

Saya OKUBO Solo Exhibition "They"

Duration : 6/3 (Wed.) - 28 (Sun.), 2020

*There is no opening reception for this exhibition.

*We are open on Wed to Sat. 12-7pm and Sun. 12-5pm

*Closed on Mon., Tue. and National Holidays

Venue: WAITINGROOM (1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005, JAPAN)

Tokyo, Japan - WAITINGROOM is pleased to announce Saya Okubo "They", her second solo exhibition at this gallery in two years. Okubo describes her work as "the act of exploring the existence and existence of things and people in two-dimensional space," and creates paintings that coexist with two separate elements: symbolic images expressed as outlines, and phenomenal swells of images with a sense of materiality. The motifs represented by the contour lines are based on Okubo's daily drawings of various parts of the human body and the various poses that humans perform on a daily basis. In this exhibition, the artist will present approximately 15 new paintings, including a new series called "They," which combines multiple human parts and poses in one image, painted on corrugated plastic sheets.



"Two Sorrows" (部分) , 2022,
clay, acrylic paint, LED light, acrylic box, steel, H356×W310×D310mm

About the artist, Saya OKUBO

Born in 1992 in Fukuoka, currently lives and works in Kyoto. Graduated from Kyoto University of Art and Design with the Master's degree in 2017. Her recent exhibitions include a solo exhibition "The mirror crack'd from side to side" (2022, Roppongi Hills A/D gallery, Tokyo), a solo exhibition "We are defenseless. / We are aggressive." (2022, Nihombashi Mitsukoshi Honten, MITSUKOSHI CONTEMPORARY GALLERY, Tokyo), a solo exhibition "They" (2020, WAITINGROOM, Tokyo), a group exhibition "Island with ONI" (2019, WAITINGROOM, Tokyo), a solo exhibition "a doubtful reply" (2018, WAITINGROOM, Tokyo), a group exhibition "Art Students Exhibition 2017" (2017, SEZON ART GALLERY, Tokyo), group exhibition "movement 2016 – 1st movement -" (2016, ARTZONE, Kyoto), group exhibition "HERE I AM KUADxTUNA Exchange Exhibition" (2015, Na paid Art Gallery, Taipei, Taiwan). Although she is a very young and flesh talent born in 1992 who has not had many exhibitions yet, her work attracted a lot of attention when she won the Masami Shiraishi Award at the 4th CAF Award Winning Exhibition (Daikanyama Hillside Forum, Tokyo), a group exhibition she participated in the fall of 2017.

Artist Statement

When Hitler was just a boy
Men and women talked to each other under the moon in Japan and Germany
One forgave the sins that were confessed
The other condemned unreservedly those who asked for forgiveness
When the world was on the brink of war
Asymmetrical forgiveness recounted on two moonlit nights
Shines down on me in the present, creating a vague outline

The motif of this work is “forgiveness,” as recounted in two stories. One is “Verklärte Nacht” (Transfigured Night) from Richard Dehmel’s *Weib und Welt* (Woman and World), published in 1896. The other is *Konjiki Yasha* by Kōyō Ozaki, which was serialized in the *Yomiuri Shimbun* starting in 1897, the year after Dehmel’s *Weib und Welt* was published.

Both works feature a scene in which a man and a woman talk about sin and forgiveness under the light of the moon. The sins of one are forgiven, while the other is rejected. When the background against which the stories were written is also included in the story, however, the relationship between sin and forgiveness is transformed to some degree. The moon, whose presence can be confirmed by the light from the sun, and the barely recognizable outline of the moon in its light are explored in “Box of Moonlight,” an attempt to represent the forms of sin and forgiveness as they transform within the space of a small box.

