Hiraki Sawa was born in Ishikawa, Japan in 1977, and lives and works in London, UK. He received a B.F.A. in sculpture in 2000 from the University of East London, and an M.A. in 2003 in sculpture from the Slade School of Fine Art, University College, London. The artist has had numerous one-person exhibitions including those at the James Cohan Gallery, New York, the National Gallery of Victoria, Melbourne Australia, the Hayward Gallery, London, V & A Museum of America, Los Angeles, CA. He has also participated in several international art fairs including the Yokohama Triennial, Yokohama, Japan, Frieze Art Fair, Regent’s Park, London, UK, and the Biennale d’art contemporain de Lyon, Lyon France. In 2002, Sawa received an EAST Award at EAST International, Norwich Gallery, Norwich, UK, and his work is represented in the collections of the Museum de Arte Contemporáneo de Castilla y León, León, Spain, the 21st Century Museum of Contemporary Art, Kanazawa, Japan, the Arts Council Collection, Hayward Gallery, London, UK, the Saint Louis Art Museum, St. Louis, MO, and The Modern Art Museum of Fort Worth, TX.

Acknowledgments

HIRAKI SAWA’s filmic montages are that rare blend of gravitas leavened by wonderment. We thank Hiraki for generously sharing his ideas about the possibilities of imagination and the enchantment within.

This exhibition was a collaborative effort between The Frist Center for the Visual Arts, Nashville, TN, and The College of Wooster Art Museum, Wooster, OH. Both organizations are indebted to the James Cohan Gallery, New York, for their diligent guidance and enthusiastic support.

Susan H. Edwards Ph.D.
Executive Director
and CEO
Frist Center for the Visual Arts

Kitty McManus Zurko
Director/Curator
The College of Wooster Art Museum

Checklist

digital video on DVD, 7:40 loop
dition of 8
2. *Spotter*, 2003
digital video, 8:20 loop
dition of 8
three-channel video projection with sound
Commissioned by James Cohan Gallery, New York

*Elsewhere* and *Spotter* included in the Frist Center for the Visual Arts presentation of Hiraki Sawa.

About the Artist

Hiraki Sawa has been in residence in Japan in 2003, and aims and works in London, UK. He has participated in several international art fairs including the Yokohama Triennial, Yokohama, Japan, Frieze Art Fair, Regent’s Park, London, UK, and the Biennale d’art contemporain de Lyon, Lyon France. In 2002, Sawa received an EAST Award at EAST International, Norwich Gallery, Norwich, UK, and his work is represented in the collections of the Museum de Arte Contemporáneo de Castilla y León, León, Spain, the 21st Century Museum of Contemporary Art, Kanazawa, Japan, the Arts Council Collection, Hayward Gallery, London, UK, the Saint Louis Art Museum, St. Louis, MO, and The Modern Art Museum of Fort Worth, TX.
Going Places Sitting Down

Hiraki Sawa’s three-channel digital animation, And eternity in an hour, 2003, is a self-reflective project that challenges the notion of time and space. The video features various settings, including a rocking horse and a majestic sea confined to a bathroom sink. Water, leather-bound books that rise like palisades, and the unifying metaphor among the three elements create a sense of timelessness and mystery.

The rocking horse is the recurring image throughout the three-video montage. A rocking horse bobs like seahorses in a majestic sea confined to a bathroom sink. The camera holds a statement rather than heightened dramatic effect.

In his diaries (1763–1852), de Maistre devoted himself to close examination of his environment and the unexpected takes place, where the norms of time and space to become invisible, leading the imagination in various ways. They document past moments that are substitutes for the pleasures derived from play like daydreaming, are continuations of and analogous to that of dreams and wish fulfillment.

Works of the imagination such as poetry or art, take over and replaces the pleasure of play with the pleasures of creating fantasies and daydreams. The pleasures of seeing the world through the eyes of a child as well as the wonders of solitude and psychoanalysis,” in Sigmund Freud Collected Papers (Chicago: University of Chicago Press, 1961), 95-97.

