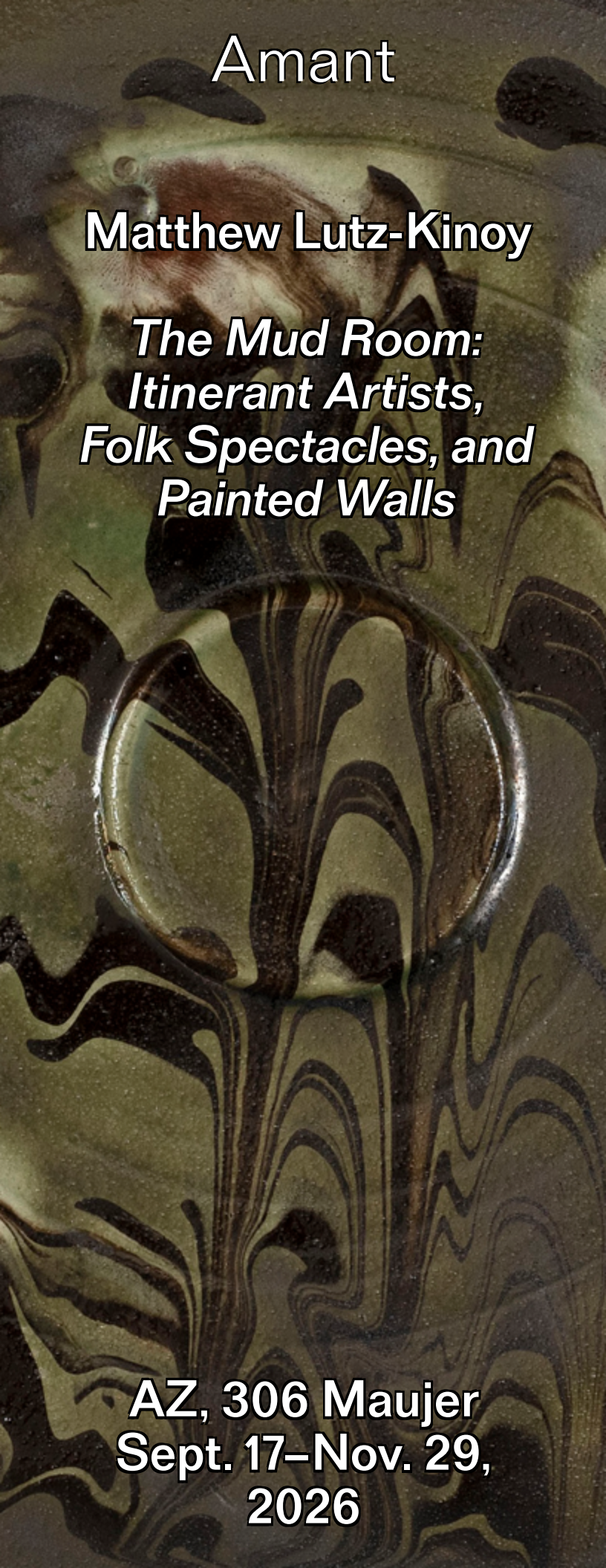


The background is a piece of marbled paper with a complex, swirling pattern of dark brown, olive green, and cream colors. In the center of the image is a large, oval-shaped mirror with a dark, possibly black or dark brown, frame. The mirror's surface reflects the marbled pattern, creating a symmetrical effect. The text is overlaid on this background.

Amant

Matthew Lutz-Kinoy

***The Mud Room:
Itinerant Artists,
Folk Spectacles, and
Painted Walls***

**AZ, 306 Maujer
Sept. 17–Nov. 29,
2026**



Above: Matthew Lutz-Kinoy and Natsuko Uchino, *Keramikos 4*, 2022. Photo: James Clifford-Mead. Below: Kazunori Hamana and Matthew Lutz-Kinoy, *Untitled*, 2025. Photo: Kosuke Hamada.



The Mud Room: Itinerant Artists, Folk Spectacles, and Painted Walls is an exhibition by Matthew Lutz-Kinoy, developed with visiting collaborators Natsuko Uchino and Kazunori Hamana. Reflecting on the work and positions of artists, artisans, potters, and muralists whose lasting impressions on society have shaped our domestic and public spaces, the exhibition at Amant considers the gallery as a ceramic studio and the studio as a theater—a stage hosting narratives of collaboration, transmission, and influence. Developed as a theater-in-the-round, a ceramic workshop sits at the center of Amant's AZ gallery. Throwing wheels, a kiln, and a working platform anchor the gallery as a site of production, where ceramics are created throughout the run of the exhibition. The pottery studio and its audience are surrounded by four large paintings functioning as backdrops. Within this painted environment—inspired by movements of North American art, specifically post-war muralists and public art movements across New York City—the exhibition brings histories of craft as performance onto the stage.

