

One of the leading painters of the Kyushu School, at the Japan-Korea Exchange Contemporary Art Exhibition.

Yasuyuki Ishibashi 1930-2001 -

The creation of art is a long journey and a struggle. There were several rivals in Kyushu-Ha. There were several rivals to the Kyushu-Ha, and although the organization has now disbanded, these rivals are still alive and well and continue to fight.

In 1980, I was impressed by the Korean works at the Asian Contemporary Art Exhibition organized by the Fukuoka City Art Museum. I was impressed by the delicate and sophisticated sensitivity to color and texture. Their monochrome paintings with white as the base color, or their expression that quietly deepens the matiere color of white while responding to the nature of the canvas and painting materials, can be said to be a world supported by their unique and delicate sensitivity.

We should see in them a contemplation exposed to nature, a contemplation that is sometimes rough and even wild. Last year (1987), I visited Korea for a two-person exhibition with Korean artist CHOI Myoung-Young (1941-). At the gallery, an art critic in Seoul said that monochrome expression is "essentially the avoidance of brilliant colors, that is, the avoidance of the individual, artificial body odor" of color.

Eleven years ago, in his review of my solo exhibition "To White", Mr. Osamu Fukano pointed out the same thing as the Korean art critic: "By rejecting any artificial expression, the artist tries to enter directly into infinite space.

For me, the Japan-Korea Contemporary Art Exhibition, now in its eighth year as a mutual stimulus, is one of the epochs since the Kyoto-Ha, a struggle against Korean artists, and also a struggle against myself. They are trying to create a new oriental space (painting). I would like to further deepen the exchange with Korean artists as an opportunity to overcome the Western obsession with contemporary art in Japan.