

"Strong Work in the Silver Pool of Katsura Okada"

By Stefano W. Pasquini

Introduction: Okada says "The title of the exhibition, "Strikethroughs", Mixed media that I used powdered pigments, SUMI color ink, gold leaf, color pencils, acrylic and handmade Japanese paper. "

I have known Katsura Okada since the year 2000, and, although virtually, I am very pleased to see that after 24 years she is still making really powerful work. I would love to be able to see the delicacy of the colors of her new works on paper in real life, and although this is not at the moment possible, I can still appreciate her research. Her emotional abstract work has become more docile, yet more colorful, and takes me to dreamy world that makes me want to explore more. I cannot help but think of the performative task related to her artmaking, and I am sure seeing her painting would be a mesmerizing experience.

Okada continues, "delete lines, may sound negative, but that is not to say that it is ugly or dirty to me at the dispute. I was drawing with a positive image, and I was erasing the forms. It is like moving on to the next thing, as a starting point or a new beginning. First I drew some organic, informel, (in French is informel, in English is informalism) and botanical shapeless forms, then many lines covering and making layers by overlapping several strikethroughs. I used colored pencils, brushes, and then placed the repetition of these layers on the formless forms. Instead of redoing something, I turned it into a spring and used it as a starting point to become the footprints and trajectory that move forward, a starting point or a restart, even slowly or quickly. I tried to draw many such lines in the new series.

Strong works: First of all, I am happy to receive Katsura Okada's new series of works. When I will take a closer look at this, but the first impact is great. It looks like a very strong work.

Painterly elements: The title is Strikethroughs #15, 2024, mixed media: powdered pigments, gold leaf, acrylic, SUMI-color ink, colored pencils and handmade Japanese paper, 8.26" x 8.66", I particularly fond this one and especially like it. It seems as if these painterly elements are floating all over on this pool of silver. I'm not sure what's happening on the left, but it might be a good idea to keep the plate clean of any other elements, and maybe make the plate square as the "silver pool".

Performance: I also especially like it when Okada is let go. I mean when Katsura Okada paints more freely and lets things run by themselves. It makes Okada's work feel more performative. I wonder if she's ever thought about doing a performance? I think it would work well for Okada's artistic creativity. I hope that Katsura continues to work well.

Finally, I'm sorry that it took me a while to look at Okada's work, but I'm very glad to see that she is doing continues to create very strong work like this. I do think Katsura should - and I know it's not an easy task - try to paint live when possible, and share to the world her amazing inner energy.

Stefano W. Pasquini is a curator, writer, artist, and Accademia di Belle Arti di Bologna professor, Editora d'Arte, who lives and works in Bologna, Italy.