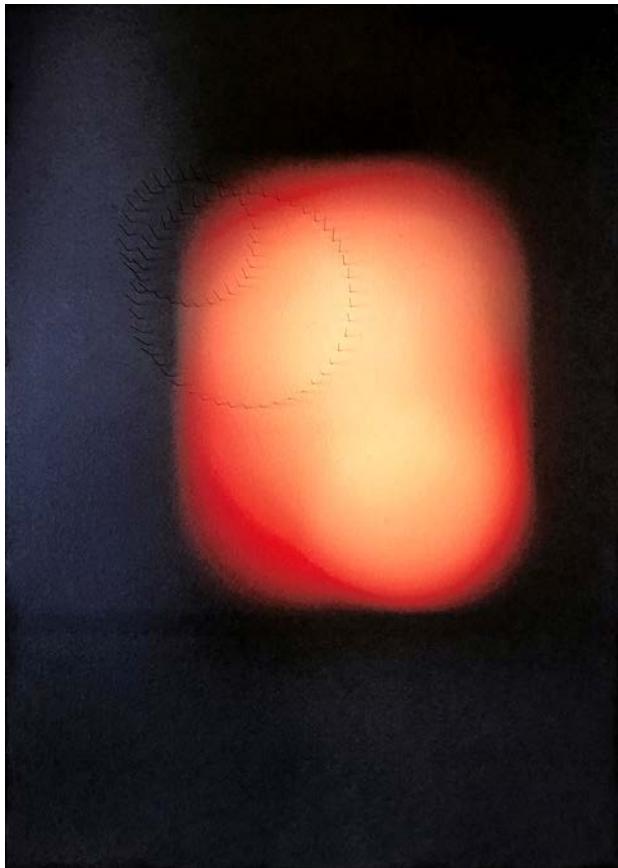




SATOSHI SAÏKUSA

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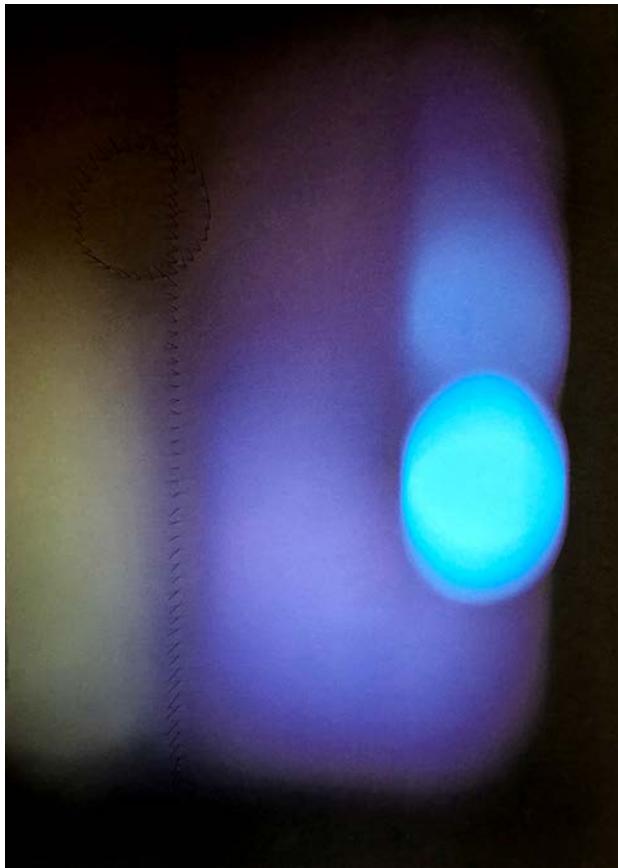
ÄME I

Tirage d'archive à encre pigmentaire sur papier washi bizan, épingles entomologiques
Pièce unique. 42 x 59,4 cm. 2018



