

## Art Basel Hong Kong 2025

Convention & Exhibition Centre Booth 1D30

> VIP March 26 - 27, 2025 Public March 28 - 30, 2025

Vajiko Chachkhiani	瓦吉科·恰齊亞尼
Lee Ufan	李禹焕
Anish Kapoor	安尼施·卡普爾
Tatsuo Miyajima	宮島 達男
Mariko Mori	森 萬里子
Bosco Sodi	博斯克·索迪
Kohei Nawa	名和 晃平
He Xiangyu	何翔宇
Atsushi Saga	嵯峨篤
Reijiro Wada	和田 禮治郎

# Vajiko Chachkhiani

b.1985; Lives and works in Tbilisi and Berlin



Image: Installation view of solo exhibition Big and Little hands at SCAI THE BATHHOUSE, Tokyo, 2024.

Through his sculptures, films and installations, Chachkhiani delves into existential questions about human life. He interprets human activities, wars, disasters and conflicts, making an emphatic and persuasive statement about them. By doing so, Chachkhiani radically transforms the objects acquired from real world interactions or displaced from their original context, which he uses to make overt references often to social and political history of his home country Georgia. Chachkhiani represented the Georgian pavilion at the 57th Venice Art Biennale in 2017.

His recent major solo exhibitions include "Lower than Sky," Kunst Museum Brandts, Denmark (2022); "Heavy Metal Honey," Bundeskunsthalle, Bonn (2018); and "Flies bite, It's going to rain," Yarat Contempoarary Art Center, Baku (2019). He has participated in group exhibitions, such as "DIS-PLACED," Konschthal, Eschsur-Alzette (2024); "Yours truly," Museum Morsbroich, Leverkusen (2023); "Looking for a New Foundation," Galerie für Zeitgenössische Kunst Leipzig (2023); "All the lonely people," LAXART, Los Angeles (2021); "NIRIN – The 22nd Biennale of Sydney," Sydney (2020); "15th Istanbul Biennial," Istanbul (2017). His work is held in major private and public collections, including Hamburger Kunsthalle, Germany; Han Nefkens Foundation, The Netherlands; Taguchi Art Collection, Japan among many others.



Vajiko Chachkhiani Lower than the sky 2021 Edition 3/6 Single 2K channel video (colour, sound) 16'25'' [VC0017]



Lower than the sky follows a story of those who are forced to displace and become homeless. In this meditative film, two fishing boats carrying refugees from Sukhumi, Abkhazia since the 1990s slowly emerge from the depths of the Black Sea. They are next to each other, side by side, slowly heading toward land. As the boats get closer, the sound of the motors becomes clearer and the viewer can see the people they are carrying. However, before the boats seem to come ashore, they slowly stop for some reason and turn around one by one, heading back to where they came from and disappearing again off the horizon of the Black Sea, leaving only the sound of the waves. During this process, the waves, sounds, and light change subtly and continuously, but what remains the same are two boats, keeping the company of one another, and those on board staring at the camera without a flinch, as if voicing the interplay of hope and loss in human nature. The film shows the power of emotional and sensual contemplation, and the intrinsic logic of nature: the fact that what remains unchanged is the law of nature itself, and that all other things appear and eventually disappear, just like the process of life and death.

[Lower than the sky is exhibited at the "The Return" section of ENCOUNTER.]

Vajiko Chachkhiani The living room was Empty 2024 Wooden beams of house, glass, hip prothesis h.45.5 × w.35 × d.64.5 cm [VC0031]



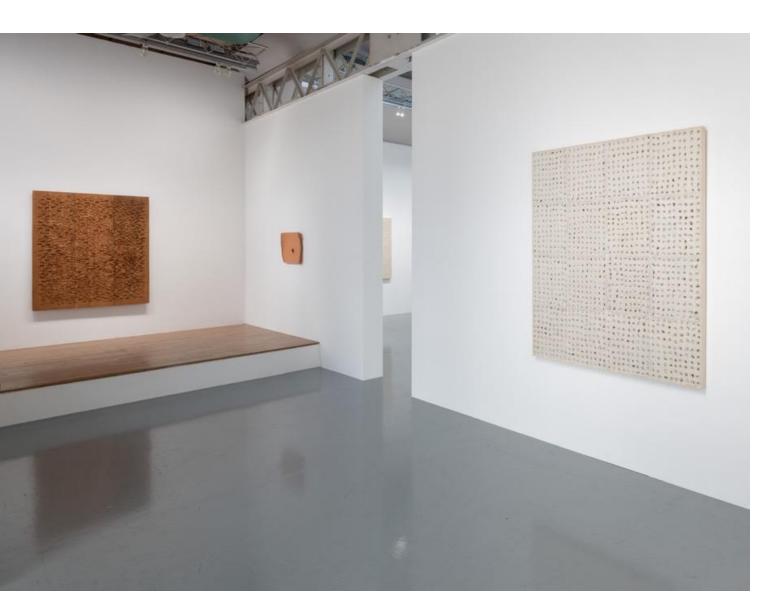
Vajiko Chachkhiani Little brother 2024 Wood, steel, brick  $h.27 \times w.12.4 \times d.20$  cm [VC0037]





### Lee Ufan

b. 1936; Lives and works between France and Japan



Lee attended Seoul National University before moving to Japan in 1956. He later studied philosophy at Nihon University. Lee is known as a leading figure of Monoha, one of the most significant art movements in postwar Japan, which emerged in the late 60s. His unconventional artistic process underscores the relationship between the viewer, the artwork, and the spaces they inhabit. Lee is also known for philosophical writings that challenge prevailing notions of artmaking with attention on spatial and temporal conditions.

