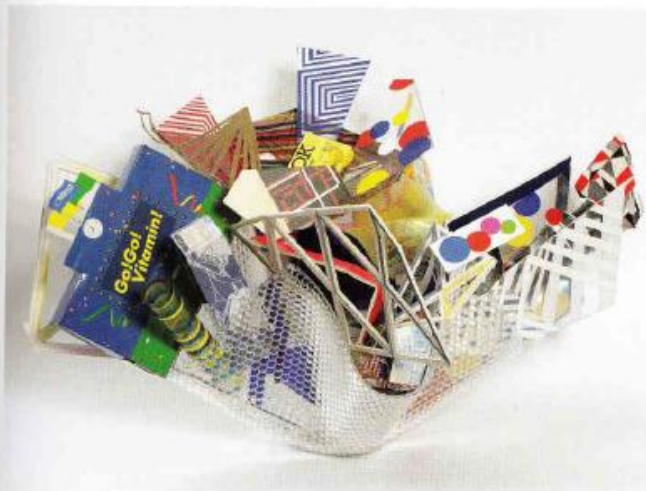


**Masato Takasaka** *Return to forever (productopia)* 2009



cardboard, wood, plastic,  
mdf, acrylic, paint, paper,  
soft-drink cans, tape and  
discarded product packaging  
installation dimensions  
variable  
Courtesy of the artist

**No place in time** On the edge of insanity, the horizon line implodes into a multiplicity of fragmented perspectives. Intertwined within guidelines, geometric, polychromatic shapes form and collide, shattering inside the outline. Takasaka's sculptural collage *Return to forever (productopia)*, a post-cubist mini-monument, synthesises a recycling of the artist's own practice from the past decade, with recent studio detritus and collected packaging. Within this architectonic retrospective, the past, present and future crash together, creating a four-dimensional composition in space and time, a multi-layered symphony of materiality and abstraction. Above the flatland, a glass bubble-wrap vase overflowing with an assorted bunch of abstract objects in full bloom presents a visual cacophony. Roughly cut foam-core pieces, a fluorescent sheet of paper coloured with blue pen and crumpled like cellophane, geometric patterns radiating across Perspex shapes, packaging boxes for LOOKI and Go! Go! Vitamin!, flashing LED lights and text, plastic takeaway containers, Japanese soft-drink cans with smiley faces—all meld together, collaged within the ad-hoc structural framework of the sculpture. Takasaka's conglomeration of geometric intensity forms a centrifugal island, a spatial vortex that pulls the surrounding objectivity within. Interlocking planes, distorted and crystalline, branch out, reconciling and reconstructing the past as a new physical and psychological construct takes shape: a prog-rock tectonic riff amplified through a post-cubist reality reverberating loudly around the gallery. As the past becomes the present, the future fades away, and the fourth dimension becomes like no place in time today.

DANNY LACY