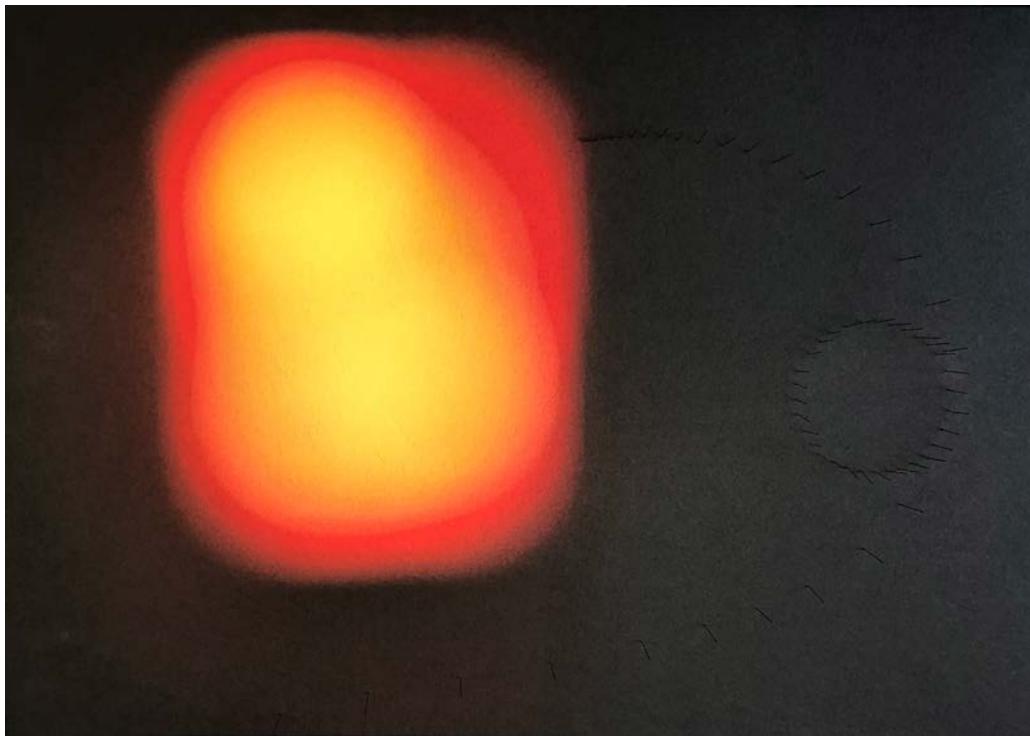
ÄME II

Tirage d'archive à encre pigmentaire, fil et
feuille d'or. Pièce unique
40 x 50 x 5,7 cm, 2017



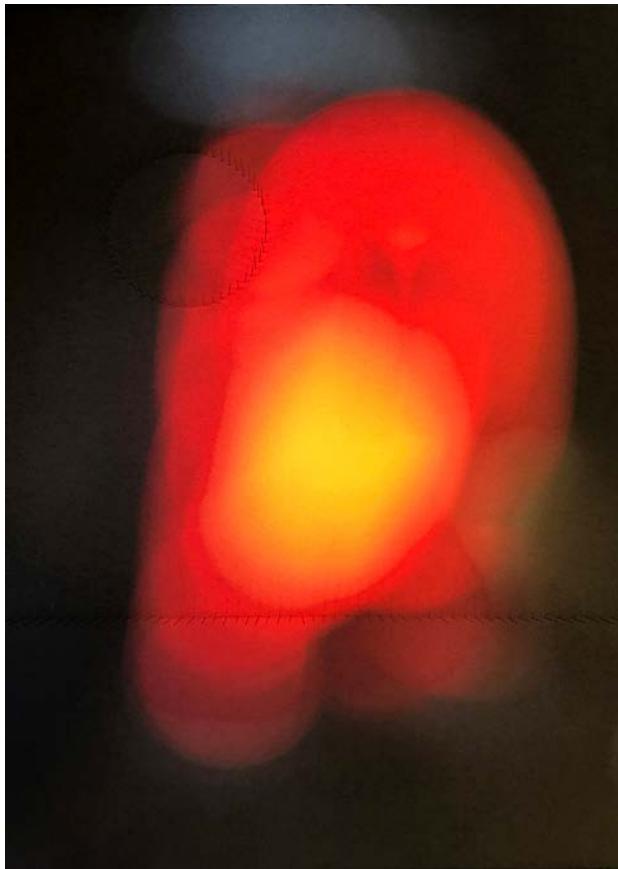
ÄME III

Tirage d'archive à encre pigmentaire sur papier washi bizar, épingles entomologiques
Pièce unique. 42 x 59,4 cm. 2018



ÄME IV

Tirage d'archive à encre
pigmentaire, fil et feuille
d'or. Pièce unique
40 x 50 x 5,7 cm, 2017



