

“ Towards the Paradise Garden of “Anti-Paradise”

- For the art works by Majima Naoko “

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[“ Jigoku-raku “, Emerging Spontaneous Moment of “ Eros & Thanatos “]

As one might know that the unusual title “ Gigokuraku “ is a coined-word by the artist own, which means “ Gigoku=hell, and gokuraku=Heaven “.

If we face seriously to Majima’s paintings, we naturally feel directly “sense of emerging, so-to say, painting itself is alive in a whole as moment by moment, moving, emerging, like one monster creature from the other planet “, and everyone agree to this impression is the essential character of her works.

Then, thus, we are to feel the astonishing sense like the music of that Mozart, Wolfgang Amadeus Mozart, great composer of Vienna School, which tells as eternally the fact “this moment itself is a miracle time in which life and death is interchanging in each second by second.

Following to the famous observation on Mozart’s music by Karl Barth, famous Theologian, we see now “ Miracle of Moment, Eros & Thanatos “ in Majima’s painting. 0).

In this sense, we gradually recognize that the dramatic and dynamic “duality “, the enormously spontaneous co-existence of “ delight and agony=nihilistic rejection “ is the essential character of her works.

This huge collision of universal scale is the locomotive power of her works.

[To understand Majima world, Webern, rather than Messiaen]

People usually look these extraordinary unique art works of Majima Naoko as “bizarre “.

However, as usual, or as always of our cases, people, or we do never understand what is “bizarre “, since we rarely confront the contemplative, and profound problem of this kind. And, for me this observation and impression seem to be wrong, or rather inaccurate. Because, this “bizarreness “ is derived from the totally unknown palace that belong to elsewhere, that the artist described appropriately as “from her brain “.

Abruptly, when I see Majima’s works, I always strongly remind of the extremely minimal and compact music of Anton Webern, a pioneer of 20 century’s “A-tonal “ music. If we listen that super-condensed “5 pieces for Orchestra “, on the contrary, we recall that Majima’s works were undertaken by “eliminate “ things as much as they can, it means “Minimalism “ as we recognize generally.

While on a look, we often misrecognize as Majima’s works appear very polyphonic and cosmic impression which resembles very much to more colorful and gorgeous kaleidoscope, like that great “La Turagalila “ symphony, by French contemporary Maestro, Olivier Messiaen. Especially that famous chapter 5, “Joie du sang des étoiles “!

In fact, we cannot deny that Majima’s works largely appeals as “Polyphonic Landscape “, however on the other hand we must pay careful attention to the

contents of those works never belong to “ tonal-harmony, and tonal-chord which traditionally belong to the human sense of time duration “, and art works were isolated and neglected from any kind of social stability and its consolation, and eventually, we see those manifest barely as “ Epiphany of Confession towards Nothingness “, which does never belong to anywhere else except to “ her brain “, such as the artist actually often mentions even in her painting’s title. 1). 2).

In this sense, dramatic and dynamic “ duality “, the enormously spontaneous co-existence of “ delight and agony “ stays strongly in her works.

[Landscape of Nothingness]

In a words, Majima, an happy, or unhappy daughter of famed modern painter, Kenzo Majima, so-called “ Surrealist “, who was based in Nagoya-city, and it is said that he often mentioned his talented daughter “ To work for the spiritual matters, not to work for daily bread “ as to fit same as his own lifestyle. 3).

Perhaps, “ Nihilism “ itself, was the pure basis of this unique artist, who was brought-up, and raised completely isolated from the ordinary society, or what was needed as to live a human, socialized-animal.

As a human, of course, she is extremely charming girl, always calm, modest, humble, under-stated, if I dare say “ same to her works “, I did never remember any moment in which she personally get lost by becoming nerves. Violently, so far as I know, she is almost like monastery Catholic sister.

And, of course again, I always see her inner solitude, which had never been healed

before after her birth, she simply accept her un-adoptable mentality in this planet. However, as my basic principle, “The highest character of art work, is the character to ask profoundly what must be art “, I can only find the typical example on the painting problematic question as “ what is painting “.

To exaggerate, I always love to see these paradise-like landscape of “ Anti-Paradise “, as the most charming and lovely paintings which reflect of her unpersonal, or even metaphysical “ Nihilism “

0).About Karl Barth’s remarks, I borrowed from the great description by Kazuyuki Toyama, music critic, “ 12 chapters on Mozart “, Kazuyuki Toyama, Shunjusha,2006

1).2).About the construction of Webern’s music, I borrowed from the remarks by Akira Nishimura, composer, and from the description by Shinichiro Okabe, music historian. Radio program “ Music of Today 1”, NHK FM, 2020, May 3, “ Anton Webern “, Shinichiro Okabe, 2005, Shunjusha

3.) About the story with her father, I borrowed her own interview with the gallerist, Mr.Kawafune, Internet Magazine “ www.gaden.jp/info/2002a/021009/1009.htm”, “Gaden “, GADEN-IN-SUI-SHA,2002

Ryu Niimi

Art History, Museum Study,

Professor, Musashino Art University

Ex-director, Oita Prefectural Art Museum