

 Sydney  
Contemporary  
11 – 14 Sept 2025  
Carriageworks

Principal Partner

**MA** Financial  
Group

# SEAN HOGAN KEISUKE MATSUURA

BOOTH F4

**Inquiries**

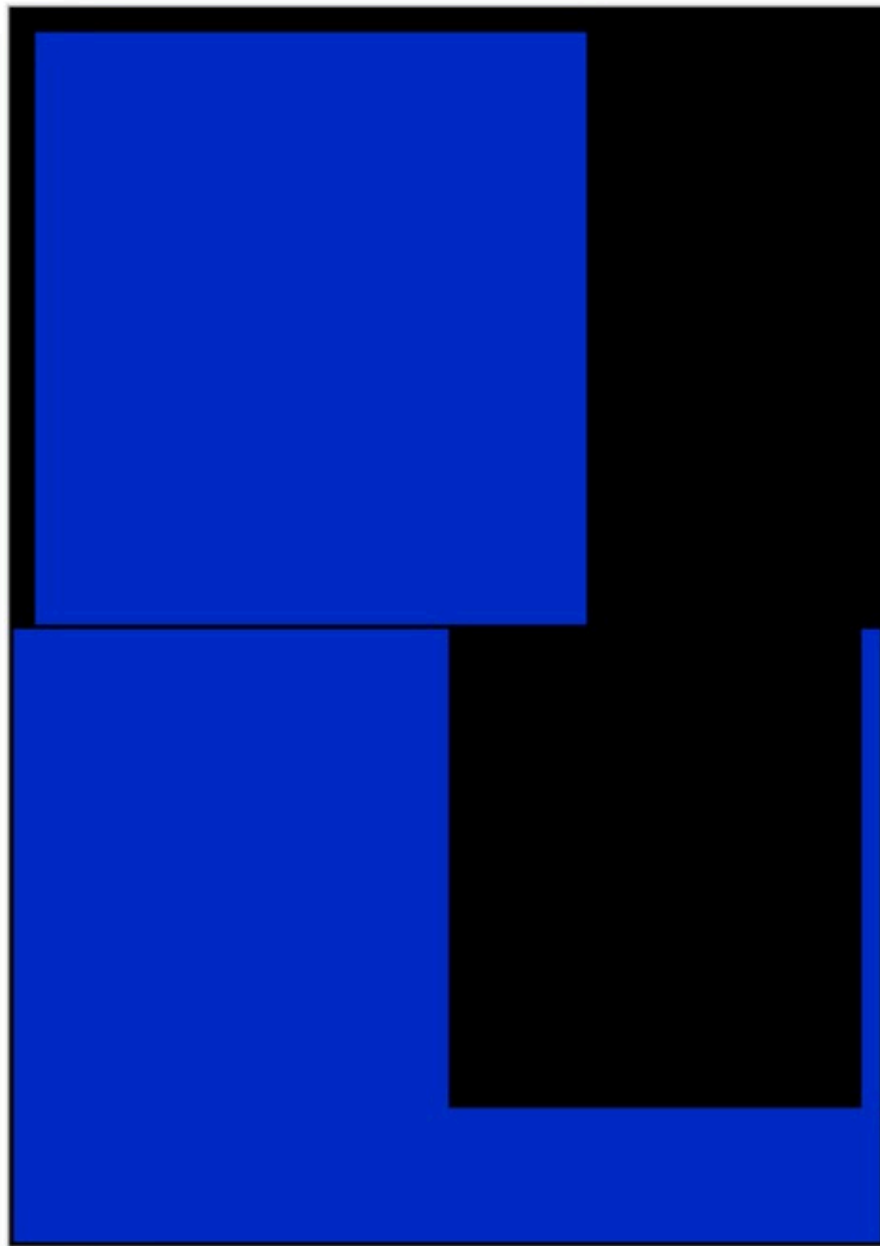
T: (03) 9043 6704

E: [info@fivewalls.com.au](mailto:info@fivewalls.com.au)

W: [fivewalls.com.au](http://fivewalls.com.au)

**Five Walls Gallery** Level 1 / 119 Hopkins St. Footscray | Wed-Sat 12-5pm





**Sean Hogan**

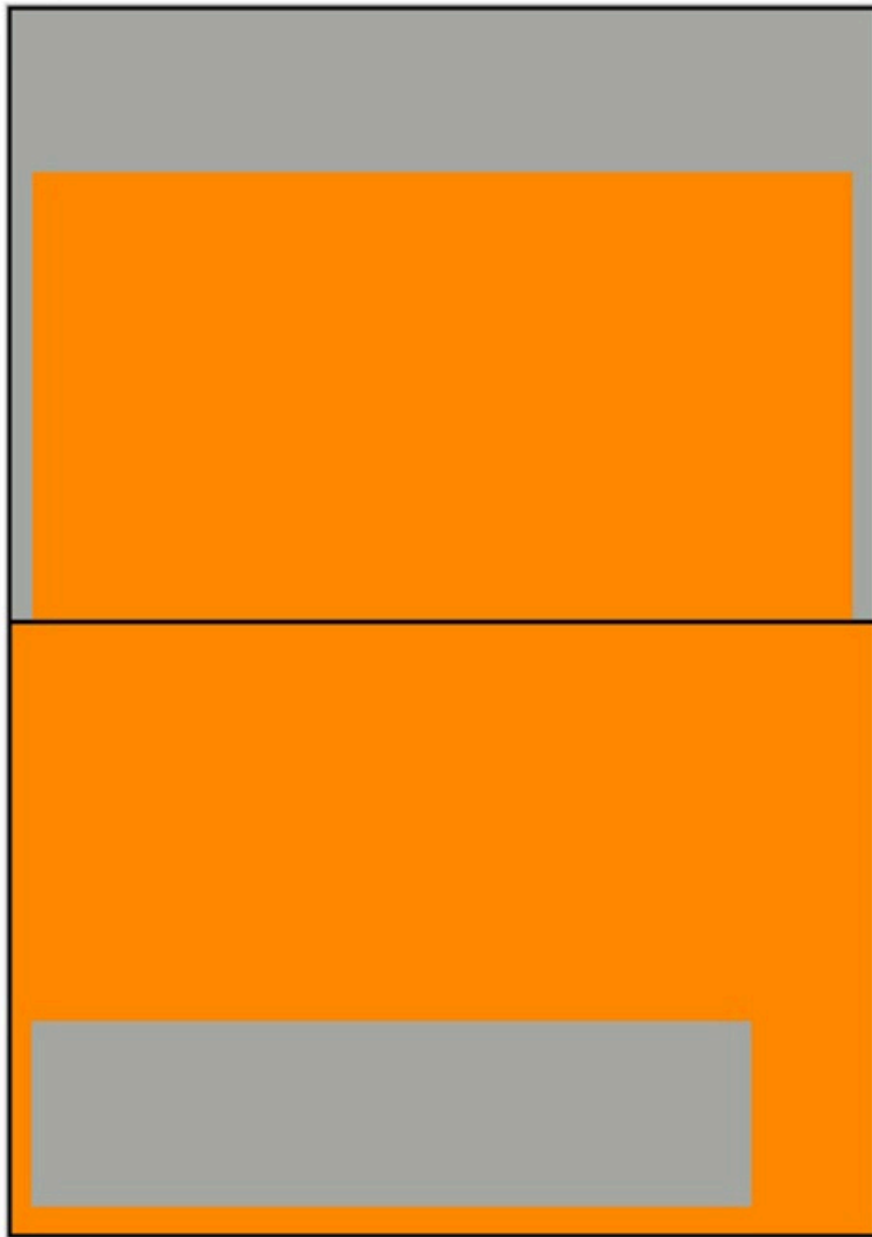
*In the mirror, a window pane*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

