

Art of the Revolution

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In the mid-1950s, Sakurai became known as the founder of <Kyushu-Ha>. According to Jun EBARA, <Kyushu-Ha> created a movement that allowed painters to express themselves outside of the official Nika and Nitten arenas, in the hope that "after the setbacks of the Tabula Rasa (blank slate) of the Japanese artistic past," they could "express themselves.

In the first articles that made this group known, we often see expressions that characterize it as an "anti-Tokyo" group or an "anti-painting" group. We must read into these expressions a desire to breathe new life into Japanese art.

Between 1957 and 1968, the artists of this group published a magazine: Kyushu-Ha. The members would report on their research and work. Tokyo had become the cultural center of Japan, and Kyushu-Ha wanted to make their own presence known. In other words, the self-taught painters wanted to show that their newfound life came from their "country," Kyushu.

The year 1957, when the West Japan Exhibition was held, created a direction within this group that was figurative with a tendency toward abstraction.

Kyushu-Ha also clearly demonstrated the painters' efforts to define the avant-garde trend that Japan experienced incrementally between 1955 and 1960.

First and foremost, the artist's message must be expressed without hesitation in his work. This means that the artist must intensely explore the content in order to maintain a relationship with it."

This illustrates one of the essential themes of Kyushu-Ha: the search for spiritual sincerity and unity with the canvas, which the artists and painters of Kyushu-Ha insist be taken as a literary page, as a rhythm of prose and poetry.

Postwar art history in Japan has viewed Kyushu-Ha as an "informal" art form. As more and more people chose this art form, Kyushu-Ha's behavior was presented as the "art of revolution. They are seen as young artists who set out on a journey into an unfamiliar world. In this movement, they met the leading figures of "informel" art in Europe, such as Riopelle, Fautrier, and Walls.