



マダムオーバーラン
Mme. Overrun

2024
キャンバスに油彩
Oil on canvas
H194×W130.5cm
Unique

EM-24-01-P

After 4:00 PM, after finishing my painting time, I go to pick up my child from the daycare, make dinner, give them a bath, and lie down next to them until they fall asleep. Once they're asleep, I consider the first part of my tasks for the day completed.

*In the middle of the night, I wake up and realize there are still household chores to do. Half-asleep, I sit on the sofa, thinking I'll watch a bit of TV first. But when I glance at the clock, it's already past 3:00 AM. If I consider 12:00 AM as the start of the day, it's well past that time—
Madame Overrun, lost in confusion.*

For the paintings in my solo exhibition ("Astral Dreamer" 2024, ANOMALY), what I focus on is leaving room for imagination in the lines and planes. In my previous works, I have approached realism by increasing the density of each brushstroke to intensify the texture. However, this time, I deliberately leave parts of the canvas exposed. The curtains in the background are created with a single stroke, and the wall is painted with flat colors to suggest perspective. Sometimes, I scatter paint around the subject, highlighting the main motif by enhancing the surroundings rather than focusing solely on the object itself.

-Erina Matsui



Evolution0.2

2025
キャンバスに油彩
Oil on canvas
H91×W73cm

EM-25-001-P

After childbirth, my body has undoubtedly evolved. My strong and large arms no longer get tired from carrying, my protruding belly prevents anything from slipping down, and my lower body is solid, firmly grounded. One must sacrifice something to gain something. The evolution required to become a worthy mother is still far from complete.

-Erina Matsui



エクトプラズマ
Ectoplasm

2025
キャンバスに油彩
Oil on canvas
H91×W73cm

EM-25-002-P

As a housewife dreaming of an urban life, I find my own time in daily life either late at night or early in the morning. When my sense of fulfillment rises, ectoplasm representing my physical exhaustion seems to flow from my mouth.

-Erina Matsui



インベーダー！？

Invader!?

2025
キャンバスに油彩
Oil on canvas
H41×W32cm

EM-25-004-P

When I'm cooking in the kitchen, that child's stare pierces through me. Is this my space, or is it theirs? A silent battle for dominance begins!!

-Erina Matsui



瞳はダイヤモンド
Diamond eyes

2025
キャンバスに油彩
Oil on canvas
H32×W41cm

EM-25-005-P

Many women probably believe they shine the most when they're busy. Yes! When you're moving so much that your head spins, your focus naturally becomes unsteady, overlapping, and before you know it, your eyes become as large as those in a shōjo manga!!

-Erina Matsui



メイキングドッペルゲンガー
Making doppelgänger

2025
キャンバスに油彩
Oil on canvas
H61×W73cm

EM-25-006-P

I fell asleep before my child while putting them to bed. When I woke up, a doppelgänger made of sheets, as large as me, had formed. I checked the sound of my child's breathing, left behind the doppelgänger warmed by my body heat, and returned to my chores.

-Erina Matsui

MATSUI Erina (b.1984)

Erina Matsui depicts herself as the most familiar motif and continues to explore the possibilities of self-portraiture, including a series of "Hengao"(変顔) that embody her wish to share emotions with others, as well as pieces that combine "Western painting" and girls' comics in a manga format.

As she grows older, Erina begins to feel the difference between reality and the world depicted in manga. At the same time, after experiencing two childbirths, her works gradually shift focus to the changes brought by middle-aged aging and daily life.

During her overseas seminar in France, she began exploring a broader perspective and the infinite space of imagination created through the use of negative space in her visuals.

In her recent works, she has transitioned from portraying her fantasy world through realism to expressing the reality of her daily life with a restrained touch, created through the use of negative space.

Erina Matsui's works are part of public collections, including the Takamatsu Art Museum (Kagawa, Japan), Ohara Museum of Art (Okayama, Japan), Okayama Prefectural Museum of Art (Okayama, Japan), and the Fondation Cartier pour l'art contemporain (Paris, France).

Additionally, she is actively involved in a self-organized group called "Pondparnasse," where she collaborates with other artists based in the Ikebukuro area to create artworks and hold exhibitions.



Planet of the Faces - Reincarnation!!! - (2016-2019)
Oil on canvas ©MATSUI Erina
Jean Pigozzi Collection



Mme. Overrun (2024)
Oil on canvas ©MATSUI Erina