60.9 x 43.2 cm

\$4,600



**Sean Hogan**

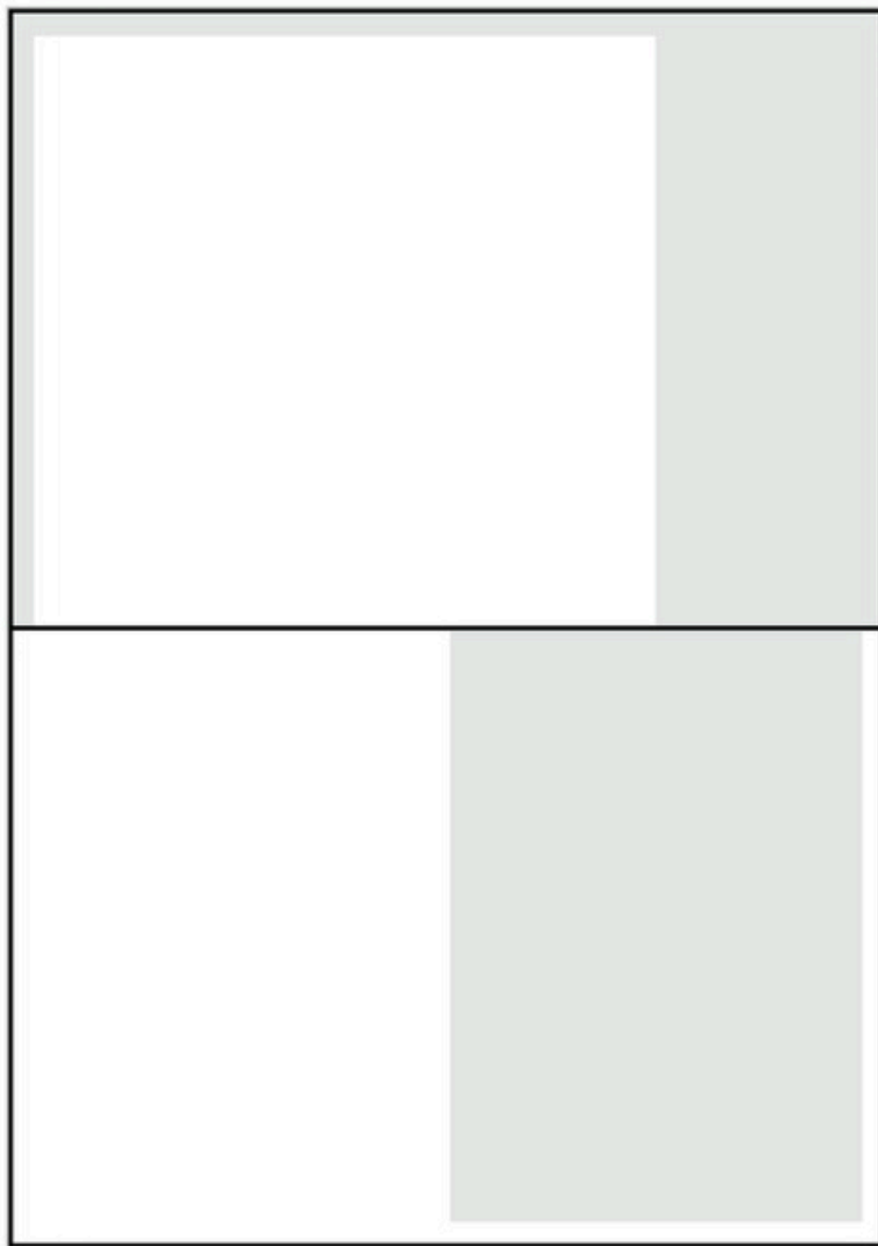
*The squaring split*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

60.9 x 43.2 cm

\$4,600



**Sean Hogan**

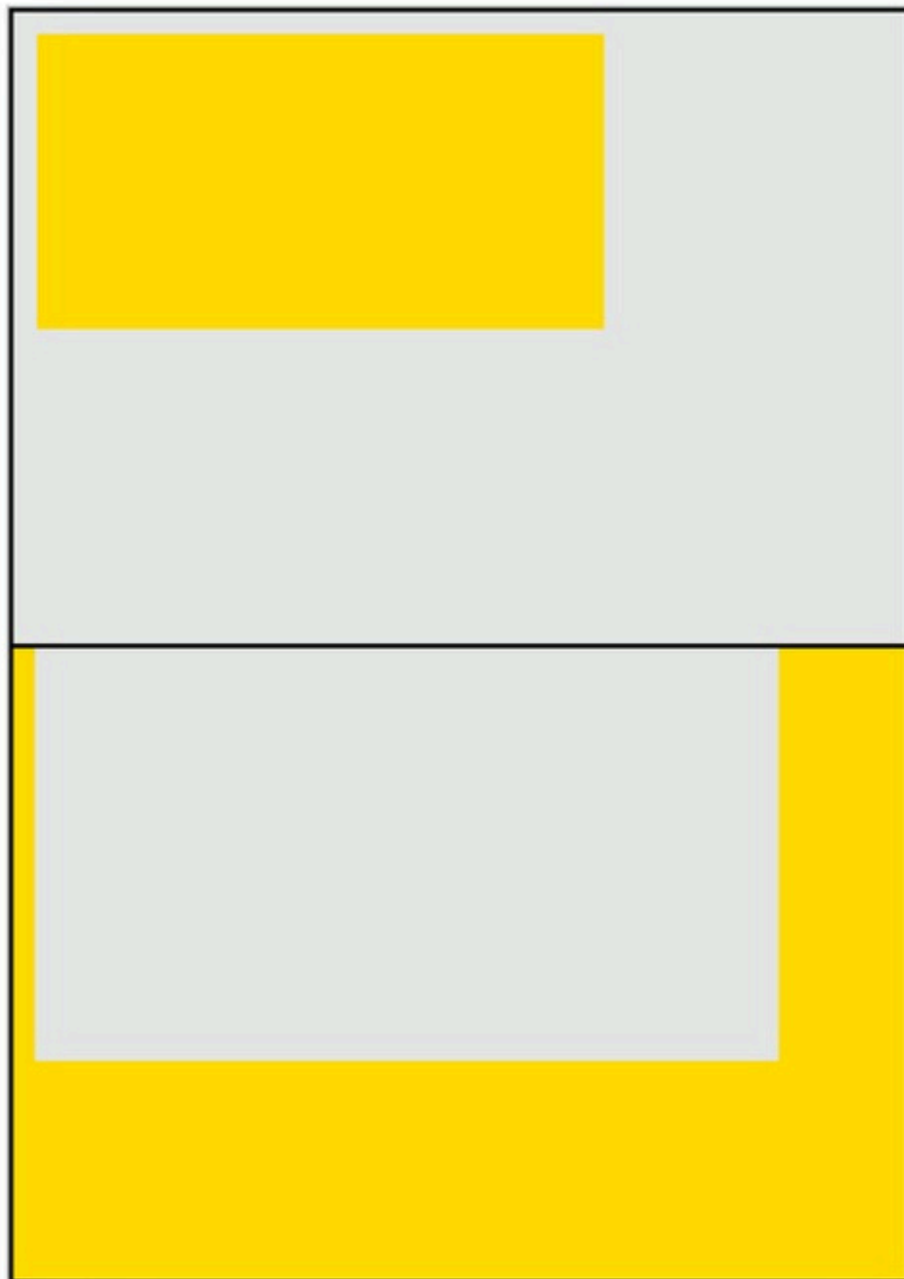
*Sleep soundly holding hands*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

