

Peder

Sadamasa Motonaga

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Peder Lund

2021

Lund

SADAMASA MOTONAGA - SADAMASA MOTONAGA

PEDER LUND DECEMBER 11, 2021 - FEBRUARY 19, 2022

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Arve Rød, "APPETIZING JOY OF FORM", KUNSTAVISEN,
JANUARY 7 2022

KUNSTAVISEN

ANMELDELSER INTERVJUER NYHETER KRONIKK / DEBATT ARTIKLER PODCAST

Annonse

NITJA senter for samtidskunst

NJEM • ANMELDELSE

Appetittvekkende formglede



Sadamasa Motonagas verk Sakuhin, 1968, akryl på leret, som nå vises i Peder Lund i Oslo. © Estate of Sadamasa Motonaga, courtesy of the Estate of Sadamasa Motonaga and Peder Lund. Foto: Uli Holz © Peder Lund.

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Peder Lund inviterer igjen til en smakfull leksjon moderne kunsthistorie. Denne gangen med en utstilling som sier plopp.



ARVE RØD

Peder Lund, Oslo
Sadamasa Motonaga
Står til 19. februar

Bloup! Bloup! var tittelen på en barnebok utgitt i 1977. Tittelen er fransk, og betyr noe sånt som plopp plopp, tror jeg – jeg snakker ikke språket og oversettelsesprogrammene nekter å gi meg noe meningsfullt verken på norsk eller engelsk. Boka er en oversettelse fra den japanske originalen, utgitt samme år, uten at det hjelper oss noe særlig: *MokoMokoMoko* er heller ikke noe ordbookene eller Google synes har noe for seg.

Det interessante i denne sammenheng er at boka er illustrert av den japanske kunstneren Sadamasa Motonaga, hvis malerier akkurat nå er å se på feinschmeckergalleriet Peder Lund på Tjuvholmen. Er du allerede kjent med Peder Lunds utstillingsprogram, er det ingen overraskelse at det også denne gangen handler om en kunstner du neppe har hørt om, men som du med skam å melde innser at det burde du. Motonaga (1922–2011) er et betydelig navn i japansk moderne kunsthistorie. Han knyttes til den såkalte Gutai-gruppen med kunstnere – ja, det er bare å google i vei – som i femtiåra gjorde happenings, konseptuelle prosjekter og eksperimentelt maleri, åpenbart mye på linje med de samtidige fluxus- og tidlige popkunstnerne i Europa og USA. Motonaga utmerket seg tidlig med glade farger og forunderlige og morsomme former som kombinerte modernistisk abstraksjon med popkulturelle referanser. Resultatet ble et både artig og visuelt utfordrende uttrykk som nok vil få de mer tradisjonsfestede av oss til å rynke litt på nesa, men som likevel bør kunne glede langt flere med sin tilsynelatende bekymringsløse ikonografi i tider som disse.



Annonse

08.01.2022 06.02.2022

Melketenner

NITJA × PRAKSIS

POPULERT

SISTE

Ny norsk kunst i Washington

Jan 13 2022 - 07:00

Fra melketenner til voksentenner

Jan 14 2022 - 07:00

Kunstforlaget Orteus Publishing har fått nye eiere

Jan 17 2022 - 10:00

Leder gikk av etter uenighet med eier

Jan 17 2022 - 18:00

Annonse

Inghild Karlsen
Kunstner & maler 1979-2020
UTSTILLINGSERPERIDE
Jan 2022 - 2022
Die verlegte handene
2. etg. 10.00 - 13.00
Kulturhuset

Hold deg oppdatert med vårt

Arve Rød, "APPETIZING JOY OF FORM", KUNSTAVISEN, JANUARY 7 2022

Peder Lund
Tjuvholmen allé 27
December 11, 2021 - February 19, 2022

Peder Lund once again invites us to attend a tasteful lesson in modern art history, this time with an exhibition that says "plop."

Bloup! Bloup! was the title of a children's book published in 1977. The title is French and means something like "plop, plop," I think – I don't speak the language, and the translation programs at hand refuse to give me anything meaningful in Norwegian or English. The book is a translation of the Japanese original, published the same year, although that doesn't provide all that much help either, as neither the dictionaries nor Google think MokoMokoMoko is something that is worth their time troubling with.

What is interesting in this connection is that the book was illustrated by the Japanese artist Sadamasa Motonaga, whose paintings are currently on view in Tjuvholmen at Peder Lund, the gallery for connoisseurs. If you are already familiar with Peder Lund's exhibition program, it will come as no surprise that the focus is once again on an artist you probably haven't heard about, but that you shamefacedly realize that you should have. Motonaga (1922–2011) is a prominent figure in modern Japanese art. He is associated with the so-called Gutai group of artists – feel free to google away – who in the 1950s were engaged in happenings, conceptual projects, and experimental painting, clearly in line with the contemporary Fluxus and early pop artists in Europe and the US. Motonaga stood out early on with his joyous colors and curious, amusing shapes, which combined modernist abstraction with pop culture allusions. The outcome was a blithe, yet visually challenging idiom that will likely cause the more tradition-bound among us to wrinkle our noses a bit, but whose seemingly care-free iconography should nevertheless be able to please many others in times like these.

Doodles that say "plop!"

Nonetheless, it is by no means certain that Motonaga's pictures express only a pure joy of living. His artistic career was shaped by the pressures of a postwar era that was probably just as apprehensive as the one that people experienced in Germany at the same time. These are in any case some of the thoughts that crop up in my head when I encounter the seven pictures at Peder Lund. They take on the appearance of quirky doodles and whimsical fancies that prompt us to smile and feel light at heart, but that nevertheless seem to embody a greater seriousness.

Of course, Motonaga's pictures are also connected to other aspects of Japanese visual culture, such as manga comics and anime. The technique of using an airbrush to create smooth transitions and softly round off the contours of the shapes affords the pictures their characteristically poppy and artificially sweet aesthetics. It's like there is a taste of candy aisles and toy stores about them – they are amusing shapes that may represent anything from slender hot dogs and prickly word balloons to penguins and mythical creatures. And in that case they probably do say "plop! plop!" – if paintings could speak, that would clearly be a vocabulary for Motonaga's pictures.

Superflat and sensual

That is probably what a child wants to see and hear. For adults, on the

other hand, it is also natural to sense a tinge of repressed sensuality and more ambiguous and intimate corporeal shapes that mix in with the apparitions' smooth shapes. It is perhaps not all that strange that Motonaga is regarded as an icon and forerunner for later Japanese artists who have trod in the distinctive path blazed by manga culture, the roots of which extend all the way back to master Hokusai's era. Consider a superstar like Takashi Murakami and his "superflat" theory, where the dividing lines between mass culture, consumer aesthetics, and high art are dissolved, and where sexual fetishes are freely depicted along with the forms and artefacts of modern consumer culture.

There is a direct parallel between Motonaga's by comparison more primitive but nonetheless almost paintwork-perfect imagery to Murakami's spectacular pop art. Current painters who cull their material from everything from bad painting, street art, pop aesthetics, and digital screen culture should also be able to be inspired by Motonaga's childlike (in the best sense of the word), painterly delicate, and appetizing joy of form.