

Hideo Anze

presented by KANA KAWANISHI Gallery
(b. 1975, Japan)

At first glance, the luminous planes of colour in Hideo Anze's work do not automatically conjure a visual scene in our minds. Bright and abstract, their precise geometric patterns don't seem to speak of a specific event, time or place nor do they contain any kind of recognisable forms rooted in reality from which a narrative can be built. Yet Anze's new work *Stripe (50Hz)* is deeply rooted in an impulse to document. With a distinct and conceptual approach to photography, Anze's images signal a unique way of approaching memory that questions the value of different types of information and how we process it.

Stripe (50Hz) is an exploration into the flicker phenomenon that occurs when fluorescent light is captured by a digital camera. Following the Great East Japan earthquake that happened in Fukushima in March 2011, the nuclear power plant accident triggered the TEPCO (Tokyo Electricity Power Company) to implement electricity saving campaigns and planned outage. Anze has since been intentionally collecting stripes of colour created by the 50Hz frequency electricity that is used in the east Japan/Tokyo area. The unusual shapes and forms that emerge from the light pay homage to Tokyo's vibrant cityscapes. "Tokyo is a city of vivid colours. The whole city is flooded with bright colours, with neon glittering day and night. If my works are full of colour, it is down to the influence that the environment and the city have on me", Anze says.

These records of light are abstract documents of time and place, faint traces of a former catastrophe. "Since the accident, I live my daily life under the frequency of 50Hz, which means I still live under the light that the power company is producing. To document this light every day is a way to transcribe such an unforgettable incident along with its memories."

Interested in the new habits that shape the everyday use of photography, Anze's technical approach to *Stripe (50Hz)* is lo-fi, employing the immediacy of vernacular photographic practices which allow him to photograph daily. Using an iPhone to capture the colour patterns, the artist uploads every photograph he takes to Twitter. Each digital photograph contains a plethora of detailed information, including the focal length of the lens, the exposure and the time and date. These scripts of data question whether a photograph can be considered solely as a visual form, in the same way that the near-hallucinatory stripes of light challenge what constitutes a memory. Looking at photography from a thoroughly contemporary perspective, Anze's *Stripe (50Hz)* seems like a 21st century way of remembering.

(text by Marta Muntasell/Unseen Magazine)