His major solo exhibitions include "Lee Ufan: The Art of Margins," Yokohama Museum of Art (2005); "Lee Ufan: Marking Infinity," Guggenheim Museum, New York (2011); "Lee Ufan Versailles," Palace of Versailles, Versailles (2014); "Inhabiting time," Centre Pompidou-Metz, Metz (2019); "Lee Ufan: Open Dimension," Hirshhorn Museum, Washington D.C. (2019); "Lee Ufan, 15th Anniversary of the National Art Center, Tokyo," National Art Center, Tokyo (2022) among many others. Lee opened Lee Ufan Museum, designed by the architect Ando Tadao, on Naoshima Island in Kagawa, Japan in 2010, Space Lee Ufan in Busan, Korea in 2015, and Lee Ufan Arles in Arles, France in 2022.



Lee Ufan Dialogue 2008 Oil on canvas h.218 × w.291.3 × d.6 cm [LU0086]





Lee Ufan Dialogue 2007

Oil on canvas

 $\rm h.100\times w.80\times d.4~cm$ 

[LU0299]







# Anish Kapoor

b. 1954, Bombay, India



Image: Installation view of solo exhibition Anish Kapoor: Selected works 2015-2022 at SCAI PIRAMIDE, Tokyo, 2022.

Kapoor is internationally recognized as one of the most important artists of our time. Working across varying scales with disparate materials, such as mirror, stone, wax and PVC, Kapoor often transforms the exhibition site into an entirely different space, thus challenging the viewer's perception. His sculptures and installations explore geometric and biomorphic shapes through feats of engineering, evoking the primordial and the spiritual.

Kapoor has held solo exhibitions at major international institutions, including ARKEN Museum of Modern Art, Ishøj (2024); Fondazione Palazzo Strozzi, Florence (2023); Gallerie dell' Accademia (2022); Pinakothek der Moderne, Munich (2019); Forbidden City, Pekin (2019); Chateau de Versailles, Paris (2015); Grand Palais, Paris (2011); Royal Academy of Arts, London (2009) among many others. He has realized numerous site-specific projects, such as *Descension*, Brooklyn Bridge Park, New York (2017); *Sky Mirror*, Rockefeller Center, New York (2006); *Cloud Gate*, Millennium Park, Chicago (2004) among many others. Kapoor represented the British Pavilion at the 44th Venice Biennale (1990) and won the Premio Duemila. He has received major awards and accolades, including the Turner Prize (1991); the Genesis Prize Laureate (2017); and a knighthood for his contribution to the art and culture (2013).



Anish Kapoor Mirror (Magenta to Spanish Gold and Pagan Gold) 2018 Stainless steel and lacquer h.135 × w.135 × d.17 cm [AK0374]



Exemplary of Kapoor's concave sculpture series, *Mirror (Magenta to Spanish Gold and Pagan Gold)* distorts reflections on its highly polished surface and creates peculiar sonic effects, amplifying and altering the viewer's auditory perception. As a result, the work combines formal precision and innovative engineering with deceptively simple use of optics and reflectivity, overturning everyday landscape into "various states of becoming."



Anish Kapoor Untitled 2023 Edition 1/3 + 2AP Stainless steel h.60 × w.60 × d.26 cm [AK0387]

Archetypal and evocative, this work is equipped with the function of the mirror that renders the surface as a means of transient, optical enactment, expanding the definition of abstract sculpture as an autonomous entity. As his sculpture often reflects unpredictable landscapes on its mirrored surface, the silvered body shows distorted images of its surroundings at totally unexpected angles, assuming a strong force to draw and arrest the beholder's gaze.



