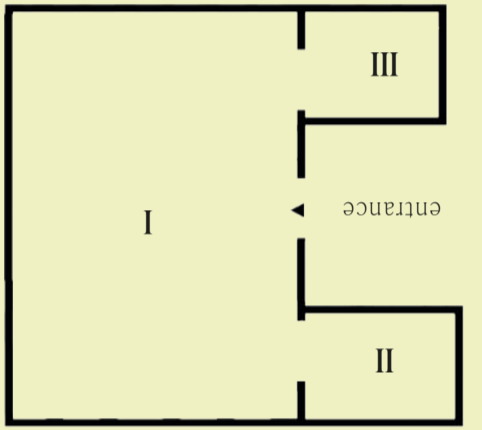


I. - Ponte del limone, 2025
 Lemon Bridge, 2025
 Steel frame, iron, screws, fresh lemons from Gargnano, 620 x 20 x 162 cm
 The sculpture Lemon Bridge is made of two opposing materials: fresh lemons and steel. At first glance, it appears to be a bridge made of lemons, but in reality, it is not a tangible object. Its role and meaning lie in connecting two different worlds—it is a metaphor. For artists, the connection between different worlds is a source of creativity.

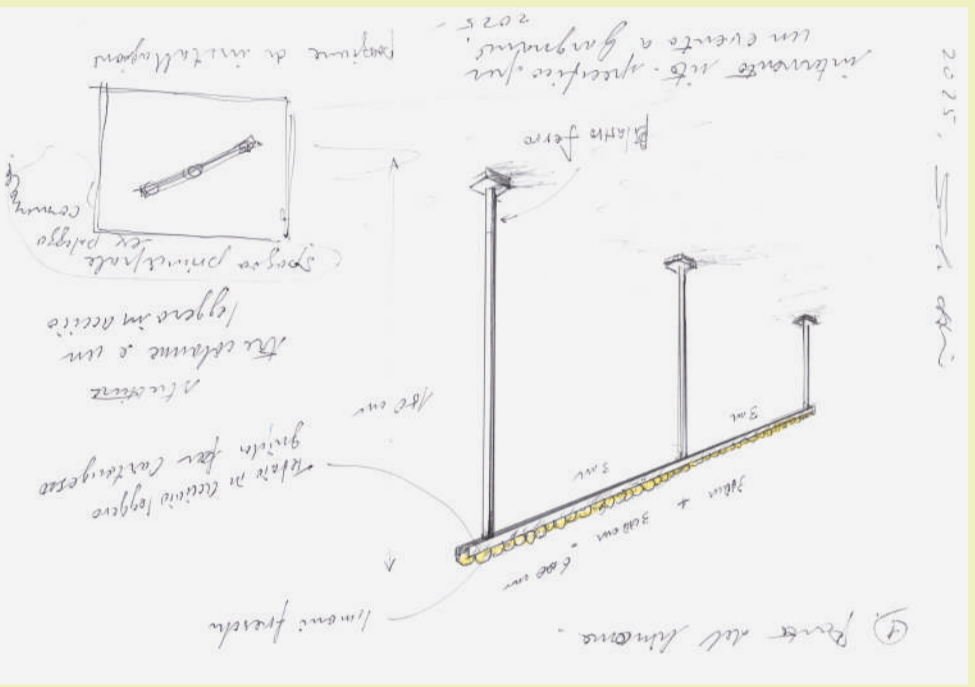
II. - Casa del limone, 2003
 Lemon House, 2003
 Wood, fresh lemons from Gargnano, 143 x 30 x 70 cm
 The artist challenges anthropocentrism by continuing the House series, creating here a house for non-human entities such as lemons. The exhibition space is also filled with the scent of lemons, stimulating the sense of smell. The viewer experiences a richness of somatic perception.

III. - Performance, Lemon Project 03, 2025/1997
 Installation view from the exhibition Tra-mite at Hyperion Arte Contemporanea, Turin
 The artist, dressed as a barista, offers lemonade to stimulate the taste buds. Here, the distance between him and the audience quickly diminishes. Communication emerges, creating an open relationship.



4.

2.



3.



FRAGRANZA DI LIMONI

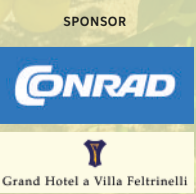
Installations and performances by Satoshi Hirose

Ex Palazzo Municipale, Gargnano (BS)
 April 12 and 13, 2025



Didascalie immagini:

