

### 3. Kyushu Poetry and Art Exhibition

According to the third issue of the journal, the "Kyushu Poetry and Art Exhibition" was held at the Fukuoka Maruzen Gallery from December 17 to 19, 1958. The exhibitors included Mitsuko Tabe, Yoriko Cho, Eisuke Obata, Mokuma Kikuhata, Takami Sakurai, Kenichiro Terada, Mamoru Matano, Jutaro Yamauchi, and other Shika members.

The poetry collection of Kenkichi Itabashi, which I quoted above, also contains my writings. The first time I met Mr. Itabashi was at a meeting of a poetry exhibition with Kyushu-Ha and Shika member at Maruzen Gallery in Gofukumachi in December 1958. I think it was on the second floor of Cafe Prince in the back of Shintencho. More than 20 years have passed since then, so I am not sure who attended the meeting. I vaguely remember that some of the Kyushu-Ha members and some of the Shika members were there. I vaguely remember that some people from Kyushu-Ha and some people from Shika were there, and I faintly remember that Itabashi-san and Kaname Yamaguchi were there.

At that time, the poet and the painter were paired up, and the painter drew a series of paintings that matched the content of the poem, and the painter also exhibited a number of tableaux. I was assigned to work with Mr. Matano. I drew a pen picture of a half-beast god against the background of the ruins of the temple of Val Murat, based on the meaning of the poem. In addition, I exhibited a work of size F20 on which I pasted a rotten copper plate. It was a greenish-blue copper plate depicting a huddled man, and I titled it "Algerian Man". I remember a poet praising the title of the work. It was in the middle of the Algerian War, so he must have felt sympathy.

The relationship between the author and the Shika coterie began at this Kyushu poetry and painting exhibition. I have almost forgotten what kind of poems and paintings were exhibited at the exhibition. However, I do remember the impression of the sincere personality of Mr. Keiji Haneda, whom I met for the first time at the exhibition. Twenty-one years later, I was able to meet him again at a party commemorating the publication of Shunro Ohtsuru's book of poems, and since then I have had several opportunities to meet him.

Recently, I met Mr. Haneda and talked with him about his memories of the Kyushu Poetry and Art Exhibition. Mr. Haneda told me that he saw a painting by Ms. Midori, wife of Kenichiro Terada, when he was decorating the exhibition and wrote "Horse and Boy" on the spot. The poem is included in the beginning of his first collection of poems, "Mimei".

This "MIA" was published four years ago under the editorship of Koji Orizaka. Two of my prints from the series "White Whale" were used as the opening cut.

On November 1, Mr. Haneda published his second poetry collection, "Bungo Okagi Poem. This is a unique collection of poems with all color photographs taken by Mr. Haneda himself. I was fortunate enough to be able to cooperate with him as an editor. It is a strange fate.

Returning to the "Kyushu Poetry and Painting Exhibition," I still remember the impression I had at that time. I think it is meaningful to have an exhibition of poems and paintings in cooperation with poets and painters, but I realized that we both know too little about contemporary poetry and painting. Even if the exhibition continues, it will be nothing more than a friendly exhibition, and we cannot expect to deepen our creative relationship.

After this poetry and painting exhibition, I think there was a good reason for it. However, in my opinion, the cooperation between the two groups in terms of artworks has become distant.

The relationship between language and image is an important issue for both genres. It is regrettable that new developments would have been possible if there had been an active understanding of each other's genres.

#### Concluding Remarks

I exhibited a new work titled "1 SCAR" at the Kyushu School Exhibition this time. This is because the moment I received Mr. T's encouragement to create an eye-opening work, something like fresh blue blood came to my mind. After a month of searching for an indefinite shape, I came up with a sharp blue crescent shape. I thought this would symbolize the movement of Kyushu-Ha, and completed it in a week, just before the installation.

During the production process, I was afraid of becoming complacent, so I was determined to receive harsh criticism.

In the name of Kyushu-Ha, there are those who have left, those who have died of disease, and those who have been wounded. It seems to me that the movement itself is bleeding blue blood.

I wrote "SCAR" on the painting. For the exhibition, I added my old works, "Heart Sutra: A Brief Explanation" and "The Monument of the Unknown". This is to express my sorrow and

condolences.

I meditated and put down my pen.