60.9 x 43.2 cm

\$4,600



**Sean Hogan**

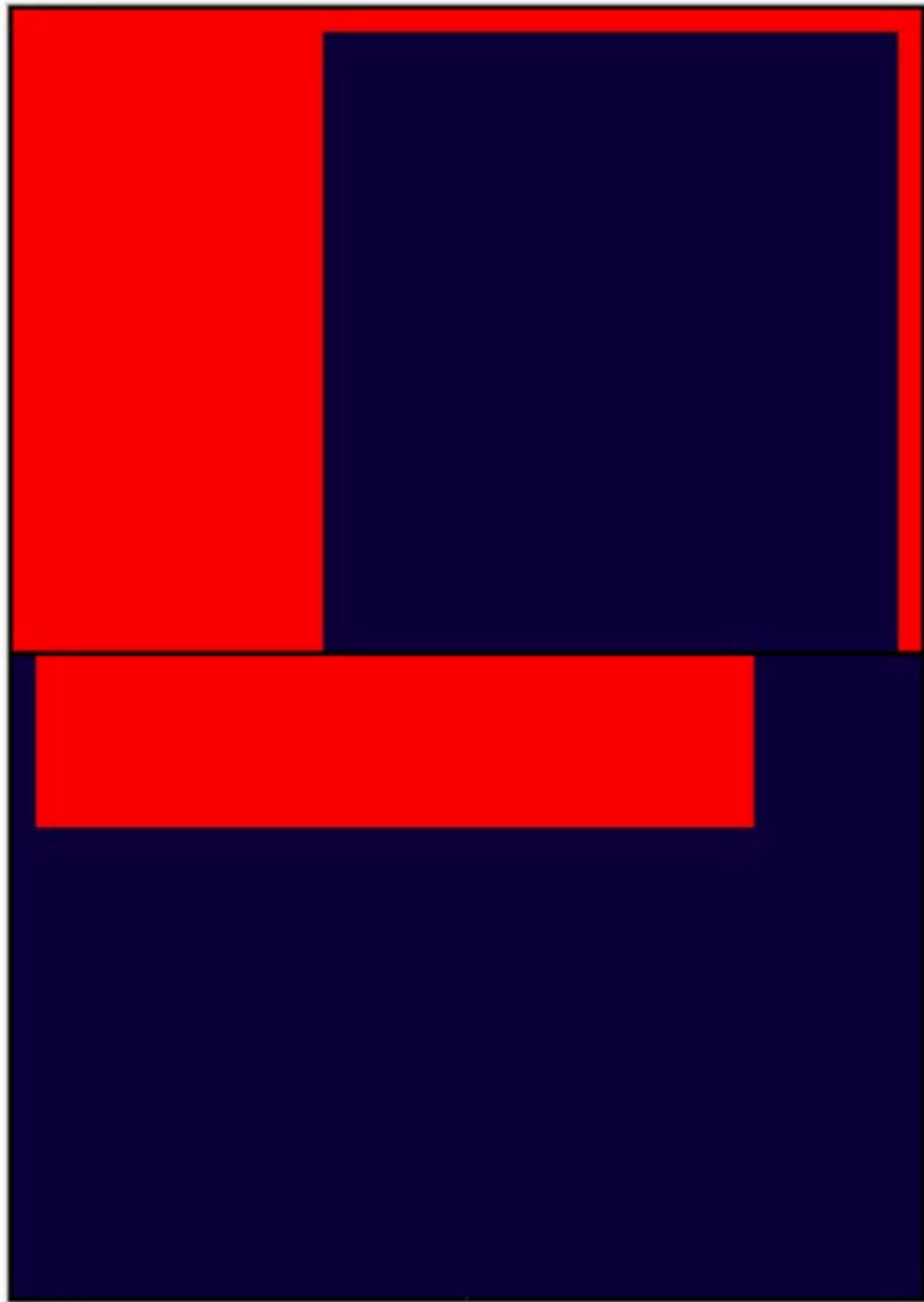
*Flicker blam*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

60.9 x 43.2 cm

\$4,600



**Sean Hogan**

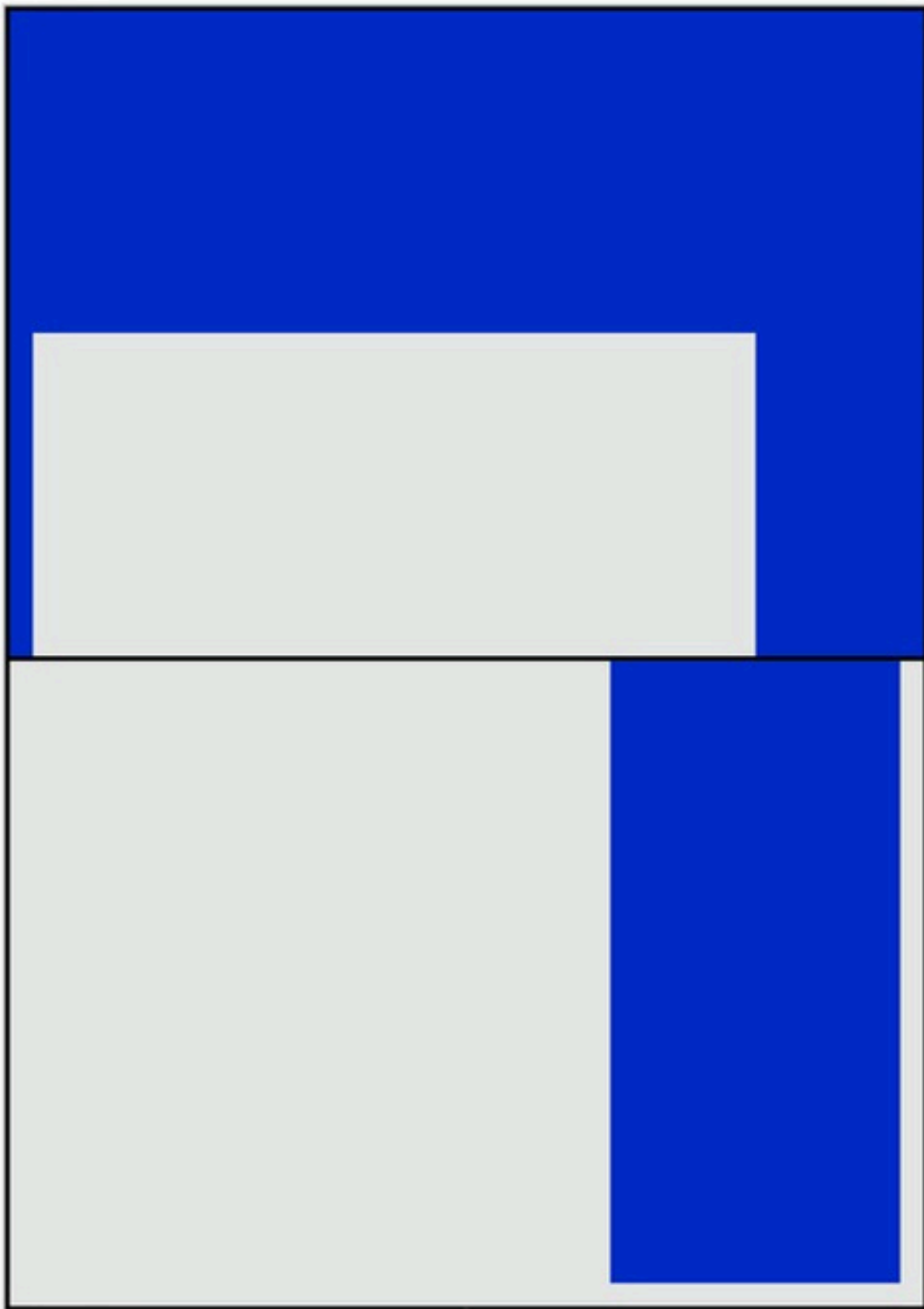
*The minor falls, the major lifts*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

86 x 61 cm

\$6,500



**Sean Hogan**

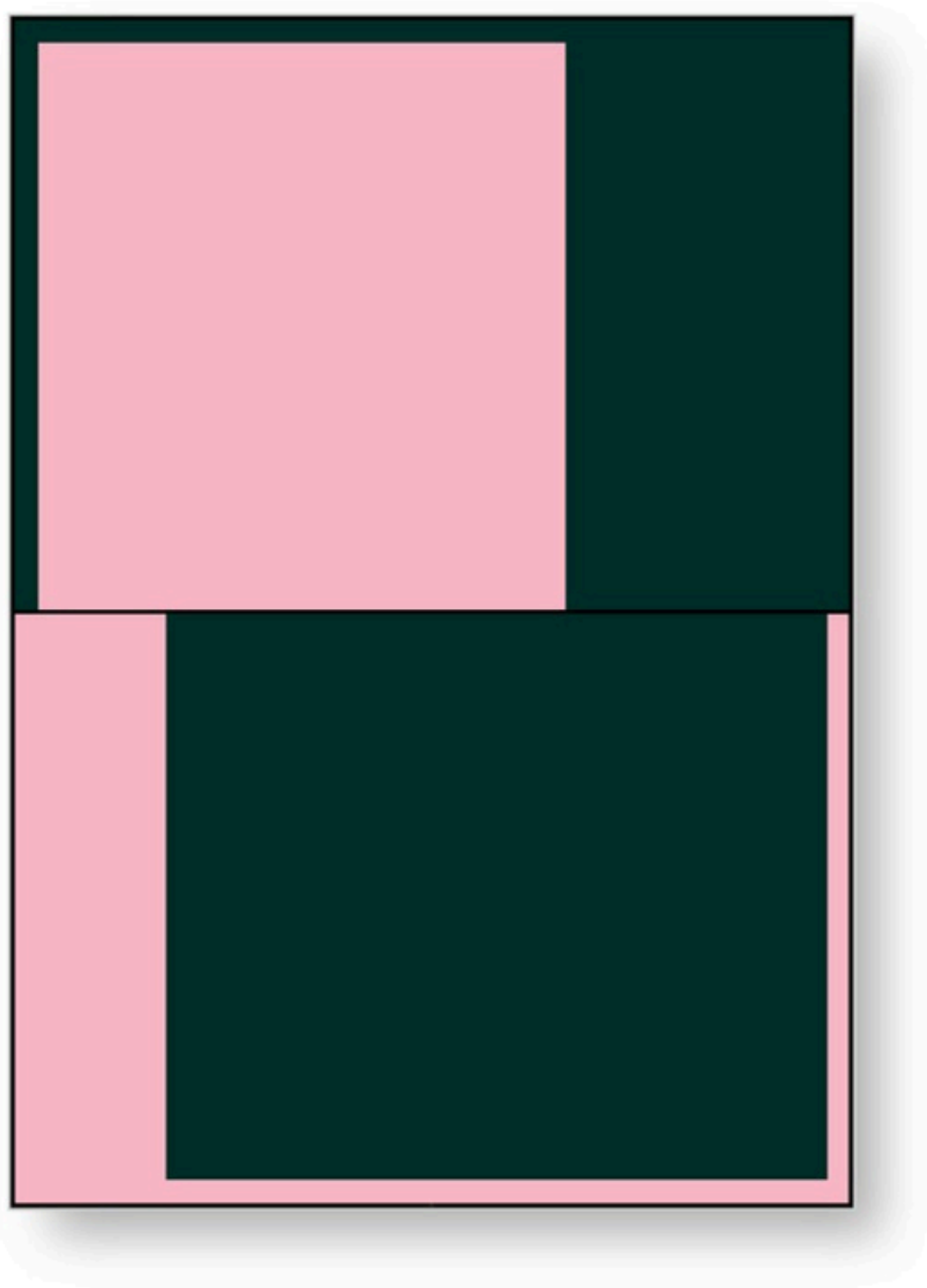
*Up above*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

