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ARRIVES November 30, 1984 to PS1



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Tadashi Kawamata (Painting/Sculpture) *JAPAN*

Mr. Kawamata, age 31, is a very talented sculptor whose work has been exhibited frequently in Tokyo in the past few years. He has won a number of awards and prizes and was one of three artists who represented Japan at the 1982 Venice Biennale. Mr. Kawamata, who is particularly interested in the relationship between the city and art, uses found materials (usually wood) to create large sculptural installations which relate directly to the urban landscape. Mr. Kawamata has been invited by the Institute for Architecture and Urban Resources here in New York to participate in the International Studio Program at P.S. 1, an invitation which has not previously been extended to a Japanese artist. His request for grant support to the Japan-United States Arts Program of the ACC has been strongly endorsed by several leading critics in Japan as well as by the Japanese Advisory Committee of JUSAP. Mr. Kawamata would like to come to New York in fall 1984 and remain for one year, creating his own work and observing developments in contemporary American art.

Artist/Scholar

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TADASHI KAWAMATA



- 1953 — Nasce nello Hokkaido
 1979 — Consegue il diploma della Sezione Pittura dell'Università di Belle Arti di Tokyo
 1981 — Termina il corso di perfezionamento dell'Università di Belle Arti di Tokyo

MOSTRE PERSONALI

- 1979 — Galleria Runami, Galleria Tamura, Galleria Maki
 1980 — Galleria Tamura, Galleria Kobayashi, Galleria Maki
 1981 — Galleria Art Space (Nagoya), Studio 37 (Kyoto), Galleria K (Tokyo)
 1982 — Galleria Kobayashi (Tokyo), Galleria Shiro (Nagoya), Galleria d'Arte Kaneko (Tokyo)

MOSTRE COLLETTIVE

- 1977 — "Competizione Artistica", Sala della Città di Tachikawa
 1978 — Mostra a due, Galleria della Prefettura di Kanagawa
 1979 — "By land", mostra all'aperto, riva del fiume Tama
 1980 — "Ueno '80", Università di Belle Arti di Tokyo
 "Bellezza di figure, ricchezza di colori", Galleria della Prefettura di Kanagawa
 "7 vedute in mostra", Galleria Metropolitana d'Arte di Tokyo
 "Project Work in TAKAYAMA", Scuola d'architettura di Takayama
 "Mostra a Tre—da foto", Galleria Yamaguchi
 "Pittori d'oggi '80", Sala della Città di Yokohama
 "Vision for the '80", Museo d'Arte Hara
 1981 — Mostra di disegni, Galleria Patergon
 Mostra a due, Galleria d'arte G.
 "Risonanze Parallele", Istituto Ohara
 "Preludio" Galleria Grifon (Australia)
 "Pittori d'oggi '81", Sala della Città di Yokohama
 1982 — Biennale di Venezia (Italia)

- 1953 — Born in Hokkaido
 1981 — Graduated from Tokyo University of Fine Arts and Music

PERSONAL SHOWS

- 1979 — Gallery Runami, Gallery Tamura, Gallery Maki
 1980 — Gallery Tamura, Gallery Kobayashi, Gallery Maki
 1981 — Gallery Art Space (Nagoya), Studio 37 (Kyoto), Gallery K (Tokyo)
 1982 — Gallery Kobayashi, Gallery Shiro (Nagoya), Gallery Kaneko Art

GROUP SHOWS

- 1977 — "Artistic Competition", City Hall Gallery, Tachikawa
 1978 — Two Men Show, Gallery of Kanagawa Prefecture
 1979 — "By Land", Open Door Show, Tamagawa Riverside
 1980 — "Ueno '80", Tokyo University of Fine Arts and Music
 "Beauty of Figure; Richness of Colour", Gallery of Kanagawa Prefecture
 "Today's Painters '80", City Hall Gallery, Yokohama
 "Vision for the '80", Art Museum of Hara, Tokyo
 1981 — "Exhibition of Drawing", Gallery Patergon
 "Parallel Art", Institute Ohara, Tokyo
 "Today's Painters '81", City Hall Gallery, Yokohama

Photo: Shigeo Anzai

TADASHI KAWAMATA

ARATA TANI

commissario

Nato nel 1953, Tadashi Kawamata è uno dei rappresentanti della nuova generazione in Giappone. Gli artisti nati negli anni Cinquanta stanno facendo adesso la loro comparsa nel mondo artistico giapponese, ma Kawamata è riuscito a far riconoscere la sua presenza sin dalla sua prima apparizione, nel 1977. Dopo di allora Kawamata si è attivamente impegnato in numerose mostre collettive e personali.

In Giappone il 1977 era un anno in cui veniva crescendo il movimento verso un ripensamento della pittura. Sebbene questo movimento, in generale, sia stato dominante a partire dalla metà degli anni Settanta, Kawamata sembra piuttosto appartenere alla generazione successiva a quella che ha attraversato questa fase.

Fino ad oggi le sue opere più importanti sono state fatte impiegando il legno come materiale. Una struttura di pareti fatte con tavole (piani) e di travi portanti fatte con assi sottili (linee) costituisce la caratteristica comune di questa serie di opere la cui interpretazione va ricercata in una "definizione dello spazio attraverso il legno".

Kawamata si è concentrato particolarmente in installazioni in interni e spazi chiusi e, pur sfruttando le reali condizioni fisiche di tali spazi, egli riesce a creare una presentazione strutturale assai chiara. In queste opere si avverte un atteggiamento che non è né emotivo né psicologico, ma che può essere definito di "attività inorganica". Forse è necessaria una spiegazione più dettagliata, facendo riferimento alla "mono-ha" che intorno al 1970 era coinvolta nella politica di riforma delle tendenze che allora erano al centro del mondo artistico giapponese. Dal punto di vista di questa corrente le opere di Kawamata non sono di natura fisica, ma sono di carattere spaziale: "definizione dello spazio attraverso il legno" significa anche che queste opere, pur usando realmente gli oggetti fisici, non sono assolutamente opere di carattere materiale, e di questo chiunque si può facilmente rendere conto. Nel Giappone degli anni Sessanta la parola d'ordine era "anti-arte", ma questo movimento produsse numerosi oggetti d'arte; se vogliamo spiegare questo fenomeno secondo l'interpretazione del "mono-ha", questi oggetti erano prodotti artificiali realizzati dall'attività figurativa dell'uomo, e anche se si era cercato di riportare gli oggetti artificiali a materiali naturali e di ridurre al minimo gli stru-

menti di produzione che danno la consapevolezza di creare un prodotto artificiale, non si era trovata una soluzione soddisfacente al problema. Infatti si raggiungeva unicamente il risultato di creare un nuovo atteggiamento nei confronti dell'oggetto riproponendo la contraddizione fondamentale insita nel processo di oggettificazione dell'attività figurativa.