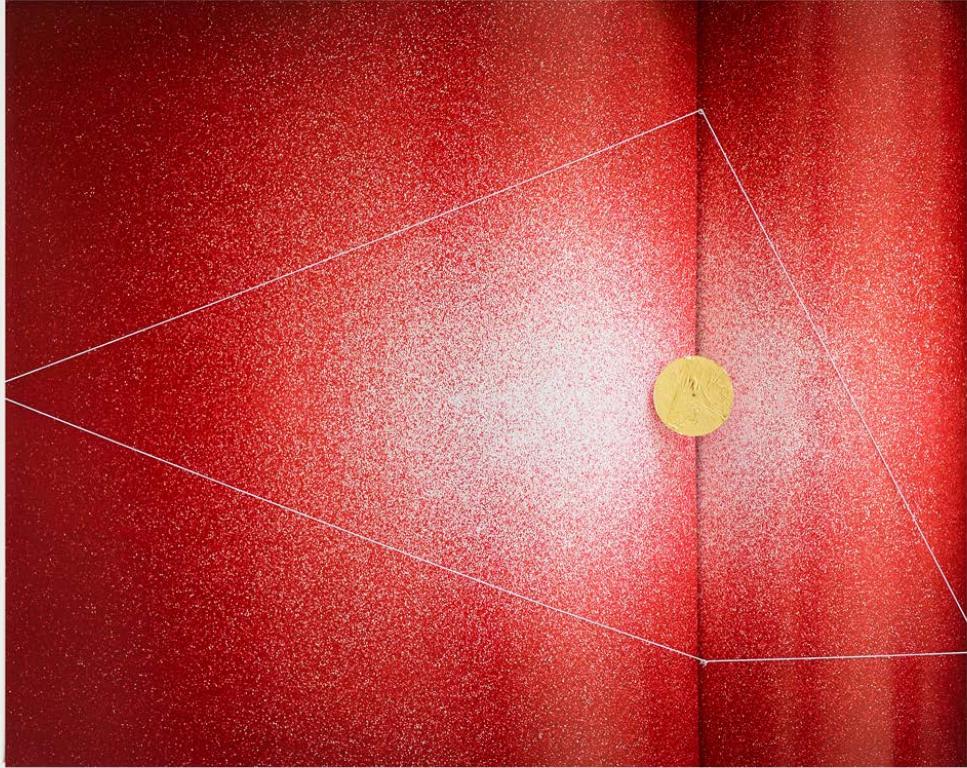
ÄME V

Tirage d'archive à encre pigmentaire sur papier washi bizan, épingles entomologiques
Pièce unique. 42 x 59,4 cm. 2018



ÄME VI

Tirage d'archive à encre
pigmentaire, fil et feuille
d'or. Pièce unique
40 x 50 x 5,7 cm, 2017

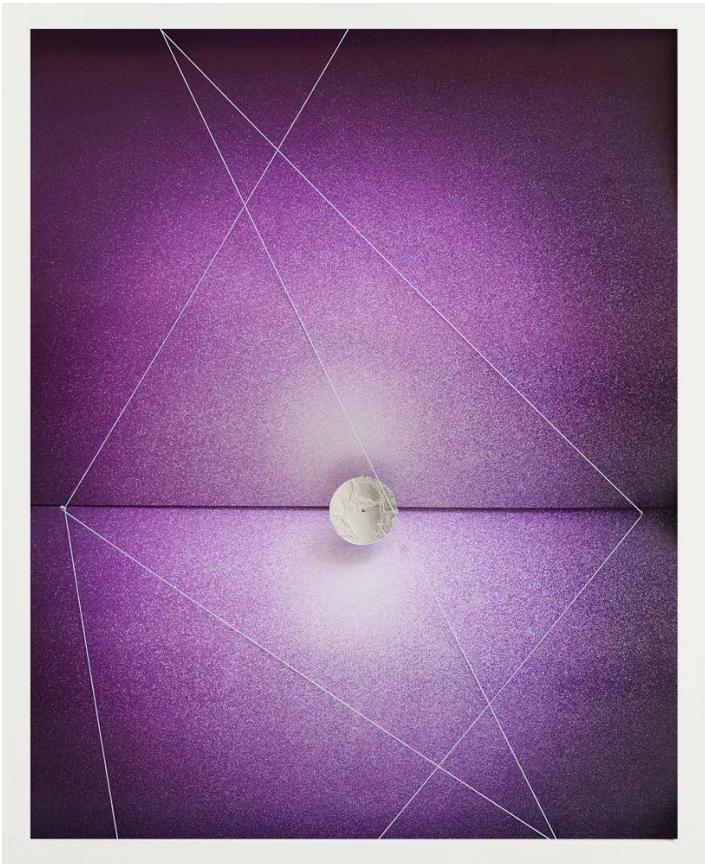


UNIVERSE I

Tirage d'archive à encre pigmentaire, fil et feuille d'or.

