

# KADONAGA KAZUO

Wood/Paper/Bamboo 1975 – 1984

By MELINDA WORTZ

A recurring feature of the Japanese aesthetic sense is the desire to express an experience that is in harmony with the underlying nature of nature. Occasionally, this essence appears as energy and movement, like Sumi and Zen paintings and Japanese drums. Other aesthetic customs such as tea ceremony and stone gardens emphasize the harmonious quietness of nature. Art forms often include references to both action and rest, energy and equilibrium, dynamism and passivity - English the ultimate apparent opposite interrelationship that constitutes the unification principle of the universe. This dynamic of active/meditation can be distinguished by the rough rocks and smooth sand of the stone garden, the calm and sudden movements of martial arts, or the contrast between pottery rudeness and sophisticated marriage. Kazuo Kadonaga's sculptures are conceivable with this dynamic in mind. The media Kadonaga chose was wood and paper, the former being herself a natural creation, and the latter being created by human processing of natural wood. Regardless of which material is used, Kadonaga's intention is to discover and reveal the essence of the fabric, as shown in its pattern. This approach is very different from traditional Western aesthetics, which tended to regard trees and stones as tablasas. But by the end of the 1960s, this restriction of attitudes was apparent to Western artists such as Robert Smithson and Richard Serra, who began exposing natural materials such as soil and logs to the process of disclosing the inherent nature of the medium rather than hands and objects. Artist's. Mass transit has reduced the world to communicate, understand cultural values and attitudes.

There's a lot more potential for consolidation, not yours.

When using Western terms, Kadonaga's aesthetic

procedures can be regarded as a combination of conceptual art and process art, but please remember that these are terms designed for contemporary art that may be used to promote understanding of ancient Japan. Perspective. The concept he manipulates is his desire to reveal the essence of the tree in terms of the process of the movement of the fibers without leaving his personality imprinted on the finished form. Kadonaga's process begins in the woods, where he chooses cedar and cypress trees for sculpture. When I cut it for the first time, the tree was wet. It's not until they dry up in the studio that the core of their inner lives come to light. To facilitate this disclosure, Kadonaga uses logs in various processes. First, the bark is peeled off, then the log is cut into very thin slices, and often one end of the log is hammered. Slices can be made in a variety of ways, sometimes vertically, sometimes following the circular contours of the trunk, and can be peeled off if the logs are rolled along the floor. Typically, paper is cut thin and wooden slices are bonded back to their original shape.

When they dry, they fall apart naturally and reveal strange and unique patterns of fiber structure. When an artist hits one end of the logged log, a specific pattern of cracks appears at the other end, indicating an indistinct irregularity in the internal structure on the surface.

In many cases, we can see that geometrical and organic forms live in the same tree. For example, when one log was cut, Kadonaga created a square shape at the end of one of the annual rings of wood rings. However, when we cut it vertically along the edge of the same annual ring, a large curve formed on the surface of the log. Even if this log is cut in half or into several small segments, the same pattern remains at both ends, indicating that nature, not the artist, created the form for this sculpture. Artists originally chose the tree because

of its straight lines, but its internal growth patterns show twists and curves. There is more to the world than you can see. In a way, Kadonaga's process makes invisible things visible. The deliberate elimination of his own existence, a final product like the "empty" of the stone garden, speaks of the intangible self of Zen. Kadonaga is interested in clarifying the essence of the shape, not in making it. After completion, his sculptures continue to show organic processes in accordance with particular environments, contracting and contracting in hot and dry climates, expanding as humidity increases, and occasionally producing small cracks and cracking sounds. It is the basic promise of the universe to always show the possibility of doing so. In his bamboo work, Kadonaga adopted a different methodology. Place most of the bamboo on the inside and outside half of the kiln, burn some of the bamboo, and leave the others in a natural color. The color changes slightly depending on where part of the bamboo occupies the kiln, and heat causes gloss on the surface of the bamboo. You can observe the rich and dense arrangement of subtle surface and color variations produced by the action of heat on organic materials, not by the movement of the artist's hands. But of course, the process is initiated and partially controlled by the artist. The delicate balance between natural randomness and mankind's efforts to achieve control is a recurring thematic concern in Kadonaga's works. Paper pieces are realized according to the same principles as wood. The desire to clarify the inherent characteristics of the medium by minimizing evidence of the artist's personality as much as possible. Although he himself did not participate after careful production procedures for Japanese paper (Japanese paper), Kadonaga made it possible to determine the format of the sculpture by the scale and shape of the sheet. The only decision he will make is the number of seats he wants to press with. After pressing the selected number until it is as hard as a tree, Kadonaga strips a part of each sheet from the square. Paper sculptures are geometric, whether hung as reliefs on walls or placed on floors or bases - rectangles, triangles, or squares at one end, small and dense, and open with the other end stripped

open. This process can be seen as a metaphor for mental illness. Like pieces of wood, paper sculptures are sensually constrained by traditional Japanese customs.

Possibility/completion, nature/processing, calm/volatile, active/passive - many of these and others are dichotomy that Kadonaga's works present to us for contemplation. They do so in a quiet, sophisticated, subtle and dignified way. Therefore, we must be willing to slow down the fast-paced lifestyle our culture demands of us to absorb the temporary nuance of colors, textures, densities, shapes, surfaces and light that Kadonaga's works slowly reveal. This recognition method is not familiar to people who are used to 30 seconds of TV pacing or video games, but there are many recommendations. Promise discovery possibilities by publishing them step by step in response to concentrated awareness.