

HANAYO – MAGMA

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Listening to SMAP's single *Bullet Fighter*, you can hear the influence of Scritti Politti; viewing the Tokyo University of Arts and Music's student exhibition, evidence of the 3Cs – Cucchi, Chia, and Clemente – is visible: reasons aside, it's safe to say that the 80s are undergoing a revival. Until recently, this 'musical revival' would refer to the likes of group sounds (60's Japanese rock genre) and folk, and in art meant Richter, Tuymans, and Superflat. That was recently, including the so-called *Onna-no-ko-shashin* (girl-photographs); meanwhile, Hanayo was becoming a further revival of the 80s in art and music.

It's easy to hear the 80s throughout Hanayo's album. She is of the era of Haruomi Hosono's *SFX* and Ryuuichi Sakamoto's *Illustrated Musical Encyclopedia* - a songstress, as Jun Togawa and Miharu Koshi meant it. Her clear, high, sweet voice languidly whispers over a techno-sound, suggesting a sort of high-tech geisha. Cyber-punk in an asian metropolis, an android girl with a cool sensuality, this strange and irresistible mixture couldn't but come into fashion. But what kind of 80s is it that is revived within Hanayo's work?

PCs went on the market in 1984, and our daily lives turned irreversibly from analog to digital, thrusting us into the future. With 'intelligent noise' becoming suddenly absorbed into music, it seems that no one was able to resist it, it flowing into our collective consciousness, a mysterious absorption. Like a furiously spinning object that appears to be standing still, the digital world made it seem, strangely, like time had stopped; yet with everything at digital hyper-speed, only human flesh is left to age slowly – left somehow out of the evolution, still in the age of analog. The eventual global connectivity of the digital sensibility, and the current gravity bearing analog body, could only become estranged – exemplified in such as the nostalgic performances of *Dumb Type*, for instance.

Furthermore, during the 80s, the postmodernist trends in thought that had began in the 70s made modernism into a thing of the past. The now archaic modernism became unified with the aforementioned absorption of intelligent noise in music – which, at the twilight of that era, is where Hanayo came, following this nostalgic path into the future. The pioneer of *Onna-no-ko-shashin*, celebrity, geisha, Japanese re-patriot... Hanayo is a shape-shifter of various forms, not left unaffected by each form she takes. In delivering this exquisitely beautiful collection of photographs, she marks the birth of this photographic movement, leaving yet another signpost along her route.

Translation Jordan Nassar