Pièce unique

40 x 50 x 5,7 cm, 2017



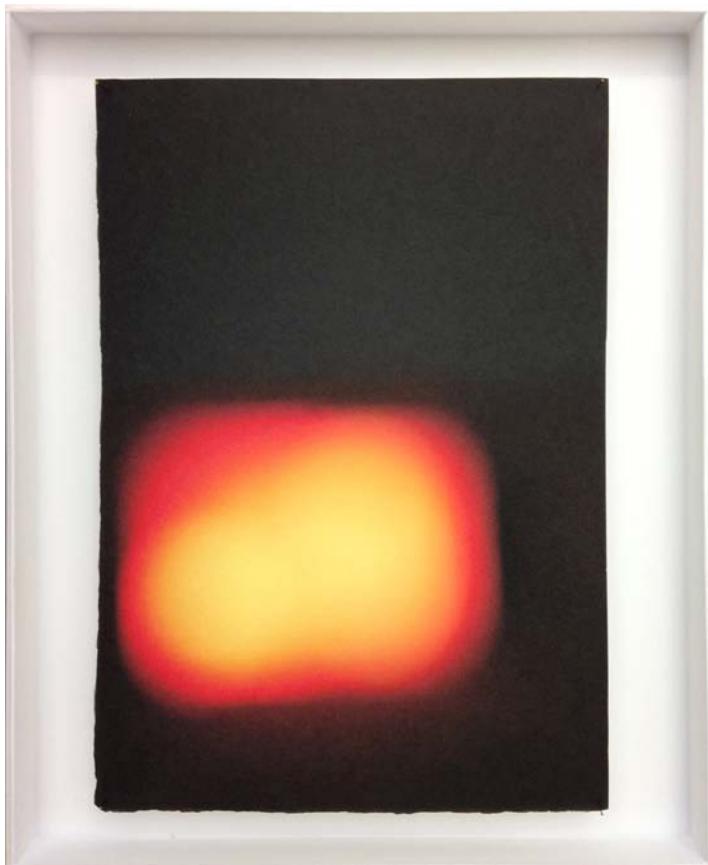
UNIVERSE II

Tirage d'archive à encre pigmentaire, fil et
feuille d'or. Pièce unique
40 x 50 x 5,7 cm, 2017



ESPACE ET ÂME (ROUGE II)

Tirage d'archive à encre pigmentaire sur papier kozo, feuille d'or et épingle entomologiques. Pièce unique. 40 x 50 cm. 2017



ESPACE ET ÂME (ORANGE)

Tirage d'archive à encre pigmentaire sur papier kozo, feuille d'or et épingle entomologiques. Pièce unique. 40 x 50 cm. 2017



ESPACE ET ÂME (ROUGE)

Tirage d'archive à encre pigmentaire sur papier kozo, feuille d'or et épingle entomologiques. Pièce unique.
40 x 50 cm. 2017



ESPACE ET ÂME (JAUNE)

Tirage d'archive à encre pigmentaire sur papier kozo, feuille d'or et épingle entomologiques. Pièce unique.
40 x 50 cm. 2017



No-ZARASHI

Tirage d'archive à encre pigmentaire, chêne et feuille d'or
et de platine. Édition de 3
87 x 59,7 x 12 cm, 2017



GENSÔ (CROIX DE FLEURS)

Tirage d'archive à encre pigmentaire, papillons, chêne
Pièce unique. 104,5 x 70 x 10,5 cm, 2017



TOKONOMA HERMAPHRODITE I & II
Céramique, feuille d'or et de plati-
tine, chêne
Pièces uniques. 80 x 30 x 12 cm,
2017



No-ZARASHI

Tirage d'archive à encre pigmentaire et
papillon, édition de 3
103,5 x 83 x 10 cm, 2017



