

佐藤浩一

第三风景

Koichi SATO:
Third Landscape

SATO Koichi: Third Landscape

2019.4.6 (Sat.) -
9.23 (Mon.)

**Solo exhibition by SATO Koichi,
up-and-coming young master of subtle observations
on the boundary between plants and people.**

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| Exhibition Title | SATO Koichi: Third Landscape |
| Period | Saturday April 6, 2019 – Monday September 23 |
| Hours | 10:00-18:00 (until 20:00 on Fridays and Saturdays) |
| Venue | 21st Century Museum of Contemporary Art, Kanazawa Design Gallery |
| Closed | Mondays (but open on April 29 and May 6, Jul 15, Aug 12, Sep 16, 23) and May 7 (Tue), Jul 16 (Tue), Sep 17 (Tue) |
| Admission | Free |
| Organized by | 21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation) |
| In Cooperation with | KUMU Kanazawa, TAKASAGO INTERNATIONAL CORPORATION, Nakagawa Chemical Inc. |
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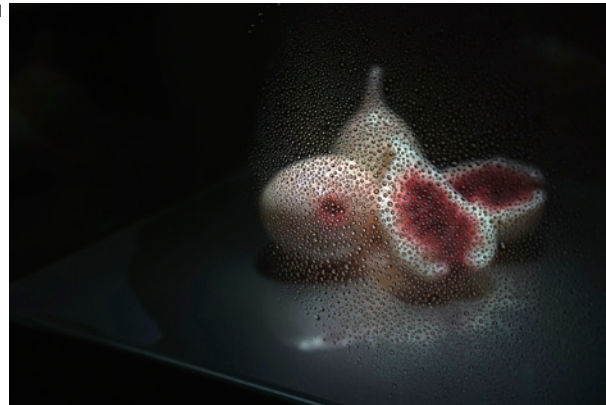


About the Exhibition

At a time when artworks centered on the visual sense still predominate, 21st Century Museum of Contemporary Art, Kanazawa is proud to be staging an exhibition that explores the next possibilities for art museum activities by embracing new expression that stirs not only the sense of sight but also the non-visual senses of hearing and smell.

Based on an interest in Anthropology and Botany, SATO Koichi (b. 1990) has examined the possibilities of entities that teeter ambiguously on various boundaries. He inquires into the boundary – invisible but certainly present – between “the self” and “that which is not the self,” complexly combining not only video and installations but also non-visual media such as sound and scent to present a future in which these entities co-exist while fluctuating between the two.

The exhibition title, “Third Landscape,” derives from a concept put forward by leading French gardener / garden designer Gilles Clément, indicating space in which the evolution of the landscape is left entirely to nature. According to this concept, places such as vacant city lots, abandoned land in farming villages and borders between countries that have been neglected or suppressed by humans are assessed positively as privileged places receptive to biodiversity. One could say that this “third landscape,” in which various elements are able to exist complexly alongside each other, offers a range of suggestions as to the nature of the relationship between people and plants in our society going forward. Based on this symbolic term and including such works as the fig reproduction-motivated, *Mutant Variations* and a new work with artificial lakes as its motif, this exhibition provides a bird’s eye view of Koichi Sato’s current practice.



Ficus Brutalia (detail) 2018
© SATO Koichi

About the Artists

SATO Koichi

Born 1990 in Tokyo. Completed MFA from Tokyo University of the Arts in 2019. Lives and works in Tokyo. His work was featured in the solo exhibition “Crepuscular Gardens” (Shiseido Gallery, Tokyo, 2018) and the group exhibition “Complex Topography: Garden” (Ritsurin Park, Kagawa, 2015). Recipient of the 12th Shiseido Art Egg Prize (2018), Art no Chikara Award, Tokyo University of the Arts (2019) and Mori Award, Tokyo University of the Arts (2019).



**Artist
Statement**

[1]

I am in a large garden surrounded by a wall. The garden is very well maintained, with neatly manicured pine trees and azaleas, various kinds of fruit trees laden with fruit, and beautiful flowers all year round. (Here there are no seasons.) Because the wall is so tall it seems to reach the clouds, no insects of any kind can get in to attack the leaves or flowers, and no birds or animals can eat the fruit.

