



Japan Painters in Paris

Key Sato and Akira Kito

In partnership with Atari Arts, Galerie Comparative is pleased to present an exhibition of two Japanese painters in Paris, Key Sato and Akira Kito. During the fifties and sixties, both artists developed, in parallel of the artists of the lyrical abstraction and the raise of informal art.



Akira Kito
Enfant Naturel, 1958
€14,000



Akira Kito
Zone Verte, 1959
€4,000

Artsy Viewing Room

(Galerie Comparative)

Fascinated by Paris, many Japanese artists, of which Foujita is the leader, have come to settle there to pursue their careers. Their works combine traditional Japanese art and Western art. The interiority of very cerebral Japanese painting blends with the exuberance of Western painting. The artistic paths of these painters are as diverse as their personalities. Deshima paints the Montparnasse models. Saburo Shimada focuses on a poetic vision of nature. Tabuschi and Hasegawa choose a structured abstraction. We focus on two Japanese artists who were part of this adventure. The quality of their work is in the image of their compatriots, a rigorous art which is carried by the curiosity to see the world.

Key Sato

Attracted by the cubist works of Picasso, during his first stay in Paris, he moved towards abstraction. Active in promoting Picasso's work in Japan, later in 2006, the Ōita Museum devoted a major exhibition to the theme "Picasso and Key Sato". The art of Key Sato has nothing to do with calligraphy. Quite slowly on the contrary, the paintings maturing slowly, layer after layer, respecting long drying times, Key's art is located outside of time, of the ephemeral, of the gesture.



Key Sato and Yoshiko Sato

Artsy Viewing Room

(Galerie Comparative)

Akira Kito

In France since 1953, Akira Kito never ceases to amaze the many lovers of Modern Art with his canvases full of magical shapes, constantly recalling the archaic tradition of Japanese Art. His paintings include the various elements that make up the human face (eyes, mouth, nostrils ...), but strongly marked by a kind of magic: in fact, it is the human crowd with its eyes, its mouth, and its hands lifted.



Akira Kito