

Still Life: Creating a Moment for Eternity

Shoko Aono

Director, Ippodo Gallery, NY

December, 2017

When I was young, I ran through the fields, picking the wildflowers that grew close to the ground. I would return home, hands full of flowers, only for the buds to soon wilt away. But the flowers that Suzuki creates capture a moment and keep it alive forever. Whether placed in a corporate office or on a countertop, the works introduce a breath of nature.

Shōta Suzuki's first solo exhibition in New York will be held in winter, in December. This is the season when the green leaves of summer change color, falling to the ground and returning to the soil, waiting for the coming of spring when they will put out new buds and bloom once more. They are only serious about life in the present; that is both the strength and weakness of plants. It is as if they are telling us to be more natural.

Suzuki is an unusual artist, in that his ambition is to recreate plants in metal. He has been an eager young botanist from an early age, fascinated by all plants' beauty and strangeness, and later joining his university art department to major in metalwork.

From the seeds of a dandelion about to float away on the breeze to the faint scent of the cherry blossom before it falls, the leaves of the ginkgo tree swept up in the first wind of winter, and the thistle blossoms that grow rapidly in the sunshine, his works capture moments of delicate yet tenacious life.

Suzuki's studio is situated amid the temples of Kyōto's Kaneichō, in Higashiyama Ward, to the east of the Kamogawa River. The name of the district indicates that it was once home to the foundries which produced temple bells. However, Suzuki sits at a desk in the corner of his studio, where he creates delicate sculptures of plants out of metal. The metalworks are so realistic, they appear to have been made by magic.