

KAYOKOYUKI

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Condo London 2026
Hosted by Arcadia Missa
Kazuki Matsushita
Bear's anus like a X'mas ornament

Bear's anus like a X'mas ornament, matrix men sees UK solar banana 2026, marker and oil on canvas, 162 x 130.3 cm

January 17 – February 21, 2026

Kazuki Matsushita

Bear's anus like a X'mas ornament

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Kazuki Matsushita's work begins at a point before words settle into fixed meaning. He is drawn to the structures of letters themselves: their shapes, arrangements, reversals, and fragmentations. Triggered by words encountered in books or everyday life, images unfold almost automatically, and the work emerges from this initial movement. Meaning is not rejected, but treated as one element among others, alongside visual form, rhythm, and spatial arrangement. Through processes such as anagrams, words are dismantled and reassembled, then extended into painting. Matsushita's paintings operate as continuations of language, where color, form, brushstrokes, and blank space redefine words in abstract ways. Elements on the canvas unsettle the boundary between reading and seeing, while blank areas operate as spaces in which perception momentarily pauses. An intimate dialogue emerges between private notes and painting, titles and motifs, generating a subtle tension between language and image that remains unresolved inside his work.

In this exhibition, Matsushita expands his ongoing interest in the material and spatial aspects of language into a more bodily and environmental register. The title *Bear's Anus Like a X'mas Ornament* draws from contemporary conditions in Japan, including the increasing appearance of bears in urban areas and the atmosphere of festivity associated with Christmas. The bear as a

concrete and potentially violent presence, the Christmas ornament as a symbol of decorative and harmless celebration, and the anus as a bodily opening are placed side by side without being reduced to metaphor. While the rise in bear populations and the resulting culls reveal unavoidable tensions—between protection and violence, subject and object—Matsushita does not seek to judge these situations. Instead, his focus is on the structures that produce such relationships. Language, for him, is not a tool for exclusion, but a means of shifting distance, perspective, and visibility.

The body is not conceived as a fixed entity, but as a potentiality that becomes concrete only through the mediation of tools—namely, language. Painting emerges as a site where collected words, information, and personal desires are interwoven, and where meaning and form are generated and dismantled simultaneously. Matsushita's works do not converge toward understanding or consensus; rather, they present a state in which structures remain in motion. The supple humor embedded in his practice may offer a moment of release—loosening bodies that have become rigidly bound by meaning, correctness, and interpretation.

Bear's anus like a X'mas ornament

One day, I came across a newspaper article reporting that bears entering urban areas in Japan has become an increasingly serious issue. The article was discovered among a stack of D¹ materials I was editing, deep in a pile of clippings. It described the growing number of bears known as “urban bears, second generation”—individuals who, having been born with little resistance to city environments, move easily into human spaces—as well as the systematic efforts humans have undertaken to deal with them. The behavior of the bears, and the tension that accompanies their presence, felt like an urgent truth—like a pimple reflected in a mirror—gradually tightening each hidden organ within the body. Through the accumulation of such experiences, my own internalized environment was transformed into an unnaturally sharp and lingering light, reflecting again and again on Christmas night—over the course of a week, a month, a year.

¹ A simplified code of the Ministry of Defense used when clipping newspapers.

1. *Bear's anus like a X'mas Ornament, matrix men Sees UK solar banana*
bears anus like a xmas ornament / matrix men sees uk solar banana
2. *Our nut (deadly little growing), it turned into a dull grey glow*
our nut deadly little growing / it turned into a dull grey glow
3. *Us X'mas ornaments smell fishy, mesmerism sax fons (antsy hull)*
us xmas ornaments smell fishy / mesmerism sax fons antsy hull
4. *Untitled*
5. *Untitled*

— Kazuki Matsushita

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KM_PA_26_001

松下 和暉 KAZUKI MATSUSHITA

Bear's anus like a X'mas ornament, matrix men sees UK solar banana

2026

marker and oil on canvas

162 x 130.3 cm

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KM_PA_26_002

松下 和暉 KAZUKI MATSUSHITA

Our nut (deadly little growing), it turned into a dull grey glow

2026

marker and oil on canvas

162 x 130.3 cm

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KM_PA_26_003

松下 和暉 KAZUKI MATSUSHITA

Untitled

2026

oil on canvas

162 x 130.3 cm

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KM_PA_26_004

松下 和暉 KAZUKI MATSUSHITA

Us X'mas ornaments smell fishy, mesmerism sax fons (antsy hull)

2026

oil on canvas

65.2 x 53 cm

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KM_PA_26_005

松下 和暉 KAZUKI MATSUSHITA

Untitled

2026

oil on canvas

65.2 x 53 cm

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KM_PA_25_004

松下 和暉 KAZUKI MATSUSHITA

SLUD seen Ant (Sun and Steel)

2025

oil on canvas

72.7 x 60.6 cm



Kazuki Matsushita was born in 1992 in Tokyo, Japan where he currently works and lives.

Matsushita has presented his work in: solo show "Bear's anus like a X'mas ornament" at Condo London hosted by Arcadia Missa in London, 2026:"POSTALES" at Galerie Gato in Lima, 2025: solo show "Intoxication view" at KAYOKOYUKI in Tokyo, 2024: "No sleeper seats, that's a mattress" at Cherry Hill in Cologne, 2024: solo show "The Agentur" at ECHO in Cologne, 2023: "Tokio Hotel presented by galerie tenko presents" in Berlin, 2023: "OBSESSION II" at WSCHÓD in Warsaw, 2023: solo show "Ice like Ice" at im labor in Tokyo, 2022; "X'mas" at im labor in Tokyo, 2020. 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; "Group Show" at 4649 in Tokyo 2018.

KAZUKI MATSUSHITA

1992 Born in Tokyo, Japan

Lives and works in Tokyo.

Solo exhibitions

2026 "Bear's anus like a X'mas ornament" (Condo London hosted by Arcadia Missa/London)

2024 "Intoxication view" (KAYOKOYUKI/Tokyo)

2023 "The Agentur" (ECHO/Cologne)

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

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

Selected Group Exhibitions

2025 "New Space Preview" (KAYOKOYUKI/Tokyo)

"100 Years of Matsuya Ginza : Connected Memories, Continuing Futures" (Matsuya Ginza/Tokyo)

"POSTALES" (Galerie Gato/Lima)

"Section vol.2 Book Launch Exhibition" (Hi Bridge Books/Tokyo)

"Elsewhen, Elsewhere" (Art Intelligence Global/Hong Kong)

"Blooming show by KAYOKOYUKI" (OIL by Bijutsutecho Gallery/Tokyo)

2024 "No sleeper seats, that's a mattress" (Cherry Hill/Cologne)

2023 "Tokio Hotel" (Galerie Tenko Presents/Berlin)

"Obsession II" (Wschód Gallery/Warsaw)

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)