

A few years later, I received news of the end of the "Yomiuri Independents". When the local group VAVA held an independents art festival along the Nagara River in Kyoto, a few members of Group I from Kobe dug through the pebble-filled riverbed. As I watched the work being done in the midst of so much attention, I kept thinking about that deep autumn night in Hakata Bay. However, Miyazaki's work may not even be something to be considered in this way. I seem to remember that I saw it by accident that night, but did I really see it?

In the morning, a discussion took place in a small room upstairs. It showed the fundamental gap between the dramatic celebration of Kyushu-Ha and the happenings of Tone, Kosugi and Kazakura. As I listened to the discussion, I was thinking about something else, because it seemed to me that the rituals of Kyushu-Ha were, for better or worse, a double reflection of the "provinces. The second floor of the dressing room had been transformed into a cathedral of lusty rituals unique to the Kyushu-Ha women's group. In the tactile environment of Mitsuko Tabe, who used mannequins' necks and breasts, slender legs and stockings, and photo collages of nudes as screens, Arata Kinoshita and I shared a cup of Kumamoto shochu that was heavy on the tongue. It seemed to me that the original image of Kyushu-Ha, including Sakurai's proposal, was this kind of temple construction. In the July 2003 issue of the magazine, I wrote the following in reference to this.

I would like to note the connection between the words "very clear space" and "creating a venue or stage" in the proposal. The definite space I am referring to here is not a subjective definiteness established by the action of the space itself, but a passive space in which something is done, or a space relative to an action. (omission) In other words, a kind of play had to be anticipated here.

This was before the word "environment" appeared with its shimmering artificial light. It was a time when we began to look with some surprise at the way actions change the everyday. The Hi-Red Center was supposed to cross the streets of Tokyo right after this, wearing a white coat like a sanitation department.

Nevertheless, depending on one's point of view, the tools set up in Hakata, the city of light that spreads out like a seep across the Genkai Sea, beyond the Botayama Mountains of Kitakyushu, appear to be of a great age. This dramatic style seems to have covered the works and actions of Sakurai, Oyama, Tabe, Obata, and Kikuhata. Kikuhata, however, used it in a paradoxical way. It was not necessarily the climate. What is it? Since last night, I've been

thinking about the fierce rituals of this and that, and I've been lost in thought. One of the things that stuck with me was their strong anti-Tokyo consciousness. I had come all the way from the dinner party at Kunitachi to witness the disappearance of the suspended space of action. What I saw, however, was not an event in its whereabouts. What I saw, however, was not an event in its whereabouts, but an action and a space that confronted something more definite. I wondered if their "Tokyo", for example, was at the extreme of this confrontation. More than any other group in the region, it was a bare consciousness that was unique to Kyushu-Ha. That was one of the premises of holding this meeting in Hakata. Once upon a time, people went to Paris, and now they go to Tokyo and New York, but next year, they will come to Kyushu and Kyushu will come to them as a matter of course," said Sakurai, who had a shochu drinking contest with me at a bar in Shinjuku. In Ochi Osamu's opinion, this complex was also a strong driving force behind Kyushu-Ha. It was a characteristic that was also strongly expressed in their aesthetic sense, which was to apply gold and silver lacquer in response to the established aesthetic sense. Rituals want to respond to power and institutions, something that Tone and Kosugi had so refreshingly abandoned. As for me, I'm not sure which way to look at it, because I've always been resistant to all the powers and institutions around me.