86 x 61 cm

\$6,500



**Sean Hogan**

*The pink room*

2025

Synthetic polymer aerosol on  
acrylic sheet, aluminium frame

86 x 61 cm

\$6,500



**Sean Hogan**

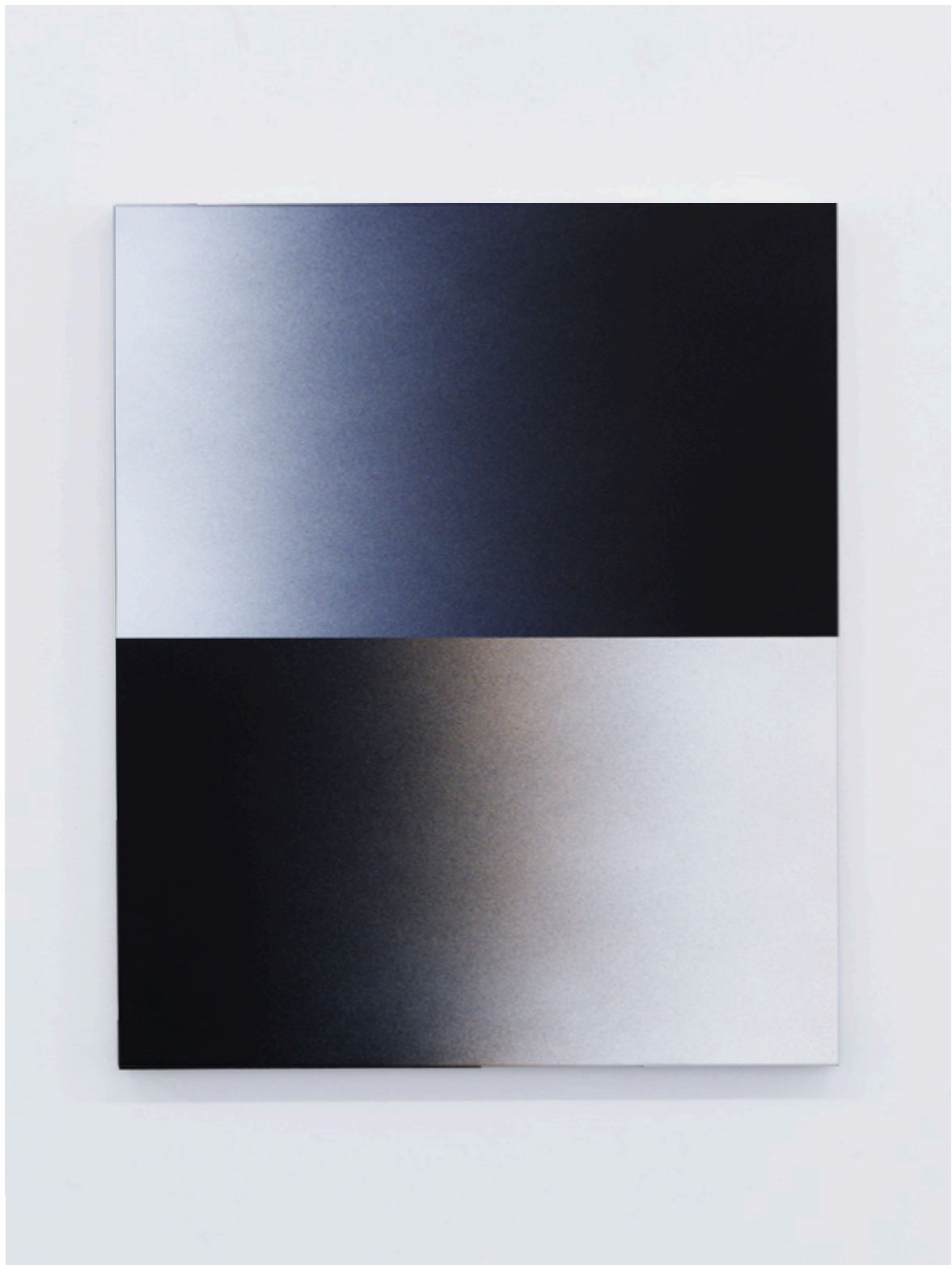
*One for sorrow*

2024

synthetic polymer aerosol on cradled wooden board

60 x 50 cm

\$4,200



**Sean Hogan**

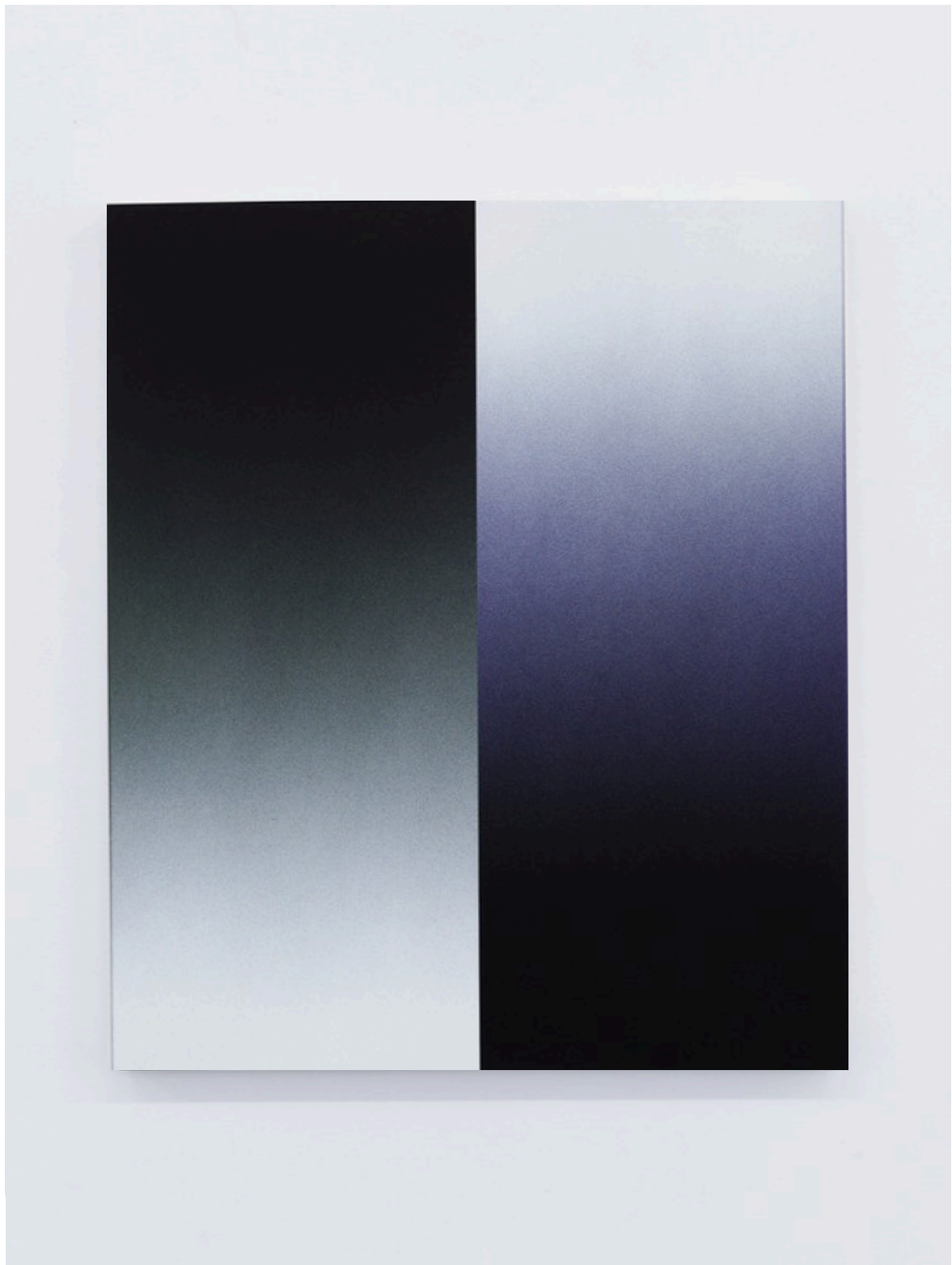
*Two for joy*

2024

synthetic polymer aerosol on cradled wooden board

60 x 50 cm

\$4,200



**Sean Hogan**

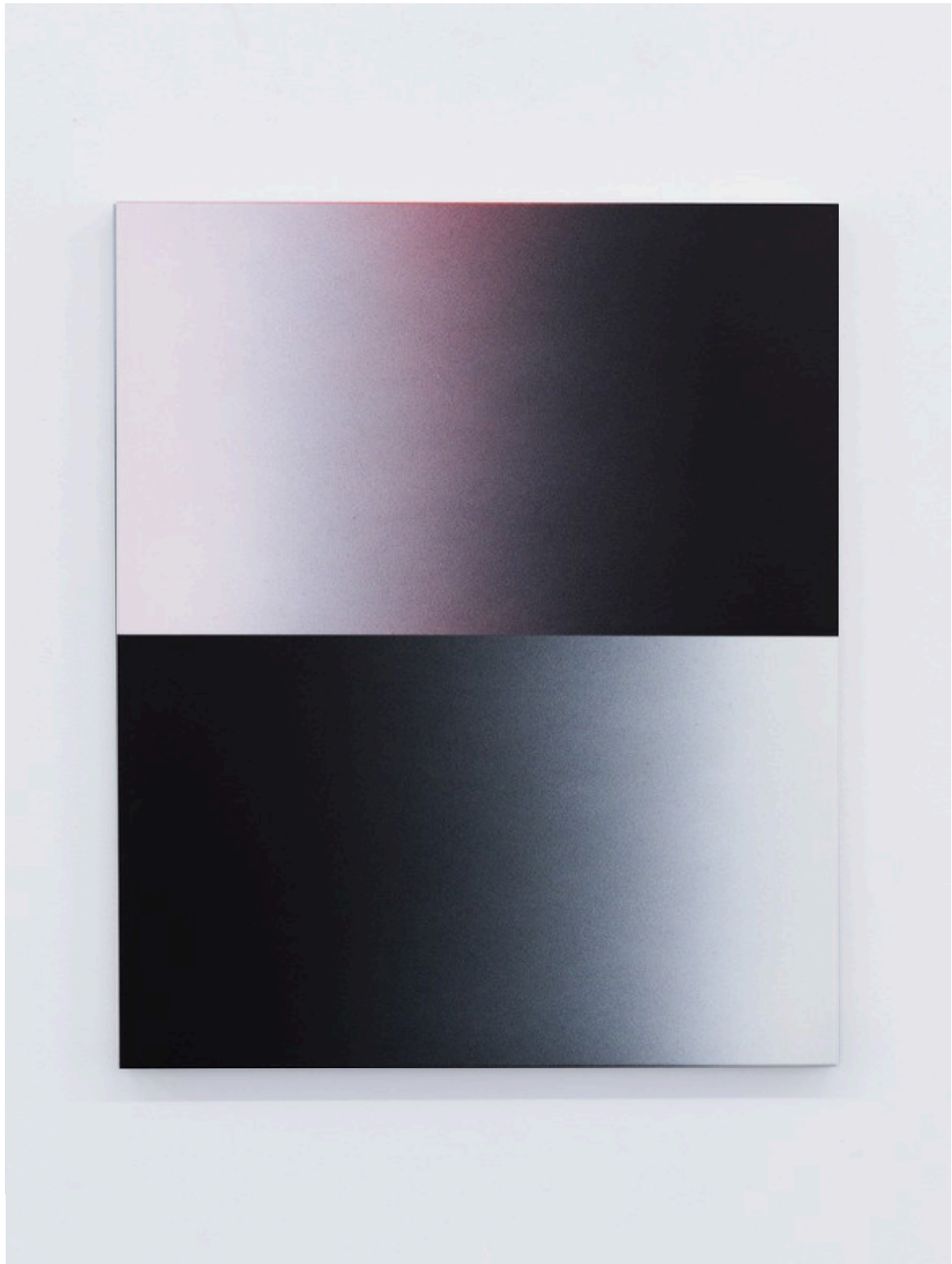
*Three for a girl*

2024

synthetic polymer aerosol on cradled wooden board

60 x 50 cm

\$4,200



**Sean Hogan**

*Four for a boy*

2024

synthetic polymer aerosol on cradled wooden board

60 x 50 cm

\$4,200



**Sean Hogan**

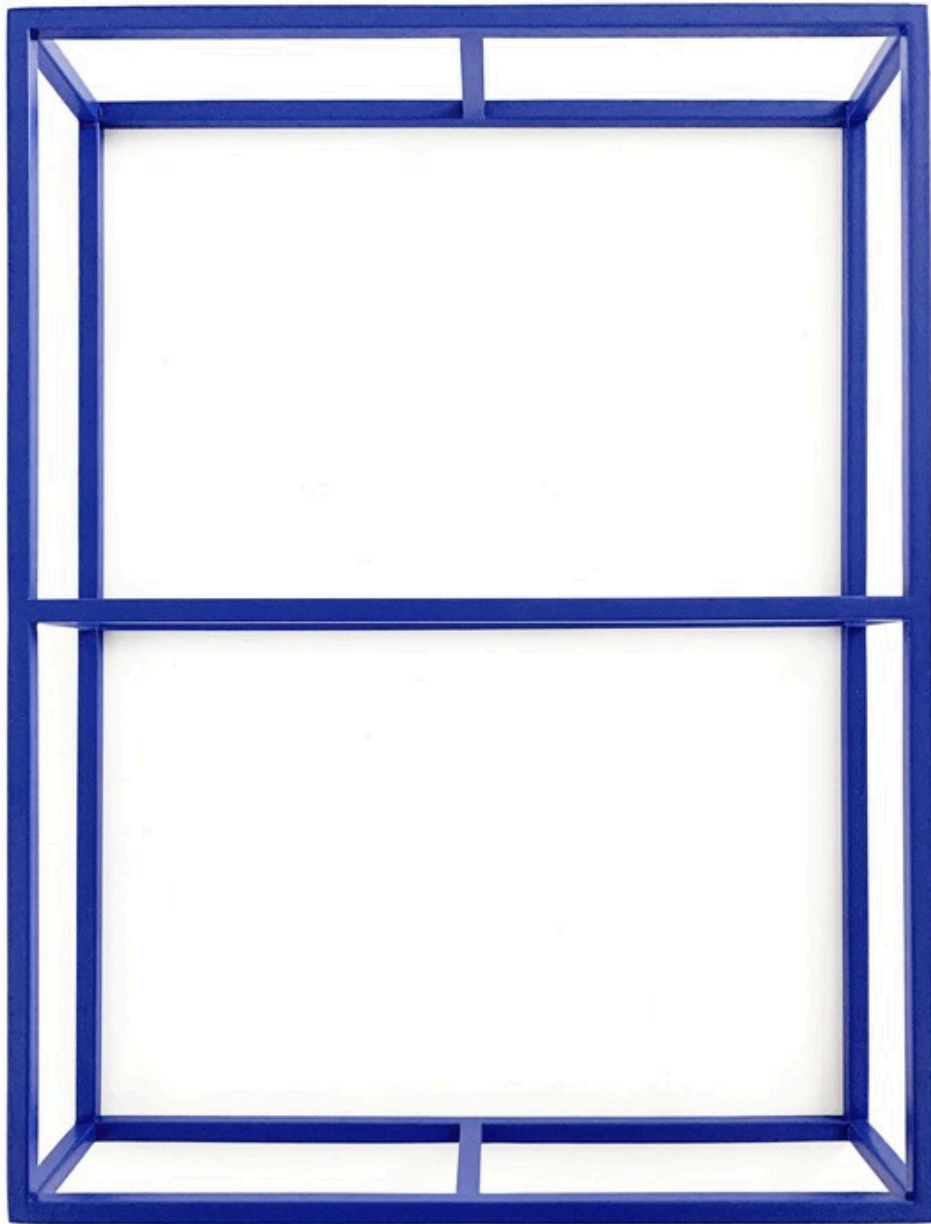
*Five for silver*