La "mono-ha" fu una delusione per gli artisti di quel periodo tanto che viene da chiedersi se non sia meglio chiamarla piuttosto "scuola della relazione": in effetti essi lavoravano sopra tutto con oggetti non manipolati, ma per lo più il loro interesse era concentrato sulle relazioni: relazioni tra un oggetto e l'altro, tra l'oggetto e lo spazio, tra l'oggetto e l'azione.

Per quello che riguarda Kawamata, non vi sono relazioni dirette tra lui e la "mono-ha", ma se si pensa alla situazione del mondo artistico giapponese di dieci anni fa, non si può non scorgere un sia pur indiretto legame nel suo interesse per la relazione, che era così tipico del "mono-ha".

Nella prima metà degli anni Settanta anche in Giappone prevaleva la tendenza per l'evento, ma la qualità delle azioni di quel periodo non era espressionistica, né aveva una vocazione artistica, per cui ci si chiede quale sia stato il significato di azioni di campo così vasto e di livello basso. In questo periodo iniziò la sperimentazione di una forma tridimensionale psicologica e percettuale, ma oggi l'interesse per essa va gradualmente scomparendo.

Nel caso di Kawamata, cercare di comprendere le sue opere dal punto di vista dell'oggetto e dell'azione sarebbe una via piuttosto lunga; mi sembra che sia più facile comprenderle dal punto di vista del campo pittorico.

Kawamata usa anche materiali differenti dal legno, come la carta, e cerca anche di esprimere la concezione spaziale del legno con materiali differenti, ma nei suoi modelli mostra un grande interesse per trovare un equilibrio strutturale complessivo tra i vari elementi tridimensionali. In particolare le sue strutture variano a seconda dello spazio chiuso in cui sono inserite ed egli le compone seguendo la propria sensibilità per le forme in modo da vitalizzare le condizioni fisiche dell'ambiente. Se questa sensibilità, come può a mio avviso

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TADASHI KAWAMATA

ARATA TANI

commissioner

avvertire chi si accosta alle sue opere, deriva da un equilibrio intellettuale, si può allora dire che le opere di Kawamata sono costituite da una fusione tra l'equilibrio intellettuale che si trova nello spazio reale interno ed un equilibrio compositivo che si scorge nella visione prospettiva.

Ad un livello più elementare si avverte semplicemente che le sue opere hanno una struttura circolare consistente in una serie di pareti, in parte dipinte di bianco, che fanno da piani, e di assi di legno che fanno da linee. Per alcuni versi si potrebbe dire che queste opere entrino nel campo della pittura, ma non per questo debbono essere considerate una sottospecie di essa. Si deve piuttosto dire che la profondità della prospettiva riesce a dar vita ad una vivace situazione pittorica.

"Ueno '79"
1979
Tokyo University of Fine Arts



Born in 1953, Tadashi Kawamata represents the youngest generation in Japan. More and more young artists born in the fifties are taking their places in the art scene in Japan today. But Kawamata has been known since he first exhibited in 1977. Since that time he has energetically involved himself in a host of group and one-man exhibitions.

In Japan, 1977 was a time when the tendency to rethink and question painting intensified. Although generally speaking, this trend prevailed in the late seventies, Kawamata seems more a part of the generation succeeding that which experienced this phase.

Thus far, his most important work has been constructed from timber members. His work typically takes the form of a composition of beams and walls—the former being boards of a linear nature, and the latter being planks of a planar nature. A series of works carried out in this way might be called, "a spatial sketch in wood".

Kawamata is especially interested in installation in interior spaces. While capitalizing on the given physical conditions of such a space, he creates a very clearly structured presentation.

These pieces are neither emotional or psychological; indeed they are best understood as "dispassionate events". Perhaps this point needs some more detailed explanation. Around 1970, the art movement, "Mono-ha" produced the bulk of reform-minded thinking aimed at the central currents of more established Japanese art. In comparison with Mono-ha, Kawamata's work is notable in its lack of material substance and spatial quality. The appellation, "a spatial sketch in wood" underscores the notion that although these structures obviously do make use of material substances, as works of art, their character is by no means material. Certainly anyone would agree to this point. In Japan, the key word of the art of the sixties was "anti-art". However in the anti-art movement itself art objects continued to be produced in large numbers. If we explain this according to Mono-ha thought, these objects were man-made products realized through the effects of the human inclination for representation. However, even if the means of production and the sense of producing an artificial object are kept to an absolute minimum, the transformation of man-made products to natural materials is not a satisfactory approach to the issues at hand. It merely results in another viewpoint involving the object; it highlights the fundamental contradiction in objectifying the processes of representation or symbolization.

The so-called "Mono-ha" became a disappointment to the artists of this period. It seemed that "School of Relationships" might have been a better name for it. Actually, they were working with objects that were largely unmanipulated, but most of their interest was centered on relationships, such as that between one object and another, between an object and space or an object and the practice of making it into art.

Essentially, there is no direct link between Kawamata's work and Mono-ha. However, if one looks for a connection between Kawamata's work and the Japanese art scene of ten years ago, one could detect an indirect association with the interest in relationships characteristic of Mono-ha.

In the early seventies, the art event or performance was prominent in Japan as well as the West. But the process of making art was not considered an expressive element of the art form nor was it an area which was the focus of progressive developments. Rather it was still under scrutiny and being newly understood. This was also the period when experimentation with the perceptual and psychological aspects of three-dimensional form was initiated. Only recently has interest in this area ebbed.

In Kawamata's case, it would be a circuitous route to attempt to understand his work in terms of material substance or the practice of making art. It seems that his work is more approachable if thought of in terms of the field of painting.

Wood is not the only material Kawamata uses; some of his spatial installations employ different materials together with wood and he has also exhibited cardboard models. In his models, Kawamata shows a great concern for effecting an overall compositional balance among three-dimensional elements.

More than in his earlier work, Kawamata's recent installations are varied according to the interior space in which they are constructed. He designs these pieces in accordance with an intuitive sense of space so as to exploit the physical conditions of the interior.

The result is a compositional balance apparent to the viewer upon entering the environment of the installation. This balance is the product of a fusion of the systematic structural balance detected when considering the design in all its ramifications, and the physical balance perceived in the arrangement of elements.

On a more elementary level, it can be noted that the composition of these works loosely describes a circular form which has a simple, direct feel to it. This circular composition consists of a series of boards acting as lines and walls acting as planar surfaces—both of which are partially painted in white. Although this work seems quite like painting in certain respects, that is certainly not cause to categorize it as such. Nevertheless, if one considers Kawamata's work in terms of the field of painting one will find that characteristics common to painting are alive and vibrant.

