

***ALMOST ALMOST EVERYTHING ALL AT ONCE, TWICE, THREE TIMES ((IN FOUR PARTS... V) FROM PICASSO TO MASATO...) RETURNAL RETURN REDUX \*works from the permanent collection and selected loans from the EVERYTHING ALWAYS ALREADY-MADE STUDIO MASATOTECTURES MUSEUM OF FOUND REFRACTIONS (1994-2024)***

**Why not 'from Picasso to Masato'? Sue Cramer**

In his characteristically multi-part title for this survey (not survey) exhibition, Masato Takasaka inserts himself into the high canon of esteemed modernist masters, proposing for his art a direct line from Picasso, the formidable founder of Cubism—a claim only partly tongue-in-cheek. And why not embrace his audacity? After all, it's easy to recognise a distinctly 'post-cubist' spirit—a collapsing of time and space—in Takasaka's chaotically ordered display, and in his exhibition title too, which seems to imply cubistic simultaneity. ALMOST ALMOST EVERYTHING co-exists ALL AT ONCE, and from multiple perspectives TWICE, THREE TIMES. And let's not forget the guitar, the classic cubist motif, which Takasaka updates through his obsession in his work with electric guitars, revisiting his adolescent history as a bedroom guitarist and aspiring thrash rock musician.

Whilst ALMOST ALMOST EVERYTHING ALL AT ONCE... marks thirty years since the beginning of Takasaka's oeuvre in 1994, there is no neat chronological ordering of his paintings, photographs, assemblages, prints and films, as one might expect in a survey. Rather, in a conceptual sense at least, the entire artist's oeuvre—past, present, and future—are simultaneously present or implied through Takasaka's 'alreadymades'. A derivative of the Duchampian readymade object, Takasaka's concept refers to his continual habit of quoting from his own back catalogue of artworks (works he has already made) through the production of cover versions, simulations, spin-offs and remakes, a spectrum of similarity and difference reflected throughout his exhibition. Such remakes suggest future works, following the logic of his self-devised methodology.

Takasaka appropriates too from his subjectively compiled 'greatest hits' of twentieth century art— inclusive of found elements from Cubism, Constructivism, Minimalism and Pop Art, both international and Australian. Wasn't it Picasso that said 'Good artists borrow. Great artists steal'? Takasaka prefers to think of it as akin to a session musician performing cover versions of other musicians' songs or, as his title suggests, as a MUSEUM OF FOUND REFRACTIONS.

**List of works Room 1 from left to right**

*Garage Days Revisited(M.T after M.T)* 1995/2014, digital photograph, edition 6/10, Courtesy Masato Taksaka

*Garage Days (M.T after M.T 2013)*, pencil and marker on paper, collection Sophie Knezic

*Untitled #18 Garage Days Revisited*, 1994/ 2016/ 2022, pencil and acrylic on canvas, courtesy Masato Taksaka

*Untitled #20 Garage Days Revisited*, 1994/ 2023, pencil and acrylic on canvas, courtesy Masato Taksaka

*Untitled #7 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, collection Kati Rule and Matthew Davis

*Untitled #23 Garage Days Revisited*,1994/ 2016/ 2022, pencil and acrylic on canvas, courtesy Masato Taksaka

*Untitled #23 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, collection Lisa Radford

*Untitled Garage Days Revisited*, 1994/ 2022 / 2023, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled #6 Garage Days Revisited*, 1994/ 2016/ 2022, pencil and acrylic on canvas, private Collection

*Untitled #8 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, collection Susan Taylor and Peter Jones

*Untitled #23 Garage Days Revisited*, 1994/ 2024, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled #12 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, collection Dr Irene Sutton

*Untitled #1 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, collection Dr Irene Sutton

*Untitled #4 Garage Days Revisited*, 1994/ 2016/ 2020, pencil and acrylic on canvas, collection Lucina Lane

*Untitled #5 Garage Days Revisited*, 1994/ 2015, pencil and acrylic on canvas, collection Ingrid Braun

