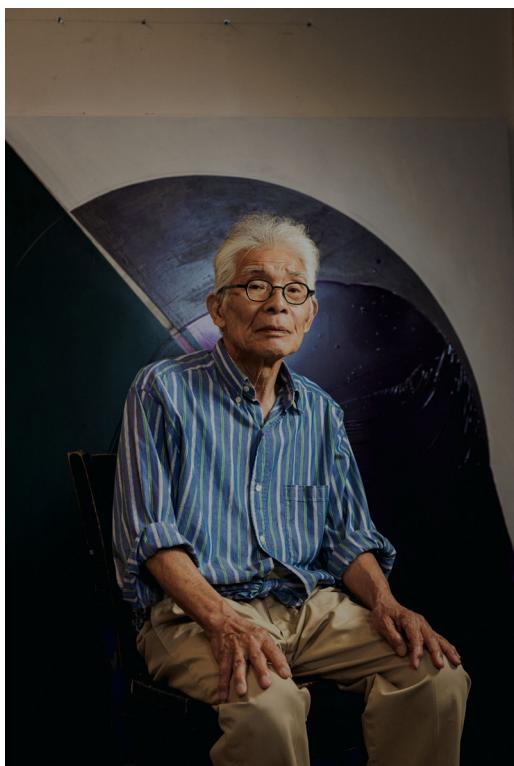


Press Release

## Takesada Matsutani. Shifting Boundaries

Hauser & Wirth London  
5 February – 18 April 2026



The Ōsaka-born artist Takesada Matsutani will take over Hauser & Wirth's North Gallery on Savile Row for his first exhibition in London in over a decade, coinciding with his 60th year of living and working in Paris, France. The artist's diverse practice is concerned with the reshaping of matter, namely his signature materials of vinyl glue and graphite. This exhibition, organized with Olivier Renaud-Clement, ranges from the sensational sculpture 'The Magic Box' (1988) to brand-new works that epitomize his experimentation with glue. Hauser & Wirth Publishers will release the compact title 'In The Studio: Takesada Matsutani' on 30 April 2026, containing a text by independent curator Mika Yoshitake and newly unearthed archival images.

The 60th anniversary of Matsutani's time in Paris is concurrent with the 10th Prix Matsutani, an initiative from the SHŌEN endowment fund founded by Takesada Matsutani and his wife Kate Van Houten with the goal of supporting artists and their work. Additionally, Musée Cernuschi will commission a project with the artist in September 2026.

Running alongside Matsutani's exhibition is a solo show on Tetsumi Kudo (1935 – 1990) in the South Gallery. Kudo was a key player of Tokyo's anti-art movement as well as the nouveau réalisme movement in France. Though the two artists were part of different movements, they are united by their relocation from Japan to Paris, France, in the 1960s, where they became acquainted with each other, and by their rejection of established modes of making.



#### About the exhibition

A key member of the Japanese avant-garde collective the Gutai Art Association (1954 – 1972) in the 1960s, Matsutani moved to Paris in 1966 after receiving a grant from the French government as a result of winning first prize in the 1st Mainichi Art Competition. As part of the Gutai group, the artist experimented with vinyl glue by manipulating the substance to create bulbous and sensuous forms reminiscent of human curves and features. By applying glue to canvas, letting it partially dry to form a skin and then inflating it with his own breath using a straw or hairdryers and fans, Matsutani brings the material to life. Continuing this form of artmaking in the present day, he incorporates acrylic paint in the new body of work on view to turn the glue a deep purple—a color he began exploring in the last five years. Transforming the viscous material into solid, three-dimensional forms, the artist attempts to stop time and capture a suspended moment.

In Gutai fashion, Matsutani challenges traditional painting by incorporating unconventional, everyday materials into the surface of his vinyl works, such as a piece of rope in 'Propagation 25-A 繁殖25の A' (2025), creating a tension between flatness and sculptural protrusion. This is complemented by the assemblage work 'A pillar 柱' (2025), which proposes an inverse of his canvases. Here, a wooden stick forms the base of this sculpture, onto which Matsutani applies glue, ink and acrylic. Together, his works initiate an investigation between soft and hard material forms. A selection of recent vinyl works allows viewers to trace the powerful evolution of the artist's meditative and methodical practice, including 'Work – P' (2009 – 2013)—presented as a completed work for the first time since its conception during a performance at the Centre Pompidou in Paris, France, in 2019.



Historic works on display provide an insight to Matsutani's time living in Paris in the 1970s, where he was working with limited resources and was compelled to reconsider the essential tools of artmaking. The artist began creating works composed of vast expanses of metallic black graphite on mural-size sheets of paper built up with painstaking individual strokes, known as his Streams series. Stretching across two walls, 'Stream-2' (1978) acts as a time-based record of his mark-making, a ritualized act that has a performative gesture.

