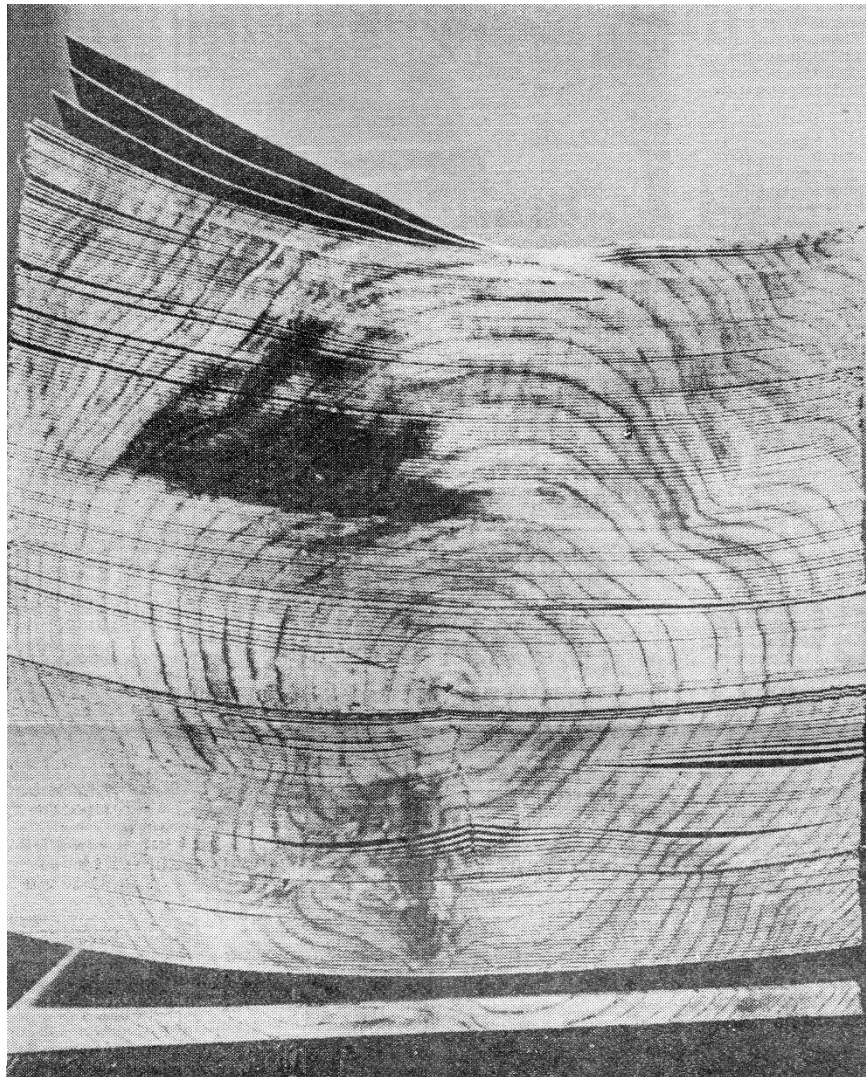


Japanese tree art at Nouvelles Images



beeldende kunst

Most artists who do not come from Europe or the United States, but who still do visual art that fit in with what I will call Western contemporary art for the sake of convenience, quickly move from their native country to the inhabited world.



This is logical because in most cases their country of origin will not have an infrastructure that responds to the conditions for the functioning of modern art.

Often these are countries with their own cultural past to which the existing institutions are connected, and so there are not many professional brothers and sisters around. thought to exchange. In general, it is considered unlikely that somewhere in the developing world a genie is engaged in making something that fits our contemporary art. That all makes sense. A curious borderline case is Japan, a country that is as split as can be and where. Eastern tradition and Western fellowism intertwine in all strata of culture

Not much famous art has come from it and the most important Japanese artist, On Kawara, has lived in New York for a hundred years. Yet there are exceptions to that rule. One of these is Kazuo Kado naga whose work can be seen at Nouvelles Images. In the summer this gallery will pay attention to a number of Japanese artists who are in keeping with the Western tradition, but most of them live

in Europe. Kadonga lives in Japan, also only speaks Japanese and now comes up with work that clearly contains elements of both traditions. That work is certainly not uninteresting. As the son of the owner of a wood factory, Kadonaga is very familiar with this material and its processing. That is also noticeable in the way he works with tree trunks. He does things with it that nobody else does in his head and that is often very surprising. In short, it means that

Kadonaga literally unfolds the tree in various ways suffers in such a way that the parts still remain one whole. For example, with a four-meter-long knife he cuts a tree trunk (at least a part of it, but all of it) in half ten times in length, a monk's work that has a strongly meditative and rustic appearance. It is dead wood, the tree is no longer a tree and that is further demonstrated here. The object is intermediate between a tree, a piece of wood and a workbench in cases where a piece of wood has been worked with the plane. He has also put wooden knots around a piece of trunk, peeled off trees or cut deeply so that the segments actually come apart ... your thoughts turn to the process of monotonically repeated actions .. in terms of meaning elevate it above pure manual virtuosity. Associations with life and death, nature and culture are obvious here.

