



## Trajectory of the Avant-garde

Nishinippon Shinbun Culture section

September 26 - October 8, 1988

### Digging silently with a shovel...

The year was 1962. On November 15, with winter approaching, Kyushu-Ha's "Great Gathering of Heroes" was held at Fukuoka City's Momochi Beach. At night, with various happenings unfolding beside him, Junnosuke Miyazaki continued digging with a shovel in the sand at the edge of the waves. There were no spectators, and the six magnificent holes he had dug from around 7:00 p.m. to midnight disappeared without a trace, washed away by the waves later that night. Because it was a completely inhumane activity, it left a particularly strong impression among the "Legend of Kyushu-Ha."

A writer from Tokyo, who was attending the rally, approached Miyazaki, who was quietly working with a shovel. "Who are you?" I felt that "I am Miyazaki of Kyushu-Ha" would not be sufficient. I felt like I was being asked a more fundamental question, so I couldn't answer anything. Since then, he has been carving wood while continuing to ask, "What am I?"

### Reflecting on Sculpture Again

At the time, he was a teacher at Kokura School for the Deaf in Kitakyushu, but "I was not a good teacher. He was also a union branch president, but "after the Security Treaty

struggle, I began to see the underside of the myth of democracy, the union leaders were not very good, and I was beginning to see the pseudo nature of innovation," he said. Kyushu-Ha saved his depressed heart. I had joined Kyushu-Ha complaining that it cost a lot of money and that the people there were always arguing about the wrong things. But when I returned from Hakata, my colleagues told me that I looked refreshed. At Kyushu-Ha, he recalls, "I painted pictures covered in black paint, imitating others, but I didn't have the strength or energy. I was feeling half-hearted about everything when he said, "Who are you?" It was a powerful blow to my heart.

Miyazaki majored in sculpture at Kyoto University of Arts and Sciences (now Kyoto University of Education). He was making objects made of rolled newspaper and wire mesh balls hardened with gypsum, when he thought, "Why don't I make the balls out of wood? I thought, "Why don't I make the balls out of wood?"

#### **The answer began to emerge from the exhibition in Tokyo.**

After discovering wood as a material, I suddenly felt energized. One after another, wooden balls were born. The balls were rolled or packed into boxes with compartments, and each was given a different expression: egg-shaped, oval, round, rounded, or even snarled.

Perhaps it was the gentle nature of the wood that suited my nature," he said. On the other hand, wood has a directional quality, so I can't carve freely. I like the fact that it is so inflexible. He says he was lucky to have found a material that is like his very personality. Once I started making something, it was as if it was self-propagating, and there was no end to it," he says.

In 1966, he held his first solo exhibition at Surugadai Gallery in Tokyo. I rolled wooden balls of various sizes on the floor. The visitors were unexpectedly enthusiastic and enjoyed the show. I felt as if I was gradually beginning to see "what I am. This is why I often start my biography with this exhibition.

#### **Each Kyushu-Ha**

Eventually, corrugated surfaces, a deformation of the sphere, are revealed. The gently concave and convex surfaces of the planks are used to create human figures with heads and feet, and corrugated columns are arranged to form a group of figures. The sculptures are further transformed into moving sculptures, such as seesaws and carts made of

spheres (logs) and planks. These simple and moving sculptures have a primitive grandeur and power, but Miyazaki says, "I long for something pre-modern. His attitude of seeking an interaction with human society has not changed since his days at Kyushu-Ha.

He exhibited these works at the "Kyushu Contemporary Art" and "Illusion and Emotion" exhibitions, which included many members of Kyushu-Ha, the Today's Art Exhibition, the competition-style Kyushu Exterior Exhibition, and the Contemporary Kyushu Sculpture Exhibition.

During this period, he moved to Moji Commercial High School, but retired in 1980 when he was fifty years old. My son was in his second year of college. My wife was very strict, saying, 'At least work until he graduates,' but as for me, I was happy to stay on until he was a sophomore," he said.

The reason why he retired from the company so forcefully, saying, "In order to do my job, I have to be 50 years old," was probably because he wanted to find the answer to the question he had received at the Momochi Beach at night when he was young: "Who are you? He probably wanted to find an answer to this question as soon as possible. If this is the case, then Kyushu-Ha has given Miyazaki a great opportunity. Miyazaki refused to participate in the new works section of the Kyushu-Ha exhibition, saying, "Kyushu-Ha is over. However, Miyazaki believes that "Kyushu-Ha is still there for each member with a breadth of one person's work.

