

Galerie Max Mayer

Worringer Straße 64
40211 Düsseldorf

OKEY DOKEY III: *Fenster*

Curated by Fatima Hellberg and Steven Cairns

Soshiro Matsubara

05.06. - 10.08.2019

Soshiro Matsubara's *Kiss* paintings are a suite of couples, rendered with a careful similarity of detail. The slight variations being their different stages of half-closed eyes, extended tongues and the positioning of manicured hands. Like most of Matsubara's works, the form is an idealised erotic tenderness, spilling over into unstable, even macabre registers rendered in fleshy tones of pinks and purples.

In this presentation, the paintings are joined by *Alma Mahler*, an installation with a painted carpet, pillow and ceramic puppet head with billowing red hair. The sculpture is in part a nod to Alma Mahler, the lover and muse of Oskar Kokoschka, a poet and writer who lived with a life-size doll made in her likeness. An expression of romantic love, which as in most of Matsubara's references unfold along the lines of desire, desire for closeness but also possession. A fascination with eroticism, oscillating between references of intimacy and completion, but also of engulfment of the other, when the subject of desire dissolves and becomes an object.

Soshiro Matsubara (b. 1980, Hokkaido, Japan) lives and works in Vienna. Recent solo exhibitions include *Engagement, Tolerance and Hospitality*, Croy Nielsen, Vienna, *Lovesick*, Schiefe Zähne, Berlin, *Haus der Matsubara*, Bel Ami, Los Angeles (all 2018); *Sleeves of Desire II*, Brennan & Griffin, New York (2017); and *Sleeves of Desire*, XYZcollective, Tokyo (2016). His work has been part of group shows at Misako & Rosen, Tokyo; Friedman Fitzpatrick, Los Angeles (both 2018); Dawid Radziszewski, Warsaw; Andrew Rafacz Gallery, Chicago (both 2016); and Karma International, Zurich (2014). He is co-director of XYZcollective, Tokyo. In 2017 Matsubara founded the antique shop Haus der Matsubara.

Soshiro Matsubara's exhibition is part of *Fenster*, an exhibition unfolding over eight venues across Cologne and Düsseldorf. The show encompasses a range of practices that intersect with ideas of spectatorship, voyeurism, consumerism and their relationship to the body as a site of exhibition.