

Kyushu-Ha Exhibition

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Perhaps it is this kind of aftertaste that leads us to describe the "Kyushu-Ha" exhibition (Fukuoka City Art Museum). This is because for those of us who are forced to witness the end of an era, the location of Kyushu-Ha, irradiated by the system of the emperor, makes us more aware of the "Showa era" than any other art movement.

It is also because we were confronted with the fact that the passionate reverberations of talking about art in the Kyushu dialect are not a thing of the past.

And above all, because Kyushu-Ha is not only an object of art history, but also a taboo that remains unsealed.

At the symposium, Chiba identified the Kyushu-Ha as the genealogy of what he called "art specific to Japan. It may be said that Kyushu-Ha was the only group that exposed the place of Japanese indigenous art in the structure of distance from the center. This is a different dimension from the historical view of "Mono-ha".

The relationship between the recent works of Sakurai Takami, who has moved his activities to France, and Kikuhata Mokuma, who seems to have been deliberately absent from the symposium, and Kyushu-Ha is not unlike the gap between Suga Takayuki's criticism of Ota Shogo's turn from the proletarian theater of the peasant struggle and his discussion of the achievements of this theater of transformation over the past twenty years. It is the same. The place of culture in the "Showa era" itself seems to be the biggest problem that we can extract when we talk about Kyushu-Ha now. Even in my sickbed, I am reminded of the emperor system as an object that is the source of all attraction. Like Luis Buñuel's "El ángel exterminador," we are reminded that all incidents will continue to be sealed in a secret room of illusion as events of a single night in the Showa era.

When Mr. Chiba says, "I will pick up postwar art whether it is born prematurely or stillborn," the first thing we need to do is to identify the place of art for us.