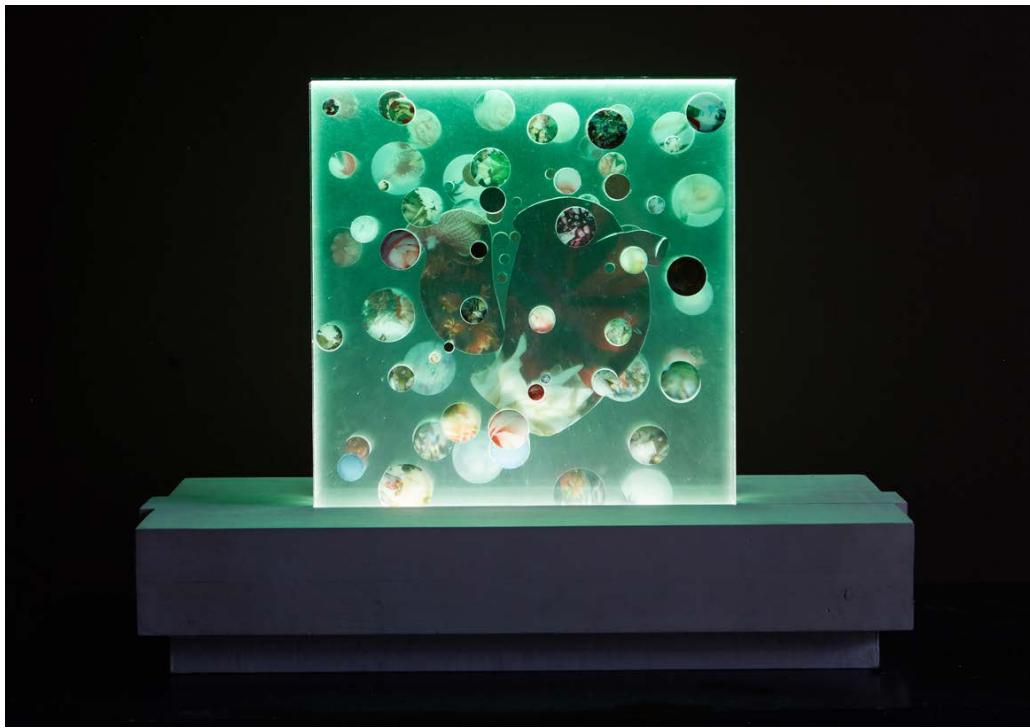
LE PÉCHÉ

Tirage d'archive à encre pigmentaire,
édition de 5
50 x 60 cm, 2017



BIRTH

Tirage d'archive à encre pigmentaire, édition de 5
80 x 80 cm, 2017



DEEPER CAPTIVER

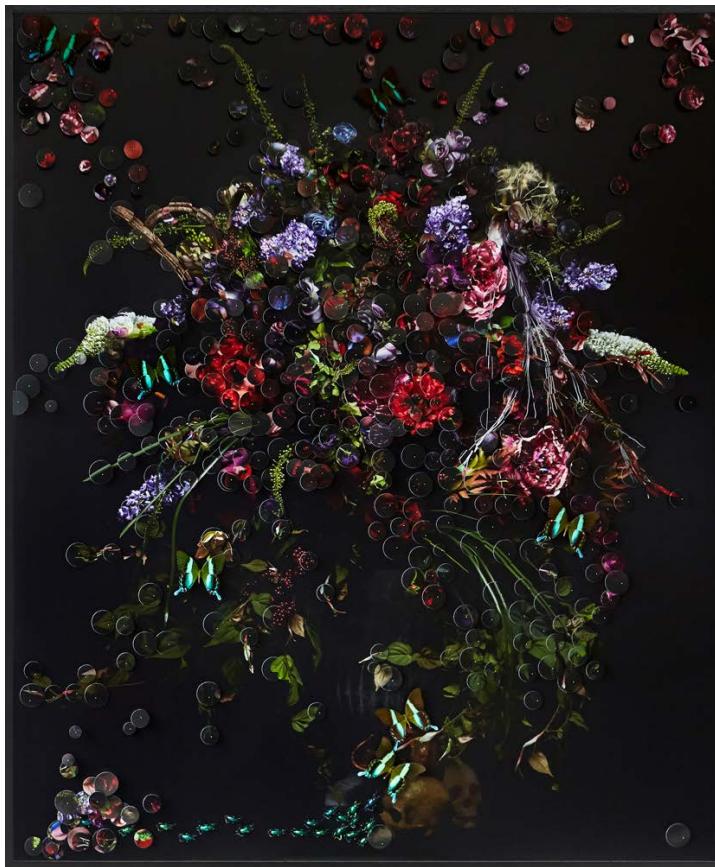
Tirages d'archive à encre pigmentaire, verre, LED, socle en bois. Pièce unique.
50 x 60 x 40 cm, 2017



PEEPER BEASTER

Installation avec tirages à encre pigmentaire, miroirs,
éclairage, bois, cheveux véritables, cornes de che-
vreuil et feuille d'or. Pièce unique.

170 x 35 x 60 cm. 2015-2017



BON'NÔ II (LUST)

Tirages à encre pigmentaire, papillons et
insectes. Pièce unique.
180 x 150 cm, 2015

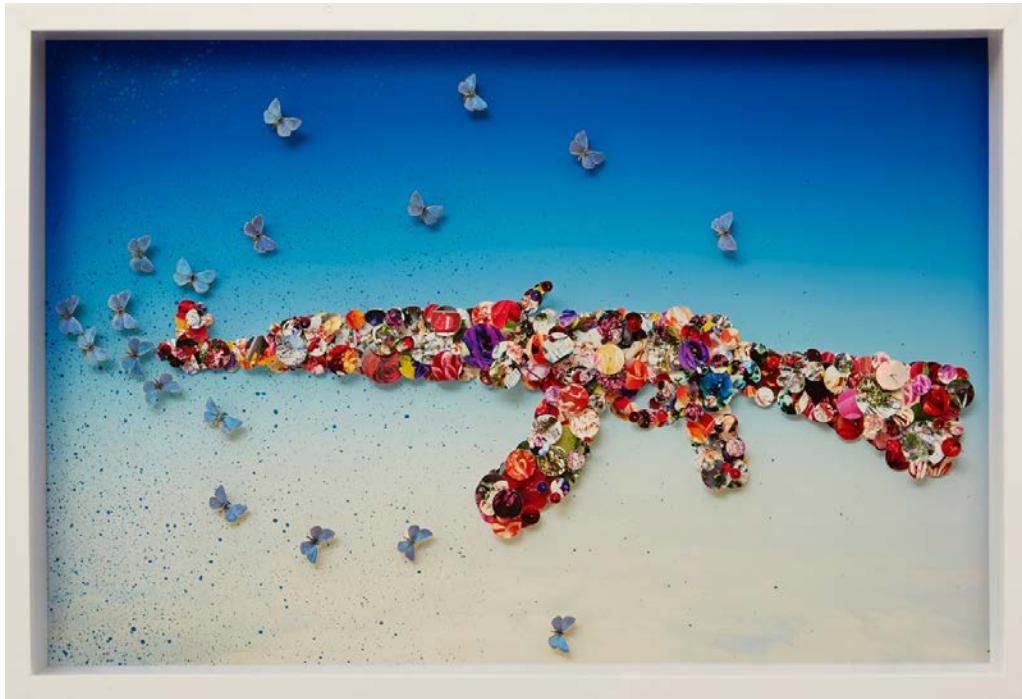


VANITAS

Vidéo, écran, chêne teinté.
Édition de 5
90 x 60 cm, 2017



TOI AUSSI, MOI AUSSI, NOUS SOMMES LÀ
Vidéo. 37"39 min
Édition de 5.
Dimensions variables, 2017