2024

synthetic polymer aerosol on cradled wooden board

60 x 50 cm

\$4,200



**Sean Hogan**

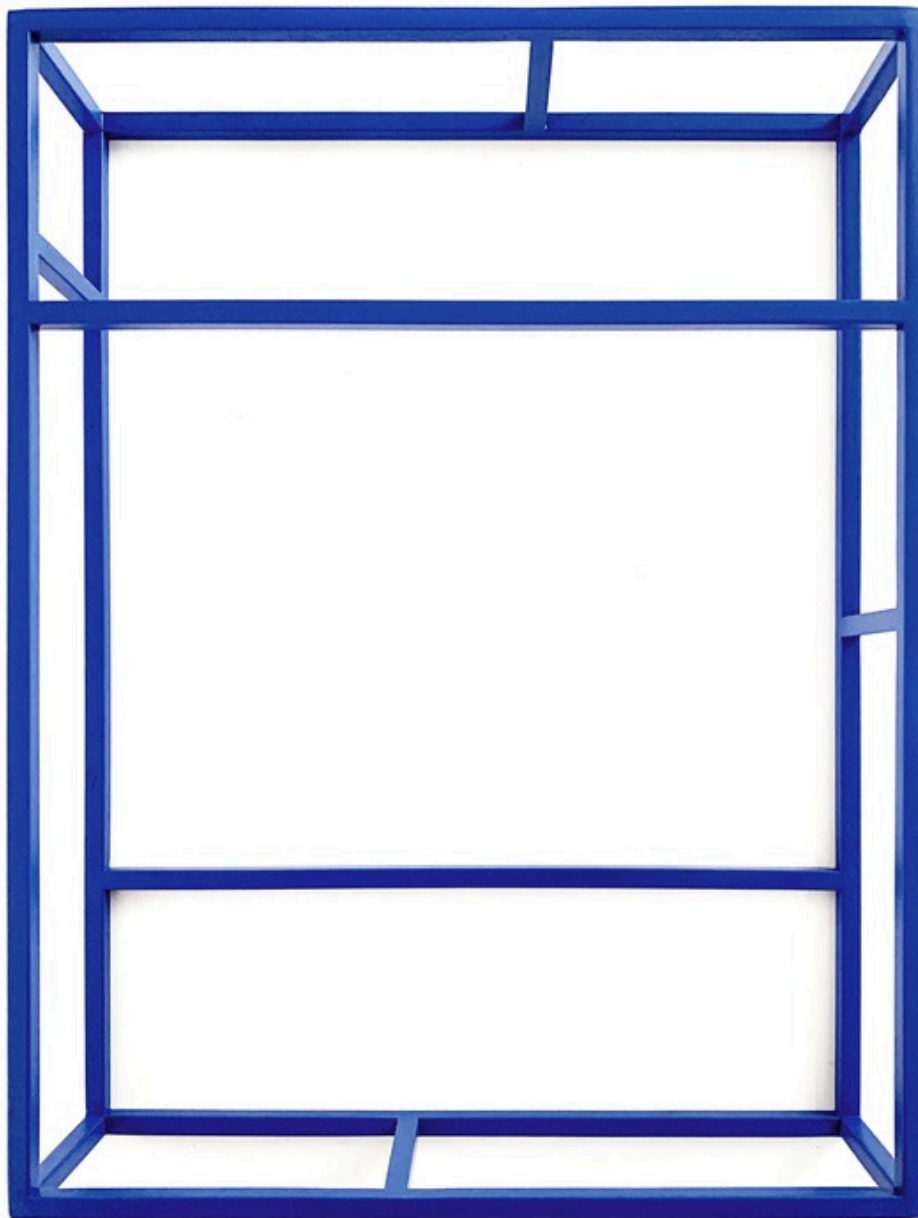
*SS01BLUE*

2020

powder coated steel

16(h) x 12(w) x 3(d) inch

\$3,600



**Sean Hogan**

*SS02BLUE*

2020

powder coated steel

16(h) x 12(w) x 3(d) inch

\$3,600



**Sean Hogan**

*SS04WHITE*

2020

powder coated steel

16(h) x 12(w) x 3(d) inch

\$3,600

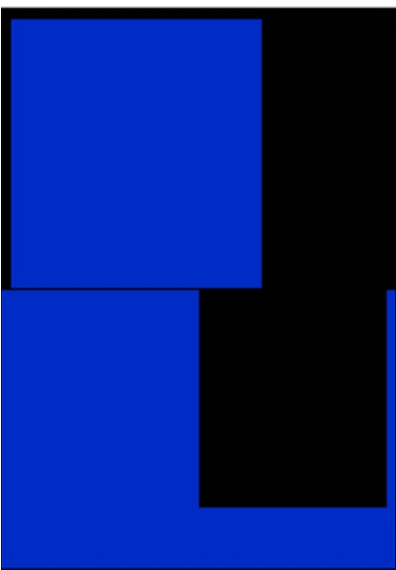
# SEAN HOGAN



Sean Hogan, 2021, courtesy of the artist.



Three for a girl, 2024, synthetic polymer aerosol on cradled wooden board, 60 x 50 cm.



In the mirror, a window pane, 2025  
Synthetic polymer aerosol on acrylic sheet,  
aluminium frame, 60.9 x 43.2 cm

*A pigmeant sprayed. A colour looking for a friend. A painting unseen. A language spoken backwards.*

Hogan begins with a single word, image, or gesture—a poetic kernel that sparks his thinking. From this, he develops a framework rooted in system theory and complexity science, drawing on geometry, colour, proportion, and materiality. His works explore dualities such as complexity/simplicity, order/disorder, and connection/disconnection.

In series such as *Nevermore*, repetition and system-driven sequences allow subtle shifts in time, space, and mood to emerge, producing visual and temporal variation. Hogan's engagement with contemporary content is evident in works like *Volume 1, 2022* (Melbourne Now, NGV), which visualised redacted pages of the Mueller Report as monochrome horizontal lines, exploring the intersections of information, politics, and perception.

