



March 2019



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#ExpoMatsutani

Takesada Matsutani

Circle Yellow-19, 2019

Vinyl adhesive, acrylic on canvas

mounted on plywood

Diameter: 162 cm

Courtesy of the artist and Hauser & Wirth

Photo © Marc Damage

PRESS RELEASE

TAKESADA MATSUTANI

26 JUNE – 23 SEPTEMBER 2019

GALERIE DU MUSÉE, MUSEUM, LEVEL 4

Covering sixty years of the career of Takesada Matsutani (1937, Osaka, Japan), this exhibition at the Centre Pompidou is the first major retrospective in France of this Japanese artist who has been living and working in Paris since 1966. The exhibition is built around an exceptional donation of 22 works made by Matsutani to the National Museum of Modern Art, which range from the late 1950s to the present. The exhibition, thus, also retraces Matsutani's career all the way back to its origins; mixing the late 1950s work of traditional nihonga style and surrealist pieces inspired by informal abstraction, which evolved into his Gutai artworks of the early 1960s.

This richly original artist's fascination with organic material and propagation, begun in his Gutai period, and the artist's ties with time and space marked by a Buddhist culture, moved in the 1970s to an experimentation with "hard edge" accents before taking on a very personal "black" creation.

In 1963, at the age of 26, Matsutani was accepted by Gutai's founder, Jiro Yoshihara (1905-1972) into the group (the name, Gutai, in Japanese evokes the concrete rapport between artist and material). Yoshihara was convinced of the originality of the artist's abstract paintings; his invention of surfaces covered with gaping blister-like forms of vinyl adhesive glue. French critic Michel Tapié, who travelled in Japan to promote Art informel in the late 1950s, also saluted the entry of Matsutani into Gutai. It was thus that a dialogue began with organic matter, the foundation block of his work to come and which he entitled *Propagation* in the 1960s. Perhaps because in his adolescence he suffered from tuberculosis, he discovered cells, observed under microscope, reinforcing his interest in the living and growing, a fascination that developed along with that for the abstract works of Kandinsky.

Thanks to a first prize won in 1966 (Franco-Japan competition) he received a grant from the French government for an extended visit to France, eventually taking up permanent residence in Paris. From 1967 to 1971 he devoted himself to engraving at Stanley William Hayter's experimental Atelier 17 where he became an assistant. He discovered silkscreen printing, which led him to a new style approaching "hard edge". But, for him, notions of propagation as well as the development of three-dimensional forms always overrode any real influence of American artistic movements.

Marked by Shinto and Buddhism since childhood and pursued in France by diverse reading, his spiritual and philosophical notions of the two religions pushed him to a personal artistic style, mixing his media using organic matter with the concepts of space and time.

In 1977 he started the *Streams* series (also known as *Currents*) concentrating on the use of paper, graphite and sumi ink. These works, made on 10-metre-long rolls of paper, show visually, both the artist's patient gesture—covering the surface in diligent, time-consuming, mark-making in graphite—and the final action of Matsutani diluting the graphite with the flow of solvent. Soon returning to his favourite medium of vinyl adhesive, he incorporated it into his *Streams* to create swollen surfaces on canvas or paper.

He expanded his development of works in situ. Over time, installations are increasingly more monumental and ambitious, often activated with a live performance by the artist himself (i.e. by puncturing a canvas sac full of ink and letting it flow on a stone or canvas below). In 2015 color returned to the artist's work playing an important role with unusually large-scale works such as the lively colored tondos: yellows, blues and greens which end the exhibition. One of the rare Japanese artists to have spent most of his career in France, Matsutani is honored with this exhibition exploring the breadth of his career, one of constant experimentation and exploration, using organic materials to lead towards the spiritual through devoted self-reflection.