PARIS 2015

Tirages d'archive à encre pigmentaire et papillons.
Pièce unique
90 x 60 x 5,7 cm, 2017



PINK & BLUE PARIS 2015

Tirages d'archive à encre pigmentaire. Pièce unique.
51 x 42,2 x 5,6 cm, 2017



KUMO

Résine, pétales de fleurs, branche, mygale et
papillons
45 x 65 x 30 cm, 2017



No-ZARASHI PAINTINGS

Gouache sur les pages de
«Gargantua» de Rabelais
illustré par Gustave Doré.
Pièces uniques.
42 x 33 cm chaque, 2017

BIOGRAPHIE

Satoshi Saïkusa est né en 1959 au Japon. Il s'installe à Paris au milieu des années 80, et débute dès lors une carrière internationale de photographe de mode et de portrait. Reconnu pour ses compositions méticuleusement travaillées et mises en lumière, il règle chaque prise de vue dans le moindre détail à la manière du metteur en scène cherchant l'instant parfait.

Depuis une dizaine d'années, l'artiste se consacre à divers projets dans lesquels la nuit, la mémoire et la fragilité de l'existence reviennent de manière récurrente, nous éclairant sur ses propres préoccupations. A travers ses natures mortes, portraits d'artistes ou de yakusas, ou même ses nus, le concept bouddhiste d'impermanence de l'être semble engager un dialogue incessant avec celui de *memento-mori*.

Dans la série *Nippon-Konchuki*, le photographe capture, dissèque et recompose le portrait de jeunes Tokyoïtes qui font commerce de leur corps. Ces dernières nous apparaissent flottant au dessus des lumières de la ville, en écho à leurs activités furtives, fantasmées. Découpant ses tirages en une multitude de disques, l'artiste fait de ces créatures sexuelles de véritables sujets entomologiques, épinglez dans leur boîte, figés dans leur environnement nocturne pour l'éternité.

Dans la série *Bon'nô*, on retrouve cette démarche de photographe-entomologiste, devenue sa marque de fabrique : découpant ses tirages sous la forme de disques, il assemble et épingle des bribes d'images symboliques tels des insectes. Cette nature morte nous donne à voir un gigantesque bouquet de fleurs à l'échelle 1 au pied duquel un crâne humain est posé. Les formes rondes jaillis-

sant dans les airs évoquent ici les 108 désirs terrestres dont doivent se défaire les bouddhistes pour parvenir à purifier leur âme. En dissimulant à l'intérieur de ce bouquet des détails de portraits d'actrices et de chanteuses célèbres qu'il a réalisés au cours de sa carrière, Saïkusa sonde notre rapport à l'image, la beauté, l'érotisme, à la gloire ou l'éternité... Tout ce qui lui paraît finalement éphémère et qui retombe vite en poussière.

Le travail de composition résume l'évolution du photographe qui ne se contente plus de produire « la bonne image ». Pour Satoshi Saïkusa, l'œil humain et l'objectif de l'appareil ne capteront, par essence, jamais la même image. En composant ses boîtes à partir de multiples clichés composites, il entend ainsi reconstituer visuellement une image mentale qui aurait échappé à son appareil et à lui-même au moment de la captation.

Au cours de sa carrière, Satoshi Saïkusa a fait de nombreux portraits d'artistes : Yayoi Kusama, Fernando Botero, Mariko Mori, ou encore Archie Shepp, Jean Nouvel, Sofia Coppola... Il a collaboré avec des revues internationales (Vogue, Numéro, Harper's Bazaar, etc.), dirigé des campagnes publicitaires pour Yves Saint-Laurent, Shiseido ou Lancôme, et réalisé des films publicitaires pour plusieurs grandes marques.

Ses photographies ont été exposées partout dans le monde, notamment au Guggenheim Museum, au Metropolitan Museum de New York et au Victoria & Albert Museum de Londres. Son œuvre a également fait l'objet de plusieurs publications et figure dans la collection permanente de plusieurs institutions internationales.

TEXTES

Photography is the art of both life and death. What the photograph captures is a life in one still moment, but what the photograph always implies is the death of its subject. If the person in the photograph has not died, he or she eventually will. The fact of death, or the inevitability of death, is part of what gives photography its magnetic power. A remarkable photograph haunts us not only because of its composition, or lighting, or content, but also because of the tension between the mortality of what has been captured in the photograph—a person, a flower—and the immortality of the photograph.