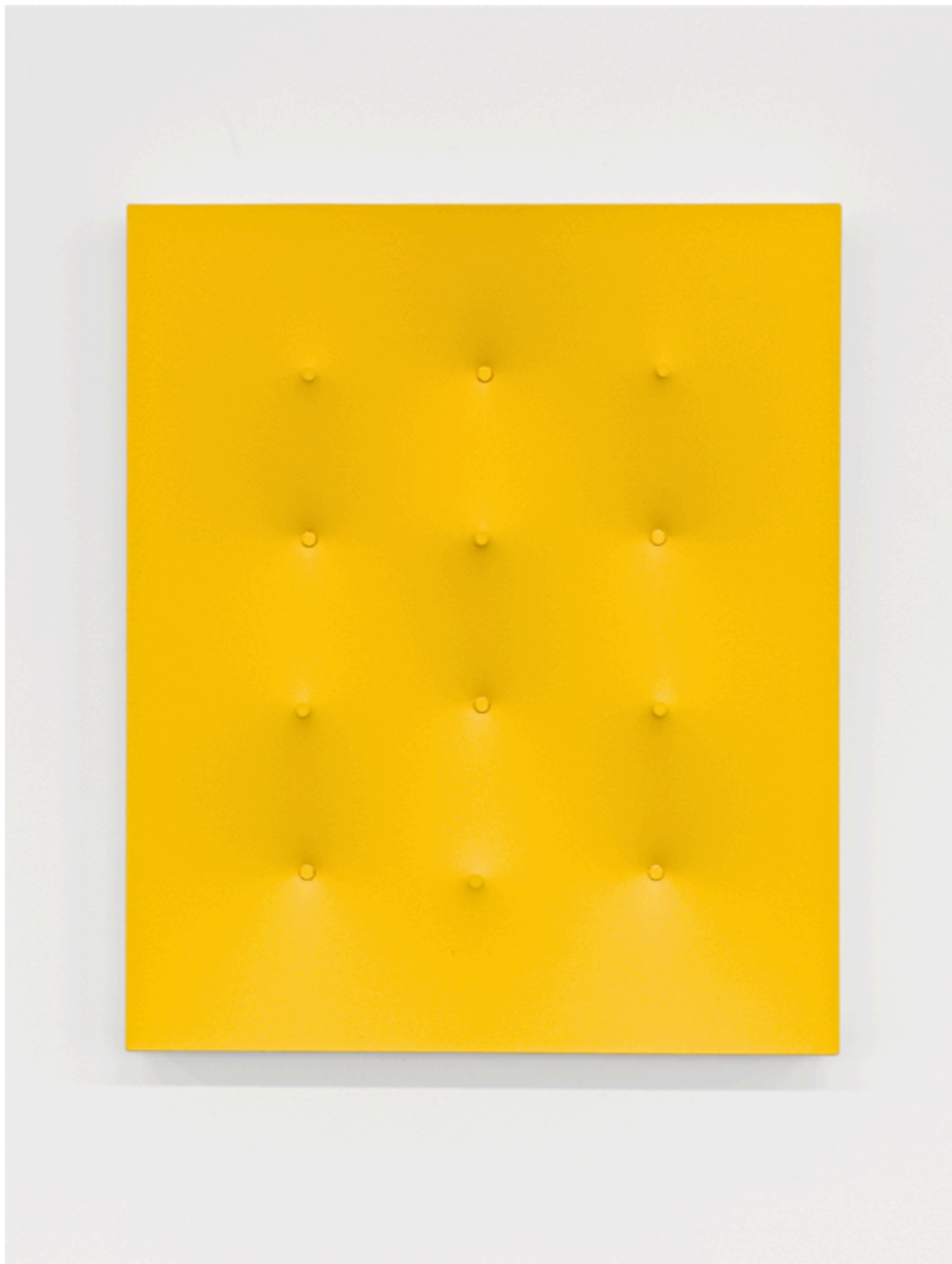
For Sydney Contemporary 2025, Hogan has produced a new body of work titled *The Disconnect Paintings*. Painted by hand with spray cans—a gesture recalling early cave paintings—these works reference the Roman god Janus, figure of dual perspectives, thresholds, and transition. Each piece is executed in reverse, a form of “blind painting” in which the surface cannot be seen while it is being made, producing spatial disorientation and contingency.

*The Disconnect Paintings* are constructed in paired panels whose foreground and background colours alternate, creating visual tension and echoing Janus's dual gaze. The structures are further organised by invisible grids based on musical time signatures, generating a visual discord akin to counterpoint. Titles are drawn from songs reflecting themes of dislocation, alienation, and lost love, extending the rhythmic and emotional underpinnings.

Colour is deliberately limited to two tones per work, drawn from natural, fluorescent, and greyscale palettes. Painted on acrylic sheeting, the surfaces reflect their environment, mirroring viewers and surroundings, and creating a “colourised alternate world”—a threshold space aligned with Janus's symbolism of passage and transformation.

Across his practice, Hogan investigates the interplay of poetic impulse and ordered systems, producing works in which structure and flux, clarity and disruption, coexist. *Nevermore* and *The Disconnect Paintings* invite viewers to experience art as a dynamic negotiation between visible form, invisible forces, and temporal rhythm.

Melbourne-born Sean Hogan (b. 1972) studied Art and Design at Swinburne TAFE before completing a Bachelor of Graphic Design at Swinburne University. He has exhibited at the National Gallery of Victoria (Melbourne Now, 2022–2023), La Trobe Art Institute, and at art fairs including Spring 1883 and Sydney Contemporary. His work is held in major collections including the NGV and Artbank, and he has received recognition through national awards such as the Australian Book Design Award and the Royal Australian Institute of Architects Award.



**Keisuke Matsuura**

*Jiba pek 34*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

*Jiba pek 34*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

*Jiba pek 40*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

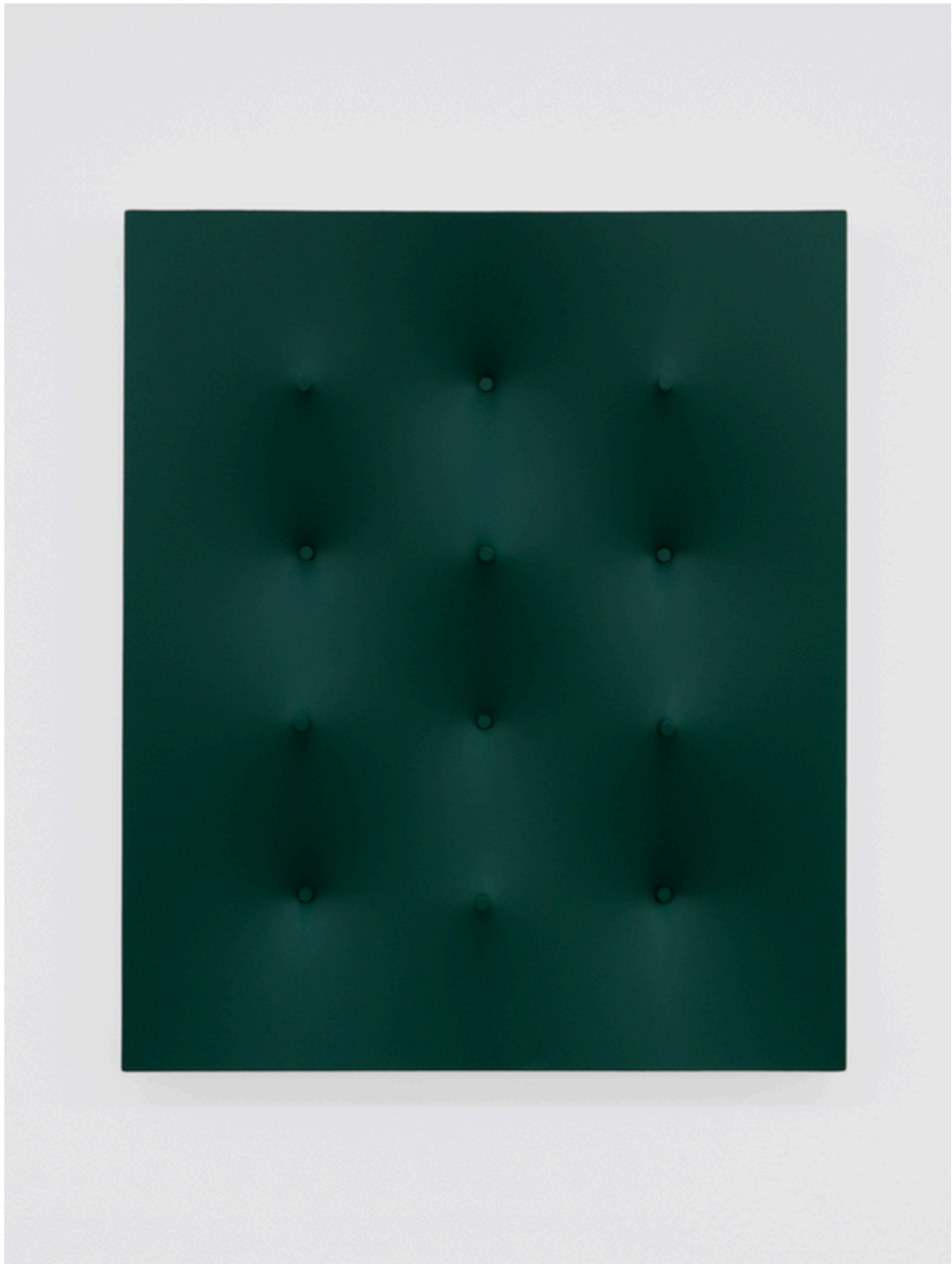
*Jiba pek 40*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