Lutz-Kinoy traces lineages while registering a wide range of biographical and art-historical reference points: from Aaron Douglas's 1934 Public Works of Art Project (PWAP) four-panel mural, *Aspects of Negro Life*, at the Schomburg Center for Research in Black Culture, in New York; to Philip Guston and Reuben Kadish's monumental mural, *The Struggle Against War and Fascism* (1934–35), in Morelia, Mexico; to Keith Haring's public murals executed across schools, hospitals, and cities. Emerging from different historical moments, these artists share a commitment to painting, social space, labor, and collective life. Through his work, Lutz-Kinoy positions content in the divide between public art and studio practice, abstraction and communication, artist and artisan.

The paintings commissioned for *The Mud Room* represent a broader visual tradition where the histories of muralism and craft frame live studio activity. Painted canvas and translucent muslin channel historical American muralists, while on the central stage, Lutz-Kinoy's collaboration with Natsuko Uchino and Kazunori Hamana extends this dialogue, drawing on the latter two artists' practices in agriculture, daily life, local materials, and shared labor. The studio acts as both scenography and architecture, forming a backdrop for the circulation of tools, wet clay, and people. By integrating artist

dialogues, culinary gatherings, and theatrical performances, *The Mud Room* frames ceramics as a form of historical continuity where knowledge is transmitted through the body, through touch, and through making.



Natsuko Uchino coming out of the wood kiln, Tánbunn-Gama, Hyōgo Prefecture, Japan, 2019. Photo: Matthew Lutz-Kinoy.

List of Works

Matthew Lutz-Kinoy

An American Pottery Studio, Against War, Against Fascism (after Aaron Douglas, Philip Guston, Reuben Kadish, Jules Langsner), 2026

Acrylic and colored pencil on canvas
146 × 217 in

The Rose Garden (Harlem River Drive, after Keith Haring and Aaron Douglas), 2026

Acrylic and colored pencil on canvas
146 × 217 in

Courtesy the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York.

Curtain? My Craft Extraction (W.P.A. Expo New York), 2026

Acrylic and charcoal on muslin
419 × 208 in

Curtain? Ode to the Production Potter (after Ben Shahn's Sinopia), 2026

Acrylic and charcoal on muslin
419 × 208 in

Courtesy the artist; Mendes Wood DM, São Paulo, Brussels, Paris, New York; Mennour, Paris; and Capitain Petzel, Berlin.

Matthew Lutz-Kinoy with Natsuko Uchino and Kazunori Hamana

The Mud Room, 2026

Operational pottery studio, stage elements

Dimensions variable

Courtesy the artists

Matthew Lutz-Kinoy works at the intersection of performance, installation, and painting, reclaiming ornament as a charged cultural and political form. His practice challenges the hierarchies that separate decoration from function and artist from artisan. Through scenes, objects, and environments, he transforms the decorative into a structure for collective experience.

Most recently, Lutz-Kinoy presented his work in *Heavenly Biches*, Sogetsu Plaza, Tokyo (2025). This exhibition took as its theme the historic ballet *Les Biches*, first performed in 1924. Within Isamu Noguchi's stone garden Heaven, Matthew Lutz-Kinoy's paintings vividly animated the space, alongside a series of ceramic works jointly created by Lutz-Kinoy and artist Kazunori Hamana. In September 2026, *Keramikos Carrier Bag*, the first large-scale survey of Lutz-Kinoy and Natsuko Uchino's long-term ceramic project *Keramikos* will open at the Groninger Museum, Groningen, Netherlands.

Lutz-Kinoy's solo exhibitions furthermore include Capitain Petzel, Berlin; Mennour, Paris; Mendes Wood DM, New York; The Kitchen and Dia Beacon, New York; Cranford Collection, London; Museum Frieder Burda | Salon Berlin; Vleeshal, Middelburg; Le Consortium, Dijon; and MoMA PS1, New York. His work has also been featured in institutional group exhibitions at Museum Dhondt-Dhaenens, Sint-Martens-Latem; Moderna Museet, Stockholm; Van Abbemuseum, Eindhoven; Luma Westbau, Zürich; Z33, Hasselt; Aïshti Foundation, Beirut; Musée d'Art Moderne de Paris; Kunsthalle Zürich; FRAC Nouvelle-Aquitaine MÉCA, Bordeaux; Sharjah Biennial; and Whitney Museum of American Art, New York.



Matthew Lutz-Kinoy and Kazunori Hamana preparing for their exhibition *Heavenly Biches*, Sogetsu Plaza, Tokyo, 2025. Photo: Kosuke Hamada.



Matthew Lutz-Kinoy, *An American Pottery Studio, Against War, Against Fascism* (after Aaron Douglas, Philip Guston, Reuben Kadish, Jules Langsner), 2026. Acrylic and colored pencil on canvas, 146 × 217 in.



Matthew Lutz-Kinoy, *The Rose Garden (Harlem River Drive, after Keith Haring and Aaron Douglas)*, 2026. Acrylic and colored pencil on canvas, 146 × 217 in.

