, Japan. Hamana studied at MiraCosta College in San Diego, California after which he returned to Japan to open his own restaurant and sneaker shop in Harajuku, Tokyo. Since relocating to Chiba in 2008, Hamana has worked as a ceramicist as well as a fisherman, producing and selling his own anchovy sauce.

His work has been exhibited in public art institutions including at The Warehouse, Dallas, TX (2023); Okura Museum of Art, Tokyo, Japan (2023); the Headlands Center for the Arts, Sausalito, CA (2021); Towada Art Center, Towada, Japan (2017); and Yokohama Museum of Art, Yokohama, Japan (2016). His work is held in prominent public collections, including BY ART MATTERS, Hangzhou, China; The Oketa Collection, Japan; and The Rachofsky Collection, Dallas, TX.