Saya Okubo



“They”, 2022

acrylic, and oil on corrugated plastics sheeting, H1237xW942mm

The irrepressibility of human beings that exist while various layers are separated and mixed together

The human figure in various poses, the lines of drawings that represent human body parts, the colors and abstract patterns seen between the lines, the solidity of the tin sheets, and the clumps of oil paint sandwiched between them — in Saya Okubo’s works, various elements overlap and exist with each other in thick layers. Depending on where the viewer’s attention is focused, these elements sometimes blend together, while appearing to be separate at other times.

In creating the new works presented in this exhibition, Okubo has taken motifs from two stories. In Richard Dehmel’s “Verklärte Nacht,” a woman confesses to a man as they walk in the woods under the moonlight that she is pregnant with a child from a stranger, but he forgives her. At the time he wrote this poem, Dehmel was having an affair with a pregnant woman even though he had a wife and child, so it was arguably none other than Dehmel himself who sought salvation under the moonlight. In Kōyō Ozaki’s *Konjiki Yasha*, also written around the same time, there is a scene in which a woman asks forgiveness from a man on a moonlit night, but he refuses, and she continues to regret her actions. In “Weaker than a Woman,” an adaptation of this story by Bertha M. Clay (Charlotte Mary Bronte), the heroine is portrayed as an imposing woman, indicating that the woman in *Konjiki Yasha* is an incarnation of a lady from the Meiji era.

As Okubo says, “truth” and ‘accuracy’ are always transformed in the individual who receives them.” The outlines of these human figures are drawn on the basis of habitual hand gestures and assumptions, while the abstract elements that disrupt them can be read and understood both individually and simultaneously. Moving back and forth between the three-dimensional and the two-dimensional, the figurative and the abstract, they coagulate and exist in a single work of art. We hope you will enjoy Okubo’s new works, in which she takes on the challenge of a new form of artistic expression in three dimensions while confronting the “irrepressibility” of human beings that gives rise to discrepancies and mistakes.

Saya OKUBO

1992 Born in Fukuoka, Japan
Currently lives and works in Kyoto.

EDUCATION

2017 Kyoto University of Art and Design, Master's degree, Oil Painting
2015 Kyoto University of Art and Design, Bachelor's degree, Oil Painting

SOLO EXHIBITIONS

2022
The mirror crack'd from side to side, Roppongi Hills A/D Gallery, Tokyo
We are defenseless. / We are aggressive., Nihombashi Mitsukoshi HonTen, MITSUKOSHI CONTEMPORARY GALLERY, Tokyo

2020
They, WAITINGROOM, Tokyo

2018
a doubtful reply, WAITINGROOM, Tokyo

GROUP EXHIBITIONS

2022
SPRING SHOW, WAITINGROOM, Tokyo

2021
Viewing Room Exhibition, WAITINGROOM, Tokyo

2020
10TH, WAITINGROOM, Tokyo
Viewing Room Exhibition, WAITINGROOM, Tokyo

2019
Island with ONI, WAITINGROOM, Tokyo

2017
NEWSPACE, WAITINGROOM, Tokyo
The 4th CAF Award - Winning Award Exhibition, Daikanyama Hillside Forum, Tokyo
Art Students Exhibition 2017, SEZON ART GALLERY, Tokyo
Kyoto University of Art and Design Master's Degree Show, Kyoto University of Art and Design Galerie Aube, Kyoto

2016
movement 2016 {1st movement}, ARTZONE, Kyoto
SPERT2016, Galerie Aube, Kyoto

2015
HERE I AM KUADxTUNA Exchange Exhibition, Na pai Art Gallery, Taipei, Taiwan
HOP2015, Galerie Aube, Kyoto
Kyoto University of Art and Design Bachelor's Degree Show, Kyoto University of Art and Design, Kyoto

AWARDS

2017 The 4th CAF Award, Masami Shiraishi Award



Solo Exhibition "The mirror crack'd from side to side" (2022)

Installation view (Roppongi Hills A/D Gallery, Tokyo)

photo by Shintaro Yamanaka (Qsyum!)