*Jiba pek 36*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

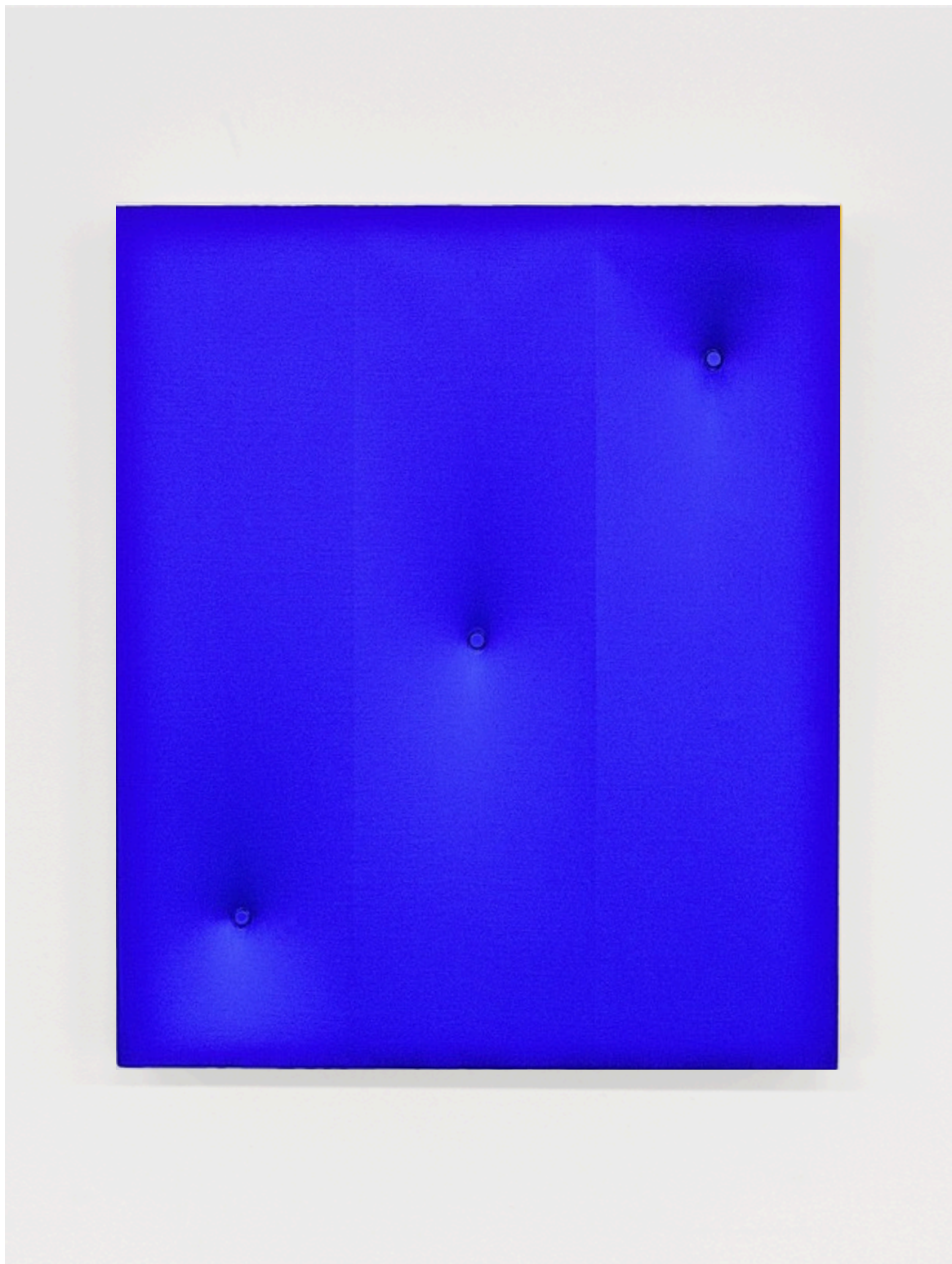
*Jiba pek 36*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

*Jiba pek 41*

2025

magnets, acrylic on canvas

63 x 53 x 5 cm

\$17,000



**Keisuke Matsuura**

*Jiba pek 41*

2025

magnets, acrylic on canvas

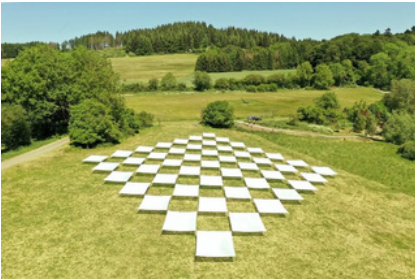
63 x 53 x 5 cm

\$17,000

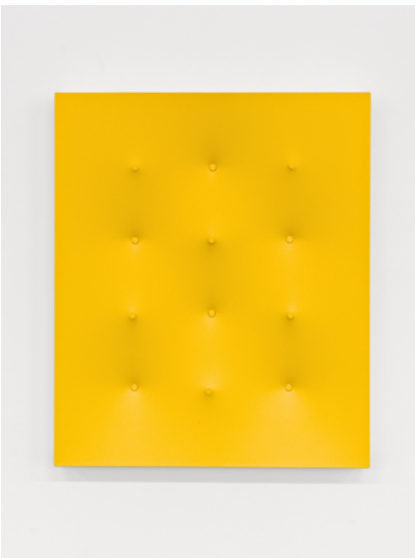
# KEISUKE MATSUURA



Keisuke Matsuura, image courtesy of the artist.



*Weißer Steinborn*, 2023  
Land installation - part of Drei-Häuser-Kunstpfad,  
Germany  
Drone photos/video: Jorg Adams



*Jiba pek 34*, 2025, magnets, acrylic on canvas,  
63 x 53 x 5 cm  
Image courtesy of Five Walls Gallery

Since the 1990s, Japanese artist Keisuke Matsuura has been developing a practice that explores geometry and natural phenomena. Born in Kyoto in 1970, he studied at Tama Art University, Tokyo, before relocating to Germany in 1997 to complete his studies at the Kunstakademie Düsseldorf under Christian Megert and Daniel Buren. Now based in Düsseldorf, Matsuura regularly exhibits across Europe and Asia, presenting both gallery exhibitions and ambitious outdoor installations. His work engages with the subtle interplay of structure and contingency, revealing form through its interaction with light, air, and environmental conditions.

During his formative years in Tokyo, Matsuura encountered the work of the ZERO artists and later visited their exhibitions in Europe. Their geometric clarity and engagement with light and space left a decisive impression. Building on these ideas, Matsuura developed his own approach, one that positions geometry within natural environments and subjects it to the unseen forces of air, light, magnetism, and vibration. In works such as *weiße nepix* (Moers, 2011), *le nôtre – spiegelungen* (Benrath Palace, Düsseldorf, 2012), and *Weißer Steinborn* (2023), rational structures of fabric and poles were transformed by shifting wind and illumination, making form visible precisely through its susceptibility to change.

Matsuura's practice is also informed by the Japanese concept of *ku* (空), or "emptiness," drawn from Zen and Mahāyāna Buddhism. *Ku* signifies impermanence and interdependence—an absence of fixed essence—and describes a space where subtle energies and transformation reside. This philosophy helps explain how his works invite us to perceive what is normally unseen, producing art that is both precise and contingent.

These ideas are central to his ongoing *Jiba-Pek* series. In these works, monochrome canvases are shaped by hidden magnetic fields: magnets placed behind the stretcher exert localized forces, creating subtle concave and convex deformations that push outward or pull inward. While the canvases maintain their geometric clarity, they also reveal an inherent instability. The monochrome surfaces come alive with quiet distortions, visual rhythms, and the presence of these unseen forces.

For Sydney Contemporary 2025, Matsuura presents new works from his *Jiba-Pek* series. These paintings invite viewers to engage not only with the monochrome surfaces themselves, but also with the subtle forces that shape them. By balancing geometric clarity with the unpredictability of hidden magnets, the works reveal how structure and instability coexist. The canvases respond to air, light, and magnetic fields, producing quiet distortions and visual rhythms that bring the unseen into perception.

Matsuura has exhibited internationally, with solo shows at Imura Art Gallery (Kyoto), Chabot Fine Art (The Hague), and Stiftung Schloss und Park Benrath (Düsseldorf), as well as installations at Museum Insel Hombroich and the ZERO Foundation, Düsseldorf. His work has appeared in group exhibitions including the Socle du Monde Biennale (Denmark), Resonance: Walter Leblanc – Keisuke Matsuura (Brussels), and PAN Amsterdam. Public collections include the Max Bill Foundation, Stiftung Schloss und Park Benrath, Walter Leblanc Foundation, and Hino Motors.