

EXHIBITION SCÈNE 24

Naritaka Satoh 佐藤誠高

Wink

- A little message from the artist -

By turning our attention to what we once ignored, what we believed to be certain can easily become uncertain. The world we see is merely a reflection filtered through our own minds, and we realize that it is far from the "reality" shaped by what we attempt to perceive. The more we try to observe broadly and deeply, the more we may find that reality is uncertain and unclear.

Naritaka Satoh

S C È N E

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- A little message from the curator -

Naritaka Satoh consistently explores the theme of "reality" in his work, creating highly detailed pencil drawings and then layering them with acrylic paint, covering eyes or flower petals with abstract brushstrokes. According to Satoh, these two actions each have distinct roles: representing the conscious and the unconscious, or gathering the conscious and embracing the unconscious.

Satoh's works always seem finished months before the exhibition. However, he says that he hasn't done anything yet. Even though they already appear complete to me, he keeps working for months adding details to the pencil drawing, perfecting the skin texture and adding shadows, staying in his studio day and night while putting all his energy into it.

When I look at the completed work, I notice differences from the piece I saw months ago, such as changes in color, texture, and background. However, the pencil drawing itself seems almost unchanged even if I gaze hard at it. What has changed is the overwhelming sense of realism, which makes the passage of time perceptible.

The pencil drawing is created with an intense focus, while the paint boldly covers it without hesitation. When considering the roles assigned to each, the conscious and the unconscious, it becomes clear what Satoh perceives as reality and how he tries to express it in his work.

Recently, Satoh has started to have a desire to let go of the conscious even further, to embrace the unconscious and to become freer.

The collage works in the first part of this exhibition feature pencil-drawn faces as before. However, unlike before, the eyes are not painted over with acrylic paint; instead, they are covered with torn pieces of paper from his paper palettes.

This body of work began when Satoh looked at the paint on his palette and thought, 'This is enough.' That moment could be considered his first conscious step toward exploring the unconscious.

SCÈNE

Nanako Yamamoto