

1 For me, the Kyushu-Ha is like a horse carriage that forever keeps running. In retrospect, it was Ochiosamu's discovery, using asphalt as a metier, a material for building roads. Therefore, the members of Kyushu-Ha at that time ran swiftly without thinking about individuality with the speed of the road, the hardness of the road, and among the crowd of the road. Therefore, they were coarse.

The black luster of the asphalt resembled the black luster of the Taisho era coal in the Miike coal mine. Not to mention, Kyushu had legends of great men. For example, there were Genyosha, Kyusaku YUMENO and Miike, now you have the new and old Taisho coal mines, the death of Eishin UENO, Minamata pollution worldwide, and the atomic bomb dropped on Nagasaki. The weeds growing in valleys are surely daydreaming about these legends.

Takami Sakurai "Kyushu-Ha exhibition-anti-art project" (Catalog) Reprinted in 1988, Fukuoka Art Museum "Kyushu-Ha Taizen"

2 The enthusiasm and energy of Kyushu-Ha members for change and creation was tremendous, but we had little interest in constructing theories and strategies as an avant-garde art movement, and apparently wasted our energy with discussions around the division of the group, and the alliance and rupture of members, which were not the result of a theoretical struggle, but rather entangled relationships and emotional friction. It is a shame because if we didn't concentrate so much of our energy on criticism and controversy among members, we would have created excellent works.

Jutaro YAMAUCHI "Answering questions about the former "Kyushu-Ha """, "Kyushu-Ha exhibition-anti-art project" (pictorial record), reprinted in the 1988 "Kyushu-Ha Taizen", Fukuoka Art Museum

3 Crudely speaking, they were the first to try the informell waters in Kyushu and were recklessly swimming ahead.

They were not good at the logical part of organizing their movement, but had to find their own way.

It was a common practice during post-war times. I'd do anything, I don't know what to do, so under these circumstances this bad place seems to be my second school.

Junnosuke MIYAZAKI "Shiriuma no Ben" ""Kyushu-Ha exhibition-anti-art project "(illustrated book), reprinted in Fukuoka Art Museum "Kyushu-Ha Taizen" in 1988

4 I was obsessed with love, dance, movies and paintings.

The Kyushu-Ha members argued at each meeting whether to choose me or him, it was strange that violence began in the end. I still don't know much, I guess that the artist's spirit was more important than the work, but anyway, if you can't tell the insides of your partners, perhaps the way we interact with the people we don't know will just always be this way. Each time I prayed that the bow and arrow wouldn't fall on my head, I gradually became stronger.

In short, Kyushu-Ha was for me a cram school that posed as a good example of what not to do.

Mitsuko Tabe "Too late, too early, this Kyushu-Ha exhibition" "Kyushu-Ha exhibition-anti-art project" (illustrated book), reprinted in Fukuoka City Museum of Art, "Kyushu-Ha Taizen", 1988

5 From the late 1950s to the early 1960s, there were times when avant-garde art groups were found all over Japan.

[...] But none of those groups energy came close to Fukuoka's "Kyushu-Ha", that was like hot lava erupting from the deepest stratum.

There are several reasons for this: first, they weren't focussed on a centre or overseas, but instead had an attitude of emphasizing the characteristics of Kyushu's people and attacking Tokyo; secondly, they had an air of rejecting modernism and trying to unite artistic and social change; thirdly, no one was representative or leader because the members were all intellectuals crowded together like they were caught in a nebula.

Reprinted in Ichiro HARIU "Kyushu-Ha", "Kyushu-Ha Exhibition Anti-art Project" (illustrated book), Fukuoka Art Museum "Kyushu-Ha Taizen" in 1988

6 I haven't considered myself an avant-gardist yet.

But all of Kyushu-Ha, including me, could be considered that, right? We don't think of ourselves as avant-garde, when we use a new material or immediately after we draw a peculiar picture.

This inevitably requires the artists intentional input.

In that sense, we are still studying theory. And I want my paintings to speak of my own improved technique by using my own raw materials, the inexplicable presence emitted from them and the "quality" of my life as words; furthermore, I plan to support this with my own ideas.

And what I want most now is, that Kyushu-Ha will develop a new theory of art and become a true avant-garde movement, which has risen to ism standard, and at the same time shows the real meaning of avant-garde to Kyushu, which didn't have an avant-garde group up until now.

Jutaro YAMAUCHI "From the Avant-garde", "Geirin" July 1958, reprinted in "Kyushu-Ha Taizen"

7 Kyushu-Ha has not yet started to be an avant-garde group.

In other words, they are currently just standing on the start line, and thus, haven't developed an avant-garde theory yet. ...

Mamoru MATANO "Kyushu-Ha Comment", "Geirin" July 1958, reprinted in "Kyushu-Ha Taizen"

8 At the time, where Kyushu-Ha's principle has lost its organizational structure as a movement, it seemed to develop a strong personal identity without being swayed by the cartel of "anti-Tokyo" or "anti-art" movement —Therefore, is always a quick denial from the artists side of the work of a genuine rival, but the groups lack of organization also caused a distancing from the "movement" cartel and the trust of the "avant-garde".

In a way, you could say that there are no specialized artistic movements.

As we move away from it, the "center" will be nullified and "anti-art" will still be an overabundance of ideas that are juggled like Otedama.

If Kyushu-Ha would become an artistic movement, both “anti” and “avant-garde” would be beyond the limits of the painters.

If you look at the “regions” with Tokyo as the center of a circle, there may only be barren land, however, the regardless of circumstances, the revolutionizing of the present situation into an expanded “region”, is no longer a matter that solely relies on artistic acts. I wonder, if it would be possible to start an artistic movement in such an area?

Tadashi HATARAKI “Kyushu-Ha 1963-<Heroes’ Assembly> After-”, “Kyushu-Ha 7” October 1963 Reprinted in “Kyushu-Ha Taizen”