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	MoMA PS1	II.A.577

TETRA-HOUSE 326 PROJECT

KAWAMATA / SAPPORO / 1983 / 川俣正 / 札幌

発行 / 1983年12月31日 / テトラハウス出版局 / 札幌市中央区北3条西26丁目(道庁一博方) 〒064 44011-643-8514-643-8748

編集 / 岡部昌生・中森敏夫・真鍋竜 / レイアウト / 岡部昌生

写真 / 曾我恵介 / 表紙写真 / 安斎重男

No. 1



Photo by Shigeo Anzai

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札幌市中央区宮の森2条6丁目 Tel 641-9430

WORKSHOP **銀河画報社**

札幌市中央区南1条東1丁目コーポハシモト5F Tel 222-4986

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発行 / 1984年5月31日 / テトラハウス出版局 / 〒064 札幌市中央区北3条西26丁目(遠藤一博方) Tel 011-643-8514・643-8748

編集 / 岡部昌生・中森敏夫・真鍋庵 / レイアウト / 岡部昌生

写真 / 曾我恵介 / 表紙・裏表紙写真 / 安斎重男

No. 2



Photo by Shigeo Anzai

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Photo by Shigeo Anzai

編集後記 (川俣正の40日間)。資料調達からはじまって、制作、プラン・ドローイング展、スライドショー、ハンドメイド・フォト展、フォト・ドキュメント展、ビデオ・ドキュメント展、シンポジウム、そして安齋重男のスライド・レクチュアの会と、間断なく接続し、継続した。人たちは、ここで作業し、語り、飲み食いし、寝泊まりし、テトラハウスを視、触れ、くぐり抜けた。そこに、人と人、人と出来事の出会いの熱い状況がまわりを巻き込みながら波動のように盛り上げられ、つくりあげられた。いわば、(川俣を体験した)これら40日間の総和が、札幌でのプロジェクトだった、といえよう。これらは、テトラハウスに繋がったすべての(住人)の中に記憶され、問われつづけるだろう。ここに寄稿いただいた(1000枚のフォト・ドキュメンタリー)に忙殺されている安齋重男氏、(びあ)の村田真氏、(40日間密着)の曾我恵介氏に、ともに、仕事を記録し記述できた事をよろこび、感謝いたします。(岡部昌生)

<p>May I help you? タスキン 愛の店</p> <p>〒4出店 札幌市中央区南5条西2丁目2-25 543-9158</p>	<p>炭焙き珈琲 るびあ</p> <p>札幌市中央区南5条西2丁目5 543-9430</p>	<p>ギャラリー・ユリイカ LEUREKA</p> <p>札幌市中央区南3条西1丁目南口ビル2F 5422-4788</p>	<p>ギャラリーたびお</p> <p>札幌市中央区北2条西2丁目通特ビル1F 5424-5338</p>
<p>WORKSHOP 銀河画報社</p> <p>札幌市中央区南3条東1丁目新札幌市南地区南4条西2丁目 4222-4288</p>	<p>ARCHITECTS DESIGN OFFICE 2C 象工房 SHI KURO</p> <p>札幌市東区南15-3 3条西1丁目南口ビル2F 5423-2188</p>	<p>Drip</p> <p>札幌市中央区北5条西25丁目 5442-9689</p>	<p>ギャラリー びんけ</p> <p>札幌市中央区北2条西2丁目通特ビル6F 5424-0448</p>
<p>中森花器店</p> <p>札幌市中央区北4条西27丁目 5433-7905</p>	<p>スペイン酒場 TOSHU</p> <p>札幌市中央区南5条西2丁目 5433-9331</p>	<p>Cafe びんけ</p> <p>札幌市中央区北3条西25丁目南口ビル6F 5442-9748</p>	<p>道特画廊</p> <p>札幌市中央区北2条西2丁目通特ビル6F 5424-0448</p>

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K A W A M A T A
205 West 15th St.
Chelsmore Apt. 5T
N. Y. N. Y. 10011
U. S. A.

Ms. NORMA MAIS ROLL
Brooklyn Museum
188 Eastern Parkway
Brooklyn N. Y.