This tension animates the oeuvre of Satoshi Saikusa, perhaps even more so because much of his work deals with beauty. In his guise as a fashion photographer for high-end magazines, he dwells, at least some of the time, among certain species of the exceptional: the rich who can make themselves beautiful, the famous who are extra-alluring because of their celebrity, or the lucky who were born hyper-attractive. For those of us who see these exceptional people only in Saikusa's photographs, they appear human and beyond human at the same time.

We only see their personas in the glossy pages of a fashion magazine that sells fantasies, but in their own lives they are, perhaps, somewhat like us. They are submerged in their own human existence of desire, fear, vulnerability, and so on, all the same things that we ordinary people feel and suffer. While they may remain forever youthful or alluring on the page and in the photograph, they, too, age, wither, and die.

The genre of fashion photography pretends that these facts of decline and death do not exist. But Saikusa has seen his subjects without their makeup on, before the lighting is correct, in t-shirts and jeans,

and exhibiting the personalities whose nuances we never see in the finished photograph. Perhaps these beautiful people are not always so attractive. At least they are undeniably human.

In his artwork, Saikusa translates this tension between life and death, beauty and decay, artifice and reality. The still life (in English), or nature morte (in French), are preoccupations for Saikusa. The different names of the genre in two languages signal how life and death are both involved in the staging of the beautiful or memorable subject, or object.

On the one hand, we have the theme of flowers and petals, themselves clearly the embodiment of an evanescent beauty which dies before our eyes in our vases and on our tables. The butterflies which are pinned here and there throughout Saikusa's work also evoke this evanescence. First there is the emergence from the ungainly caterpillar, the brief life of beauty, and then death—unless the butterfly is preserved by the entomologist or the artist and pinned to a display, becoming a miniature work of art.

On the other hand, we have the theme of the human skull, obdurate and enduring. The skull, and our bones, are the last vestiges we leave behind. The skull is the mute, common fact of our existence, behind the unequal artifice of our bodies and our images. The skull suggests the need for humility, because our worldly vanities will all be reduced to this. But since even the skull becomes a matter of art, especially when it is polished and buffed, then death too can become art. And, reduced to our skulls, each of us is just as beautiful, as morbid, and as anonymous as the other.

In our media-saturated world, of which Saikusa is a part, we are

constantly reminded that death can become a certain kind of art. Terrorists have learned that all too well, with their video-recorded murders and assassinations, with their destruction of the Twin Towers becoming a public spectacle to exceed anything that a Christo could come up with. The spectacle of terrorism exerts a hideous fascination, and violence becomes a perverted beauty for (some) spectators and for many terrorists, who are drawn to death not just for its political uses but for its horrible beauty.

Terrorist violence as spectacle has occurred often in France, most vividly, in recent memory, in November 2015 with attacks in Paris. 130 people died at the Bataclan theater and other places, including the restaurant La Belle Équipe, where two gunmen killed nineteen people. Saikusa's atelier is two minutes' walk from La Belle Équipe.

At the Bataclan and La Belle Équipe, mourners left heaps and heaps of flowers. Saikusa's photos of these flowers, cut into discs, adorn many of his works. Sometimes the allusion to terrorism is evident, in the pistols and AK-47 composed of flowers, where they constitute traces of mourning in the wake of violence. Saikusa uses art to commemorate the consequences of terrorism's violence, and its violent exploitation of the spectacle. Other times the flowers appear in other contexts, surrounding a celebrity's face in an explosion of beauty and of latent memory. The impermanent flowers remind us that even the celebrity is touched by death, as much as he or she is by beauty. The latent memory of terrorist strikes in these particular flowers suggests that even the untouchable celebrity is touched by terrorism, as are we all, whether we are two minutes from a terrorist strike or whether we watch it on television.

But Saikusa's work isn't always about the spectacular, the beautiful, or

even the grotesque (the skulls, the menacing, enigmatic sculptures, the freaky installation called the "Peepo Beaster" that is shrouded in a thick, shaggy mat of hair). Sometimes he fixates on the quotidian, like his hypnotic video of people crossing the famous intersection of the Shibuya district in Tokyo. Saikusa's camera gazes silently at the hundreds of anonymous faces, as if trying to see what might lie beneath them, as if the camera could be an x-ray machine.

Most or all of these faces are presumably Japanese, and what becomes evident is that there is no such thing as a Japanese face. The viewer notices the diversity of the individual faces and the lack of conventional beauty, which would be true of any random group of faces. These faces, placed in a different context, might be read as belonging to some other nationality. They are Japanese and not Japanese.

The same might be said of Satoshi Saikusa, for whom the face is important and not important. The face is our humanity, but we divide ourselves on the basis of our faces, into nations and races. We deny the universality of our faces by trying to discern what is beautiful or ugly, or trying to define what binds us to a smaller fraction of humanity. And by so doing, we also deny the universality of what lies behind this face—the skull. As Saikusa's alluring work shows, the skull endures, as much as beauty does. Death, his work seems to say, give meaning not only to life but to beauty. A hard truth, but something that Saikusa's discerning eyes notice, even if many of ours do not.