#### Tatsuo Miyajima

b. 1957; Lives and works in Ibaraki, Japan

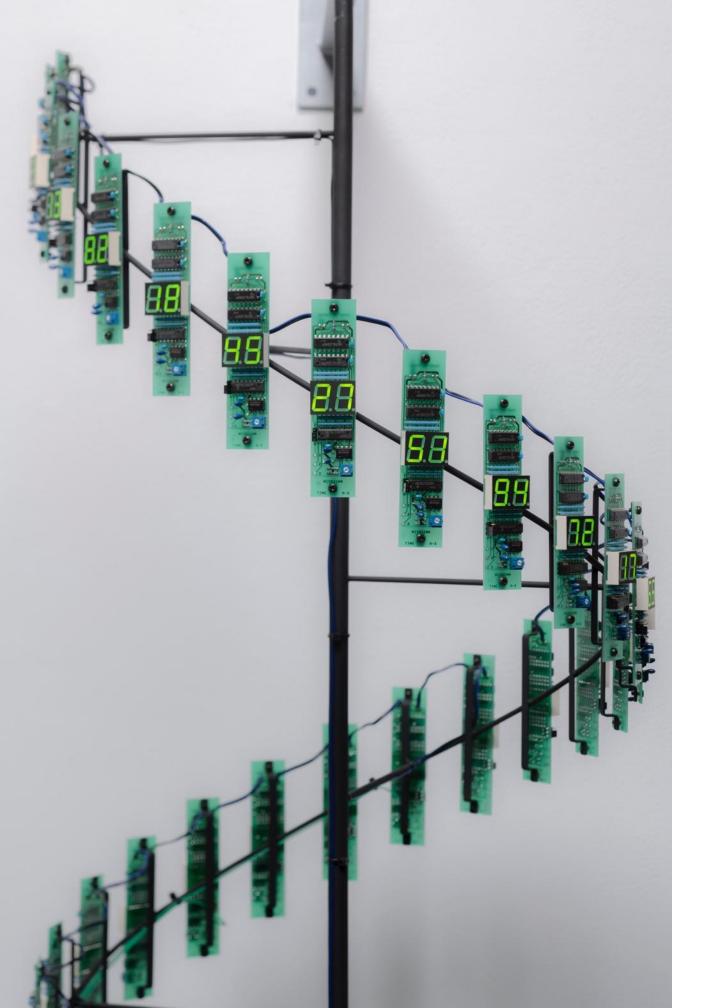
One of Japan's foremost sculptors and installation artists, Tatsuo Miyajima has since the mid-1980s created iconic works using technological materials such as electric circuits, video, and computers. With the gleam of light emitting diodes (LEDs) cyclically counting from 1 to 9, his work represents the continuous flow of life from birth to death and our integral connectivity to one another. Employing numbers as a universal language, he fuses humanist ideas, East Asian philosophy, and his key principles: 'Keep Changing,' 'Connect with Everything,' and 'Continue Forever.'

His recent solo exhibitions include "Numerical Beads Painting," SCAI THE BATHHOUSE, Tokyo (2023); Changing Landscape / Changing Museum," Skulpture Park, Waldfrieden, Wuppertal (2022); "Tatsuo Miyajima: Chronicle 1995–2020," Chiba City Museum of Art, Chiba (2020); Sky of Time," Espoo Museum of Modern Art (EMMA), Espoo (2019); "Tatsuo Miyajima: Connect with Everything," MCA Sydney (2016); "Unfinished: Thoughts Left Visible," The MET Breuer, New York (2016); "Tatsuo Miyajima: Ashes to Ashes, Dust to Dust," Ullens Center for Contemporary Art (UCCA) (2011), among others. His recent group shows include "STARS: Six Contemporary Artists from Japan to the World," Mori Art Museum, Tokyo (2020); "The World Began without the Human Race and It Will End without It," The National Taiwan Museum of Fine Arts, Taichu (2021); and "The Bangkok Art Biennale 2022," Bangkok (2022).

Image: *HOTO*, 2008, Installation view at Art Tower Mito. Photo: Daici Ano

Tatsuo Miyajima Counter Spiral No.9 1999 LED, IC, electric wire, steel frame h.120 × w.42 × d.48 cm [TM0453]

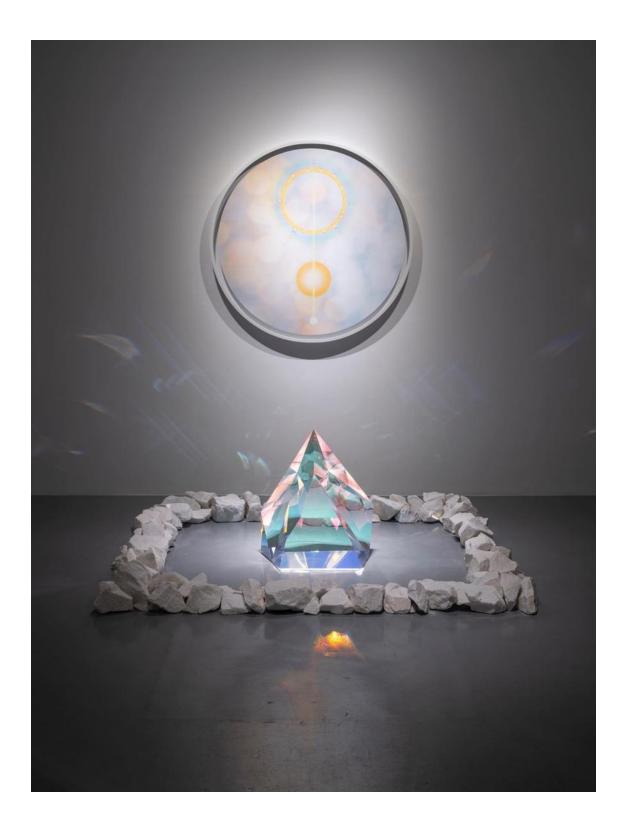




With the gleam of light emitting diodes (LEDs), Tatsuo Miyajima portrays the eternal luminance of human life using numbers as a universal language. In his work, a flow of number sequences represents the flow of life from birth to death as well as our integral connectivity to others.