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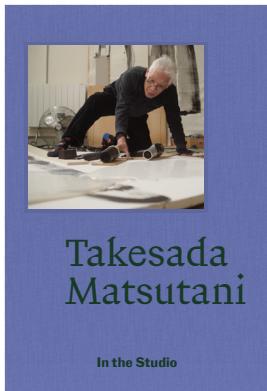


Applying graphite outside of its conventional use for flat and often wall-mounted works, Matsutani heroes the material in 'Magic Box' (1988). With the graphite-marked cotton cloth that connects the wooden cube to a column that reaches the gallery's ceiling, the artist furthers his interplay of soft and hard components. Exemplifying the Gutai spirit to 'do what no one has done before,' Matsutani has reimagined graphite and vinyl glue as artistic tools, pushing the boundaries of their uses to the limits. One of the last surviving members of the Gutai group, he turned 89 on 1 January 2026, yet he still maintains a daily studio practice, evident in the relentless energy that continues from his historic works to the new canvases on view.

### Learning Program

Our London exhibitions are accompanied by a comprehensive learning program responding to the work of Takesada Matsutani, including dedicated resources, events and visits. On Saturday 7 March, Hauser & Wirth will lead a children's takeover of Drawing Room's Family Studio in Bermondsey, inspired by the experimental spirit of the Gutai group. Children will take the lead, shaping how adults participate with the artwork that is produced and collated into a digital magazine. On Thursday 16 April, a Reading Salon will take place at the gallery exploring aspects of the artist's work to celebrate the publication of 'In the Studio: Takesada Matsutani.'

### Hauser & Wirth Publishers



#### In the Studio: Takesada Matsutani

English  
Clothbound  
18.5 x 12.5 cm; 160pp  
£18.99 / \$21.99 / €20  
30 February 2026  
Text by Mika Yoshitake

In this guide to the artist's life and work, learn about how Matsutani arrived at his first experiments with vinyl glue and his work as part of Japan's influential Gutai group, his time as a printmaker in Stanley William Hayter's studio in Paris in the 1960s and the energetic daily studio practice that he has maintained for decades. A generous selection of archival material, studio photography and artwork images open a window onto Matsutani's unique process, while an informative text by curator Mika Yoshitake offers insight into his work

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across painting, performance, assemblage, installation, and works on paper; his wide-ranging influences, including Buddhist philosophy and Gutai; his half century-long creative and personal dialogue with his wife Kate Van Houten; and the forms and materials that comprise his singular visual language. A comprehensive yet accessible account of the artist's celebrated career, 'In the Studio: Takesada Matsutani' is an essential resource for those looking to discover or dive further into Matsutani's distinctive and fearless work.

## In The Studio

This book is part of 'In The Studio,' a new series from Hauser & Wirth Publishers that gives readers a behind-the-scenes view of artists at work. Each book focuses on a major figure of twentieth- or twenty-first-century art, offering an introduction to their influences, materials and techniques. Written by leading scholars and critics and generously illustrated, In the Studio titles are the perfect companion for art lovers and newcomers alike.

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London W1S 2ET

### Gallery hours:

Tuesday to Saturday  
10 am – 6 pm

[www.hauserwirth.com](http://www.hauserwirth.com)

### Caption and courtesy:

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Takesada Matsutani

Propagation 25-A 繁殖25の A

2025

Vinyl adhesive, acrylic, graphite pencil, rope on  
canvas

146 x 130 x 4 cm / 57 1/2 x 51 1/8 x 1 5/8 in

Photo: Nicolas Brasseur

Takesada Matsutani in his studio in Paris, 2023.

Photo: Laura Stevens for Ursula  
Magazine

Takesada Matsutani

Work - P

2019 – 2023

Vinyl adhesive, ink on panel

190 x 190 x 12 cm / 74 3/4 x 74 3/4 x 4 3/4 in

Photo: Nicolas Brasseur

A pillar 柱

2025

Vinyl adhesive, ink and acrylic and cotton rope on  
wooden stick

196 x 10 x 9 cm / 77 1/8 x 3 7/8 x 3 1/2 in

Photo: Nicolas Brasseur

Takesada Matsutani

Stream 83-97

1983 – 1997

Graphite pencil on canvas, with dilution

215 x 1000 cm / 84 5/8 x 393 3/4 in

Photo: Stefan Altenburger

Takesada Matsutani

The Magic Box

1988

Wood board, cotton cloth

Box: 191 x 135 x 135 cm; cotton: 2000 x 190 cm

Installation view, 'Flow of Shades, The He Art

Museum, Foshan, China, 2025

Cover of 'In the Studio: Takesada Matsutani'

Courtesy Hauser & Wirth Publishers