

## Original Landscape of Salvation #2

Osamu Fukano



"Taro's Playing Cards" oil on canvas 1450x1120mm 1968

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Kenichiro Terada started out exhibiting at the Nika Exhibition with the late Kenshi Ito as his mentor. Kenshi Ito was a lyricist painter. His style of painting, in which quiet emotion is achieved through intellectual restraint, had the flavor of a naturalist in an urban environment.

I once wrote the following about my impression of Kenshi Ito's solo exhibition.

Kenshi Ito's appeal is a fusion of lyricism and intelligence. When I saw his painting "Kokura" at his solo exhibition, it made me think a lot. He painted a lot of small houses that look like bungalows in a mountain campground. The Small House in the Empty Lot, The Balloon and the Small House, etc. Large and small works. In "Small house" Mr. Ito seems to be quietly and strongly rejecting lyricism. The completely deserted, cool air enveloped the bungalow. The color mixing is very clever. Yellow, green, and red roofs are scattered at a calculated distance from

each other. The sky above them is a grayish blue, heavy and cold. Why has a painter who has captured the hearts of his fans with his intellectual lyricism ventured into the world of "silence" in his recent work? At first glance, the work seems to depict a serene suburban landscape, but its content is quiet and cold, much like the deep ocean floor.

(1974, Fukunichi Newspaper)

This was the largest solo exhibition of Kenshi Ito's later years, and was an exhibition that demonstrated the height of his accomplishment.

Kenichiro Terada was a lifelong admirer of Ito, whose influence is particularly evident in his early works. The work is remarkable not only for its technique, but also for the refinement of sensibility that lies deep within its expression. Ito and Terada were both born and raised in the same city, but Ito is what is called a Fukuoka person and Terada is a Hakata native. As descendants of the Fukuoka clan's samurai, Fukuoka people value the restrained emotions and behavior of the samurai class. Kenichiro Terada, a Hakata native who inherited the stylish and open-minded culture of the townspeople, learned from Kenshi Ito in his youth the restraint and control of his sensibilities.

This was evident in his sense of life, which I often became acutely aware of during my 23 years of friendship with Terada.

"I'm too ashamed to do it."

Laughing, he softly dodged over-the-top gestures and directness.

This sense underpins the painting style of Kenichiro Terada's early works in the lyrical period.

It was not simply for the sake of reminiscence that he hung "The Girl in the Pasture," his first Nika prize-winning work, in the studio where he spent the last 20 years of his life. He kept his youth, which defined the location of his sensibility, to his right so that he would never forget it. Later, after intense internal conflict, he withdrew from the Nika-kai. Terada, however, always addressed only one senior member of the Nika-kai, Kenshi Ito, by the honorific title "Sensei" (teacher).