

Another ten years later, Hakata Station had been redesigned. Another ten years later, Hakata Station had been redesigned. On the night of August 17, 1971, I was welcomed by a group of old friends, except for Sakurai, who was now in San Francisco, and Obata, who was hiding out on Nokonoshima Island in Hakata Bay, and Ohguro, Aiko. It was a reunion of sorts, as we had not seen each other for years.

As far as I know, there have been drastic changes in the past ten years. Two years later, the idea of the "Great Meeting of Heroes" was expanded to a proposal to hold the same event in New York City, and Sakurai made a bold and dreamy proposal in the October 1963 issue. Sakurai did not hide his frank belief that he wanted to locate the ignition point of contemporary avant-garde art in Kyushu, no matter what. In the end, this proposal did not succeed, but at its core, Sakurai's vision was not only correct, it was ahead of its time. 5 or 6 years later, in New York and other parts of the U.S., "heroes' rallies" to denounce the state system were held on a scale that astounded Sakurai. Sakurai's idea turned into the idea of a Kyushu-Ha exhibition in New York, and then, much later than planned, he followed Osamu Ochi to San Francisco. In San Francisco, Jun Morinaga, a former member of Kyushu-Ha, also came from New York, and together with Osamu Ochi and Muneo Urata, they formed the Kyushu-Ha San Francisco Commune. In 1966 and 1967, the Kyushu-Ha exhibition was held in a modest way. Sakurai's idea turned into the idea of a Kyushu-Ha exhibition in New York, and then, much later than planned, he followed Osamu Ochi to San Francisco. In San Francisco, Jun Morinaga, a former member of Kyushu-Ha, also came from New York, and together with Osamu Ochi and Muneo Urata, they formed the Kyushu-Ha San Francisco Commune. In 1966 and 1967, the Kyushu-Ha exhibition was held in a modest way. The "San Francisco Beatnik" eventually gave birth to the hippies, and through the historic Haight-Ashbury rallies, the tribe was born. Ochi said, "At that time, it was as beautiful as a flower blooming all over the field, and I really felt that a culture had sprouted anew.

Masatoshi Kou and Arata Kinoshita also went to New York around the same time.

In Japan, Toshio Taniguchi, Kenichiro Terada and others established a commune called Yakuin Art Village in Yakuin, Fukuoka in the spring of 1968. In addition, Harutasu Taniguchi of the Nishinippon Shimbun and Fukunichi Shimbun's Fukano Osamu became sponsors of a coalition of avant-garde art groups in Kyushu, and the "Kyushu Contemporary Art Trend Exhibition" was born. The group Kumo in Kitakyushu and the group HE in Omuta were formed out of this movement. These young groups were against the background of the situation in Sasebo and beyond. In 1969, Kyushu-Ha fought together with Zero-Jigen, Kokuin,

and other groups to destroy the Expo, and in September of the same year they took action to crush the Asahi Seibu Art Exhibition. Moriyama Yasuhide, a member of <KUMO>, was arrested on the street last November during a demonstration in Yanagawa against the disciplinary action against the three teachers at Denshukan School and was fined for public display of obscene materials. Moriyama argued that the arrest and fine were unfair. Articles 174 and 175 of the Penal Code violate the Constitution" and began a courtroom battle. The trial is currently underway, with Tadashi Odo, Mitsuko Tabe, Osamu Ochi, Toku Yonekura, and Kenichiro Terada all working hard.

From this point of view, the situation of art since Kyushu-Ha is not stagnant at all. At the same time, their anti-Tokyo image has somehow disappeared, and they share the same tectonic shaking that connects us all. Sakurai's former dream of a "great gathering of heroes" has been buried by the larger and more urgent gathering of heroes of our time. In the midst of the tectonic shifts that have engulfed him, does he still hold on to the heroic dream of the avant-garde of "art"?

We all drifted off to BOBO, a snack bar in Nakasu. It seems that two years ago, Yoshihiro Kato, Kenji Kanesaka, and Shigeomi Sato, among others, stepped into this place in relation to the Expo's destruction. On the wall is a poster of Sakurai's self-portrait of a face with long hippie-style hair and beard. This poster is terribly beautiful. It looks like Christ, but it also looks like Sakurai. St. Sakurai," I muttered. I thought I had pronounced it "Saint Sacrai. As I got drunk, the gap between us became more and more apparent. Kikuhata, Ochi, Yamauchi, Miyazaki and I drove to the grand studio of Taniguchi Toshio. He is now running a school called Seibu Art Academy. Below us, we could see the night view of Hakata Bay, with Nokonoshima Island lying in the distance. That's Momochi," said Taniguchi. The image of a young man silently digging in the sand and the flames blowing up came and went in my mind.