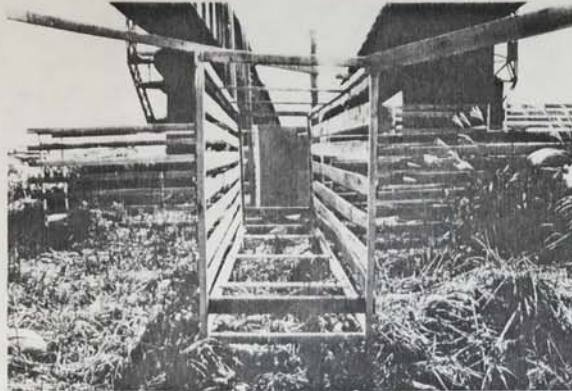
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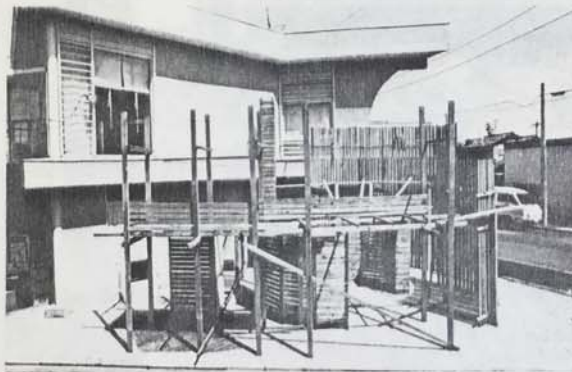
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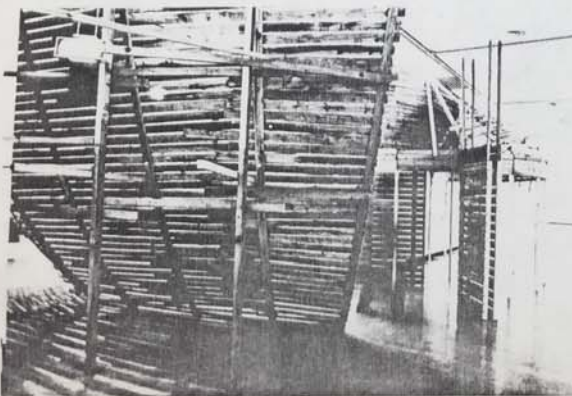
"By Land", Open Door Show
1979
Tamagawa Riverside



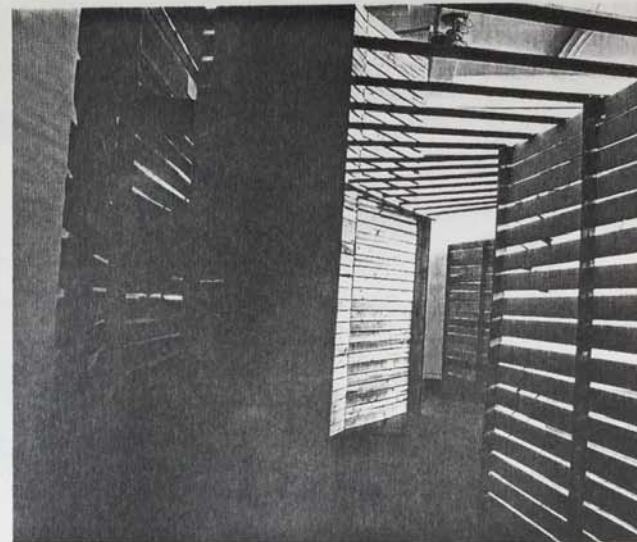
"Personal Show"
1981
Gallery Art Space (Nagoya)



"Today's Painters '81"
1981
City Hall Gallery, Yokohama

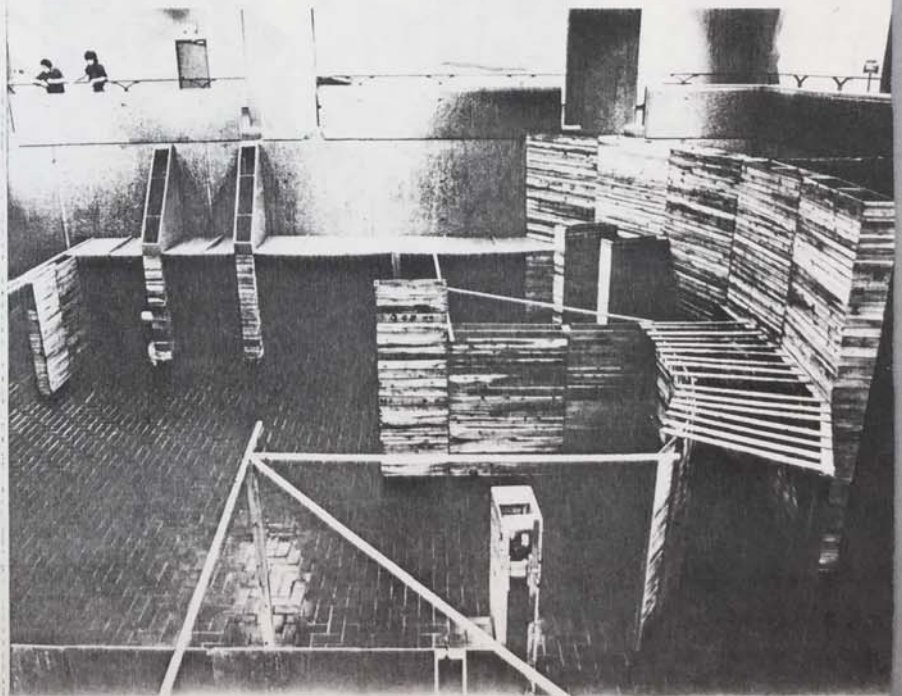


"Today's Painters '80"
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City Hall Gallery, Yokohama



