

Weekend Arts

The New York Times

NEWS | CRITICISM

FRIDAY, NOVEMBER 6, 2020 C1

MINORU YOSHIDA

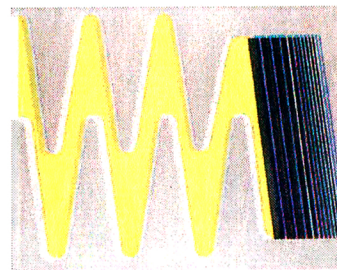
Through Sunday. Ulterior Gallery, 172 Attorney Street, Manhattan; 917-472-7784, ulteriorgallery.com.

Minoru Yoshida grew up playing the piano, studied painting in Kyoto, Japan, and briefly ran a kimono-dyeing firm before joining the avant-garde artists group Gutai in 1965. In 1970 he moved to New York, where he spent eight years staging futuristic performances — think synthesizers and plexiglass — before returning to Japan, where he continued performing and making art until his death in 2010.

You can see it all in the eight hypnotic paintings that make up

“Wave of Light” at Ulterior Gallery on the Lower East Side. Made in the mid to late 1960s and never before exhibited in the United States, they feature hard-edge sine waves, circles and stripes with hypnotically ambiguous effects. The angled red lines that climb a matte-silver background in “Just Curve ‘Red’” get thinner as they ascend, evoking both depth and motion without quite settling on either, while their stark bend subtly brings to mind the iconic triangle of Mount Fuji.

A yellow sine wave, in a 1965 canvas with title unknown, crashes into another set of diminishing stripes, this one dark blue. You might think of a diagram on a stereo receiver, somewhere between the AM/FM switch and the



MINORU YOSHIDA AND ULTERIOR GALLERY

A Minoru Yoshida canvas from 1965, title unknown. Is it an image from a stereo receiver, or a flag from outer space?

volume knob. But the wave form is a little too thick for that, the colors too bold, the whole composition too grand and dreamy. Call it instead the flag for some hypothetical commune on the moon.

WILL HEINRICH