



The World of Takami Sakurai's Paintings 2

by Osamu Fukano

Who, in his two wanderings in the U.S., has come close to the heart of the beatnik movement and the development of the hippies in a truly historical sense? It was Sakurai Takami.

Who was it who confronted the metropolitan area's structural oppression of the countryside and exploded the energy latent in the countryside because of its regional character? It was Sakurai Takami.

Who is the person who, while struggling alone in France, has succeeded in signing contracts with first-class galleries and is building a presence in Paris that can stand up to international acclaim on a par with the world's painters? It was Sakurai Takami.

It is only natural that his friends and acquaintances look at him with admiration. However, whether or not Takami Sakurai's paintings, including all of these trajectories, can stand on their own as pictorial art. If this question cannot be

answered, Sakurai Takamimi is ultimately useless. There is a duality in the praise for Sakurai's dynamism or human charm.

No matter how dynamic and humanly appealing Takami Sakurai may be, if the world of his paintings is not properly understood and the high quality of his paintings is not understood, then Takami Sakurai is a waste.

I suspect that the words "action" and "human attractiveness" are an implicit rejection of Sakurai's paintings. I will stop talking about Sakurai's human side out loud. I will just talk about the inner workings of Sakurai's paintings in front of him.