



The World of Takami Sakurai's Paintings 8 **by Osamu Fukano**

There is much more to say about Sakurai's paintings. This is only a small glimpse of the expression. More specific discussions about his individual works will continue to take place over a rich period of time.

For this reason, I will not tire of talking about Sakurai's paintings. Sakurai, for example, is not trained in the so-called Japanese art school style of portrayal. This gives the illusion of naivete to his expression. This illusion is already a dangerous cause of incomprehension. Let me state my thoughts on drawing without fear of being misunderstood. Drawing is a training for the painter to acquire the most necessary means of expression for his own expression. In other words, there is no set formula for drawing. If drawing is defined as following a formula of expression given by some invisible authority, then it is not painting.

Sakurai's paintings are the result of his relentless training and pursuit of the expressive techniques that are destined for him to be a painter. I say this knowing that it is also a meander. I would like to say this to clear up the public's narrow misunderstanding of "pictures."

It is not hard to imagine the confidence Sakurai must have had when he moved his

studio from San Francisco to the suburbs of Paris. He must have intended to show clearly to everyone whether the painting ideas and techniques he had acquired were applicable in the international perspective of Paris, where countless painters from all over the world were concentrated. So I will add a few facts that he is beginning to gain international market value.