

An abstract collage featuring a white lace-like pattern on the left, a large pink paper shape in the center, and various colorful lines and shapes scattered throughout. The text 'MASATO' is at the top and 'TAKASAKA' is at the bottom.

MASATO

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From: Lisa Radford <lisaradford05@optusnet.com.au>
To: Masato Takasaka <sao@hotmail.com>
Subject: What's the difference to you.
Date: Sat, 24 Feb 2007 17:14:50 +1100

HyperDyne™

Hi Masato,

At the moment I'm thinking about the difference between Steve Vai and John Fahey.... What's the difference to you?

In the Tim Bavington essay you were reading, by Dave Hickey, he writes about the difference between a rock palette and a folk palette. I think you've got rock colours, but with a folk - hand touch....

I saw Robert Hunter's exhibition today and thought about the time I met him when I was working at the Adelphi. He left his card behind the bar and I ran after him to return it. I asked him to write on a piece of paper saying... Dear Lane, White is better then red, Love Robert... (Remember when Lane used to use a lot of red in his work....) Robert looked at me in a perplexed way and said... But I like red too.

And then there's that Record Cover Show curated by John Nixon... it's like the in-between of his EPW and a folk-tale or cultural history of sorts... if you think about it, the collection of pottery at Tarra Warra, the record covers and his work are the same, made by the same people, who wanted to make something, because they felt like it, because they could.

I think your drawings are like ad-hoc market stalls and street sellers.... Regardless of how much order is imposed by architecture, humans always seem to subvert it and make use of it how they want... Maybe that's why you could never figure out the maths to make those buildings. Maybe you're too human?

Your drawings aren't imposing, nor are they grandiose or attempting to pass on some profound knowledge to the world. They're Texta Domestic -little meanderings through time and life.

Sometimes I imagine you as a teenage boy in his room - trying to emulate Steve Vai and making posters for the music. I looked up his website and an image of his Ibanez JEM 2KDNA came up. It was uncanny, the similarity between the design on the guitar and your drawings - except Vai put some of his DNA in the paint...

which is funny because it reminds me of conservators who have to try and prove that a painting is a Rembrandt. In 200 years what will Steve Vai's DNA prove? That he sold 300 really expensive guitars?

Micheal Hanake is a filmmaker I really like. He makes these beautifully aesthetic films - perfect photography, drawn out social narratives... But they are incredibly human because of their sentiment... Their ability to question the structures of social orders and the logic of film making.... I guess its like the guitar stuff - classical structures subverted by excessive electric guitar....

Maybe your drawings question the logic of picture making. They are like the folk version of Miami Vice, the TV show, not the movie. You might listen to Malmsteen and Vai, but your drawings are more Sonic Youth... Same indulgent guitar noise, but less like a sound track to a soapie.

On that Steve Vai CD someone yells out between the songs - 'Shut up! We know you can play!' That's kinda funny.

Remember when you got me to buy a T-shirt for the Sonic Youth gig you didn't go to. So you looked like you went, so you looked like a fan. Your drawings look like you're a fan of modernism, but maybe not a die-hard fan, more like you've got other things on your mind - a fan that wants to know what happens when it's not quite right.

Lisa x

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