

## **Art Information**

### **The Institute for Art Information and Research Takami Sakurai**

At the age of 70, I am busy creating art every day, not to mention discussing art and art theory. Taniguchi, Funaki, and Sakurai happened to meet. We got into a heated argument just like in the old days. Of course, it was a heated argument after drinking heavily. Taniguchi is the head of Museum and president of junior college of arts. Funaki is a former Kyushu-Ha and a former junior high school principal. Sakurai lived in Fukuoka for four months and in Paris (suburbs) for eight months. I have ateliers on both sides. We were utterly engulfed by the rhetoric and in the midst of our former youth. And when I sobered up, Sakurai realized that as a Kyushu-Ha, Sakurai knew nothing about Fukuoka at all. Upon closer examination, I have come to realize that all three of us have some differences in thinking that run at the bottom of our rhetoric. No matter what the differences are now, We are not so different as a matter of course. However, We did not feel guilty about having to do a little Kyushu-Ha style art research. However, We were not without a sense of guilt that I had to do a little Kyushu-Ha-style art research as well.

However, although Sakurai was keenly interested in the actual Fukuoka art world, he knew nothing about the so-called art world and had only a few friends in it. Although he was busy with my own work, the factual record of Kyushu-Ha was almost exclusively mine. He is describing in the book "IDISCOVER JESUS CURIST IS WOMAN" published October 20, 1987, price 10,000 yen, about 1500 pages, weighing 2 kg. However, since He has compiled them in a haphazard manner, he is not in order or organized at all. He is always keenly aware of the need for experts, including myself, to organize and classify in detail. Nevertheless, he is in Paris for 8 months, which is very difficult for him in terms of time and also in terms of ability. It will take the cooperation of many people to break through this.

First of all, for Sakurai, it is necessary to know about art spaces such as museums and galleries. He must know the organizations that run its contents and be informed about the publicity and organizing they do. Furthermore, He shall know about the cultural and economic audience participation of local residents and art education relations. The most important issue of our time is the contest issue that continues to pique the strong desires of women in their fifties. Culture and arts were poor and healthy due to low economic potential. However, the art-hungry, nature believers, and now newspapers and magazines are sucking up huge amounts of money for spiritual and mental problems. To put it in a nicer way, it is as if the public is finally paying attention. And the weak artists in their 50s, who are supposed to be the target audience, are taking the work in a direction that is unexpected. We must not carelessly overlook this.

As a precedent, the world of manga exploded 30 years ago with the phenomenon of Shonen Magazine piling up at kiosks. Most of the people who started out in the manga world were artists, but young people immediately jumped on board, and as you can see, a manga kingdom has emerged. And now, art has come to play a role in the economy on a lower level, not as a matter of art, but as a matter of the mind. Of course, I'm delighted, but I'm also surprised when I meet with their clientele, an ardent competition seeker, a housewife with time on her hands after leaving her children. I think it is dangerous that the application fee is as high as 15,000 yen just because of the age of the applicant. For example, this is my own fiction, but if there is a "cat picture" contest sponsored by our cute kitty club, there would be 20,000 to 30,000 entrants. The organizer has a great chance to make a lot of money. Another form of competition that has nothing to do with art is being born. 勿 New businesses, including new money-making businesses, are being created that we can't even imagine. I can't know them all, but with strong curiosity I'd like to understand a few. Also, it is necessary to go to Fukuoka Library to carefully examine newspapers and magazines of the time.

Sakurai tried to do it about 10 years ago, but it was unexpectedly time-consuming, so he gave up on it right away. It would be better if some art museum would accept it and make it available to the public. Now, there are living witnesses and records of the exhibition at that time. If the records are accurate, they will be written about in various publications, records, newspaper serials, etc., and steadily become part of common knowledge and history. The question of how to view the difference between accurate facts and personal misconceptions or fiction must naturally be asked.

Sakurai is responsible for ensuring the accuracy of Kyushu-Ha's records. Funaki has been involved with the exhibition for a long time and seems to Sakurai to have loved the exhibition even more than Kyushu-Ha. He may have been mistaken, but it seems to me that he has been unfairly misled. Funaki believes that a similar organization has been established in Fukuoka City as well as in the prefectural exhibition, and a similar twisting phenomenon is taking place. Taniguchi is said to be an advisor to Fukuoka City. At this point, Sakurai has no idea what is going on. However, Sakurai thinks that this is part of the Fukuoka art world, and he will naturally investigate and make it public. If it is a fight, we will naturally ask the other party to appear and we will definitely disclose our facts and opinions. We ask for the cooperation of all concerned. As a matter of basic fact, museums and art galleries can be a tourist resource. What kind of interest and purpose do tourists, curators, and newspaper reporters have in looking at them? There is a map of art galleries in the city. The management of the gallery, i.e., rental fees,

number of exhibitions, number of visitors, etc., can be considered from the perspective of the gallery owner. First of all, we confess that we have the space but not the ability to do the research. Therefore, we ask for the cooperation of experts and other parties involved.

We are now planning to ask "The Road to Paradise" to prepare a huge amount of materials and to make and distribute pamphlets at irregular intervals at the office of Vice-President Funaki.

Representative Sakurai

Vice Representative Funaki.