The spiral form of this work signifies continuity, connection and eternity, while suggesting the flow and span of time and space. Along the armature of the spiral are individual vertical circuit boards, each illuminated with green double-digit numbers that change at random speeds yet in sync, occasionally turning blank before beginning the counting again from the number 1. This darkness suggests death, though only momentarily, and light reemerges to count again, reflecting the Buddhist notion of reincarnation.





#### Mariko Mori

#### b. 1967; Lives and works in Tokyo

Mori's practice explores universal questions at the intersection of life, death, reality, and technology. Mori gained international recognition for her interactive installation *Wave UFO*, which debuted at Kunsthaus Bregenz, Austria in 2003. The installation was subsequently shown in New York with Public Art Fund in Genoa, Italy, and was included in the 51st Venice Biennale. It was also featured in "Oneness," a survey of Mori's work that opened at the Groninger Museum, Netherlands, then traveled to the ARoS Aarhus Kunstmuseum in Aarhus, Denmark and the Pinchuk Art Centre in Kyiv, Ukraine. "Oneness" also traveled to Centro Cultural Banco do Brasil in Rio de Janeiro and São Paulo, Brazil in 2011, topping as the most visited contemporary art exhibition in the world that year. Mori draws inspiration from the ways in which every civilization has honored nature and the unity of mankind through artistic form.

Her solo exhibitions include "Pure Land," Museum of Contemporary Art, Tokyo (2002); "Wave UFO," Public Art Fund, New York and Kunst Haus Bregenz, Bregenz (2003); "Rebirth," Royal Academy of Arts, London (2012). She has participated in group exhibitions such as "São Paolo Biennale" (2002); "The 51st Venice Art Biennale" (2005). Her work is collected by major prvate and public institutions, including The Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Solomon R. Guggenheim Museum, New York; Pompidou Centre, Paris; Fukutake Foundation, Kagawa among others.

Mariko Mori Unity 2023 Edition 1/5 + 2AP UV cured pigment, Dibond and aluminum h.161.4 × w.161.4 × d.7.6 cm [MM0399]



*Unity* (2023) depicts metaphysical images drawn from Kojiki, the mythic chronicle about the creation of the world. Each of three interconnected circles represents, respectively, the invisible world of Gods, the world of reality, and another undefined world of the human mind as envisioned by Mori. The subtly glittering surface with three-dimensional CG effects, echoing a central structure, creates a prism unifying colors and forms within the space.

# Bosco Sodi

b. 1970, Mexico City, Mexico



Renowned for large-scale paintings characterized by rich textures and vibrant colors, Sodi's work stands out for the emotional identity conveyed through the use of raw, elemental materials. His artistic focus revolves around exploration of materials, the creative process, and the spiritual connection between the artist and the artwork, aiming to transcend conceptual limitations.

His major solo exhibitions include "Bosco Sodi: La fuerza del destino," the Dallas Museum of Art, Dallas (2021); "Bosco Sodi: Unknown Unknowns. An Introduction to Mysteries," the 23rd Milan Triennale International Exhibition, Milan (2022); "Rock and Roll: Bosco Sodi," Museu Casa das Rosas, Sao Paulo (2024), among others. He has participated in group exhibitions, such as "Museum of Stones," The Noguchi Museum, New York (2016); "Mementos Mons, Cabinets de Curiosites," BAM Museum, Mons (2019), among others. His works are in collections at the 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa; Nagoya City Art Museum, Aichi; Gunma Museum of Modern Art, Gunma; Harvard Art Museums, Massachusetts; Museo Internacional del Arte Aplicada Oggi, Turin; the Scottish National Gallery, Edinburgh, among others.

Image: Installation view of solo exhibition GALAXY at SCAI THE BATHHOUSE, Tokyo, 2023.

Bosco Sodi Untitled 2022 Gold leaf on burlap sack h.115 × w.63 × d.1 cm [BS0199]



The series of paintings on chili sack, originally a substitute for canvas, was born while he was in isolation at Casa Wabi during the Covid-19. The circles, reminiscent of the sun or moon, are painted directly by the artist's hand. Issued from his desire for creation accompanied by trial and error, Chili sack painting is still practiced one a day when he stays at Casa Wabi. Sodi, who connects the work to his interest in Arte Povera and Japanese Gutai, seems to be exploring the moment when the simple, poor material is transformed into the sublime through the use of gold or color, directly communicating with them.

Bosco Sodi Untitled

2023

Mixed media on frame

h.51.5  $\times$  w.44  $\times$  d.8 cm

[BS0209]





Exemplifying Sodi's signature style, *Untitled* (2023) is richly textured, highly physical and vividly colored. For this work, he applied pigments and sawdust onto linen canvas, then left the work to the hand of nature as it dried and cracked. Having spent time in Japan, Sodi draws a particular reference from the aesthetics of wabi-sabi as a major influence—a philosophy that embraces imperfection and reveres natural authenticity above all.

