

Lift the Curtain

A series of Eight Works

by JUNKO CHODOS

Created May-October, 2012

All the works are made from

Computer prints - manipulated in Photoshop^(tm)

Then cut, layered and collaged on mylar

Then painted, and colored with chemicals

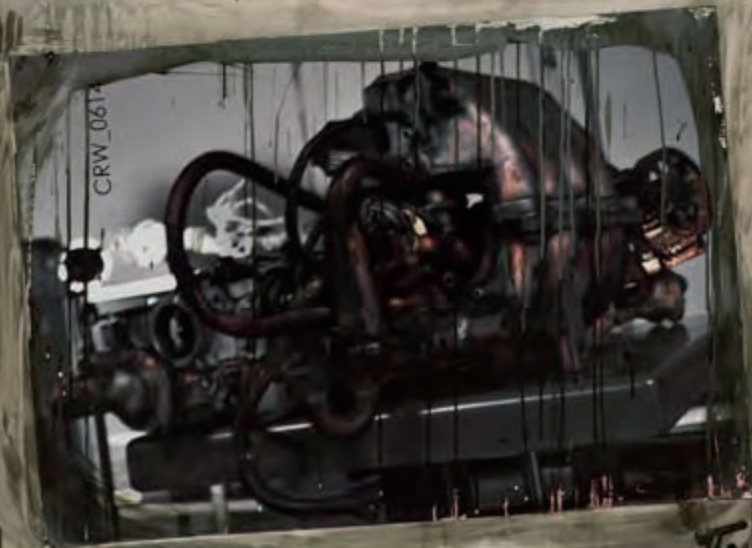
With added hand-drawing
using acrylic, charcoal and graphite

Lift the Curtain, No. 1

Size: 42" wide x 84" high

Burnt and Swollen,
What are you doing in a place like
this?

Burnt and Swollen what are you
doing in a place
like this?



Turko

Lift the Curtain, No. 2

Size: 42" wide x 84" high

Where did we go wrong,
So profoundly wrong?



Lift the Curtain, No. 3

Size: 42" wide x 84" high

Though broken and bleeding
You too still have aspiration



Lift the Curtain, No. 4

Size: 42" wide x 84" high

Can we soar?
Can we rise into a radically new consciousness?



Can we soar?
into a radically new
consciousness?

