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Citer ce compte rendu
Lurking just beneath the apparent delight with illusion we see in Akira Komoto’s photographs are deep questions about appearance and reality. The most emphatic embodiment of Komoto’s disquieting obsession with representation in art is the shovel in Seeing 85-25. Only the handle and the base are immediately visible and the whole surface of this object has been painted to mimic the exotic background setting of sky, cloud, water and beach. This object/shovel stuck in beach gravel has been painted to literally imitate the nature that surrounds it, to disappear into the setting, but it does not entirely. As such, it raises questions about the way our perception of nature imitates our perception of art. The suggestion is that we cannot see without conceiving, be it in reality, or art. If one could actually walk into this photo, its illusionistic aspect would immediately vanish. Like the others works in the show at DeLeon White Gallery, Komoto’s Seeing 85-25 hinges on the artist’s presentation of a singular perspective on the work - the photographic perspective. The layers of art and artifice - of nature and matter - in these beautiful static images have to do with the way we “consciously” perceive them as “subjects”. Komoto manipulates objects so they diffuse into their environmental settings as if to say it’s all colour, light, life.

85-25 is a daydream. He flies the artifice he creates by leaving clues to his manipulation of the content in these photos. Found materials, often painted in bright colours, even rectangular elements that resemble paintings in their dimensionality can be found in these works. These are found illusions that allude to the act of reconstruction involved in painting, sculpture, even installation art.

Akira Komoto depicts through his photographs is of a phenomenological, yet illusionary constructed universe. The “real product” of his approach is that we become aware of the enlarging of elements and things, as we might when daydreaming. “It is often this inner immensity that gives (a) real meaning to certain expressions concerning the visible world,” Gaston Bachelard once wrote. Komoto’s photographic imaginings are like theatrical set design in the landscape, calligrams of the highest order orchestrated in space and time. Playing, placing and painting elements amid nature’s sensitive chaos, his visual vision is of an illusionary truth. Our mind’s eye does the rest.

John K. Grande