Bosco Sodi Untitled 2024 Mixed media on paper over kakejiku frame

 $\rm h.153\times w.45.5\times d.4.5\ cm$ 

[BS0216]





Having spent time in Japan, Sodi draws a particular reference from the aesthetics of wabi-sabi as a major influence—a philosophy that embraces imperfection and reveres natural authenticity above all. In collaboration with the local craftsmen in Kyoto, this work was created for the temporary exhibition at the Ryosokuinji Temple in the fall 2024. As his usual practice, the painting in the center is covered by a mixed madia made of sawdust and other materials, encompass the cracks becoming visible as it dries as creative gestures endowed by nature. By accepting these deformations, the artist embraces physical nature and chance – which defines the artist's consistent methodology to date.



Bosco Sodi Untitled 2024 Volcanic rock glazed in gold h.31 × w.29 × d.25 cm [BS0226] The artist glazed golden ceramics over volcanic rocks that he collected from field work, fusing pottery technique and actual pieces of magma from the earth's crust. As they are fired, the volcanic rocks metamorphose into sculptural objects that unite geological processes with traditional and contemporary art-making techniques. Inspired by the cultural background of Japan – the role of stones in Karesansui (Zen garden) or the effect of a foil in Japanese lacquerware – Sodi interprets Wabi–Sabi, the transient nature of all things.



# Kohei Nawa

b. 1975; Lives and works in Kyoto, Japan

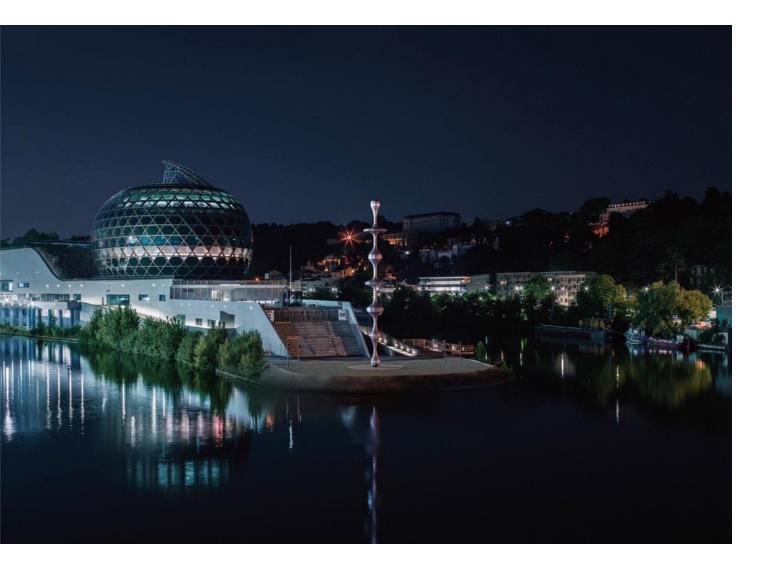


Image: Installation view of *Ether (Equality)* at Seguin Island, France, 2023.

Focusing on the surface "skin" of sculpture as an interface connecting to the senses, Nawa began his PixCell series in 2002 based on the concept of the cell, symbolizing the information age. Adopting a flexible interpretation of the meaning of sculpture, he produces perceptual experiences that reveal the physical properties of materials to the viewer through works addressing themes related to life and the cosmos and to artistic sensibility and technology, including Direction, in which he produces paintings using gravity, Force, in which silicone oil pours down through a space, Biomatrix, in which bubbles and grids emerge on a liquid surface, and Foam, in which bubbles form enormous volumes.

He received a PhD in Fine Art/Sculpture from Kyoto City University of Arts in 2003, and established Sandwich in 2009. He is now a professor at the Kyoto University of the Arts.

Recently, Nawa has also worked on architectural projects, including the art pavilion "Kohtei." "VESSEL," a performance work produced in conjunction with Belgo-French choreographer and dancer Damian Jalet, has been presented around the world since its premiere in 2015. In 2018, his sculpture "Throne" was exhibited under the Pyramid at the Musée du Louvre in Paris, France. In 2023, "Ether (Equality)," a 25 meters-tall sculpture was installed permanently on Seguin Island on France's Seine River.

In the *PixCell* series of sculptures, transparent spheres (cells) are used to cover the surface of an object, transforming it into PixCells (pixels + cells). The object (motif) is acquired through the internet and given a skin of a large, indeterminate number of cells, resembling an image (a group of pixels) on a computer monitor. When the object is completely covered with spheres (cells) of various sizes, dividing its skin into individual cells (PixCells), it is ready to be 'viewed' through lenses that enlarge and distort it. This series, whose origin was influenced by globalism and the growing significance of data, produces a visual and tactile experience that queries the reality of the skin of the object, while reflecting the relationship between the digital camera lens and the object that is digitized by it.