PAR VIET THANH NGUYEN. Écrivain américain, son livre «Le Sympathisant» a obtenu le Prix Pulitzer en 2016

EXPOSITIONS (SÉLECTION)

2018

- Asia NOW, Galerie Da-End, Avenue Hoche, Paris, FR
Musubi, Galerie Da-End, Paris, FR
Jubiläumsausstellung 50 Jahre, Kunsthalle Bielefeld, Bielefeld, DE
Papiers dessinés II, Galerie Da-End, Paris, FR
L'image en morceaux, Villa Tamaris centre d'art, La Seyne sur mer, FR
Cabinet Da-End 08, Galerie Da-End, Paris, FR
Med inbjudna gaster, Kalmar Konstmuseum, Kalmar, SE

2017

- Galeristes #2, Galerie Da-End, Carreau du Temple, Paris, FR
YIA Art Fair, Ten Arts, Carreau du Temple, Paris, FR
13 Art Fair, Galerie Da-End, Les Docks - Cité du Design et de la Mode, Paris, FR
No-Zarashi, solo show, Galerie Da-End, Paris, FR
White Devils, solo show, 2 Art Angels / Galerie Anne & Just Jaekin, Paris, FR
Salon d'été, Galerie Da-End, Paris, FR
Cabinet Da-End 07, Galerie Da-End, Paris, FR

2016

- Galeristes, Galerie Da-End, Carreau du Temple, Paris, FR
START Art Fair, Saatchi Gallery, London, UK
September Flowers, Gallery Naruyama, Tokyo, JP
YIA Art Fair #06, Galerie Da-End, Le Louise 186, Bruxelles, BE
Art Paris Art Fair, Galerie Da-End, Grand Palais, Paris, FR
Cabinet Da-End 06, Galerie Da-End, Paris, FR

L'éblouissement de la perte, sur une proposition de Stéphanie Surer, Galerie Da-End, Paris, FR

2015

- Petits drames (ou le bonheur invisible), Galerie Da-End, Paris, FR
Dédicaces et déclarations, Musée Cognacq-Jay, Paris, FR
Daikanyama photo fair, Gallery Naruyama, Daikanyama Hillside Forum, Tokyo, JP
Vanitas, solo show, Gallery Naruyama, Tokyo, JP
Autofiction d'une collection : Ramus del Rondeaux, Galerie Polaris, Paris, FR
Papiers dessinés, Galerie Da-End, Paris, FR
Platinum, Galerie A, Paris, FR
Cabinet Da-End 05, Galerie Da-End, Paris, FR
Art Paris Art Fair, Galerie Da-End, Grand Palais, Paris, FR
La Confidantelle #2 du YIA Art Fair, commissaire : David Rosenberg, Paris, FR
Le Cabinet de curiosités, commissaire : Marie Audran, Silencio Club, Paris, FR

2014

- Ankoku / Matières Noires, Galerie Da-End, Paris, FR
Strangeness, Atelier TOZF, Paris, FR
Marcella Barceló, Terrains / Vagues (artiste invité), Galerie Da-End, Paris, FR
12x21 : An all summer extrapolation, The Broken Arm, Paris, FR
Kate Moss : The Icon, ONO arte contemporanea, Bologne, IT
Cabinet Da-End IV, Galerie Da-End, Paris, FR
Art Paris Art Fair, Galerie Da-End, Grand Palais, Paris, FR

2013

Mujô-Kan, Galerie Da-End, Paris, FR

Cabinet Da-End 03, Galerie Da-End, Paris, FR

Punk : Chaos to Couture, The Metropolitan Museum of Art, New York, USA

Art Paris Art Fair, Galerie Da-End, Grand Palais, Paris, FR

Beauty in the 21st Century (Dream Women / Dream Men), Multimedia Art Museum, Moscow, RU

The House of Annie Lennox, Scottish National Portrait Gallery, UK

Fashion : A century of extraordinary photography from the Condé Nast archives, Fondazione

FORMA per la Fotografia, Milan, IT

2012

Nippon-ismes, Galerie Da-End, Paris, FR

Cabinet Da-End 02, Galerie Da-End, Paris, FR

The House of Annie Lennox, The Lowry, Manchester, UK

Anté-numérique, Atelier TOZF, Paris, FR

Timeless Beauty : 100 Years of Fashion Photography From Man Ray

To Mario Testino, C/O Berlin, Berlin, DE

2011

The House of Annie Lennox, Victoria & Albert Museum, Londres, UK

Naked City, Track Artwork Factory, Paris, FR

Cabinet Da-End 01, Galerie Da-End, Paris, FR

2010

Instant Karma, Hysteric Glamour Shibuya, Tokyo, JP

UltraMegaLore : Fashion Icon, ModeMuseum, Hasselt, BE

COLLECTIONS PUBLIQUES

Kalmar Konstmuseum, Kalmar, SE

Kunsthalle Bielefeld, Bielefeld, DE

Kobe Fashion Museum, Kobe, JP