*Untitled #9 Garage Days Revisited*, 1994/ 2018, pencil and acrylic on canvas, collection Stephen Bram

*Untitled #21 Garage Days Revisited*,1994/ 2023, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled #11 Garage Days Revisited*, 1994/ 2018, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled #14 Garage Days Revisited*, 1994/ 2016, pencil and acrylic on canvas, private collection

*Untitled #19 Garage Days Revisited*, 1994/ 2023, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled #20 Garage Days Revisited*, 1994/ 2016/ 2020, pencil and acrylic on canvas, private collection

*Untitled Garage Days Revisited #24, 1994/ 2024*, pencil and acrylic on canvas, courtesy Masato Takasaka

*Untitled Garage Days Revisited #25, 1994/ 2024*, pencil and acrylic on canvas, courtesy Masato Takasaka

*Self Portrait (Non-objective composition)*, 1998, VCA Art 1998 Yearbook page, courtesy Masato Takasaka

## Room 1 Floor

*Instructional work 'not just another one liner...(after EVH)'* 2001/ 2024, Floor drawing, masking tape on floor

*Yet Another Propositional Model for the EVERYTHING ALWAYS ALREADY-MADE STUDIO MASATOTECTURES MUSEUM OF FOUND REFRACTIONS (1979-2024) Yes, You Kant After Duchamp! From Picasso to Masato...2024*  
cardboard, foam-core, found objects, self-adhesive vinyl on enamel paint on peg board, masking tape

*ANOTHER PROPOSITIONAL AUTHORISED BOOTLEG FILM FOR THE STUDIO MASATOTECTURES PAVILION FOR THE THIRD/FOURTH: MELBOURNE ARTIST-FACILITATED BIENNIAL (I LIKE MIKE OLD STUFF BETTER THAN MIKE NEW STUFF) - even more prog rock sculptures from the 5th dimension part IV (Regimes of Value remix (1994-2013), 2013 / 2014, video, cinematography: Lisa Radford, 7' 56 looped*

## Room 2 from left to right

*'Post-structural Jam (Shut Up! We know you can play!..)'*

Text: Damiano Bertoli, design: Warren Taylor, 2009/2024, digital print on vinyl + takeaway poster

*'I'm happiest when...'* *Guitarist* September 1994, 2009/ 2024, digital print on vinyl

*'Steal licks forever!'* *Guitarist* May 1991, 2009/ 2024, digital print on vinyl

*'Tongues will wag'* *Guitarist* April 2005, 2009/ 2024, digital print on vinyl

*'Times Up'* *Guitarist* May 1991, 2009/ 2024, digital print on vinyl

*'I really don't think...'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'Anyone who says...'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'We're blowin' live'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'5150'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'Yeah that sounds like...'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*""The force is with you, Luke...""* *Guitarist* April 2005, 2009/ 2024, digital print on vinyl

*'But I needed the money!'* *Guitarist* April 2005, 2009/ 2024, digital print on vinyl

*'Symphony of Destruction'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'THE BROWN SOUND'* *Guitarist* May 1993, 2009/ 2024, digital print on vinyl

*'Note for note'* *Guitarist* May 1991, 2009/ 2024, digital print on vinyl

*Untitled (Double Self Portrait: Bleach) Yes You Kant After Duchamp! ... After Courbet's, The Origin of the World (L'Originedu monde), 1866, after Duchamp's Étant donnés (Given: 1. The Waterfall, 2. The Illuminating Gas [Étant donnés: 1° la chuted'eau / 2° legazd'éclairage]), 1946-1966, 2010/2014/2022*  
giclée print on Canson platine fibre rag 310 gsm, hand-finished acrylic box frame and pine subframe, edition 1/3

*Untitled (Double Self Portrait: Nevermind) Physical Graffiti (Dixons Recycled Version), 2010/2014/2022*  
giclée print on Canson platine fibre rag 310 gsm, hand-finished acrylic box frame and pine subframe, edition 1/3