January 8, 1986

Dear Ms. Norma Mais Roll

I am Japanese embiramental
artist. When I was P. S. 1 studio
artist, I met you there.
You looked my drawing of P. S. 1
PROJECT in 1985.

I would like to show you
my other project document catalog.

Also please keep in touch
with me.

Yours sincerely

Tadashi KAWAMATA

Tadashi KAWAMATA

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FOR IMMEDIATE RELEASE

The Institute for Art and Urban Resources
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, New York 11101
718-784-2084

For Information Contact: Claudia Gould

OPENING: August 29, 1985 4-8 PM
Showing Hours: 7 days a week, 12-6PM August 29-September 8

The Institute for Art and Urban Resources presents a project by Tadashi Kawamata in the courtyard of P.S. 1.

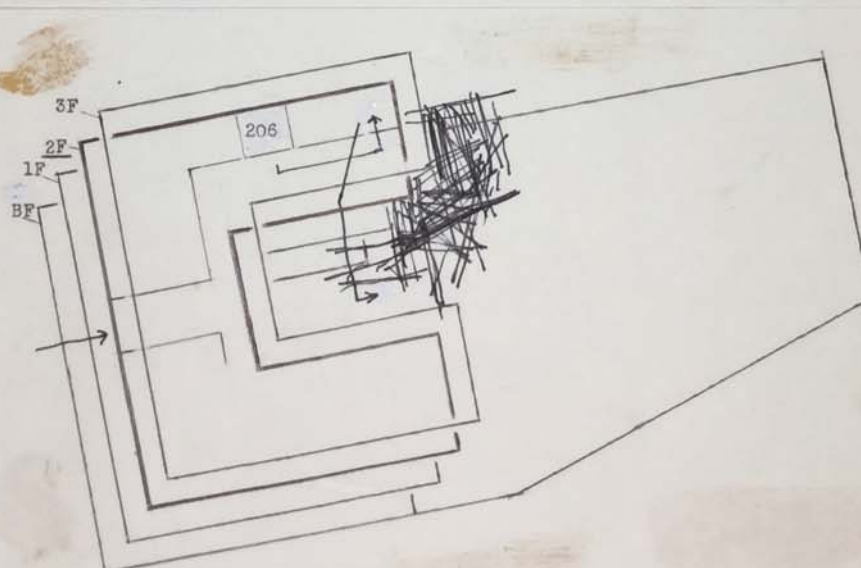
Constructed from scrap wood found in and around New York City, Kawamata has created a three dimensional architectural environment surrounding the north east corner of the P.S. 1 courtyard.

A primary feature and philosophy of Kawamata's work is "temporality". His work is built according to circumstances, time and place and its relationship with the environment. The physical act of construction is as important to him as that of deconstruction. As Kawamata is ending his first year in the United States and as the first Japanese Studio Artist at The Institute, he has become preoccupied with the cyclical nature of deconstruction and construction in New York. The project at P.S. 1 embodies these ideas by utilizing materials found in destroyed buildings and applying them to existing structures to create a new one.

Tadashi Kawamata has shown extensively in Japan. This is his second project in New York, the first was at The Limelight. This winter he will be creating the sets for a new production by Lucinda Childs in New York.

To view the work of Tadashi Kawamata the visitor must enter P.S.1 and go directly to his studio number 206 where they will see plans and drawings of the project. The visitor will then be escorted to the courtyard to view the model and actual installation.

Below is a diagram of his piece.