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# 前衛たの軌跡

九州派から四半世紀

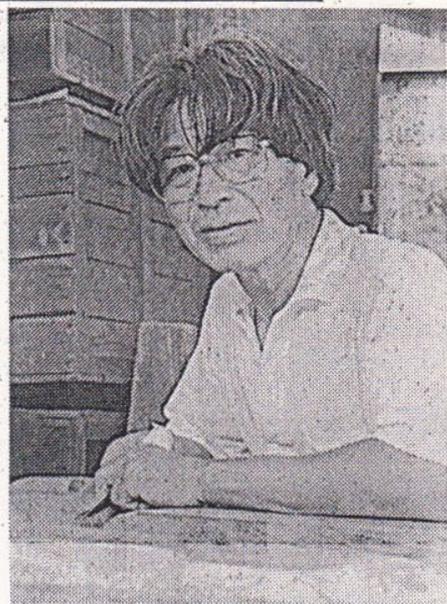
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黙々とスコップで… 昭和三十七年、冬を間近にした十一月十五日、福岡市の百道海水浴場で九州派の「英雄たちの大集会」が開かれた。夜、さまよって裸に駆けつけられたハブニングを横目に、宮崎準之助は波打ち際の砂をスコップで掘り続け、いた。観客はなく、午後七時ころから深夜にかけて掘った六個の柱は、その夜のうちに波に洗われて、跡形もなく消え去った。全員の不毛な行為だっただけに、九州派伝説の中でもひと際、印象が強い。黙々とスコップを動かす宮崎に、東京から集会に参加していた作家が声をかけた。あなたは何ですか？」「九州派の宮崎です」「ほすまない気がした。もっと根源的なことを問われている気がして、何も答えられなかった」。以来「私は何か」と問い続ける。

「私は何か…」を問いつつ、裏が見えてきたし、組合幹部はいいかげんで、革新の疑い性も見え始めていたと言った。うっせきした心を救ったのが九州派だった。金ばかりが九州派のあかん議論ばかりする連中だ」と不平たらたら参加していたのだが、博多から戻ると同僚から「すきりした顔になったと言われた。その九州派で一人のまねし

## 宮崎準之助 (58)

<北九州市>



ノミを手に語る宮崎準之助氏

# 「私は何か…」を問いつつながら

から、にわかに気がわいてきた。次々に木の玉が生まれ出た。転がされたり、仕切りのある箱にいくつも詰め込まれた玉は、卵形だったり、だ円形、まん丸だったり、あるいはいびつだったり、それぞれに表情が与えられた。「木が持っている気持が、個性に合っていたのかもしれない。逆に木には方向性があるから自在には彫れない。そんな融通のきかないところも気に入っている」。自分の人柄そのもののよう素材に巡り合ったのは幸運だった、と言った。「作り始めるとあなたも自己増殖のようになってきてきりがない」ほどだった。

四十二年に東京・スルカ台画廊で初めて個展を開いた。大小の木の玉を床にころころ転がした。訪れる人々は、予想外に熱心に見、あるいは楽しんでくれた。「私は何か？」と問われた。「私は何か？」と問う。人間社会のかわりを求める姿勢は、九州派時代から変わっていない。これらの作品を、九州派のメンバーも多かった九州現代美術「幻想と情念」展や今日の美術展、コンクール形式の九州エキスポア展、現代九州彫刻展などに発表。

この間、門司商業高に移っていたが、五十歳の五十五年に退職した。「愚子が大学二年の時だった。カミさん、留めて卒業するまで動いてくれ」とやかましかったが、私としては二年生になるまで我慢した、という気だった。

「仕事をするためには、五十歳の線は譲れ」と強引に退職してしまつた背景には、若い日に夜の百道海水浴場で受けたあなたは誰ですか？という問いかけへの解答を早く見つけたいという気持ちがあったからだろう。とすれば九州派は宮崎に大きなチャンスを与えたことになる。「九州派は終わったもの」と九州派展の新作コーナーへの出品を拒んだ。が「メンバーそれぞれに、一人分の幅で九州派は残っている」と宮崎は考えている。

— 取材略 —  
— 吉田浩記 —  
九州派展 10月10日まで福岡市中央区大濠公園、福岡市美術館、10月3日休館。

