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Junnosuke Miyazaki exhibition, Fukuoka Prefectural Museum of Art - October 10th to November 15th, 1998

A retrospective exhibition of sculptor Junnosuke Miyazaki, who was born in Fukuoka City in 1930 and passed away in 1989, was held at the Fukuoka Prefectural Museum of Art.

Using wood as a raw material giving it repetitive egg, wavy and box shapes it showcased various expressions while freely covering the floor, pillars, and walls. The wooden eggs scattered on the floor, the multiplying boxes, the series of corrugated boards that looked like washboards, etc. All these have a sophisticated form and the large movable playground equipment is full of easy-going surprises. Looking from the standards at the time of production we can say these are pioneering, all the works have a uniqueness that does not fit into the type of modern sculpture.

Almost all of the works in this exhibition are made of birch (camphor tree), which shows the artist's obsession with this material. The wood has a beautiful grain, a unique scent (camphor scent), is resistant to insects, durable and easy to process. It is a common tree in Kyushu. There are always a few big trees in the shrine precincts and you can also often see them on the roadsides. they also become a pillar of a shrine or temple, wooden fish or a Buddha statue, which makes the work look like a kind of offering. Camphor tree has a wide range of uses and is often used in architecture and furniture, so it is a difficult material to obtain for sculpture. In the writer's memorandum it states that he went all the way to Okawa, a famous furniture producing area to search for it.

"Ware wa Tao" (1979-82) where wooden balls were arranged in a straw mat like sun-dried vegetables, he did not allow himself to be in the special position of an artist and became a farmer who harvested the blessings of the earth "ware wa Tao" (1979-82). This can be regarded as a statement of Miyazaki's belief. Sifting the fleas silently, rough-cutting the wood and then carefully polishing it. The egg-shaped ones have some sort of engraved symbol on the surface that looks like a spell. The meaning is unclear, but it can be taken as the artist's murmur. In addition, moving forms such as carts, seesaws, and hoisting machines seem to be easy to disassemble and assemble, making them interesting as playground equipment and various ideas can be seen and hidden in each form.

The major part of Miyazaki's career is probably his 18 years as the teacher of Fukuoka Prefectural Ogura Deaf School and the activities of the avant-garde art group "Kyushu-Ha". Miyazaki's quiet and indifferent attitude was unique in a group where fierce discussions and fights often happened when sake was involved. He joined around 1958 and gradually became a core member. At the same time, living with deaf school children was his daily routine.

Miyazaki's work is not so much an impulse idea, but a literary style that makes sense. The static work like carving and polishing each wooden ball may seem like a continuous meaningless act which is also a side of "Kyushu-Ha", but it can be thought of as clearing the challenges of contemporary art and making it into an artwork like an Honor student. (For example he was aware of Brancusi). It can be said that Miyazaki's work is characterized by the fact that he goes back and forth between being an educator and an artist as these

overlap in many ways. A first glance at this comprehensive exhibition, the power of the entire exhibition can be felt as if it was an installation.

Translated by Sara Melo