

# MINEO AAYAMAGUCHI

ICA Gallery, London.  
March 1988. Reviewed by  
JEREMY WELSH.

MINEO AAYAMAGUCHI'S NEW installation *Kaleidoscope*, is the culmination of several years' work in installation, video and performance, during which time he has evolved a strong personal style that is characterised most strongly by his use of light and colour. Having a background in sculpture and performance, his approach to the use of video in installations is quite different from that of many 'media artists' whose primary motivation is an engagement with the power and the iconography of mass media.

*Kaleidoscope* is in many ways an extension of *Beyond Colour*, shown at the AIR Gallery, London, in 1986. The earlier in-

stallation was on a smaller scale, using a grid of nine monitors within a formal setting that also included a grid of small polished glass plates on the floor, within which the reflected video screens assumed an inverse extension of the image. The new work centres on a stepped bank of twenty four screens facing a large triangular arrangement of polished brass pieces on the wall opposite. Midway between these two forms, on the floor, is a circle of brass plates, cut and beaten into organic shapes that refer back to the landscape images seen on the video screens.

The installation offers the viewer several ways of looking at it, each one different. Like a zen garden, it is impossible from any one viewpoint to see the whole, but each part contributes to a harmonious completeness. Viewing the work head on, it is impossible to resist the lure of the video screens with their pulsating electronic colours and constantly

resolving geometric forms; but moving around the space and peering into the curved brass shapes, we are offered other versions of the video image, softer, less strident than the television screens themselves.

Aayamaguchi has confidently tackled a much larger space than he has used in the past, and his ability as a sculptor has overcome the problem of 'filling' a large gallery with a video work. My only reservation about the piece is with the sound used; an echoing interweaving of electronic sounds that sometimes jar against the delicacy of the image. Perhaps it is simply that the sound levels were too high when I saw the piece; perhaps the use of sound is an overstatement that the work does not need.

Full marks to the ICA galleries for their programming of this ambitious work, and the complementary programmes of video by Graham Young and film by Fischli & Weiss. For too long Britain has lagged behind Europe and North America in its support for work of this kind; I fervently hope that others will take a lead from this example. ●