

I would like to write about the trajectory that Mr. Minatano has left behind at Kyushu-Ha.

An art movement needs both an outwardly fanatical promoter and an inwardly theoretical supporter. I believe that Mr. Matano was committed to the latter.

I believe that Mr. Matano left the Kyushu-Ha when we left in 1959. During his time at the Kyusyu-Ha, he never came to the surface, but rather was a force behind the scenes. He proposed the naming of Kyushu-Ha, the publication of the journal, the drafting of the declaration, the establishment of the steering committee, courses in modern thought (especially existentialism), and study sessions for members to present their opinions. He played a major role in the movement of Kyushu-Ha by providing guidance to fill in the gaps of our inexperienced members, and was an indispensable figure. I believe that his achievements should not be forgotten.

As a side note, I would like to write about the study course I mentioned earlier. The venue was always Kenichiro Terada's atelier, but I think there were always about 10 members in attendance.

At the suggestion of Mr. Minatano, we decided that the first course would be on existentialism, and we asked Mr. Arita Tadao, an acquaintance of Mr. Terada, who was then working in the French literature laboratory at Kyushu University, to choose the lecturer. I remember that Mr. Terada and I went to the laboratory at Kyushu University to negotiate.

In 1952, when I was at Seinan Gakuin University, Mr. Koyanagi, my lecturer at that time, organized the Fukuoka Six University Art League. That year and the following year, he exhibited his landscape paintings at the Fukuoka Six University Art Exhibition as a member of the Kyushu University Art Club. I had met him once or twice at that time. I read the lecture, which I had written down in a small notepad that I found by chance recently. He spoke mainly about the aesthetic phase of existentialism. The lecture was very thorough in explaining the flow of phenomenology from Heidegger to Sartre and Merleau-Ponty. It was a very interesting and valuable lecture for those who are still involved in contemporary art today. I remember that it was difficult for me to understand it at all.

In addition, at the time of several study sessions, I had mentioned that the poet-painter Henri Mischaud had expanded his domain of expression through hallucinations caused by taking mescaline, but there was little response from the members.

This is a long digression, but for some reason I did not see the Pelsona exhibition. I think that this exhibition played a significant role as a strategic move for the formation of Kyushu-Ha the following year.

The Persona exhibition set a precedent, and from November 2 to 4, 1957, when Kyushu-Ha was established, all members of Kyushu-Ha and Shika held an open-air exhibition of Group Q and Shika unformel at the same place. It is not known how many members of the Poetry Department participated in the exhibition. From November 14 to 16, 1958, the same exhibition was held under the name of the 3rd Kyushu-Ha Street Exhibition, but there were no poets participating at that time. Not all members of Kyushu-Ha participated. Mitsuko Tabe, Eisuke Obata, Mokuma Kikuhata, Hidesaburo Saito, Takami Sakurai, Kenichiro Terada, and Yoriko Cho participated.