Kohei Nawa PixCell-Code (RGB) 2025 Mixed media h.41.7 × w.41.6 × d.3.4 cm [KN2139]





Kohei Nawa PixCell-Shoe#12 (R) 2025 Mixed media h.10 x w.20.4 x d.8.7 cm [KN2142]



Kohei Nawa PixCell-Shoe#10 (R) 2024 Mixed media h.19 × w.32.2 × d.12.8 cm [KN2120]



Kohei Nawa PixCell-Toy-Mickey Mouse#4 2023 Mixed media h.13.7 × w.15 × d.15 cm [KN2071] The canvas is hung vertically and rotated by 15 degrees, on which the paints slowly descend under gravity, following the surface of the canvas. From one point to another, the flow of the paints produces lines and the repetition of these lines covers the canvas. These rhythmic and monochrome patterns are direct traces of liquid moving towards one direction and produce a stark visualization of binary code.



Kohei Nawa Direction#410 2024 Paint on canvas h.90 × w.90 × d.6 cm [KN2123]

# He Xiangyu

b. 1986; Lives and works in Beijing, Milan and Berlin



Image: exhibition view of He Xiangyu at Sifang Art Museum, 2023.

He Xiangyu is known for his provocative and ambitious practice that often manifests in multi-year projects. He works across a range of mediums to explore diverse personal, social, and political themes while addressing cultural boundaries and the commercialized status of contemporary art. He was one of the four representing China for the 58th Venice Biennale in 2019, and he was shortlisted or the 4th edition of the Mario Merz Prize in 2021.

He has held solo exhibitions at numerous museums, including Kuandu Museum of Fine Arts, Taipei (2024); Sifang Art Museum, Shanghai (2023); CCA, Berlin (2022); Ullens Center for Contemporary Art, Beijing (2015); 4A Centre for Contemporary Asian Art, Sydney (2012), among others. In addition, He has participated in numerous group exhibitions at museums, including TANK Shangai, China, (2025); Museum of Old and New Art, Hobart (2024); Kunstverein Wiesen, Wiesen (2024); M+, Hong Kong (2023); Ulsan Arts Museum, Ulsan (2022); MAXXI L'Aquila, (2022); L'Aquila The Drawing Center, New York (2022); Kunstmuseum Bern (2021); Castello di Rivoli Museum of Contemporary Art, Turin (2020); Centre Pompidou, Paris (2019); Guggenheim Museum, New York (2017), among others. His works have been collected by public and private collections, such as Asymmetry Art Foundation, London; Boros Collection, Berlin; Castello Di Rivoli, Turin; KADIST Art Foundation, Paris / San Francisco; Long Museum, Shanghai; M+ Sigg Collection, Hong Kong; Rubell Family Collection, Miami; White Rabbit Collection, Sydney, and others.

He Xiangyu Ash! Ash! Ash! 2024 Stainless steel, aluminum, ceramic, tungsten wire, acrylic Base: iron, lacquer h.95.5 × w.100 × d.75 cm overall [HX0139]





China is the world's largest consumer of cigarettes. As one of the quintessential symbols of capitalism and consumer culture, cigarettes permeate every corner of urban living. Voluntary or involuntary, smoking seems to have become a ubiquitous act. Cigarette butts, scattered everywhere, weave together a vast web of interests that reflect the complicated collusion of consumption and desire. He Xiangyu attempts to capture this socially constructed condition and the predicament from which individuals find themselves unable to extricate. Resembling a human figure, the cigarette stands atop a gray, irregularly shaped building in a vigorous and positive posture with its hands held up high, perhaps a futile attempt at self-paralysis. Nearby, another collectivist building inspired by the "Unité d'habitation" features the faintly visible trademark of "Red Bull Energy Drink." As a widely recognized 'remedy' for fatigue, dependence on 'Red Bull' (or its caffeine content) is just as challenging to overcome as a cigarette addiction. Overwhelmed by the great fear of desire turning into scarcity and structural oppression, the respiratory exchange of smoking gives individuals an illusion that energy is endless—a continuous cycle of replenishment and consumption. However, the destination of this energy circulation seems to be an unknown territory, charged with uncertainty that is impossible to grasp.

He Xiangyu Red Bull Hotel 2024 Saggar, aluminum Saggar: h.73 × w.42 × d.14.5 cm Aluminum: h.25.5 × w.12.5 × d.12.5 cm; h.25.6 × w.12.5 × d.12.5 cm Base: h.61 × w.23 × d.52 cm [HX0141]





In the global market economy, the practice of providing 24/7 services (production) has become firmly established, enquiring a constant flow of energy to sustain concentration or even states of hyperactivity. Products like 'Red Bull' energy drinks have emerged to meet this demand, with their higher doses of caffeine serving as a 'remedy' for urban fatigue. However, while caffeine may briefly alleviate drowsiness, it cannot fundamentally eliminate fatigue —only sleep can achieve that.

Hotels are central to the commodified sleep under capitalism. Historically, inns and staging posts provided shelter for travelers and pilgrims. With the development of transportation infrastructure such as railways, these establishments gradually transformed into modern commercial hotels since the Industrial Revolution. Acting as containers, hotels accommodate travelers from across the globe, preserving transient memories of their visits.