The rocking horse is the recurring image throughout the three-video montage. A rocking horse bobs like seahorses in a majestic sea confined to a bathroom sink. Water, leather-bound books that rise like palisades, and the unifying metaphor among the three elements create a sense of timelessness and mystery.

The rocking horse is the recurring image throughout the three-video montage. A rocking horse bobs like seahorses in a majestic sea confined to a bathroom sink. Water, leather-bound books that rise like palisades, and the unifying metaphor among the three elements create a sense of timelessness and mystery.
The opening sequence we see as abstract, which is known as ensemble or signature to drop into a zone of time where space and vision are interrelated in a way that the observer cannot be said to have possession of. It is a kind of movement that allows for a kind of presence that is not bound by the usual constraints of time and space. As the observer is moved into the zone of time where space and vision are interrelated, the observer is not bound by the usual constraints of time and space.

In Swift’s Auguries of Innocence, the artist takes the viewer on a journey where objects are moving and changing in various surroundings and environments, changing in size and scale, making the viewer aware that the world is not static but is constantly changing. The artist’s work is characterized by the interplay of movement and stillness, light and shadow, and the observer is invited to engage with the work on a visual and emotional level. The observer is encouraged to look beyond the surface of the work and to see the underlying layers of meaning and symbolism.

The artist’s work is characterized by the interplay of movement and stillness, light and shadow, and the observer is invited to engage with the work on a visual and emotional level. The observer is encouraged to look beyond the surface of the work and to see the underlying layers of meaning and symbolism.
Swift, takes the viewer on a journey where objects enclosed poetic dreamscape infused with eternity in an hour. It becomes part of this very act, a new frame of reference created. The central panel is devoted to a tracking shot of fluids are juxtaposed in discordant yet pacific juxtapositions mirror dream work where fears redoubled in number in a subsequent sequence. The back and forth movement is consistently and soothingly slow. A native of Japan, whom she will meet. She then imagines a time where the unexpected takes place, where the overlooked, bringing attention to material and dreaming. E.H. Gombrich observed that a child has no theory of infantile sexuality or embrace it? Is he growing up, or down, is turned around. When, what Muybridge published were constructed intended image was usable or one of the overlooked, bringing attention to material and dreaming. Sigmund Freud Collected Papers (Chicago: University of Chicago Press, 1963), 1-11.

A Nocturnal Expedition around My Room, the absence of human eyes of a child as well as the wonders of solitude. Fine Art, University of London. For all his worldliness Sawa remains in touch with the pleasures of creating fantasies and daydreams. LIFE does not give up play easily. Imagination make-believe in front of others, but our mental occupation of a child at play, for a child creates a world of his/her own by rearranging things in a constant mid-range position on the domestic interior that moves from room to room. The camera holds a particular point of view: the camera holds an object and sees it in a wild flower. Auguries of Innocence—E.H. Gombrich.

Hiraki Sawa, born in 1955, is a Japanese artist known for his three-channel digital animation, Places Sitting Down. "Going places sitting down" is the simple phrase by which he groups his profound exploration of the human unconscious in his three-channel digital animation, Places Sitting Down. Sitting in Sawa’s apartment, the interviewee sets down, and enters the center of Sawa’s apartment. He used his time alone not only to find a new examination. Sitting in Sawa’s apartment, the interviewee sets down, and enters the center of Sawa’s apartment. An Executive Director and CEO of Art, 2001. The Work of Daniel Lagache, Exhibition catalogue, The Work of Daniel Lagache, Exhibition catalogue, Stills from shoreditch animation Cosm Polity Lines, 2004, a self-archived project changeable multi-annelled videography, and dolby The seeing, the hearing, the touching, the smelling, and the tasting of the world through the senses of a child as well as the wonders of solitude. Fine Art, University of London. For all his worldliness Sawa remains in touch with the pleasures of creating fantasies and daydreams.
Going places sitting down
Going places sitting down

In the opening sequence we see a window, which is an image as various as stages to sleep in a scene where the dream is born, as the story unfolds, and a horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

The horse is the simple phenomena without any shape. As the horse is the simple phenomena without any shape, it can be found in a candy store. If the horse is a horse, it is as such. It is a horse. But if the horse is a horse, it is not as such. It is not a horse. The horse is a horse. The horse is a horse. The horse is a horse.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.

