

ART NEW ENGLAND

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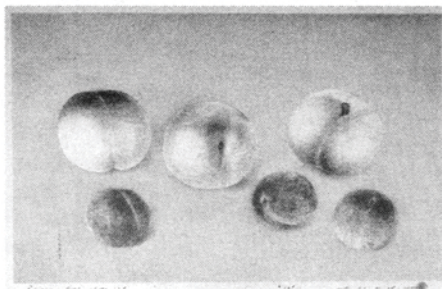
TETSUYA NODA

Tetsuya Noda's exquisite silkscreen over woodcut prints explore, amplify, and ultimately transcend their quotidian subject matter. Titled as diary entries, the images taken as a whole form a loose narrative of this artist's gaze.

Noda is one of Japan's most respected living printmakers, known for his innovative techniques. He "draws" his images with photographic negatives by cutting, enlarging, and otherwise manipulating them to resolve an image that is then the basis for creating a silkscreen stencil. After laying down flat areas in colored inks using woodblocks—a soft-hued overall ground, the intense yellow forms of lemons, or the blush of a peach—he silk-screens his photo-derived image in silvery-gray oil-based mimeograph ink. As a result of Noda's process and materials, the finished works share more of an affinity with pencil drawing than with photography. It is hands-on from start to finish: Noda pulls all his prints himself, and the process is perfectly suited to the personal content of the work.

Through his process of framing, choosing, arranging, deleting, and highlighting, Noda crystallizes moments from his life. Many images are still lifes of humble, everyday objects: fruit, vegetables, bottles, flowers. Other images, particularly those including people, are more explicitly narrative. *Diary: Aug. 11 '95* is a spare, rhythmic composition of three peaches and three plums simply yet elegantly arranged within the frame of the paper, the only color an improbably bright pink blush on the edge of the peaches. Hands in *Diary: Jan. 17 '98* are harvesting one of five plump yellow lemons on a branch. The colored lemons glow irresistibly against the softly modulated background and the dark denseness of leaves, Noda's selective use of color echoing the selectiveness of memory. Like memory, Noda's prints are at once concrete and elusively ethereal.

Mary Bucci McCoy



Tetsuya Noda, *Diary: Aug. 11th '95*, woodcut, silkscreen, 37.0 x 59.0 cm.