

## ***The Exhibition of “ YUMIKO IREI-GOKCE ”*** **at the Akiyama Gallery, Tokyo**

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Yumiko Irei-Gokce's theme is time, and her prints at Akiyama Gallery in Tokyo develop that idea in several ways. For one thing, rhythm play a major part in every print, and rhythm implies sequence implies movement in time as well as in space. Also, several of the works are multi-part, and in pointing out their own limiting frames they bring out the idea not only of sequence, again, but also of extending, unfolding, developing through time and space. A third way is that many of the images imply change over time – for example, in the desiccated surfaces of the works called “As Time Parches Captivity” and the eroded lines of “An Accumulative Time.”

These works are all abstract, but are pervaded by multiple references to the natural world. Some look vaguely like flowers, like landscape, like suns or fiery magma. To call them organic seems too flat and too trite; perhaps its better just to say that a vague familiarity underpins the rhythmic forms.

Irei-Gokce expands the illusive surface into real surface by adding paper to the prints, building them up into relief. The layering, coupled with he frequent use of a centrifugal center of interest (never the literal center of the print), creates a kind of vacuum pulling attention into the prints. They don't have a program, a narrative accumulation of information like a realistic painting does. Instead they a landscape through which your attention moves, sensing relationship of part of part, and print to your own physical –self, that encourages reverie.

Her colors are sometimes monochrome but sometimes mineralic effusions, like scenic wonder in nature. But even the rich purples and blue-greens seem natural rather than chemical hues. Particularly attractive are the works in which paper surfaces peel back to reveal hot, visually penetrating colors underneath.