ARTICLES

[Interview] "Artists #26 Saya Okubo", Contemporary Art Foundation, Feb. 21, 2022, https://gendai-art.org/news_single/artists_sayaokubo/

Sam Gaskin "Ocula conversation | Art Collaboration Kyoto Transports the Art World to Japan", Ocula Magazine, Nov. 2, 2021, <https://ocula.com/magazine/conversations/art-collaboration-kyoto-brings-art-world-to-japan/>

"Music & Art", Art Collectors, No.147, Jun. 2021, p.39, Seikatsu no Tomo Sha

"Now I get it! The World of Abstract Painting", Art Collectors, No.144, Mar. 2021, p.51, Seikatsu no Tomo Sha

"In 2020, I bought this!" HIRO's collection" p.10, "All data of sold-out artists 2021" p.36, Art Collectors, No.143, Feb. 2021, Seikatsu no Tomo Sha

"Let me see your Collection Vol.76 — Satoshi Arita", Art Collectors, No.142, Jan. 2021, pp.92-93, Seikatsu no Tomo Sha

Shigeyuki Maruhashi, "Contemporary art opens a new ancient city", Sankei Newspaper, Dec. 26, 2020, p.11

"The beginning of the art collector", AERA STYLE MAGAZINE, vol. 42, 2019 SPRING issue, p.148, Asahi Shinbun Publications

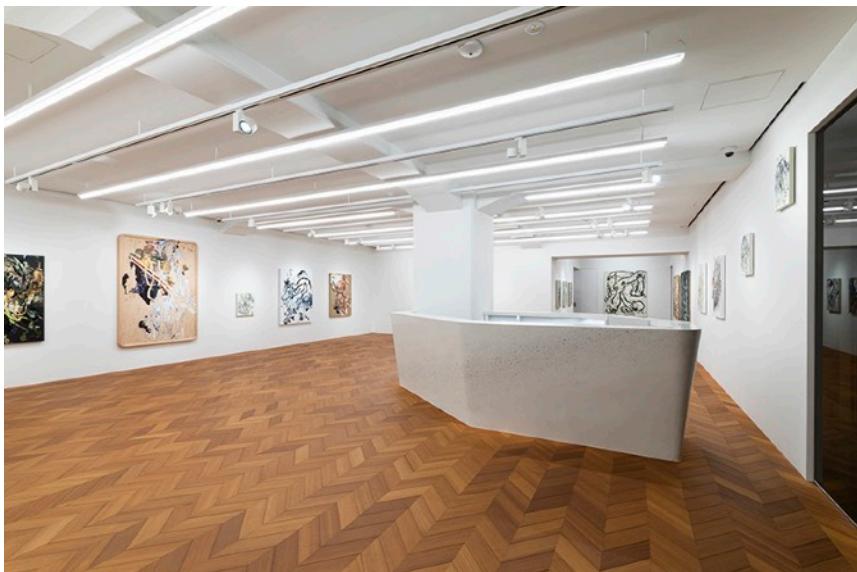
"All data of sold-out artists 2019", Art Collectors, No.120, Mar. 2019, p.52, Seikatsu no Tomo Sha

Toru Kawagishi "Interest for art of global executives", GOETHE, No.154, Jan. 2019, pp.80-81, Gentosha

Ichiro Fukano [moderator], Fumika Tsukada [text], "Artists of same generation are rivals. What is the party viewpoint of "outgoing" art collector, Junya Komatsu", Muuseo Square, Nov. 10, 2018, <https://muuseo.com/square/articles/942>

ARTIST WEBSITE

<https://sayaokubo.com>



Solo Exhibition "We are defenseless. / We are aggressive" (2022)
Installation view (Nihombashi Mitsukoshi Main Store Main Building 6F art contemporary gallery, Tokyo)
photo by Shintaro Yamanaka (Qsym!)

*Inquiry about the exhibition and artist

WAITINGROOM (Owner & Director: Tomoko Ashikawa)

Address: 1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005

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