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PS
1

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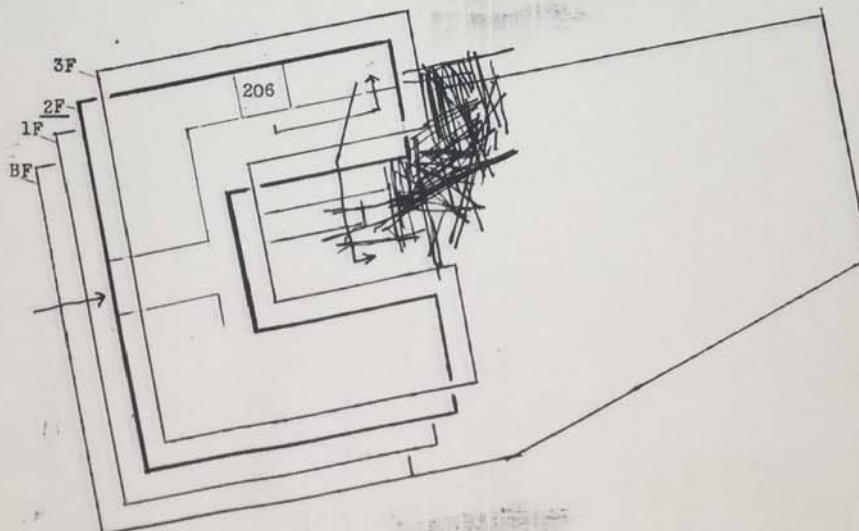
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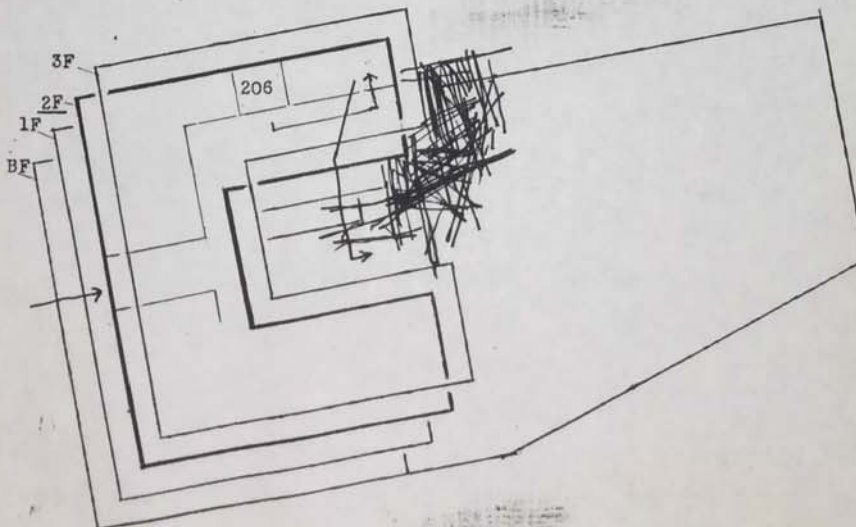
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P.S. 1 PROJECT

July 1 1985

Concerning the P.S. 1 Project

I propose to assemble a wooden structure in the courtyard of P.S.1.

At a specified time, this structure will then be demolished.

Specific proposals (Total project from construction to removal)

Time period : From June 1 1985 until September 11 1985.

Showing : From August 29 until September 8

Opening : Thursday August 29 , 4-8pm

Showing hours : Sunday - Saturday , 12-6pm

Take down : From September 9 until 11

Place : The courtyard of P.S. 1

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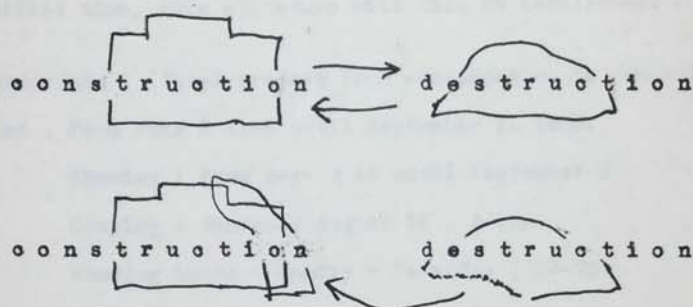
P.S. 1 PROJECT '85

July 1 1985

STATEMENT

In NewYorkCity there is constant destruction and construction going on.