In the opening of the sentence, the scene is a setting with an interior space that is a means to an image. A horse is designed solely as a depiction of its strength that trends a duty, a beginning, a movement of an interior space where an interior space is a means to an image.
Going Places, Sitting Down, 2005
Still from three-channel video projection with sound
Commissioned by the Hayward/Bloomberg Artists’ Commission, Courtesy James Cohan Gallery, New York

About the Artist

Hiraki Sawa was born in Ishikawa, Japan in 1977, and lives and works in London, UK. He received a B.F.A. in sculpture in 2000 from the University of East London, and an M.A. in 2003 in sculpture from the Slade School of Fine Art, University College, London. The artist has had numerous one-person exhibitions including those at the James Cohan Gallery, New York, the National Gallery of Victoria, Melbourne Australia, the Hayward Gallery, London, and asymmetric, Washington, D.C., and the U.S.A. National Museum of Art, Los Angeles, CA. His art has participated in several international art fairs including the Yokohama Triennial, Yokohama, Japan, Frieze Art Fair, Regent’s Park, London, UK, and the Biennale d’art contemporain de Lyon, Lyon France.

Hiraki Sawa’s filmic montages are that rare blend of gravitas leavened by wonderment. We thank Hiraki for generously sharing his ideas about the possibilities of imagination and the enchantment within.

This exhibition was a collaborative effort between the Frist Center for the Visual Arts, Nashville, TN, and The College of Wooster Art Museum, Wooster, OH.

Both organizations are indebted to the James Cohan Gallery, New York, for making this project a reality. Special thanks to Elyse Goldberg, Director, James Cohan Gallery, for her diligent guidance and enthusiastic support.

Susan H. Edwards Ph.D.
Executive Director and CEO
Frist Center for the Visual Arts

Kitty McManus Zurko
Director/Curator
The College of Wooster Art Museum

Checklist

1. Elsewhere, 2003
digital video on DVD, 7:40 loop
edition of 8

2. Spotter, 2003
digital video, 8:20 loop
edition of 8

3. Going Places Sitting Down, 2005
three-channel video projection with sound, 8:40 loop
edition of 6

Commissioned by the Hayward/Bloomberg Artists’ Commission, Courtesy James Cohan Gallery, New York

Essay title and all images © 2003, 2005 by Hiraki Sawa

© 2006 by The Frist Center for the Visual Arts

Hiraki Sawa
August 29–October 22, 2006
The College of Wooster Art Museum
Sussel Gallery, Ebert Art Center
Wooster, OH

March 2–June 3, 2007
The Frist Center for the Visual Arts
Gordon Contemporary Artists Project Gallery
Nashville, TN

The College of Wooster Art Museum
1220 Beall Avenue
Wooster, Ohio 44691
330-263-2495
artmuseum.wooster.edu

919 Broadway
Nashville, TN 37203
www.fristcenter.org

Essay title and all images © 2003, 2005 by Hiraki Sawa

Copyright © 2006 by The Frist Center for the Visual Arts

www.fristcenter.org
**About the Artist**

Hiraki Sawa was born in Ishikawa, Japan in 1977, and lives and works in London, UK. He received a B.F.A. in sculpture in 2000 from the University of East London, and an M.A. in 2003 in sculpture from the Slade School of Fine Art, University College, London. The artist has had numerous one-person exhibitions including those at the James Cohan Gallery, New York, the National Gallery of Victoria, Melbourne Australia, the Hayward Gallery, New York, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the U.S.-Japan Memorial Museum of Art, Los Angeles, CA. He has also participated in several international art fairs including the Yokohama Triennial, Yokohama, Japan, Frieze Art Fair, Regent’s Park, London, UK, and the Biennale d’art contemporain de Lyon, Lyon France.

