

## **What was Kyushu-Ha to Dr. Kenichiro Terada?**

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What was Kenichiro Terada to us, or rather, to me?

In Fukuoka around 1950, public organizations such as Dokuritsu and Nika had a power that is unimaginable today. At the top of the list in Kyushu was Dr. Kenshi Ito, the head of the Kyushu branch of Nika. I am still deeply impressed by his elegant appearance, with the white face of a tuberculosis patient, and the fact that he was a graduate of a famous private university in Tokyo and had just returned from Shanghai.

The newcomers to Nika in Fukuoka were Ochi Osamu and Takami Sakurai, and the artists who had been selected for several public competitions before them were Yohji Kuroki, Yasuyuki Ishibashi, and Kenichiro Terada. This meant that Terada and Kuroki were direct disciples of Ito. Ishibashi and Sakurai were from Kurume, and Ochi was from Saga. The others respected Ito but did not have a master-disciple relationship.

At the time, the world was in the midst of a dramatic shift from the thriving coal industry to the oil industry. The next industry was emerging and was in the midst of an intense alternation. This trend was clearly beginning to manifest itself in the avant-garde Nika, which was the center of power in the art world. In other words, it was Mr. Ito who was the most popular and had the most leadership ability in Kyushu Nika. In between, the one who had a hard time was Yohji Kuroki. Fortunately or unfortunately, Kenichiro Terada, a classmate of Yohji Kuroki, was not in Fukuoka City when Kyushu-Ha was formed. I believe that Kenichiro Terada was in a tuberculosis sanatorium at the time. He had come all the way from Tokyo with his beautiful wife and made a spectacular appearance in front of us. At that time, I was not yet a member of the "Burai-ha" group. I had even named my son "republic," and I had quit smoking and drinking, thinking that one day Japan would become a socialist country. One of the people who connected the circle was a teacher named Takashi Fukumori. At his wedding, many young men from the famous Taisho Coal Mine attended, and Kyushu-Ha also participated, and I had a quarrel with a teacher from the Taisho Coal Mine. Gun Tanigawa and his group mediated with me. That night, I accidentally drank too much and ended up in a ditch in front of the current Fukunichi Shimbun, and when I was already out of breath, fortunately the last police car caught me and took me to the hospital, where I survived. I still remember that it was a cold day on January 15.

Fukumori is a poet and the only man to have walked through the doldrums of the energy revolution that continued with the Miike and Taisho coal mines. What did this Fukumori do by mistake? He became an apprentice of Kenichiro Terada! Terada was a real "Burai-ha" group, drinking from morning and fighting with us. Quick to conclude, we have turned against our esteemed mentor, Kenshi Ito. We decided to quit Nika and rush into a strange artistic revolution in an attempt to start a new movement. It sounds pretty cool when written like that, but in reality, they were a bunch of dirty rats. Among this group, he took Fukumori as his apprentice, acquired the former residence of Eishin Ueno, and controlled the Fukuoka art world after the death of Kenshi Ito. There were many better than Kenichiro Terada, but for some reason, when it came to the best in Hakata, it was Kenichiro Terada.

And now there are his own paintings that have always rebelled against Kenichiro Terada, the best in Hakata. Many paintings that Kenichiro Terada himself cannot explain have been projected and have escaped. Even I, a long-time friend, do not understand the causal relationship between Kenichiro Terada and the swirling primary colors. I really don't know. I secretly believe that if Kenichiro Terada's paintings are truly eternal, it is mostly due to the mysterious relationship between these incomprehensible paintings and Kenichiro Terada. So, I would like to take another look at Kenichiro Terada's paintings.