By exploring the concept of "containers," the work unveils a multifaceted, interwoven relationship: the hotel serves as a container for people, people as the container for the Red Bull drink, and the beverage itself acts as a container. Within the extensive web of desire, these containers intertwine and devour one another. As energy continually accumulates and engulfs everything, the notion of sleep, once provided as a service, may face its own "End."

He Xiangyu Untitled

2023

Edition 1/1 + 1AP

Gelatin silver print on glass

 $h.58 \times w.56 \times d.3.5$  cm (frame size)

[HX0142]





He Xiangyu's diverse, multidisciplinary, conceptual practice has been described by the curator Xiaoyu Weng as a form of "tactile thinking"—a means of integrating lost, hidden, and shared social memories into muscle memory. Such tactile thinking also extends into the artist's attention to urban space and how he navigates the visceral textures of the city and the social traces they carry. A new series of photographs depict post protest scenes that Xiangyu witnessed and captured during the eight years he lived in Berlin: destroyed vehicles, smashed windows, holes in the sidewalk paving. Printed on layers of translucent glass, the ghostly images hover on the brink of disappearance, as if draining the blood from a memory.

He Xiangyu Untitled 2023

Edition 1/1 + 1AP

Gelatin silver print on glass

h.62  $\times$  w.52  $\times$  d.3 cm (frame size)

[HX0144]





# Atsushi Saga

b. 1970; Lives and works in Saitama, Japan

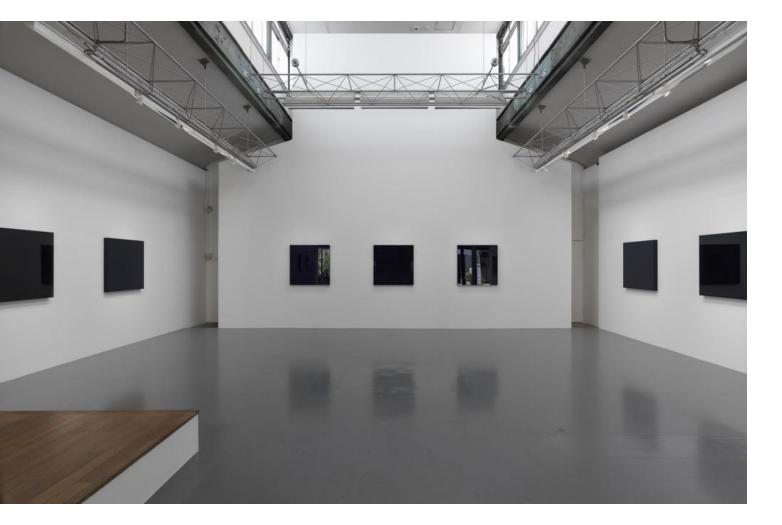


Image: Installation view of solo exhibition *Perception* at SCAI THE BATHHOUSE, Tokyo, 2016.

Saga graduated from the Department of Painting, Tama Art University in 1996. For the past twenty years, he has been pushing the boundary between painting and sculpture through a labor-intensive process of repeatedly polishing painted surfaces by hand to create a mirror-like texture. His profound exploration of materiality and the limits of human perception has culminated in such series as *MUMI*, in which subtle images of furniture emerge from reflective white surfaces upon close examination; *repose*, in which the slightly varied inclination of seemingly uniform panels results in minute differences in reflections on the polished surfaces; *inside* and *Sync*, each of which challenges the viewer to identify sensorially-informed geometric patterns hidden beneath the mirroring surfaces.

His notable exhibitions include "MUMI + cube on white (Criterium 61)," Contemporary Art Center Art Tower Mito, Ibaraki (2004); "Another paradise," 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa (2005); and "Yokohama Triennale 2011," Yokohama Museum of Art, Yokohama (2011). His work is held in major private and public collections, such as 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa; Shizuoka Prefectural Museum of Art, Shizuoka; Benesse Holdings, Inc., Okayama; and The Pigozzi Collection, New York.

Atsushi Saga inside/011 2016 Finland birch plywood, urethane coat h.91 × w.91 × d.7 cm [AS0039]





*inside* (2015–) is a series of urethane-coated blue paintings on wood panels, produced through a repeated process of painting and polishing the surface by hand. Vaguely visible through the luscious, mirror-like surface, abstract patterns consisting of horizontal and vertical bands make reference to diagrams used for Genji-ko, a traditional incensecomparing game derived from The Tale of Genji. Here, in lieu of olfactory memory, the viewer's visual perception is challenged as one negotiates reflections of the surroundings on the paintings to identify and discern the underlying geometric patterns.

Atsushi Saga Sync/035 2024 Latvian birch plywood, Urethane coat h.33.3 × w.33.3 × d.5 cm

[AS0110]





Sync is made by the artist's distinct blending of four different reds that he chose after years of experimentation, and by polishing layers upon layers of color. The fine overlapping color fields delicately reflect light while providing a sense of depth, conjuring a nonverbal record of time, and history of movement. Close observation of the depth of field within the colored surfaces reveals graceful curves painted in slightly varied reds and different shapes faintly visible on adjacent surfaces. This articulation of the Lissajous curve— a geometric shape formed when two wavelengths interact and harmonize with one another— is often used to visualize invisible phenomena like sound. The background of the curve underlies a *shippō* or cloisonne pattern in slightly different shades. This pattern of repeated interlocking circles symbolizes eternity in traditional Japanese decorative art, establishing a peaceful harmony on the surface while accentuating the motion of the transforming curves.