Can we rise

Junko

Lift the Curtain, No. 5

Size: 42" wide x 84" high

Lift the Curtain
and see



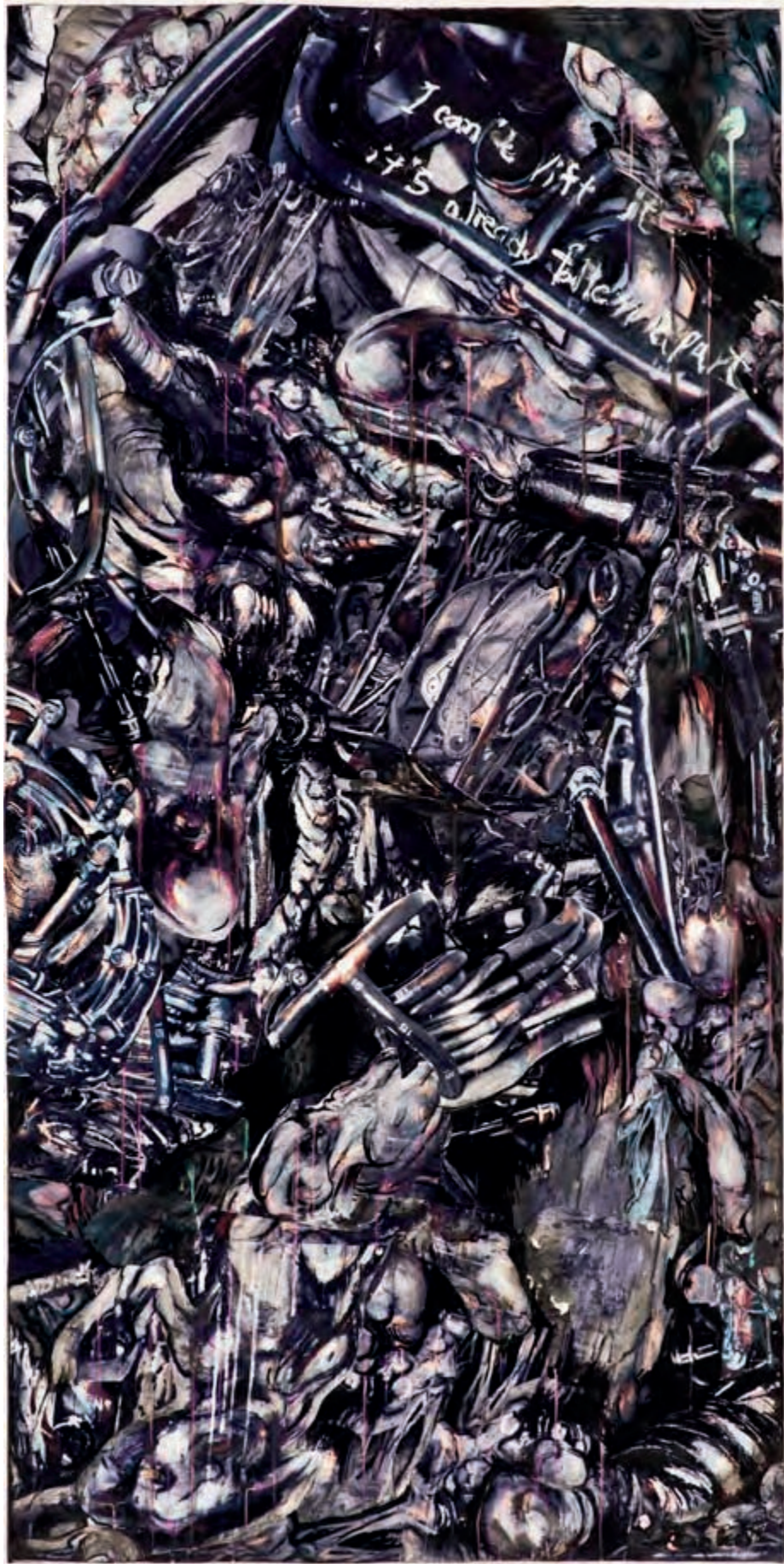


Detail from *Lift the Curtain, No. 5*

Lift the Curtain, No. 6

Size: 42" wide x 84" high

I can't lift it...
it's already fallen apart





Detail from *Lift the Curtain, No. 6*

Lift the Curtain, No. 7

Size: 42" wide x 84" high

My wing is broken



Lift the Curtain, No. 8
Burnt and Radiant

Two Panels

Size: 84" wide x 84" high

(No inscription)





Detail from *Lift the Curtain, No. 8*



Another Detail from *Lift the Curtain, No. 8*

Artist's Statement: *Lift the Curtain Series* (2012)
Eight Works by Junko Chodos

Images of "Lift the Curtain" came to me as strong demands -- in the same way as many of my works have come to me in the past. It can be said that they came as a Revelation, or if you use Jung's words, they came as an image from the collective unconscious -- from a place far deeper than my personal unconscious. The images came as a strong shock to me: they flooded onto me, they made me sway, one image after another continuing through 8 works all through the period May to October, 2012, every single day.

It is not the artist's task to translate those images into verbal language. But many words appeared in the works during the process of creation: inscriptions such as "Where did we go wrong, so profoundly wrong?" and "Can we soar? Can we rise into a radically new consciousness?" Those words are like stones thrown into the pictorial space through the glass window, shattering the glass.

One thing became clear as the urgent messages struck me and made their demands on me: that it is not possible to heal the world by improving, or repairing our systems of politics, economy, religion, science and industry -- systems we have built over a long time; or by starting revolutions and wars to replace old power structures with new ones. The destruction which we brought upon this world by insatiable greed, and unbridled violence, has passed the turning point already: it cannot be restrained nor alleviated, nor can we heal the destruction of the world by any of those superficial changes.

This destruction comes from the world-view of materialism: from the view that the universe itself is material, and that being human is a material enterprise, that material gain provides happiness, safety and power. Under that view, greed escalates sky-high. Our system of economics provides justification for the desperate attempt to set limitless goals, then violence spreads, the ecosystem is ignored, and cruel exploitation of the poor and powerless spreads globally. Under this view, the ego, the center of our consciousness, becomes our identity. We are not encouraged to cultivate our own Self, instead we are encouraged to escape from it at any cost. The Self is the center of the whole inner world which includes both consciousness and unconsciousness. In the Self, the shadow of the ineffable, vulnerability, death, and the dark unknown are all included and they wait to be integrated. The Self is the entrance to the universe itself: when you concentrate on the center of the Self deeply enough you see the universe and its incredible

dynamics -- with liquidity, fluidity like a flood, like surging waves (like a *tsunami*) moving and responding rapidly in all directions .

The image of the broken engine is not a negative material symbol for me. In order to move this earth as part of a bigger living universe the machine has to function well. I kept hearing the groans of these engines, moaning that they cannot breathe, that they are bleeding and broken, but they still have hope and aspiration. The rebirth of every human being, of the earth, and of the universe comes only from the inner conviction of each of us, from the inner realization that we are embodied spirits, not a material enterprise. When this realization comes, then we will start a new life.

I have read this much of the message in the images that I received, and which I created through struggle. Each viewer will read a different message in the same images for now they are spread in front of both of us - of that I am sure. And those messages you received are engraved into your integrated Self and have become part of the huge collective consciousness (if I can call it that, because it is not unconscious any more) and have been projected back onto the universe and the universe continues responding to us. In this way, I feel that a deeply serious dialogue between the universe and us is carried on. Participating in that dialogue is the new role for both the viewer and the artist in the 21st century.

Junko Chodos,
Dec. 16, 2012

.....

A year after completing the first 8 works in the series, and writing this Statement, Junko returned to the studio and created *Lift the Curtain No. 9*, “Behind the curtain ... Embryos of the new world.”



to be behind the curtain
embodies of the new world?