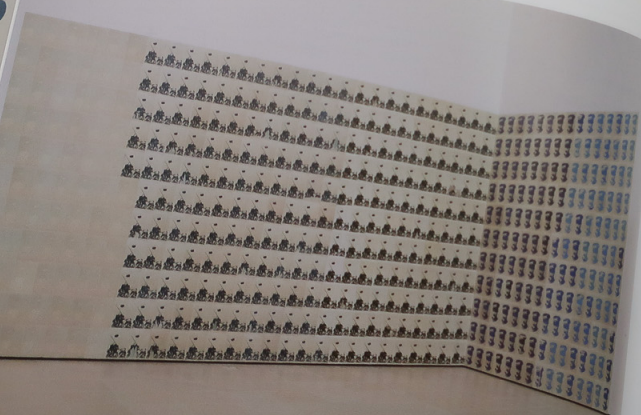




2 真喜志 勉 MAKISHI Tsutomu
大日本帝國復讐記念
Commemorating the Reversion to
the Great Empire of Japan
1972



「大日本帝國復讐記念」真喜志勉個展 1972 年
MAKISHI Tsutomu's Solo Exhibition "Commemorating the Reversion to the Great Empire of Japan" 1972

「復讐」から一月後の 1972 年 6 月、真喜志勉による個展が開催されました。この展覧会のために真喜志は召集令状（赤紙）の場を呼びかけています。

会場前面は大黒のシスターリン版画で埋め尽くされ、その真（銃黄鉄の黒条旗）のパラドクス（ローゼンタールによる報道写真条章であるはずの旗が日の丸と差し替えられています。ここでは、志はこの個展の後、「四半世紀に亘って神國を統治し続けた赤米約一年間の滞在生活を送りました (1)。」とアメリカへ脱立ち、会場入り口には感想を書き込むための紙が用意され、そこには「なにが大日本帝国だ。戦争で死んだ幾十万人の人は、二度とあやまちをおかしてくれないでいるはずだ」や「国のため、死んでいった人たちの魂こそ日本人の象徴だと私は確信する」や「ナチズム！」などと書き込まれていたようです。この様子を報じた新聞記事は下記のように締めくくられています (2)。

遊説と罵詈雑言とを繰り返す人、遊に大日本帝国と東条英機にストリートに共感する白痴、一刀のもとに切り捨てると新左翼学生などと反響も多額だが、それらの反応もあわせて近頃興衰な展覧会である。

B4 サイズのごく一般的な方眼紙に描ったこの版画を、真喜志は個展が終わった後も大切に保管し、50 年を経た現在まで 480 枚残りが残されました。本展は長期にわたるため、作品保護に貼って 2 点のみ実物を展示し、その他の版画の大部分には複製を貼っています。

- (1) 真喜志勉「戦後沖繩美術を見る (下)」沖縄タイムス、1995 年 6 月 7 日、14 頁
- (2) 高野文則と遊説「個展 真喜志勉 大日本帝國復讐記念」沖縄タイムス、1972 年 6 月 18 日、5 頁

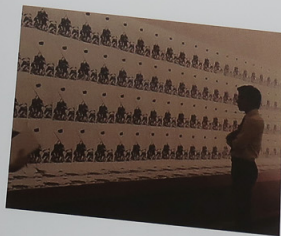
In June 1972, a month after the Fuku (The Reversion), MAKISHI Tsutomu's solo exhibition was held. For this occasion, he wrote invitations using the form of a call-up notice (Akagami), calling himself the head responsible for call-up and calling for people to come to the exhibition.

The walls of the exhibition space were covered with a large number of silk-screen prints representing two types of images: the normal of TOJO Heideki and the parody of the Kusunishi's news photograph titled "Raising" the Flag on Two Jims". And the flag, which should be the Sun and stripes, were replaced with the flag of the Rising Sun. After this solo exhibition, MAKISHI left for America saying, "I want to see the United States of America that has governed Okinawa for a quarter of a century" and stayed there for around a year.

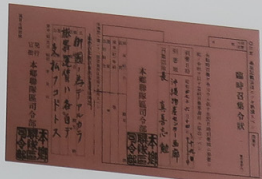
At the entrance of the venue, there were sheets of paper to write down the impressions of the solo exhibition, and various comments were written, such as, for example, "To hell with the Empire of Japan! Hundreds of thousands of people who died in the war must be hoping that we will never make the same mistake again!", "I am convinced that the souls of the Japanese people" and "Nonsense!" The newspaper article that reported on this solo exhibition concluded as follows.

Diverse people responded to the exhibition, such as those who got angry as they were not able to read the provocations and satire, the right-wingers who sympathized with the Empire of Japan and TOJO Heideki and the new left-wing students who sneeringly dismissed them, but even those various responses make this exhibition more exhilarating than others held recently.

MAKISHI carefully kept those prints on ordinary B4-size paper even after the solo exhibition was over, and more than 480 prints have remained for 50 years up to now. Because of the long duration of this exhibition, only two of the original prints are displayed in order to protect those prints, and replicas are displayed on most of the other walls.



展示風景 (1972)
Exhibition View (1972)



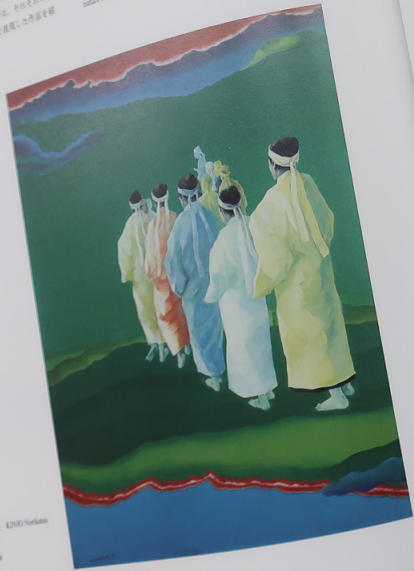
案内状 (表)
Invitation Card



1-2 展覧會にふれ5
Referring to the Original Landscape

展覧會「展覧會にふれ5」の開催趣意を目的に、芸術の場から多岐にわたる分野で文化を交流し、日本の文化の発展に貢献することを目的として開催された。この展覧會は、日本の文化の発展に貢献することを目的として開催された。この展覧會は、日本の文化の発展に貢献することを目的として開催された。

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19 斎藤 康久 KENJU Saito
神楽カマツリ
Kamatsuri
1972

With the goal of reducing the disparity with mainland Japan, after the Pacific War, Okinawa transitioned to the culture of mainland Japan (Japanization) in every aspect in pursuit of a better life. On the one hand Okinawa became a tourist destination, and since airlines ran a campaign promoting Okinawa, the image of Okinawa as a tropical resort with the typical white sands and blue sea was fixed.

As Japanization progressed and Okinawa's image as a tourist destination became more and more standardized, artists produced works that colored the original landscape by depicting the indigenous customs, rituals, and nature underlying the lives of the people of Okinawa.

While traffic and interactions between Okinawa and mainland Japan became more active since the restriction was removed after the Pacific people started to think about what Okinawa was from diverse perspectives, this section introduces works that depict Okinawa's nature and original landscape from the perspective of each artist.



21 大城 剛也 OSHIRO Koya
南の海の声
A South Sea Talk
1972