"Ueno '79"
1979
Tokyo University of
Fine Arts

"7 Scenes Show"
1980
Tokyo Metropolitan
Museum of Art

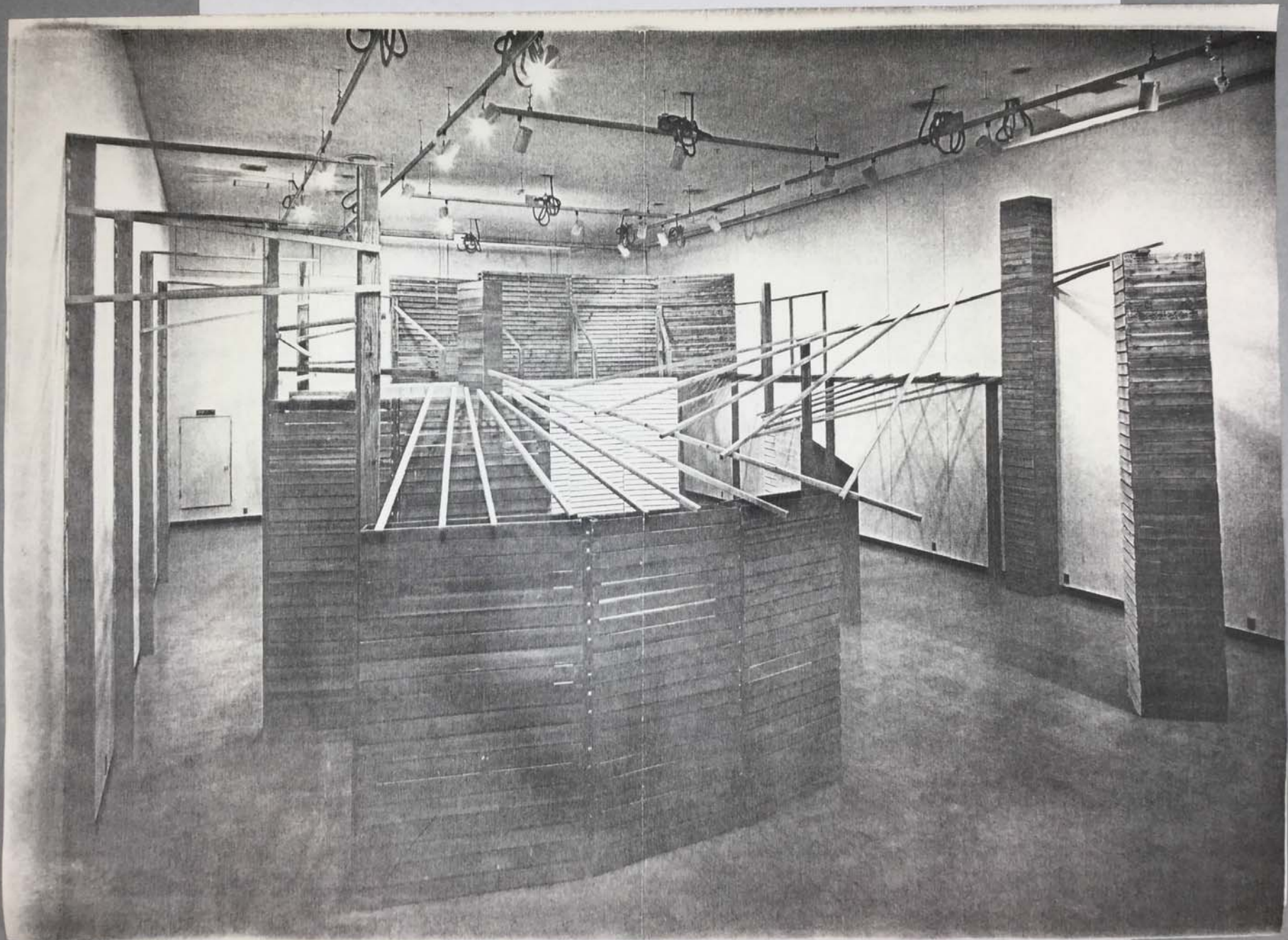


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SLIP IN 所沢

A Gapped House in TOKOROZAWA



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SLIP IN 所沢

A Gapped House in TOKOROZAWA

April 24—May 22, 1983. Tokorozawa Saitama Japan

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SLIP IN 所沢
1983年4月24日——5月22日

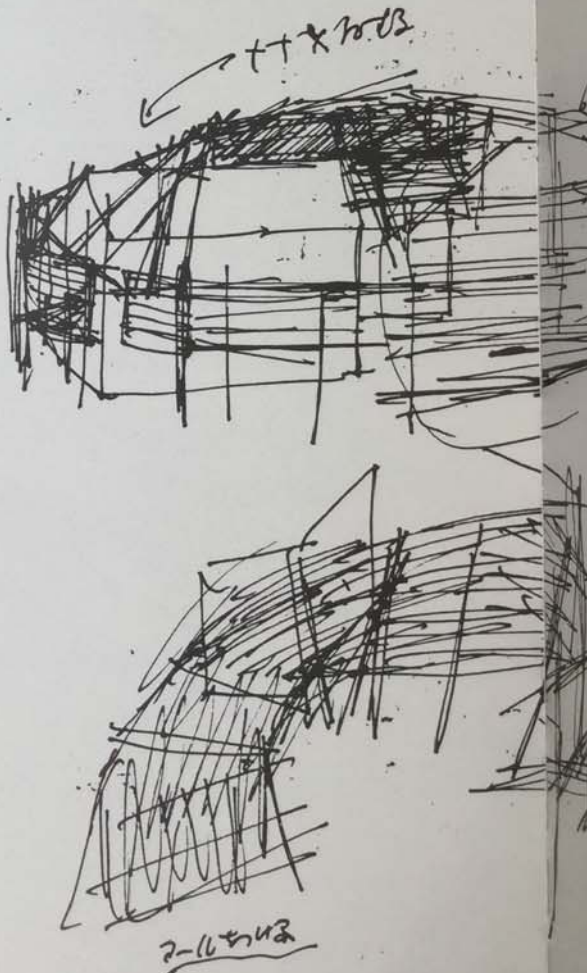
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63 1/2 x 11 1/2 in.

1970-1971

4 1/2 x 11 1/2 in.

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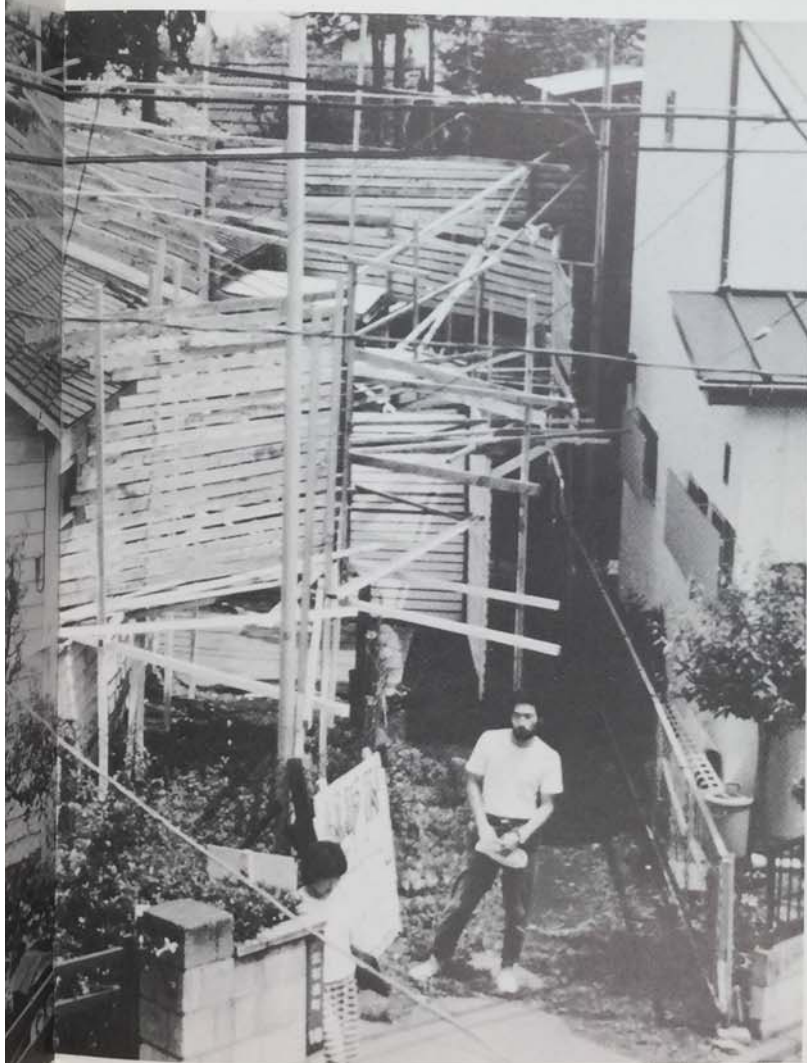


