

Kyushu-Ha moves forward to bring Kyushu art to the World

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The only way to be called a full-fledged artist in Japan is to have solo exhibitions at galleries in Tokyo and the south, or to win consecutive prizes at the Mainichi International Exhibition and be selected as a representative of the Biennale. Of course, there are some fine artists who paint alone in the countryside, but unfortunately, I do not know of any such artists who have been selected for the Biennale nor have the potential to be selected. Indeed, there are people like Hanjiro Sakamoto who work in the countryside, but he is no exception. After all, he has been to Paris and worked in Tokyo. The same is true of Hamada. To put it simply, there are about 50 galleries in the U.S. that are on the same level as the South and Tokyo galleries. It is easy to find one if you have the strength to go around fifty places.

In Japan, two galleries would not have the opportunity, nor the strength or anything like that. Some people come to the gallery with one or two prizes from competitions, but it is natural that we don't recognize them. Therefore, it is only natural that the artists living in Tokyo would have an advantage over those who don't live there, as they are more likely to be seen by the public, regardless of winning a prize or two. The only way to achieve this is to have a solo exhibition. There are only two places to do so: Tokyo Gallery and Minami Gallery.

If you are confident that you can get to these two galleries, there is no need to go all the way to the United States. Because that does not mean that this is the essence or the only way to become a true artist. My only hope is that it will turn out that way. So, what is an artist? The answer is difficult. But it is to live one's own emotions to the fullest.

Various results may be reproduction, symbolism, techniques as a means of expression, and even a sleazy attitude towards life.

In other words, it seems that the means of society have only the most mundane goal of creating individuality, but the methods to achieve this goal are many and varied, and I believe that the means themselves can and must be turned into the goal. Guevara's goal, for example, is not guerrilla, but revolution and the realization of the most mundane thing, that the people should live the life that the people deserve. But when it comes to guerrilla, I believe that unless he becomes who he is and what he is all about, he cannot be compensated with death. Let's start from the nearest at hand. Ichiro Haryu writes that we need to break the regional complex and recommends guerrilla, but where should we take the guerrilla to, and for what purpose? The happiest thing about being in San Francisco was not that I had a foreign woman in my arms, nor that my paintings sold well, much less that I had an exhibition at an

art gallery. The happiest aspect was the feeling of being part of a unique culture from the very beginning, and to see how it would change. Of course, my standards as an artist were raised in Kyushu, but it seemed strange to me that New York was to San Francisco as Fukuoka is to Tokyo. For example, I had twelve or thirteen friends who were artists on Bushy Street, where I first lived, and nine of them were from New York, and one of them had studied with Mr. Kawashima at the New York Art School. Is this kind of thing imaginable in Fukuoka?

It is certainly unthinkable today. There are many differences and difficulties, but now is the time for us to work together toward this possibility. The first step is to go out to other countries around the world and bring international activities back to Fukuoka, and then we will be able to promote Fukuoka with confidence. It is as if Mexican paintings had taken the whole world by storm. Hippies are the children of beatniks, but Ginsberg, Schneider, and others often traveled the world. They spend a lot of time in San Francisco discussing the experiences of countries all over the world and the question "What is true happiness of human beings?" will be thoroughly discussed, including religion, art, politics, etc. Then, each person publishes his or her work in a coterie magazine. At Fukumori's request, I wrote 30 manuscript pages in a small coterie magazine called "Record and Art," introducing poems by Beat poets and asking, "Is revolution possible in the U.S.? Although I am an artist, it was difficult for me to communicate with poets, and at times it was a hassle, but I think it turned out to be a good thing. I would like to say that just because you are in Fukuoka does not mean that you are promoting guerrilla activities in the region, just as it is never a good thing to simply go abroad.

The starting point, or rather the keystone, of this culture is a management group called "Family Doc" that understands and cultivates the arts. What surprised me when I returned to Japan this time was that Fukano and Taniguchi, two reporters of a type I had never seen before, were planning, and executing a management project with an artist named Kikuhata. Apart from the critique of the works in the exhibition, what amazed me about the Trend Exhibition was the surprisingly large amount of blackened energy of local artists' desire that exploded toward the exhibition. This is truly a unique feature of the exhibition, and if this energy is directed precisely in the right direction now and not misdirected, a unique culture will emerge from a regional city for the first time in Japan, as mentioned above. Musicians and painters will come from Tokyo as if they were in San Francisco, next door and in front of us. I am aware that this is nothing more than an extremely optimistic view, but I believe that modern artists with handicap have no choice but to start from this area. Kyushu group

is now developing a proposal and implementation plan for this purpose. We intend to do so one after another this year, but we need to strongly promote the Management Group that will serve as the foundation for such a plan. To achieve this, we must avoid the folly of fighting over the means, and instead, we must define a clear goal. For example, the birth of a San Francisco-like culture in Fukuoka! If we make efforts to achieve this vision with a clear goal, using a variety of methods and a variety of people, I am convinced that this is a guerrilla tactic, and that we will surely see the emergence of art, music, fine arts, a way of life, or even customs, that will be popular throughout the world, starting in Japan.

Kyushu-Ha will thoroughly participate in this guerrilla war from the artist's side. From this point of view, we would like each group, for example, Komatsu, Funaki, Kotani, and Ueda, to grow larger and broaden their international perspective, and at the same time, we would like Taniguchi and Yonekura, who are both artists and organizers, to join hands with Tanaka, Fukano, and others form the management group. I would also like to propose, based on my experience in San Francisco, the formation of a management group that would interact intensively with San Francisco to create a new style.