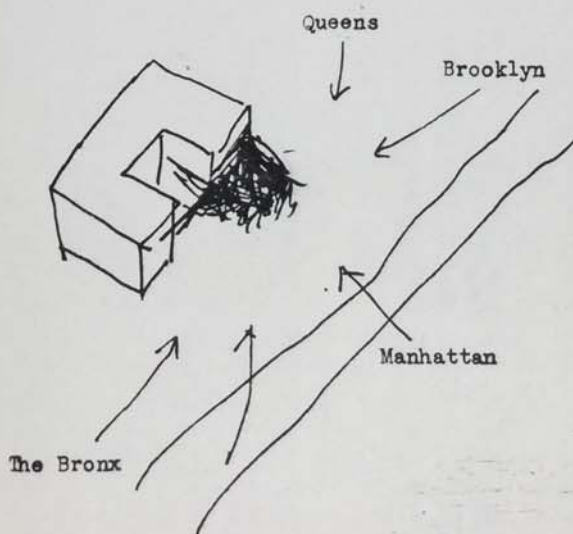
The phenomenon seems to repeat itself



Now , I will be started my project at P.S. 1.

The material to be used will come from scrap wood found in and around NewYorkCity.

They will be brought into the courtyard of P.S.1 to be constructed into a structure. (enviromental)



The outer shape of P.S.1 looks like a magnet , which is fitting to my idea , that scrap wood from around the city, is attracted to the building.

This project is made possible by P.S.1(PROJECT STUDIOS ONE) and Asian Cultural Council.

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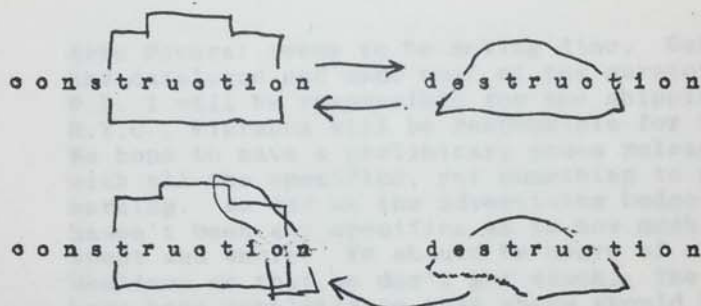
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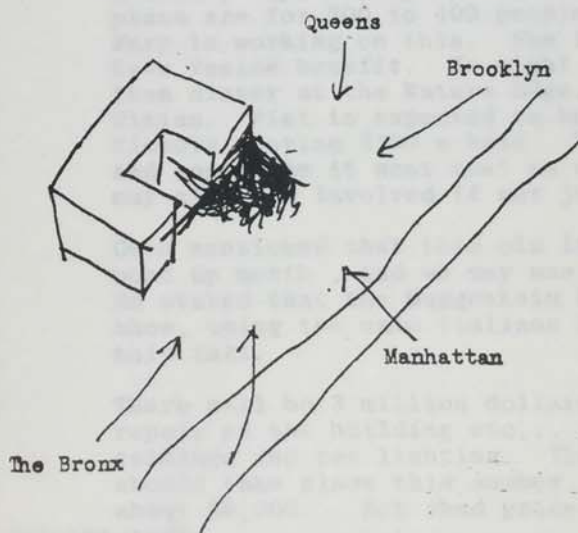
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Staff Meeting

June 17, 1985

Arte Povera: seems to be moving fine, Germano has designed the catalogue and made most of the curatorial decisions. P.S. 1 will be responsible for the shipping of work in N.Y.C., Pieranna will be responsible for the work in Europe. We hope to have a preliminary press release soon. Not with all the specifics, yet something to give the press fair warning. As far as the advertising budget goes, there haven't been any specifics as to how much money is to be spent and where. We should be aware of all advertising deadlines so that we don't get stuck. The logo/graphics have been completed so that there should be a consistency in all the advertising, catalogue etc.,.

The title of the show will be something to this affect: THE ITALIAN KNOT, ARTE POVERA 1960 - 1985. Although there are not enough specifics, Claudia should get her press plan together. It should also be noted that there could be difficulties with the artists if we play too much on a commercial Italian type scheme.

There is going to be some sort of tour package arrangement for the Italians coming for the exhibition. Including the artists, important people, and other happy Italians. The plans are for 200 to 400 people; plane ride and hotel. Mary is working on this. She is also working on a Save Venice benefit. We might host a cocktail party, and then dinner at the Waters Edge. All this to restore a Titian. Fiat is expected to buy out a few tables; the tickets costing \$100 a head. This will be good PR for us and hopefully it won't cost us a dime. The Italian consulate may also get involved if not just for their mailing list.

