

© ACG Press Release –Exhibition Announcement–



Satoshi Kawata: *A Letter from A Far*

川田知志「彼方からの手紙」



We are pleased to announce Satoshi Kawata's second solo exhibition at Art Court Gallery; his first was in 2018.

Kawata has continued to create and exhibit works that question the relationship between space, people, and artistic expression, using murals as the core of his expression. His methods fuse traditional fresco painting techniques using plaster and pigments with contemporary building and design materials. In addition to this fusion of traditional technique and contemporary material, he explores the potential of new forms of expression by divorcing his works from specific walls and spaces while wrestling with the distinctive flow of time born from this disassociation.

The motif in this exhibition is the 'suburban landscape' that characterizes the era in which the artist lives. In these new works, he removes the topmost layer of his fresco images and transfers them onto canvases, a technique usually used for mural restoration. Centering around his canvases approximately 2.5 meters high and 2 meters wide, Kawata creates a unique composition that assesses the relationship between exhibition space, the work, and the human body.

Kawata establishes the connection between these superficial layers of images with no connection to specific walls and the anonymous landscapes found anywhere in the suburban outskirts of cities. His works waver at the interstice of mural and tableau, existing in a temporal space subtly distant from the 'here and now.' To the audience, he presents a somewhere that is not here, a sometime that is not now, a something that is not this. What kind of scenery will you imagine through Kawata's expression that communicates with 'A Far.'

[Photo] Artist's studio

I Exhibition I

Exhibition Title: **Satoshi Kawata: *A Letter from A Far*** 川田知志「彼方からの手紙」

Duration: **February 26 (Sat.) - March 26 (Sat.), 2022** *Closed Sun, Mon, and national holidays

Venue: ARTCOURT Gallery OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka 530-0042

Hours: 11:00am - 6:00pm [Sat. -5:00pm]

*Duration and event may change depending on the spread of COVID-19.

*Schedule of artist's visits to the gallery: Feb.26, Mar. 3, 5, 19 and 26. / More information will be posted on SNS as it becomes available.

Talk Session: February 26 [Sat] 2:00-3:30pm / Ichiro Okumura (Curator of The Museum of Modern Art, Wakayama) x Satoshi Kawata

*RSVP required (Email info@artcourtgallery.com) *Free admission (First 20 applicants)

Organized by ARTCOURT Gallery (Yagi Art Management, Inc.) |

Sponsored by Mitsubishi Estate Co., Ltd., Mitsubishi Materials Corporation, Mitsubishi Jisho Property Management Co., Ltd.

* Please contact Michiko Kiyosawa or Mizuho Haida at ARTCOURT Gallery for any inquiries including photographic materials.

OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka, 530-0042 | info@artcourtgallery.com | T: (+81) 6-6354-5444 | F: (+81) 6-6354-5449 | artcourtgallery.com

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川田知志「彼方からの手紙」

◆ Satoshi Kawata

Recently Kawata has implemented a series of expressions like dismantling, moving, and reconstructing murals in his exhibitions.¹ He paints images on unfinished walls that will be covered and perhaps rediscovered decades later.² He applies the strappo mural restoration technique,³ in which he removes the topmost layer of the image and places it on a temporary backing to create "suspended states" for his mural images in his installations.⁴ From the initial expression evoked from the relationship with the location where the works are created, his works achieve an open structure in which the mural is independent of its physical space and are continuously renewed. The present, past, and future fluctuate based on the flow of time unique to his works and deepen into an existence pregnant with their complex intersecting dynamism.

- 1. A series of exhibitions in 2017: *city and synergism*, ALA Artist in Residence Exhibition, ALA (Art Lab Aichi) Chojamachi, and *Satoshi Kawata: Sudden Death*, 3rd floor at Tatsuya Building, both in Nagoya.
- 2. 2018, Artist in Residence at A4 Art Museum, Chengdu, China
- 3. Strappo is an Italian word and refers to a technique in which the image layer of the fresco is removed from the wall by glue or other means and transferred to a different base. This technique has been used for conservation and restoration since the 17th century.
- 4. 2018, Solo Exhibition: *Open Room*, ARTCOURT Gallery, Osaka