### Reijiro Wada

b. 1977; Lives and works in Berlin, Germany

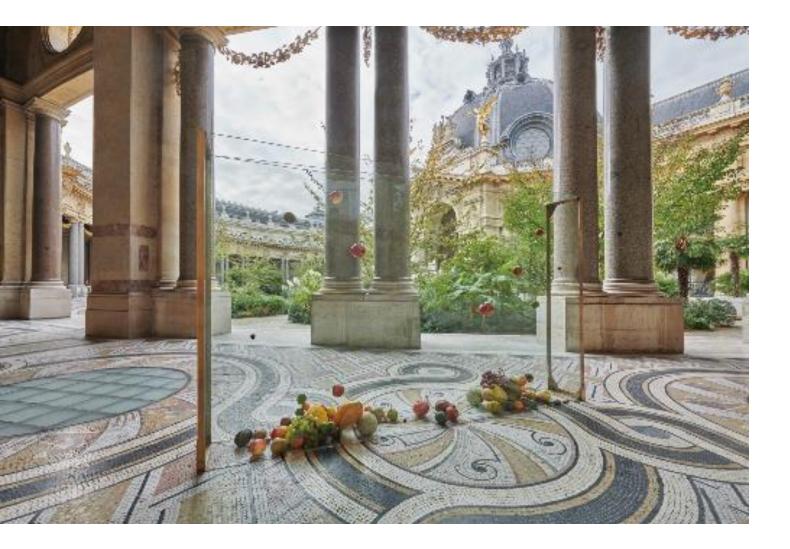


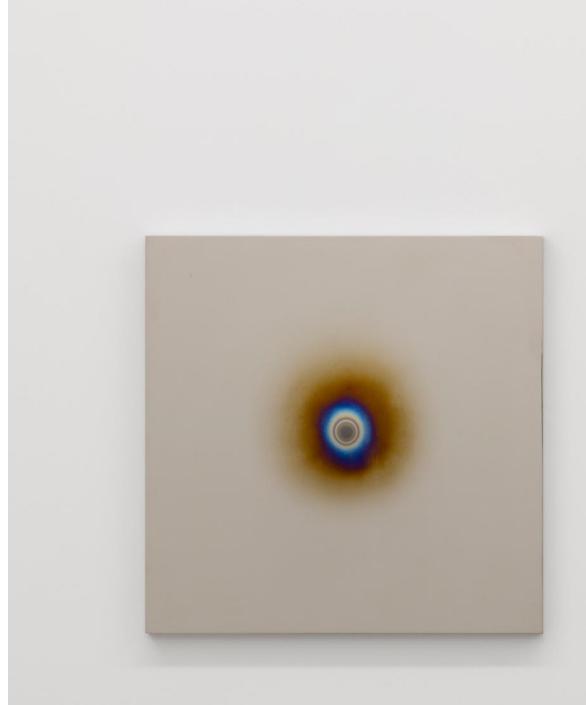
Image: *STILL LIFE*, 2006 / 2018, Installation view at Petit Palais, Paris, 2018. Photo: Yosuke Kojima

Wada is a sculptor whose work employs physical phenomena and dynamics to address metaphysical concepts and themes spanning from the universe and time, to life and death. At times, Wada intervenes directly in the environment through the use of nature, blurring the demarcation between the work and its surroundings. His sculptures are characterized by their multidimensional disposition that challenges the viewer's perspective and perception of the space in which they are situated.

His major solo exhibitions include "Vineyard," BODEGA ALTO DE PIOZ, Pioz (2024); "NACT View 04: Reijiro Wada, Forbidden Fruit," The National Art Center, Tokyo (2024); "Market and Thieves in a Cloister," SCAI THE BATHHOUSE, Tokyo (2022); and "Embraced Void," Daniel Marzona, Berlin (2020). He has participated in "Apple Cycle / Cosmic Seed," Hirosaki Museum of Contemporary Art, Aomori (2021); "Tbilisi Architecture Biennale," Tbilisi (2018); "On the art of building a tea house," Neues Museum Nuimberg (2017); "Aichi Triennale," Aichi (2013) among many others. His work is included in museum collections, such as Museum für Asiatische Kunst, Staatlichen Museen, Berlin; Museum of Contemporary Art, Aomori; Aichi Prefectural Museum of Art, Aichi.

Reijiro Wada EXOSPHERE 2023 Titanium h.30 × w.30 × d.1.5 cm

[RW0126]



The title EXOSPHERE suggests the boundary between the Earth's atmosphere and the universe. The interference color edges and the distortions were created by heat of over 2000 degrees applied from the back of the polished solid brass plates. As the viewer moves in front of the sculpture, the reflection of the object seems to be drawn into the vacuum of space and disappears.

Reijiro Wada EXOSPHERE 2023 Brass h.30 × w.30 × d.1.5 cm

[RW0131]