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7

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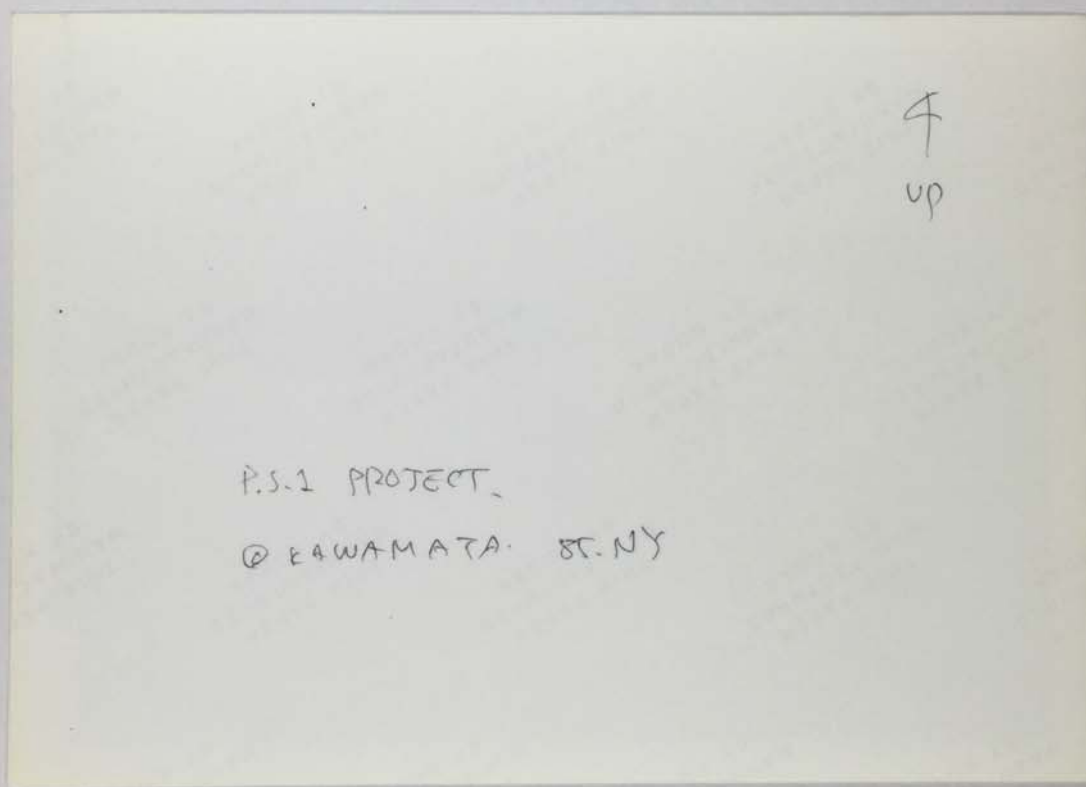
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TETRA-HOUSE 326 PROJECT

TADASHI KAWAMATA / SAPPORO / 1983 / 川俣正 / 札幌

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)、資材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。そして安斎重男のスライド・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斎重男氏、(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 〒055-0843 札幌市中央区南一条西2丁目2-25 543-3158</p>	<p>炭焙き珈琲 るびあ 札幌市中央区南一条西2丁目2-25 543-3430</p>	<p>ギャラリー コリイカ EUREKA 札幌市中央区南一条西2丁目2-25 543-4798</p>	<p>ギャラリー たびお 札幌市中央区南一条西2丁目2-25 543-4328</p>
<p>WORKSHOP 銀河画報社 札幌市中央区南一条西2丁目2-25 543-4328</p>	<p>ARCHITECTS DESIGN OFFICE 2C 象工房 SHO KOBO 札幌市中央区南一条西2丁目2-25 543-3158</p>	<p>Drip 札幌市中央区南一条西2丁目2-25 543-3608</p>	<p>ギャラリー びあ 札幌市中央区南一条西2丁目2-25 543-4328</p>
<p>中森花器店 札幌市中央区南一条西2丁目2-25 543-7038</p>	<p>スペイン酒場 TOSHI 札幌市中央区南一条西2丁目2-25 543-3158</p>	<p>Cafe bowwow 札幌市中央区南一条西2丁目2-25 543-3608</p>	<p>道特画廊 札幌市中央区南一条西2丁目2-25 543-4328</p>

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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(逸藤一博方)〒064 Tel011-643-8514・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/表紙写真/安斎重男

