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Takehito Koganezawa: "Paint it Black, and Erase" at Christopher Grimes Gallery

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Paint it Black, and Erase [installation view]
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Takehito Koganezawa

Photo courtesy: the artist and Christopher Grimes Gallery, Santa Monica.

In a 2002 interview with Hans Ulrich Obrist, Berlin-based multi-media artist Takehito Koganezawa noted that his video work, drawings and performances are nearly free of gravity and that he was "interested in making something like a snake that is eating his tail by himself." In his installation at Christopher Grimes Gallery where two video works, *Paint it Black, and Erase* and *Canberead* (both 2010) fill the space, Koganezawa has created a digital imbroglio. In *Paint it Black, and Erase*, the strokes of what appears to be paint but in actuality is shaving cream flowing atop a piece of glass becomes an endless loop of overlapping colors, textures and gestures. Koganezawa positioned his video camera below the glass recording the act of painting for 111 minutes and 11 seconds creating a dynamic work that pays homage to Hans Namuth's film of Jackson Pollock. As Koganezawa's unseen hand (or brush) swipes the surface, striated arcs and ribbon-shapes emerge and disappear. Koganezawa projects these digital paintings on three gallery walls enveloping the viewer in an immersive environment. In an adjacent gallery, nine small monitors grace the walls, each displaying a wine glass partially full of water. Koganezawa's finger revolves around the rims. Each glass emits a different pitch so when screened en-masse the sounds intersect creating a confluence. The hallow sound bleeds from the back gallery into the front, imposing its soundtrack onto the otherwise silent paintings.

Koganezawa's works are performative in addition to being formal studies of space, color and time. He uses digital technologies to examine analog processes and delights in the perceived confusion of the works making: Is it paint? Is it digital? How was it made? How long is it? The gestures float in an indeterminate space becoming mesmerizing sequences of non-stop action. The paths of paint within the projections, movement from screen to screen in the space, and the looping arrays of sounds produced by continually encircling the rim of a glass are analogous to the Ouroboros. Everything comes full circle in Koganezawa's compelling installations, where the goal is to lose oneself in the flowing rhythms, gestures and sounds that become a representation of time.