1. **Casa del limone**, (Lemon House), 2003 (detail)
 Courtesy Umberto Di Marino Arte Contemporanea, Photo: Danilo Donzelli
2. Sketch of the concept **Ponte del limone**, (Lemon Bridge), 2025. Courtesy of the Artist
3. **Performance, Lemon Project 03**, 1997 (detail)
 Installation view from the exhibition Lemon Project 03 at Ginza Art Space, Tokyo, 1997
 Courtesy of Shiseido Co., Ltd., Photo: Tadahisa Sakurai
4. **Casa del limone**, (Lemon House), 2003
 Courtesy Umberto Di Marino Arte Contemporanea, Photo: Danilo Donzelli
5. **Performance, Lemon Project 03, 2020/1997** (detail)
 Installation view from the exhibition Lemon Project 03 at Arts Maebashi, Gunma, 2020
6. **Lemon Project 03, 1997/ 2001**
 Installation view from the exhibition Neo Tokyo at the Museum of Contemporary Art, Sydney, 2001
7. **Il giardino dei sensi**, (The Garden of the Senses), 2008
 Installation view from the exhibition Processo alla Natura at Spazio Maria Calderara, Milan, 2018
 Photo: Tartaruga, Courtesy Galleria Umberto Di Marino
8. **Lemon Project 03, 2020/1997**
 Installation view from the exhibition Lemon Project 03 at Arts Maebashi, Gunma, 2020
9. **Performance, Lemon Project 03, 1998/1997**
 Installation view from the exhibition Tra-mite at Hyperion Arte Contemporanea, Turin, 1998
 Courtesy of Hyperion Arte Contemporanea, Photo: Aya Utsugi
10. **Limoni di Gargnano**, (Lemons from Gargnano), 2023
 Photo: Satoshi Hirose



FRAGRANZA DI LIMONI
 Satoshi Hirose
 Giardini d'Agrumi 2025
 Ex Palazzo Municipale,
 Gargnano (BS)
 12 - 13 / 04 / 2025
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 © Satoshi Hirose e Terre&Sapori, 2025



1.

The site-specific installation—created for the event **Giardini d'Agumi 2025**—is based on the theme of lemons and includes two sculptural works and a performance. The audience will experience something special that engages multiple senses beyond just vision.

I have created many works using citrus fruits and food products. For example, in 1997, I conceived the installation *Lemon Project 03*, arranging 10,000 lemons on a floor to create a different dimension where their scent spread. In 2008, I created the sculpture *The Garden of the Senses*, consisting of a house with an orange tree inside. In both works, by exploiting the aromas released by fresh fruit to stimulate the sensory field, it was possible to awaken a physicality through imagination—one that evoked and juxtaposed key concepts such as “mutation,” “transience,” and “time,” generating a sense of vagueness where scents played an ambiguous role.

At the same time, this approach allowed for the visual representation of otherwise invisible sensitive contents by setting up a physical space dedicated to this representation. Through the discovery of relationships between different objects, their reciprocity is revealed. In this way, I manage to open up a flexible universe where ordinary everyday spaces overlap with a new sense of a world born from a variation of its values, reconstructed from its fragments. Creative capacity emerges in this intermediate territory. It is not just about what is visibly present—it is the atmosphere of transformation and change that creates a relationship between objects, including those that are not visible.

This is a difficult condition to grasp: it appears and disappears quickly, solidifies and materializes without conforming to a strict rule. In such an open territory, by harnessing the power of imagination, it becomes possible to reach a sense of fulfillment that

corresponds to the self-awareness of a free spirit and a creative life. For me, this is an indispensable working method to explore new relationships between objects and to grasp the totality of the world's diversity.

I am Japanese, but I have lived in Italy for a long time and have traveled extensively. Through my actions, I have made new discoveries and encounters. Thanks to these experiences, I have understood the reality of living between communities, between different cultures, and the truth of the world as it appears to my eyes. The world is not made up of isolated places alone—I have realized that it must be grasped in its complexity and the relativity of its different aspects.

For me, to live creatively means possessing a fluidity that allows one to navigate ambivalent, intermediate territories. A place that has become a crossroads of different cultures is the ideal setting to host an attempt to expand the possibilities of contacts and cultural contaminations. Since the originality of my artistic work is linked to experiences that seem so different and distant, it reflects the dynamism with which the world appears to my traveler's eyes.

It is an image close to that of two cultures gradually approaching without ever touching—creating a relationship in which, through the process of coming closer, they influence each other and continuously change without losing their initial identity. My position lies in an uncertain point, an interference that reflects the concept of ambiguity or ambivalence. I trust that in such an intermediate territory, there lies the possibility of grasping the dynamic world in its movement.

Artists must carve out the world and continuously reshape its structure and model if they want to adapt to the multiplicity of themes and subjects that art must reflect. I thank Terre&Sapori for inviting me to participate in **Giardini d'Agumi 2025**.

Satoshi Hirose



5.



6.



7.

SATOSHI HIROSE

Satoshi Hirose (Tokyo, Japan, 1963) employs a wide range of materials and languages in his work, spanning from installations to environmental interventions, from performance to sculpture, from photography to drawing. Movement, change, instability, the undefined, lightness, arbitrariness, and the ephemeral are at the core of his research, that embraces a dense spectrum of concepts through the idea of “possibility”—a unifying element that creates an overall fluidity.

To express the purity and essentiality of everyday life, he draws upon associations of ideas rooted in different cultures around the world. A frequent traveler and keen observer of the many realities he encounters and absorbs, he adopts this form of knowledge as the starting point of his artistic practice.

Angela Madesani



8.



9.