No. 1

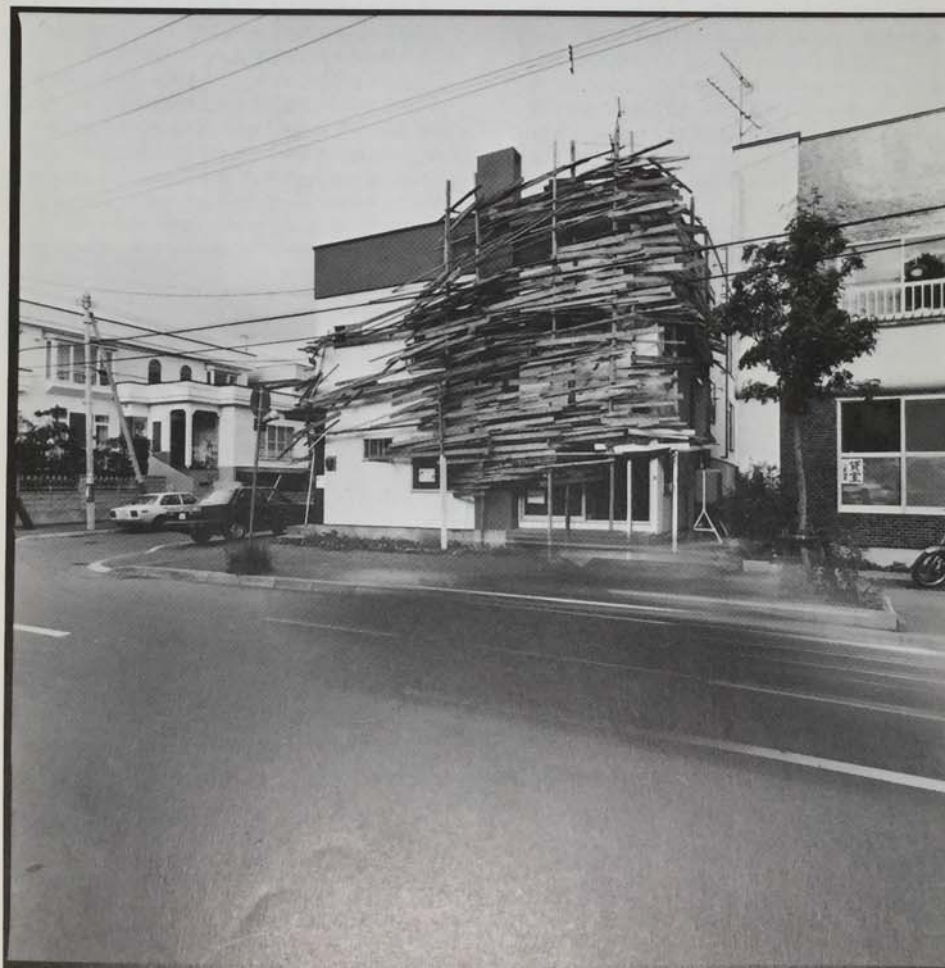


Photo by Shigeo Anzai

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★
ギャラリー ユリイカ
EUREKA

札幌市中央区南3条西1丁目和田ビル2F Tel 222-4788

ギャラリー **レナ**

札幌市中央区北2条西2丁目道特ビル6F Tel 241-0444



札幌市中央区南3条西3丁目プレイタウンFJ111Bld 4F Tel 222-4562

Cafe **とんちん**

札幌市中央区北3条西28丁目サンテビルB-1 Tel 643-8748

Drip

札幌市中央区北5条西25丁目 Tel 642-9689

道特画廊

札幌市中央区北2条西2丁目道特ビル1F Tel 251-8506

May I help you?
タスキ
愛の店

羊ヶ丘店 / 札幌市中央区宮の森4条12丁目2-28 Tel 643-9159

炭焙き珈房
るびあ

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

ARCHITECTS DESIGN OFFICE
象工房 SHŌ KŌBŌ

札幌市南区澄川5-3 澄川グリーンハイツ109 Tel 823-3188



札幌市中央区北4条西27丁目 Tel 631-7555

スペイン酒場
TOSHI

札幌市中央区南5条西2丁目 Tel 531-9311

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TADASHI KAWAMATA

Born in Hokkaido, Japan 1953

Studied at Tokyo National University of Fine Art (BFA 1979, MFA 1981)

A.C.C. Fellowship

Selected Group Exhibitions

- 1984 "Human Documents 84" Tokyo Gallery, Toyko
"Paris-Toyko Exhibition", Kaneko Gallery, Toyko
- 1983 "Materials and Spaces", Fukuoka Art Museum, Fukuoka
"Shape and Spirit in Wood Works", Saitama Modern Art Museum, Saitama
- "Un regard sur l'art japonais d'aujourd'hui" Rath Museum, Geneve, Switzerland
"Fünf Zeitgenössische Künstler Aus Japan" Kunsthalle, Dusseldorf West Germany.
- 1982 "Venice Biennale, Venice Italy
"International Drawing Triennial, Nurnberg, West Germany
- 1981 "YOIN", gryphon Gallery and Melbourne State College, Melbourne Australia
- 1980 "Hara Annual 1" Hara Museum, Tokyo
"7 Scenes Show" Tokyo, Metropolitan Museum of Art, Tokyo

Projects

- 1984 "Ginza Network" Project Tokyo
"Matuyama Okaido 84" Project, Matuyama
"Daikanyama Hillside Terrace", Project, Tokyo
- 1983 "Otemon Wada sou" Apartment Project, Fukuoka
"Slip in Tokorozawa" Project, Saitama
"Tetora House N-3. W-26" Project, Sapporo
- 1982 "Takara House room 205" Apartemnt Project, Tokyo

These days, it seems to me that the artistic works are not embodied by the settled image of the knowledge of artists, but are embodied effectively each other under various external conditions.

Accordingly, the concrete conditions where works are actually appreciated, are one of big elements on the field of making works; for instance - the interior of a room or the exterior of a house, natural light or artificial light, wideness or narrowness, hard wall or soft wall, and hard floor or soft floor.

It is my belief that as mentioned above, one work is able to get in solid with many social bearings in a certain sense.

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S. 1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

July 25, 1984

Tadashi Kawamata
3-32-15 Fujimi-Cho
Tachikawa-shi, Tokyo
Japan

Dear Tadashi Kawamata:

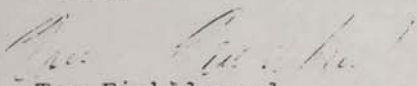
I took the liberty of opening your letter to Ron Lynch which recently arrived at P.S. 1. Mr. Lynch has left P.S. 1 for a new job and I am temporarily taking his place.

We are all very glad and excited that you will be coming to P.S. 1 as a studio artist in the fall. We were also intrigued by your proposed project. Normally studio artists' activities are confined only to their studios. However, since we had talked to you about your project before you were selected for the studio program, we can probably make an exception in this case. It will be very important that we remain in very close contact about this complicated work of art. I suggest that we set up a meeting between you, the building manager at P.S. 1, Richard Lanier, Sarah Bradley, and myself to discuss this art work as soon as you arrive in New York. We should talk ~~them~~ about insurance, exactly what space is needed and such issues.

I want to tell you also that this work sound~~s~~ expensive to me. Although you may be able to find wood around New York City, you will probably have to rent a car to do so. Also, cranes and heavy equipment to construct the work are quite expensive here. As you know, P.S. 1 does not have money to cover the expenses of your artwork.

In any case, we are very excited that you will be coming and look forward to seeing you in the fall.

Yours,


Tom Finkelpearl

TF:rs

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July 29, 1983

Tadashi Kamamata
32-15 Fugimicho 2
Tachikawa 190
Tokyo
JAPAN

Dear Tadashi,

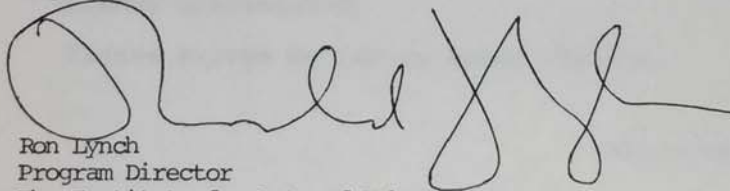
Thank you for your letter. I apologize for not writing you back sooner, but we have been finalizing our Fall programming at P.S. 1.

