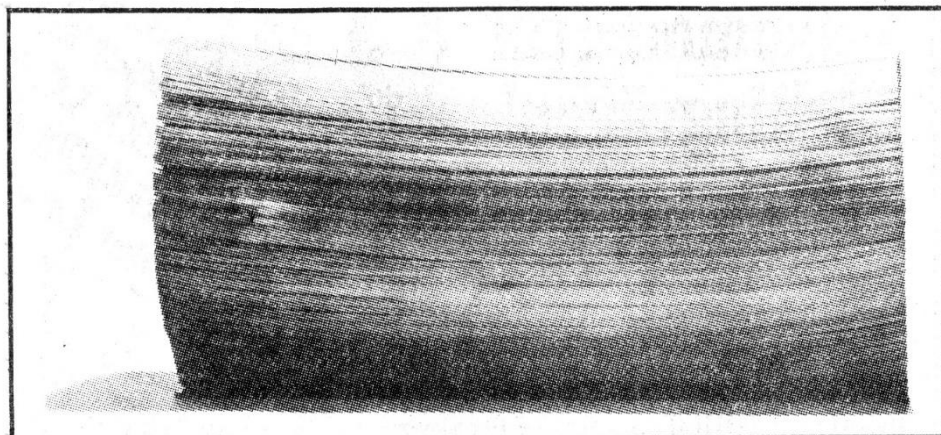


Wood art and landscape engravings



Kazuo Kadonaga: Wood No 5 E, 1978.

文 : Sune Nordgren

**One exhibitor is named Kazuo Kadonaga and works in wood.
He exhibits at Galerie Aronowitsch.**

WHAT IS ART? To that question, Professor Ragnar Jo sephson in Lund always had a standard answer at hand: "Ask the customs office - they know!"

This was exactly what Thomas Wallner suffered in Malmö free port when he was to bring art here by the Japanese Kazuo Kadonaga for a couple of exhibitions.

Kadonaga works in wood, whole trunks of light cedar (sawa ra), which he treats with for bluffing skill. However, the customs wanted to classify the sculptures as timber and thus have importation on completely different terms. The logs did not represent anything and the simplicity is provocative.

Kazuo Kadonaga grew up with wood as an inexhaustible raw material and as a livelihood in Hokuriku province in the most forested Ja pan, where his family owns a sawmill. Today he belongs to a group of young artists who are once again interested in the craft of art spins on the fragile but unbroken thread that traditionally ran through Japanese art. Unlike our classic granite and marble cultures, wood has always dominated in Japan and then not only in architecture and sculpture. Many Japanese handicrafts are based on sought-after treatment of various types of wood. Forest in us.

Despite the concrete, soon to be global spread of concrete culture, one would like to imagine that we northerners still have so much forest left in us that we can better appreciate the art of wood. In any case, that was exactly what Kadonaga was hoping for when he came here. His sculptures are the result of a immersion in the work that many would dismiss as worldly. His lack of promiscuity seems almost obsessed. But there is an invaluable bare pride and joy in this material feeling: it must not look as if it were something other than what it really is. Like ofu royasan, the bathtub maker who hates showers and plastic tubs!

Forest in us.

At the moment, Kazuo Kadona gas logs are located on Gale rie Aronowitsch. At first glance, in addition to the bark, they look like untreated tree trunks. They lie heavy and steaming along the walls. Beautiful and effective objects - but what else? A quick examination is enough to uncover the dizzying sequel: that the simple is not only apparent but also encouraging the ...

It usually holds more than you can register at a glance, more than you think. Curiosity drives us to find out as much as possible, and an important part of the experience is precisely this opportunity to discover for yourself. To face something

you have never seen before, reconsider yourselves

dangers and not just ask to have everything confirmed. Leaf-thin flakes With a fine-toothed veneer, Kadonaga has sliced the cedar sticks into thin sheets. The discs are held in place solely by their own weight and can easily move towards each other. Therefore, the sculptures are constantly changing. Life goes on in the truncated trees. The weight and rest swing over in palpable lightness and flight, as if the air loads as the logs hovered over the floor. Like ourselves, the wood consists mostly of air and water. Österlen For several years now, Gert Aspelin has been working with one and the same motif in his paintings, drawings and graphics: a small piece of the Osterlen he has moved (back) to from the capital. It is the marketplace in Kivik, which apart from a couple of hectic days in the middle of summer is completely deserted. Open and unprotected, the field and the sand plateau down to the sea are exposed to the indomitable influence of the winds and the water.

In series of drawings, As pelin has registered the incessant shifts that in diary pages and in large paintings documented the seasons, light conditions