

Exhibition: À Perte de Vue

from the 16 of september until the 28 of october 2023

À Perte de Vue
Tribute to Satoshi

Satoshi Saïkusa passed away on 28 September 2021.

Da-End gallery is paying tribute to him by presenting a wide selection of his works. Several of his artist friends and his fille Mai are also taking part in this exhibition.*

Drawings and paintings, sculptures and ceramics, portraits and self-portraits, still lifes and vanitas, picture boxes and 'photographs of souls': through a selection of previously unpublished or iconic works, Satoshi's entire itinerary will be retraced in the rooms of the Da-End gallery, this unique venue that he founded and imagined together with his wife Quynh in 2010. That year represented a turning point in the life of the famous fashion photographer. He lost his mother and became the father of a little girl called Sola, which means sky in Japanese. The ashes and sap of renewal, the sting of pain and the sigh of joy fimade him the artist, but also the gallery owner and collector ever eager to experiment that he remained until his last day.

In the gallery with its dark-coloured walls, where a subtly subdued light plays with the darkness, we will discover or rediscover the many facets of his art, placed under the sign of Mujô-Kan (impermanence), of a fragile beauty haunted by eroticism and the spectre of disappearance, where the forces of life dance with the forces of death.

Night lights from the city irradiating the milky whiteness of immodest bodies; skulls, flowers in bouquets or swarming petals, butterflies and beetles; amusing sketches of his relatives or old Zen masters; hermaphroditic ceramic sculptures... The delicacy and precision of his meticulously orchestrated compositions are matched by the almost childlike spontaneity of the intimate sketches Satoshi filled his notebooks with. Beauty rubs shoulders with the bizarre, preciousness with pared-down simplicity, the impulses of the unconscious rub shoulders with the calm of meditation, while symbols, omens and premonitions appear everywhere. Indeed, what other words can we use when faced with a photograph by the artist in which, like a heart, a red apple pierced by a bullet miraculously balances on the edge of a table, or a striking self-portrait in which Satoshi's body disappears, like a veil or wisps of smoke? It's as if his departure were to complete and perfect his work.

Japanese by birth and Parisian by adoption, Satoshi has written his life in the manner of a poet, composing an abundant collection. The circle of his story closed the day he thought he would simply go to Japan for a while to work. He chose to live in Kyoto, a city whose beauty and spirituality had always inspired him. There he took his last photos of fleurs that he posted on the internet accompanied by a few English words - horizon, flowers, life, death, hope, love, intuition, Kyoto -, there his heart would stop beating as he sat cross-legged meditating in his small bedroom.

On the glass of the window through which he observed the landscape, back then unreachable in these demoralising times of generalised confinement, Satoshi had taped a short handwritten text which read in essence: 'If you open your eyes and look to the future, everything is a treasure'.

Shortly before, in Paris, he had photographed the hand of his daughter Sola stretched towards a blossoming fleur and titled the composition: À perte de vue.

Shadows of memory, colours of presence: this exhibition is an offering to the memory of the man who practised the art of afterglow to perfection.

David Rosenberg
Paris, spring, 2023

* Markus Äkesson, Nicolas Darrot, Lars Eidinger, Ellen Ekh et Lionel Sabatté, Mai Saïkusa et Nieto