Satoshi Kawata 川田知志

1987 Born in Osaka, Japan
2013 MFA in Painting, Kyoto City University of Arts

| Selected Exhibitions and Residencies |

- 2021 *Slow Culture*, Kyoto City University of Arts Gallery @KCUA /01
Street Museum 2021, Plaza B1, Tokyo Midtown, Tokyo
Kyoto Art for Tomorrow 2021, The Museum of Kyoto
- 2020 *TOKYO MIDTOWN AWARD 2020*, Plaza B1, Tokyo Midtown, Tokyo
SUBJECT/OBJECT, ANTEROOM Gallery 9.5, Kyoto /02
The 8th Sapporo Odori 500m Underground Walkway Gallery Award, Sapporo Odori 500m Underground Walkway Gallery, Hokkaido
- 2019 *KAWATA Satoshi exhibition 'Surely Sunny'*, StandAlone, Kyoto
CELEBRATION -Japanese-Polish Contemporary Art Exhibition-, University of Arts in Poznan, and other locations.
With 'The City, and its Uncertain Walls'..., Amalove A-Lab, Hyogo
- 2018 Artist in residence, A4 Art Museum, Chengdu, China
Satoshi Kawata: Open Room, ARTCOURT Gallery, Osaka /03
15 Years, ARTCOURT Gallery, Osaka
VOCA 2018, The Ueno Royal Museum, Tokyo
city and synergism 2018, 5F, the former Tamaya Building, Nagoya
Walking in Textiles - Contemporary Art in Ichinomiya, Ichinomiya City office main building, Ichinomiya
- 2017 *ROKKO MEETS ART 2017*, Rokkosan Hotel, Kobe [16]
Satoshi Kawata: Sudden Death, 3th floor, Tatsuya Building, Nagoya /04
city and synergism, ALA Artist in Residence Exhibition, ALA (Art Lab Aichi) Chojamachi, Nagoya /05
- 2016 *Artists in FAS 2016 Winners Exhibition*, Fujisawa City Art Space, Fujisawa
- 2015 *1 floor 2015: Taigan ni Otohi-ana* (Pitfalls on the opposite shore), Kobe Art Village Center, Kobe
HYPERTONIC AGE, Kyoto Art Center, Kyoto
Kyoto Sento Art Festival 2015, Tamano-yu, Kyoto

| Awards |

- 2020 Second Prize, TOKYO MIDTOWN AWARD 2020
Grand Prize, The 8th Sapporo Odori 500m Underground Walkway Gallery Award
- 2019 Awarded the The Best Young Artist Award by City of Kyoto.
- 2016 Grand Prize, ROKKO MEETS ART 2016 Competition

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01 *TOKUBENASHIMINITE, WANINOSARIAN, KESHIKISARIAN, SUNAYAMANONITE, KATAYAWANODULE, 2021*
Pigment, plaster, glue, aqueous gum, resin (JESMONITE® AC730) Photos by Takeru Koroda, courtesy of Kyoto City University of Arts



02 *Border with suburbs – Time capsule media 2, 2020*
Oil paint, linen canvas, galvanized iron plate, acrylic resin paint
Fragments of landscapes that symbolize the homogenized daily space of the suburbs, such as roadside signs and trees, apartment complexes, and shopping malls, appear on structured layers made of building materials such as plasterboards and tin plates. The images invite the viewer to imagine the city's past, present, and future. By camouflaging these relics of human life and the element of 'noise' in which the disorder of nature encroaches on human activity, Kawata endeavors to connect his work and the viewer's memories.
Photo: Yuki Moriwa



04 *Sudden Death, 2017*
Wood, plaster, pigment, spray paint, projector, drawing paper

Kawata felt "the need to imagine a new form for his work after its removal." Therefore, he created the mural *NO SIDE* in a multipurpose building in Nagoya City designated for demolition. After the exhibition, he cut out the entire wall, moved it to another building, reconstructed it, and titled it *Sudden Death*. He replaced some of the murals with frottages that capture the unevenness of surfaces.



03 *Open Room: Other Materials, 2018*
Wood, cloth, plaster, pigment, etc.
The topmost layer of the fresco is peeled off the wall and placed on a temporary backing made of wood and cloth; this is called the strappo technique. These works are images that have not been transferred to new walls and are in a state of 'suspension.' This technique creates a space in which the superficial layer of the image, stripped of its inherent locality, floats.
Photo: Nobutada Omote



05 *NO SIDE (Full Time), 2017*
Wood, plaster, pigment, spray paint
04, 05 Photo: Tetsuo Ito