I am somewhat confused by what you wrote. I understood from our meeting that you were interested in doing an installation in Room 207 (the middle room to the left on the second floor) that would extend into the courtyard, or bridge the two wings of P.S. 1. You now say you would like Room 203 (the corner room). What exactly are you interested in doing in that room?

I would appreciate it greatly if you could send me some more information about the new project as soon as possible so I can better understand what you want to do. If you like, you could also call me at P.S. 1 Tuesday - Friday from 10 - 6 at 212-784-2084.

Our Fall Exhibition Period opens September 25 and runs through November 20, 1983. I therefore need to hear from you very soon.

Regards,



Ron Lynch
Program Director
The Institute for Art and Urban Resources

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2-32-15 Fujimi-cho
Tachikawa-shi, Tokyo
Japan

June 20, 1983

Mr. Ronald Lynch

Dear Sir;

I am a Japanese sculptor. Last year, I submitted my sculpture to Japanese Pavilion at the time of Venice Biennale and could have an opportunity to meet Ms. Alanna Heiss there. Prior to returning to Japan, I went to New York and visited the P.S.1. Do you remember me? This year, I would like to go to New York on or about early in September and start to work there for the exhibition of P.S.1 this Autumn.

Since comparing from before this time, my plan at the P.S.1 this time has been changed a little, I would like to have my room reserved at the location where is opened on the road and sunny, if possible.

Your kind and best attention to this letter will be highly appreciated.

Please excuse me for my hasty writing.

Sincerely yours,

Tadashi Kawamata
Tadashi Kawamata

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July 25, 1984

Sarah Bradley
Asian Cultural Council
280 Madison Avenue
New York, N.Y. 10016

Dear Sarah:

It was nice to finally talk to you on the phone today. As I said I would, I am sending you a copy of my letter to Tadashi Kawamata and his letter to P.S. 1. If you have any questions about either one, please give me a call (784-2084).

I talked to our Development Director, Mary Del Rio, and she has approached various Japanese corporations to support the studio. We haven't gotten any definite response yet. However, we are committed to the studio in any case.

Yours,

Tom Finkelpearl

TF:rs
enc.

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July 25, 1984

Sarah Bradley
Asian Cultural Council
280 Madison Avenue
New York, N.Y. 10016

Asian Cult Council
684-5450

Dear Sarah:

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Yours,

Tom Finkelpearl

TF:rs
enc.

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3-32-15 Fujimi-cho
Tachikawa-shi, Tokyo
Japan

August 18, 1984

Mr. Tom Finkelpearl
Project Studio One(P.S.1)
46-01 21st Street L.I.C.
New York, 11101
U.S.A.

Dear Sir,

Thank you very much for your letter.

I am grateful that you showed me an interest for the plan of my project.

As you proposed me, after I actually arrived in New York, I ought to make up a schedule at the stage I have a discussion with your people about the matter. The fund for constructing my artwork is to be covered by the Asian Cultural Council(A.C.C.). I am convinced of the fund is good enough. I am also aware that P.S.1 does not have money to cover the expense of my artwork.

As to my working condition, I do not think it is necessary to provide heavy equipments to construct my artwork or establish a footfold. I always can do without them whenever I work on my production.

As to insurance in or after the works or during the period of display, I would like to settle them in the negotiation and will take the responsibility.

It seems to me that from now on, there will be taken place unexpected various issues and I have to bring them to an amicable settlement.

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Under the influence, it will take a time for settlement.
However, my intention to carry out my project is not
changed. Your kind and best attention to this will be
greatly appreciated.

My departure from Japan will be a little delayed than
when I anticipated for the first time. I hope it will
be late October or early November.

I am looking forward to meet you.

Sincerely yours,

Tadashi Kawamata
Tadashi Kawamata

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Concerning the P. S. 1 Courtyard Project

I propose to assemble a wooden structure in the center cort of P. S. 1 (or in that general area) which nestles against the building of P. S. 1. At a specified time, this structure will then be demolished.

I would like to make the plans for this project from the stage of assemblage to the stage of demolition.

Specific proposals:

Time period: From spring 1985 until autumn 1985.

Process of project:

- (1) Gathering the materials.
- (2) Assembling the work.
- (3) Demolishing the work.
- (4) Removal of materials.

Place: The coutyard of P. S. 1 or in that area.

Materials: Scraps (wood, metal, whatever is available) from buildings that are torn down in New York City. (about 20 tons)

Bolts, Paint, Nails.

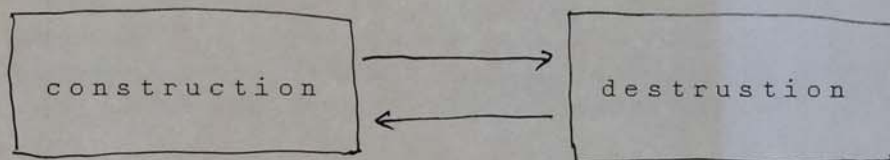
Asistants
Transportation
Materials & Tools)

and All expenses will
be arranged by Artist.
(KAWAMATA)

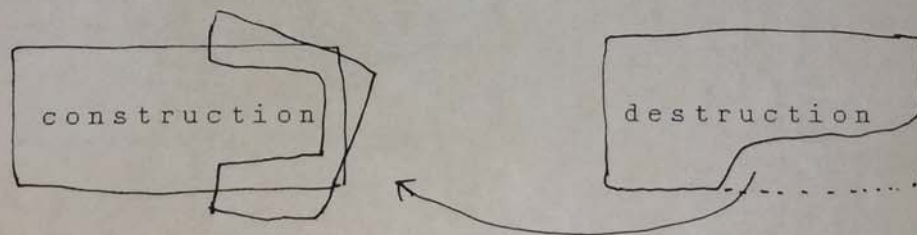
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In NewYorkCity there is a constant
destruction and construction going on.
The phenomenon seem to repeat itself

(conspicuous consumption)



By using materials found in destroyed
buildings and applying them to existing
structures.
One can get away from the phenomenon.



