

A fighting mikoshi that ran through the age

Tatsuo Ikeda

Perhaps because I myself was born in Kyushu, I had a special interest in the activities of the Kyushu School from the beginning, as if I were not a stranger to them. I had thought that I had nothing to do with a sense of homeland, but more than ten years after I came to faraway Tokyo, something about the word "Kyushu" and its characters shook me. I learned that young painters across the Kanmon Strait were beginning to raise their spirits. I had been involved in the avant-garde movement in Tokyo for a long time, and although I was somewhat bored, my blood was more than a little stirred.

I think the first time I met the artists was at the first "Kyoto-Ha" exhibition (1958) at the "Ginza Gallery" on the second floor of a magnificent antique shop in Ginza 2-chome. Although that was probably the first time we met, I remember feeling as if we were already old acquaintances. Perhaps it was because I was delighted to hear the nostalgic Kyushu dialect being exchanged without hesitation over the head of a bottle placed on the floor of a gallery in Ginza.

Among them, Takami Sakurai's monstrous flames with a cup of sake in his hand were particularly painful. His arguments were not clear to me, but his spirit was conveyed as lightly as if he were crossing a stepping stone. Nowadays, contemporary art would not be possible without <Kyushu-Ha>. " he said in a manner that would have surprised the people of Tokyo. It was a long time ago. At that time, not only art, but the entire world was still in the aftermath of the war. It was a time when the word "avant-garde" had great appeal, both politically and artistically. Art is not yet widespread, and I am not sure what this Mikoshi really knocked down, perhaps because I was born in Kyushu and have always looked at things in a patronizing way.

Speaking of roughness, <Neo-Dada>, which started rampaging after <Kyushu-Ha>, was probably similar in nature. However, while <Neo-Dada> was born in Tokyo, <Kyushu-Ha> emerged far from the center, which may have been a major handicap. This is because in this country, which has long had a centralized structure, it takes far more energy to do something from the provinces to the center than from the center to the provinces.

Art is an explosion! In other words, art is energy. So the energy of <Kyushu-Ha> must have been considerable. The reason it did not last very long was probably because it was too

strong. When I heard early on that there were a number of misunderstandings in the group and that they were bumping into each other violently, I felt rather refreshed to see that there was no time for this to stagnate and rot. It was a long time ago.

But what exactly was <Kyushu-Ha>? When I look back again, I am not quite sure what it was all about. Unfortunately, I was not able to attend the "Great Meeting of Heroes" in the fall of 1962, which was said to have lit up Hakata Bay like the last fireworks display, although I was notified of the event. It seems to me as if they were like a fighting Mikoshi who rushed through the times on the eve of the festival, ahead of the glamorous 60s.



Gallery MORYTA exhibition May 2015