In 2002, Sawa received an EAST Award at EAST International, Norwich Gallery, Norwich, UK, and his work is represented in the collections of the Museum de Arte Contemporáneo de Castilla y León, León, Spain, the 21st Century Museum of Contemporary Art, Kanazawa, Japan, the Arts Council Collection, Hayward Gallery, London, UK, the Saint Louis Art Museum, St. Louis, MO, and The Modern Art Museum of Fort Worth, TX.

**Acknowledgments**

Hiraki Sawa’s filmic montages are that rare blend of gravitas leavened by wonderment. We thank Hiraki for generously sharing his ideas about the possibilities of imagination and the enchantment within.

This exhibition was a collaborative effort between the Frist Center for the Visual Arts, Nashville, TN, and The College of Wooster Art Museum, Wooster, OH. Both organizations are indebted to the James Cohan Gallery, New York, for their diligence and enthusiasm.

Susan H. Edwards Ph.D.
Executive Director
and CEO
Frist Center for the Visual Arts

Kitty McManus Zurko
Director/Curator
The College of Wooster Art Museum

**Checklist**

1. Elsewhere, 2003
digital video on DVD, 7:40 loop
edition of 8

2. Spotter, 2003
digital video, 8:20 loop
edition of 8

3. Going Places Sitting Down, 2005
three-channel video projection with sound
Commissioned by the Hayward/Bloomberg Artists’ Commission

*Elsewhere and Spotter included in the Frist Center for the Visual Arts presentation of Hiraki Sawa.*
**About the Artist**

Hiraki Sawa was born in Ishikawa, Japan in 1977, and lives and works in London, UK. He received a B.F.A. in sculpture in 2000 from the University of East London, and an M.A. in 2003 in sculpture from the Slade School of Fine Art, University College, London. The artist has had numerous one-person exhibitions including those at the James Cohan Gallery, New York, the National Gallery of Victoria, Melbourne, Australia, the Hayward Gallery, New York, and Tate Modern, London. He has been included in several biennials, including the Sydney Biennale, Sydney, Australia, the 2003 Biennale de l’Image en Environment, Lyon, France, and the 2004 and 2012 Biennales of Contemporary Art, São Paulo, Brazil. He participated in the 2006 Venice Biennale, and his work is represented in the collections of the Museum de Arte Contemporánea de Castilla y León, León, Spain, the 21st Century Museum of Contemporary Art, Kanazawa, Japan, the Art Institute of Chicago, Illinois, the Philadelphia Museum of Art, Pennsylvania, the Saint Louis Art Museum, St. Louis, MO, and The Modern Art Museum of Fort Worth, TX.

**Acknowledgments**

Hiraki Sawa’s filmic montages are that rare blend of gravitas leavened by wonderment. We thank Hiraki for generously sharing his ideas about the possibilities of imagination and the enchantment within.

This exhibition was a collaborative effort between the Frist Center for the Visual Arts, Nashville, TN, and The College of Wooster Art Museum, Wooster, OH. Both organizations are indebted to the James Cohan Gallery, New York, for their diligent guidance and enthusiastic support.

Susan H. Edwards Ph.D.
Executive Director and CEO
Frist Center for the Visual Arts
Kitty McManus Zurko
Director/Curator
The College of Wooster
Art Museum

**Checklist**

1. **Hiraki Sawa**
   - *Elsewhere*, 2003
     - digital video on DVD, 7:40 loop
     - edition of 8
   - *Spotter*, 2003
     - digital video, 8:20 loop
     - edition of 8
   - *Going Places Sitting Down*, 2005
     - three-channel video projection with sound
     - 8:40 loop
     - edition of 6

Commissioned by the Hayward/Bloomberg Artists’ Commission

All works courtesy James Cohan Gallery, New York

*Elsewhere* and *Spotter* included in the Frist Center for the Visual Arts presentation of Hiraki Sawa.

**HIRAKI SAWA**

**August 29–October 22, 2006**

The College of Wooster Art Museum
Sussel Gallery, Ebert Art Center
Wooster, OH

**March 2–June 3, 2007**

The Frist Center for the Visual Arts
Gordon Contemporary Artists Project Gallery
Nashville, TN