Resistance (Pressure)

1958

Mineral pigments on Japanese paper
mounted on plywood board

115.2 x 89.4 cm

45 3/8 x 35 1/4 inches

Photo © Kaoru Minamino

© Takesada Matsutani

Courtesy the artist and Hauser & Wirth



Superposition 92-2

1992

Graphite pencil and Japanese paper on
canvas, polyvinyl acetate adhesive,
graphite pencil and cord on canvas mounted
on plywood board

266 x 300 x 95 cm

104 3/4 x 118 1/8 x 37 3/8 inches

© Takesada Matsutani

Courtesy the artist and Hauser & Wirth

PRESS OPENING

WEDNESDAY 25 JUNE 2019 / 11AM-1PM
IN THE PRESENCE OF THE ARTIST
AND THE CURATOR

JOINTLY WITH THE OPENING
OF THE EXHIBITIONS
SONJA FERLOV MANCOBA
AND
ERNEST MANCOBA

FILMINGS AND RADIO INTERVIEWS
BY APPOINTMENT ONLY

THE EXHIBITION

CURATORIAL TEAM

Christine Macel, Chief curator at the Centre Pompidou and Head of the Department of Contemporary Art and Prospective

Assisted by **Loïc Le Gall**, Assistant curator, Department of Contemporary Art and Prospective

THE EXHIBITION'S CATALOGUE

The exhibition is accompanied by a bilingual exhibition catalogue co-published by the Centre Pompidou and Hauser & Wirth Publishers including texts by **Christine Macel**, **Valérie Douniaux** (A PhD. in History of Japanese Modern and Contemporary Art and Coordinator of Matsutani archives), **Yves Peyré** (Writer and Director of the Sainte-Geneviève Library, Paris) and **Toshio Yamanashi** (General Director of the National Museum of Art, Osaka).

DONATION

A collection of Matsutani's engravings and silkscreens is also proposed for donation to the **INHA Paris** (Institut national d'histoire de l'art).

PARTNER

Takesada Matsutani at the Centre Pompidou is made possible through the support of **Hauser & Wirth**

HAUSER & WIRTH

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ADMISSION AND PRICES

Centre Pompidou, 75191 Paris cedex 04

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Access: metro Hôtel de Ville and Rambuteau, RER Châtelet-Les-Halles.

Opening times: every day from 11 a.m. to 9 p.m., except Tuesdays and May 1st.

Admission: €14, reduced price €11

Free for those under 18. Young people under 26*, teachers and students at schools of art, drama, dance and music and members of the Maison des artistes may visit the Museum for free and buy tickets for exhibitions at the concessionary rate. Free admission for Centre Pompidou members.

Home printable tickets: centrepompidou.fr

AT THE SAME TIME AT THE CENTRE POMPIDOU

IN PARIS

PREHISTORY

8 MAY – 16 SEPTEMBER 2019
GALLERY 1, LEVEL 6

BERNARD FRIZE.

29 MAY – 26 AUGUST 2019
GALLERY 3, LEVEL 1

CAO FEI

5 JUNE – 26 AUGUST 2019
GALLERY 4, LEVEL 1

FRANCIS BACON

11 SEPTEMBER 2019 –
20 JANUARY 2020
GALLERY 2, LEVEL 6

MARCEL DUCHAMP PRICE 2019

NOMINATED ARTISTS
9 OCTOBER 2019 –
6 JANUARY 2020
GALLERY 4, LEVEL 1

COSMOPOLIS #2

23 SEPTEMBER –
23 DECEMBER 2019
GALLERY 3, LEVEL 1

BOLTANSKI

13 NOVEMBER 2019 –
16 MARCH 2020
GALLERY 1, LEVEL 6

contact presse@centrepompidou.fr

At the Museum

ERNEST MANCOBA

26 JUNE – 23 SEPTEMBER 2019
GALLERY 0, LEVEL 4

SONJA FERLOV MANCOBA

26 JUNE – 23 SEPTEMBER 2019
GALERIE D'ART GRAPHIQUE,
LEVEL 4

contact presse@centrepompidou.fr

IN METZ

THE ADVENTURE OF COLOUR

**MAJOR ARTWORKS
FROM THE COLLECTION**
UNTIL 22 JULY 2019
GRANDE NEF

LEE UFAN

**HABITER LE TEMPS
INHABITING TIME**
27 FEBRUARY – 30 SEPTEMBER 2019
GALLERY 1

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IN MÁLAGA

MATISSE

UNTIL 9 JUNE 2019

JIM DINE

10 JULY – 29 SEPTEMBER 2019

contact presse@centrepompidou.fr

centrepompidou-malaga.eu

* Nationals of Member States of the EU or the European Economic Area aged 18–25. Valid the same day for the Musée National d'Art Moderne and all exhibitions.

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