Natsuko Uchino is an interdisciplinary artist with experience in permaculture. Her approach to art is shaped by her time in the countryside as well as by her reinvesting techniques related to artisanal production, subsistence economy, and vernacular culture. Her work is structured by ecological stakes, which play out in the choice of materials, their nature, provenance, transformation, modes of assembly, and similarly in the relations she makes between functional, decorative, sculptural, and constructive forms. Uchino graduated from Cooper Union, New York in 2007 and from the research program of the Center for Contemporary Art Kitakyushu, Japan in 2012. She has been a professor of artistic education in Sculpture and Ceramics since 2017 at the Ecole Supérieure d'Art et de Design-TALM, Le Mans, and is the founding coordinator of the materials-based MFA entitled MAGMA Master of Arts in Geo-Materials since 2021.

Uchino has held solo exhibitions at the Rochechouart Museum, Galerie Allen and the artist-run space Tonus in Paris, Sorry We're Closed, Brussels, and at the V8 Plattform für neue Kunst, Karlsruhe. In September 2026, *Keramikos Carrier Bag*, the first large-scale survey of Uchino and Matthew Lutz-Kinoy's long-term ceramic project *Keramikos* will open at the Groninger Museum, Groningen, Netherlands. She directed the scenography and, with Sophie Auger Grappin, curated the exhibition *I dreamed the taste of crushed bricks* at the Center Céramique Contemporaine La Borne et La Box, ENSA Bourges, France. She was artistic advisor for the exhibition *Les Flammes, The Age of Ceramics*, curated by Anne Dressen, at the Musée d'Art Moderne in Paris. She has participated in group exhibitions including at Taka Ishii Gallery, Tokyo; Sokyo Gallery, Kyoto; Croy Nielsen, Vienna; Frac Nouvelle-Aquitaine MÉCA, Bordeaux; the Consortium, Dijon; Fondation Vincent van Gogh Arles; Museum of Modern Art, Warsaw; Moderna Galerija, Ljubljana; EVA International Biennial, Limerick; Castello di Rivoli, Turin.

Kazunori Hamana is an artist who lives and works in Chiba, Japan, with a background in agriculture and environmental studies. Hamana's practice is grounded in the materials and conditions of his immediate surroundings. Climate, harmony, and cycles of circulation inform both his daily life and his artistic process. While he is best known in the contemporary art world for his ceramic works, Hamana understands ceramics as part of a broader field of making. For him, creative expression also includes cultivating rice, fishing, preparing food for everyday life, and maintaining the local environment through the renovation of old houses in the area. These activities hold equal value within his practice. Together, they emerge from close attention to the rhythms of daily life and the surrounding environment, reflecting a philosophy rooted in elemental, enduring forms of knowledge and care.

His work has been exhibited in public art institutions including at The Warehouse, Dallas, TX; Okura Museum of Art, Tokyo, Japan; the Headlands Center for the Arts, Sausalito, CA; Towada Art Center, Towada, Japan; and Yokohama Museum of Art, Yokohama, Japan.



Above: Matthew Lutz-Kinoy and Kazunori Hamana preparing for their exhibition *Heavenly Biches*, Sogetsu Plaza, Tokyo, 2025. Photo: Kosuke Hamada.
Below: Matthew Lutz-Kinoy, *Duplex Dumpster* (detail), 2024. Acrylic and colored pencil on canvas, 118 1/8 x 137 3/4 in. Photo: Dheurie Photography.



The Mud Room: Itinerant Artists, Folk Spectacles, and Painted Walls is made possible with additional support from the Japan Foundation, New York.

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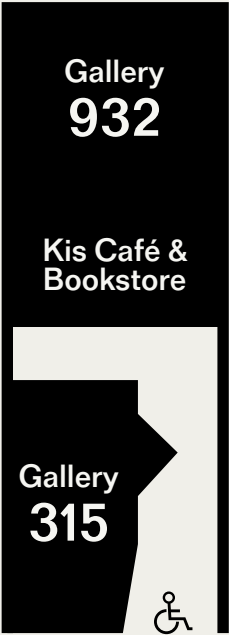
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Elijah Goslar, Cala Martinez, Stella Martone, Indie Oleson,
Jesse Prince, Jahkaya Walcott
Visitor Engagement Representatives

Campus Map

Grand St.



Maujer St.



Ten Eyck St.



 ADA accessible entrances

Amant is a non-profit arts organization in Brooklyn, NY, that fosters experimentation and dialogue through exhibitions, public programs, and artist residencies. Always free.

Galleries



Thurs: 12–6 pm

Fri: 12–9 pm

Sat & Sun: 12–6 pm

Kis Café & Bookstore

Mon–Wed: 9 am–2 pm

Thurs: 9 am–6 pm

Fri: 9 am–9 pm

Sat & Sun: 9 am–6 pm

Zoli

Wed–Sun: 5–11 pm

Closed Mon & Tues

Amant is free and open to the public.

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