

Yosinobu Shimazaki (art critic)

About the New Work by Muneyoshi Hase

New work by Muneyoshi Hase gives familiarity along with nostalgia. This object also arises fresh tension of facing first time. By those two seemingly contradictory sensations, the joy of viewing Hase's work become complex and rich.

The reason of this nostalgia might have come from the object's atmosphere, similar to old-Jizodo, or fisherman's tool shack. Collecting old deconstructed building materials, weathering new lumbers, and charcoaling or painting surface, Hase assigns each piece's position by verifying shapes and looks, then composes the whole. This object with "ragged" appearance wears calm and gentle atmosphere entirely, and is different from common sculpted works with new surfaced wood - sympathizes naturally with the senses which come from our experience of living in houses made of woods.

Each part of material which makes this object bears various expressions and faded colors. Although those materials are chosen, or created by Hase intentionally, the expressions of wood, and the neat statement came out after once they are constructed, are toned down carefully. It is the important point of Hase's work which often takes up used materials. Because, sculptures dependent on appearance of materials only give illusions of pleasure to viewers, by touching the surface of their sensibility. Once you remind yourself there is a creator lies between, it oftentimes the pleasure quickly turns into a coarse feeling - this can be applied to the paintings sticking with creating textured surface, too. Every single part of this Hase's object is controlled exquisitely as its faded colors by the creative sense of artist, restrains, and cooperates for the whole.

If you stand in front of this object for a while, the nostalgic familiarity stays as is, but you will realize this is a structure that never seen.

There are numbers of wood panel sticking out from its center by around ten degrees diagonal, and they have the tension which seems rejecting viewers' approach sensuously. Moreover, those wood panels reject the viewers' gazes, but at the same time, there is enough space to invite their interests into the heart of object with speed. If you take a closer look, various sized wooden pieces are place on those panels, and you will realize that the panels showing intimacy from their lowering angle, similar to arms reaching out to others. Those wooden materials hung like a signboard on the tip of panels ease the tension of these crowded wood panels, and somehow, humorous. The two seemingly contradictory senses seen throughout the object, also exist in these details, and treat viewers with confusion.

Move around while receiving such complex and dense sculptural hospitality, this object suddenly turns into another figure to give a surprise to viewers. The wood panels become sharp lined figure by showing their side, which creates a space viewable the other side, and the whole object converts to a shape of fish rib cage (or herring-bone pattern). The tense of the bone-shaped keen lines projecting out from both sides, and the mitigating effect by the space between, can be said that both resist each other and stand independently.

Hase's work, starting from picking up used materials which is like a gleaning in this material society, practically works on the senses of viewers with well-controlled appearance of the objects created by their composition, and by the rich functions which activates once capturing a gaze.

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(Translated by Jun Itoi)