## Yutaka Matsuzawa

by the senses of your eyes, ears, noses. Nonetheless, contemporary physicists have proven their existences by means of mathematics and experiments. Non-Sensory Painting exists in a similar manner. There it is, overlapping the space of this exhibition in manifold ways. There it is, in your bag, under your ample breasts, at that delicate place beneath your soft clothes. And in the dark depths of your stomach. Or it is

sticking onto your cold back. "A leech waited a long time, but food did not come. Finally, the leech rose to chase the food. The food shrank back from the earth's surface, moving upward and upward. The huge-bodied leech vehemently chased it. The rich food fled into space. The leech chased it. Ahead of it, more and more." If you begin to feel strange, is it because of

Psi Corpse that is a *Non-Senso-ry Painting*? It is useless even if you cry "No!" and [try to] rub it off. *Non-Sensory Painting* surrounds you, saturates you, enters you. You are being invaded by it. Soon, you won't be able to stand or move. You will soon feel that you cannot stand it anymore, that you will die. You will close your eyes and experience Nirvana. You will see in advance the future of the universe and human beings.

such a work that is neither poison nor medicine is meaningless. But is it really so? Somewhere and sometime, you may have heard of the expanding universe or the universe with negative curvature. Or a single electron that simultaneously exists in two places, or an anti-matter that will disappear upon colliding with an ordinary matter. You cannot perceive their images

On Matsuzawa Yutaka's 1964 work *Psi Corpse*—What is *Non-Sensory Painting* (provisional name)?—The work of Nil. *Psi Corpse* is a *Non-Sensory Painting* (provisional name). Thus invisible to the eye. Therefore, even if you try, you cannot find it anywhere. Yet it is positively and absolutely shown in this exhibition. Don't say

**Q Q Q** I am satisfied that this Non-Sensory Painting is far more absurd and bizarre than any fantasy. Because the crazier a new hypothesis is, the more possibility it has of being true. See, your, your XXX is XX. Of course, I could install a tool, whether material or immaterial, of projecting a Non-Sensory Painting or an experimental apparatus in this exhibition hall. You may use them and learn to love Psi Corpse.

What is this Non-Sensory Painting of Nil that will obviously be the absolute form of painting in the future? Possible Flowers in spring, fireflies in summer, colored leaves in autumn, snow in winter. In this exhibition, with your eyes you all perceive that work, one next to it, and one beyond it. You perceive with your ears the work that makes sound over there. However, Non-Sensory Painting is different. It cannot be perceived by the five senses. I can hear some people saying

"Nonsense!" but listen to what I have to say for a while. You are all probably perplexed by the unfamiliar term *Non-Sen-sory Painting*. Not surprisingly. It was only born the other day on June 4, and has not yet been registered anywhere. Its meaning and concept were communicated to only seven people through a mysterious printed matter, *A Brief Report on the Discovery of the Beginning of Non-Sensory Painting (Provisional Name)*, and nobody else knows about it.

The year 1964 marked a crucial turning point in the development of Matsuzawa's immaterial conceptualism. In the early morning of June 1, Matsuzawa had a legendary Revelation, hearing, while half awake, a voice commanding him to "Vanish matter!" Heeding the mysterious command, he decided to eschew materiality and instead use language alone, with his words printed on paper.

Immediately following his Revelation, he reconceptualized "painting"—the central medium of modern art—as *Non-Sensory Painting*. It was an immaterial painting that would exist invisibly yet as surely as anti-particles and the universe with negative curvature. The first post-Revelation public work, *Psi Corpse*, from June 1964, indicates Matsuzawa's sheer determination to eschew the materiality that had haunted his previous object-based Psi works, invoking the death of Psi as its title. However, he would subsequently rehabilitate Psi by redefining it simply as "human psyche," and continue to use it as his calling card.

## What Is \$?

f, or Psi, is the calling card of Yutaka Matsuzawa, the Japanese artist who devised a unique immaterial strain of conceptualism in the 1960s.

Read プサイ (Pusai) in Japanese, Matsuzawa borrowed the idea of Psi from "psi powers," or "cognitive abilities beyond the five senses such as precognition and clairvoyance," as understood in parapsychology, with which he had become familiar during his research stay in New York in 1956–57. Upon his return home, Matsuzawa began to formulate a theory and practice of Psi as part of his lifelong search for ways to express the invisible invisibly. He produced hundreds of Psi objects and collages, through which he intended to activate the viewer's mental faculties, many of them being placed in the so-called Psi Zashiki Room in his home in central Japan.

By 1963, Matsuzawa added another layer of meaning to his theory of Psi: the  $\psi$  function, a key element of quantum physics that represents the wave function and figures prominently in the works of Werner Heisenberg and Erwin Schrödinger. In his body of Psi works, the Greek character for the first time appeared in his 1963 work, On Another Work in Another Container, or On Cutting. In this work, which would reappear in his 1988 Quantum Art Manifesto,  $\psi$  is followed by its Japanese reading in katakana  $\mathring{\mathcal{I}}$   $\mathring{\mathcal{I}}$ , signaling the advancement in his theoretical formulation.

On June 1, 1964, the artist had a fateful subliminal experience: While half-awake in his bed, he heard a voice commanding "Vanish matter!" He felt compelled to put his beloved Psi to death, because by then his Psi works were so closely tied to materialism, manifesting in the form of collage and assemblage. Not only did he decide to use text alone in his work, printed or written on paper support from then onward, he also devised the concept of *Non-Sensory Painting*, a new form of painting that exists invisibly but surely, just like anti-matter or a universe with negative curvature do. The first publicly presented work after his Revelation, *Psi Corpse* at once announces the death of Psi and the birth of *Non-Sensory Painting*.

However, Psi was too important for him to keep in the coffin. He quickly resurrected it and subsequently remodeled it with a simpler definition: "human psyche."

-Reiko Tomii