VOLTA NY - 2017

Mori Yu Gallery, Kyoto, Galerie Louis Gendre, Paris, Chamalières present

Sakae Ozawa



Galaxy from the fingertip – 2010, oil on canvas, 51,2" x 140,2"

When looking at Ozawa Sakae's paintings, one's eyes are dazzled by the brilliant colors. The diverse elements of the painting - the harmonies and contrasts between juxtaposed colors, the transparency of the paint applied over the black ground, and the sense of floating created by light brushstrokes - are unconsciously synthesized in the retina of the viewer, making each color glow brightly.



Day of the promise – 2016, oil on canvas, 23,8" x 18,1"

The unique color sense found in Ozawa's paintings is, of course, an inborn gift, but the artist is very aware of how her colors look on the canvas.

She often starts a painting by assembling areas of color. She tests the effect of new techniques and different kinds of brushstrokes, scattering them casually but carefully over the surface of the samuer. That is why Oraque's paintings area the viewer's gaze and de

over the surface of the canvas. That is why Ozawa's paintings grab the viewer's gaze and do not let go, producing a rich visual experience that might thought to show the essence of painting.



Forest of the star - 2016, oil on canvas, 76,4" x 76,4"

Ozawa frequently treats such motifs as night skies, forests, animals, and young girls, as in the work shown here, creating fantasy scenes.

She often poses figures so that they are seen from the back, like the young girl wearing a blue dress. These figures play the part of actors, leading the viewer into an

extraordinary space. The girl is also the alter ego of the creator of this picture, always looking at the world spreading out before her. According to Ozawa,

"How I see the world becomes the painting." The painting is extracted from a worldview developed in the artist's actual life, a different view of the real world rather

than a scene from a particular fantasy. Ozawa's paintings lead to a chain of visual experiences - seeing, continuing to see, and coming to see.

Two years have passed since she returned to Japan from study in Vienna. What will she in the environment of Japan and how will it change her work ?

The potential for her development is immeasurable.

MORI Chika

Curator, Museum of contemporary Art, Tokyo



Ecological flight, 2007, oil on canvas, 51,2" x 63"



I carry night - 2016, oil on canvas, 23,8" x 18,1"

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Booth D8

Pier 90 West 50th Street at 12th Avenue - New York

March 1-5, 2017

Wednesday, March 1 Public vernissage 7 – 10 pm

Thursday – Saturday, March 2 – 4 12 – 8 pm

> **Sunday, March 5** 12 – 5 pm

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