[2]

However, this peaceful state of affairs may not last much longer. Of late, every so often an ominous sound can be heard from the other side of the wall, as if something is collapsing. A low-pitched rumbling of the ground produces a humming sound and the walls surrounding the garden shake. The people who look after this place are uneasy and saying all sorts of things: that another ethnic group might attack us, that if the wall collapses we will be eaten by wild animals, or that if we build another wall inside the garden we will be safe.

[3]

Soon, the order of the garden will likely be disturbed as we come into contact with whatever is outside the wall. But I don't view the collapse of the wall entirely negatively. The destruction of our order is also the restoration of an order "that is not us," the restoration of subjectivity. I want to see the elegance, sensuality and love that emerge due to the retreat of human things. A garden of a leaden hue that is neither day nor night, a freezing fjord turning into liquid. I imagine us slithering across the earth, having transformed into something resembling wild animals or plants.



"shiseido art egg 12: Koichi Sato," Shiseido Gallery.
photo: KATO Ken



"shiseido art egg 12: Koichi Sato," Shiseido Gallery.
photo: KATO Ken

**Exhibition
Features****A close look at the relationship between humans and plants on boundaries**

Influenced by his interest in Anthropology and Botany, Sato has examined the possibilities of entities that teeter ambiguously on various boundaries. At this exhibition, using as motifs figs and the artificial lake in his new work, he looks at the boundary between humans and plants. Lending an ear to the silent voices of plants that no longer reach us due to their boundaries being regulated, he expresses these voices through his artworks. This way of looking at dualistic entities that teeter on boundaries is like inquiring from our present, anthropocentric state of things into a new state of things in which people and nature can coexist and respect each other.



Breeding Institution (detail) 2018
© SATO Koichi

Our future considered from the perspective of the “Third Landscape”

The starting point for this exhibition is the “Third Landscape,” a term coined by the famous French gardener and garden designer Gilles Clément to describe places abandoned by humans but where diverse organisms are accepted and continue to evolve independently. One could say this realm where various elements are able to complexly exist alongside each other offers a range of suggestions as to the nature of the relationship between people and other forms of life in our society going forward. Using this term as a starting point, this exhibition explores Sato’s interests in recent years.

An experimental installation that pushes the boundaries of expression by incorporating “sound” and “scent” as media

Sato complexly combines non-visual media including “sound” and “scent,” employing them as media that tie together different entities. At a time when the art world is dominated by artworks that lay disproportionate emphasis on visual sensation, he is creating works that cannot be experienced with the visual sense alone. By introducing new expression that stimulates not only the sense of sight, but also visitors’ senses of hearing and smell, Sato creates experimental spaces that explore the possibilities of new expression in art museums.

The latest exhibition by a prolific young artist currently in the limelight

Sato has won acclaim at numerous exhibitions seen as passports to success for emerging artists in recent years, including receipt of the 12th shiseido art egg Prize in 2018 while still in his twenties. Among the works in this exhibition are the installation that attracted attention following his shiseido art egg win. Staged over six months, “Third Landscape” homes in on Sato’s current practice.

* Planned replacement of the exhibition was canceled.

Related Event

Artist talk: “Koichi Sato: Third Landscape”

Koichi Sato will talk about his works, standing before them in the gallery space.

Date/time: April 6 (Sat) 14:00–15:00

Venue: Design Gallery, 21st Century Museum of Contemporary Art, Kanazawa

Admission: Free

Cooperative program

Koichi Sato talk

In advance of the exhibition, Koichi Sato will talk about his artistic practice and artworks.

Date/time: April 5 (Fri) 18:00–19:00

Venue: KUMU Kanazawa (2-40 Kamitsutsumicho, Kanazawa)

Admission: Free

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"shiseido art egg 12: Koichi Sato," Shiseido Gallery.
photo: KATO Kato



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