Gwen mentioned that this old Italian guy is driving his boat up north, and we may use it for something. Ed stated that the Guggenheim has stolen our idea for the show, using the same italians for a show that they are doing this fall.

There will be 3 million dollars for the fiscal 1987 to do repairs on the building etc.,. New roof, bathrooms, elevator, ceilings and new lighting. The renovations in the office should take place this summer. David said the estimate was about \$6,000. Not a bad price, spontaneously said by the rest of the staff.

Ed then asked about the security this summer. Yes something must be done about this although no new attempts have been made on the wires. Tom stated that the system at the clock-tower is not up to par. Nor is P.S. 1. All agreed.

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Ed then confided that the program for the winter could possibly be in danger because of the renovations being made to the building. Windows and bathrooms.

David explained that these things have to be done without too much delay, or else we will end up getting in trouble with a lengthy period for repairs. David suggested " Hey guys, how 'bout we be having the the north wing done during POVERA, and then be having the south wing done in January. Yippee doo every cried, that sounds like a swell idea. Gee we hope it works. Me too! exclaimed David. Every^{one} sighed, with that weight off their heads, and decided to get on with business.

No one mentioned anything about inter P.S. 1 affairs, so nothing sleazy rose to the surface today. too bad.

Ed told us about possibilties for the Winter and Spring shows. He spoke of photography, achitecture, Landscapes and Images. Maybe even a surprise or two if we are especially good.

Ed then mentioned that he didn't want to be stuck with running ~~around~~^{behind} the building every time he had to go pee-pee if the bathroom situation was on the fritz when they are renovating, as planned. David said no one should worry, these are important matters, and I will make sure that this will not be a problem. Supposedly nothing can be used or touched when they are renovating until everything has been finished. And they have signed on the dotted line that it has been finished. OK

Gwen said that the Venice Bienalle is in June. Tom said that we should not be dissapointed if ROOMS REVISITED did not become a reality. Since there has been no financial support yet.

The studio artists have been making a mess. They should be informed to clean up. I can't remember who said that. In the future, David should check the studios when the artists leave, to make sure that they do not leave the rooms in bad condition. While we were on the subject of studio artists and messes, Gwen said that the International Studio Artists should leave a deposit when signing their lease, so that we can nail them later if they leave the rooms looking like ca-ca doo.

Whats happening with Kawamata? His contract for the special project has not been returned, Claudia added. Then it was mentioned that he was most assuredly having it translated. Oh, OK.

David- THE DUMPSTERS MUST SOON BE EMPTIED. I need money.
Claudia- THE DANCERS HAVE TO BE PAYED, They need money.

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A few different sources said that MONEY, MONEY , MONEY
should be rolling in soon.

also discussed , but not in great detail:

A banner for P.S. 1

And a new typewriter, because the one I'M typing this on
really bites the wazoo.

Tom gave us a list of what he is doing at the Clocktower.

The whole meeting today, Lee was very quiet.

XXXXOOOO

The staff reporter.

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VIEW OF P.S.1 CONTEMPORARY ART
CENTER BEFORE 1987 RENOVATION
(WITH INSTALLATION BY ARTIST KAWAMATA)
PHOTO: BRUCE EDELSTEIN



Tadashi KAWAMATA D
P.S.1 PROJECT
Long Island City, New York 67
April-September, 1985



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Tadashi KAWAMATA D
P.S.1 PROJECT
Long Island City, New York 74
April-September, 1985



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Tadashi KAWAMATA D
P.S.1 PROJECT
Long Island City, New York 77
April-September, 1985



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Tadashi KAWAMATA 4x5 D
P.S.1 PROJECT
Long Island City, New York
April-September, 1985



PHOTO: BRUCE EDELSTEIN

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Tadashi KAWAMATA D
P.S.1 PROJECT
Long Island City, New York 75
April-September, 1985



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