

Arata Tani (art critic)

## “Surroundings” of Muneyoshi Hase’s New Work

Regarding the Muneyoshi Hase’s works, I have been keeping my eyes on his outputs when he started taking this kind of motif from his solo exhibition at the Gallery Yamaguchi in 1986.

The work’s surface was burned by a weed torch, and had dark and heavy impression. The work was rather a rise of existence than a sharpened “secret code of the existence”.

One of the motifs of this work was being outdoor imaginarily. The surface was near the floor, and it swelled out by combining wood plates, which almost spread out with an experience as if you were in a garden looking at a pond. The wood surface was surrounded by wooden blocks which hinted stumps or stones.

This work reminding a horizontal expansion turns into the vertical “swelling” in the solo exhibition at the same gallery following year. It became the shape which seems like the horizontal spread part of the previous work was just inflated by giving a pressure from inside. At the time, the shape seemed a strange organic round form.

It has been two years since the last work shown until the current work. Although the atmosphere of horizontal expansion is absent now, the form itself stands more upwards which makes the whole vigorous. The strange looking organic form is also disappeared, and the “quality of flat surface” gets well into visual, possibly because the standing form is geometric.

It can be said that the exhibition space’s (the Tokiwa Garo) character is well utilized, but I think this sculptural work has some aspects of a relief sculpture

with materialistic texture if seen through the gallery window. Painting characteristics are pushed forward, and the upper part of the work is varied by scraping the surface as if hinting the painting looking part.

But if you alter the gaze from facing front to the side, the three-dimensional effect starts appearing clearly to your mind instead of the painting characteristics.

Then, if you proceed to the back of the work, the surface, which is almost flat viewed from front, starts showing something uncommon. The flat surface gets being crumbled by applying the method of using the uncertain sized parts which has been used in previous works can be seen.

Through this large sized (5 meters wide, 3 meters deep, and 2,2 meters high) trapezoid work - not like an ordinary juxtaposition - the two-kind of mutual characteristics of the flatness and the stereoness are suggested to viewers.

First published in "Muneyoshi Hase Exhibition", 1989.

(Translated by Jun Itoi)