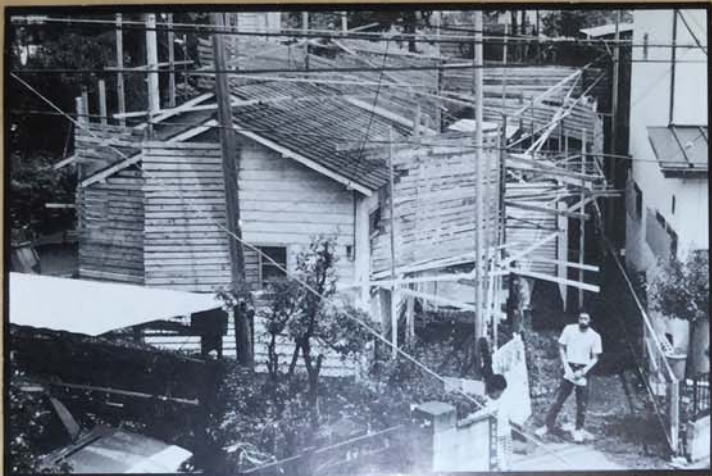
And come up with something new ?

KAWAMATA

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"Ship in Tekonizawa" project. Shitane 1973.

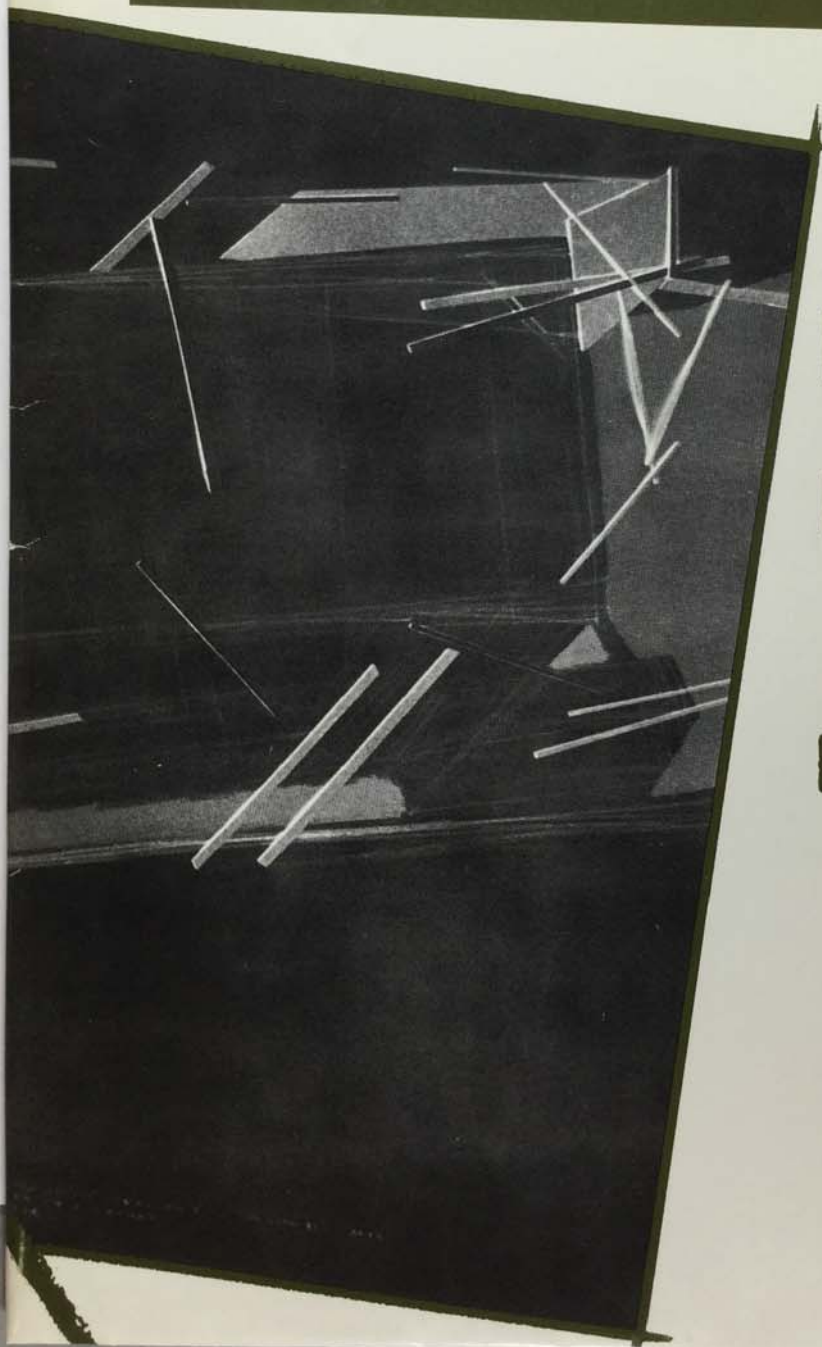
Photo credit: Tetsuo Kuroki

→ resume

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The relation between urban
communities and art.



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TADASHI KAWAMATA.

32-15 FUGIMICHO. 2CHOME.

TACHIKAWASHI.

190 TOKYO.

JAPAN.

(TEL) 0425 - 24-4439.

% AKIYOSHI TANIGUCHI

417 East 74th ST. #20

NEW YORK NY 10021

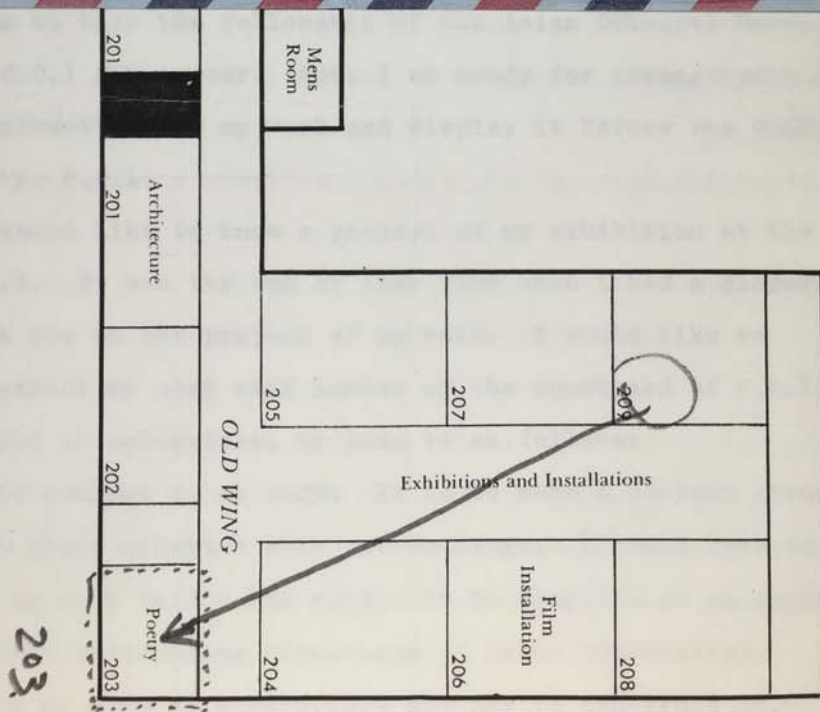
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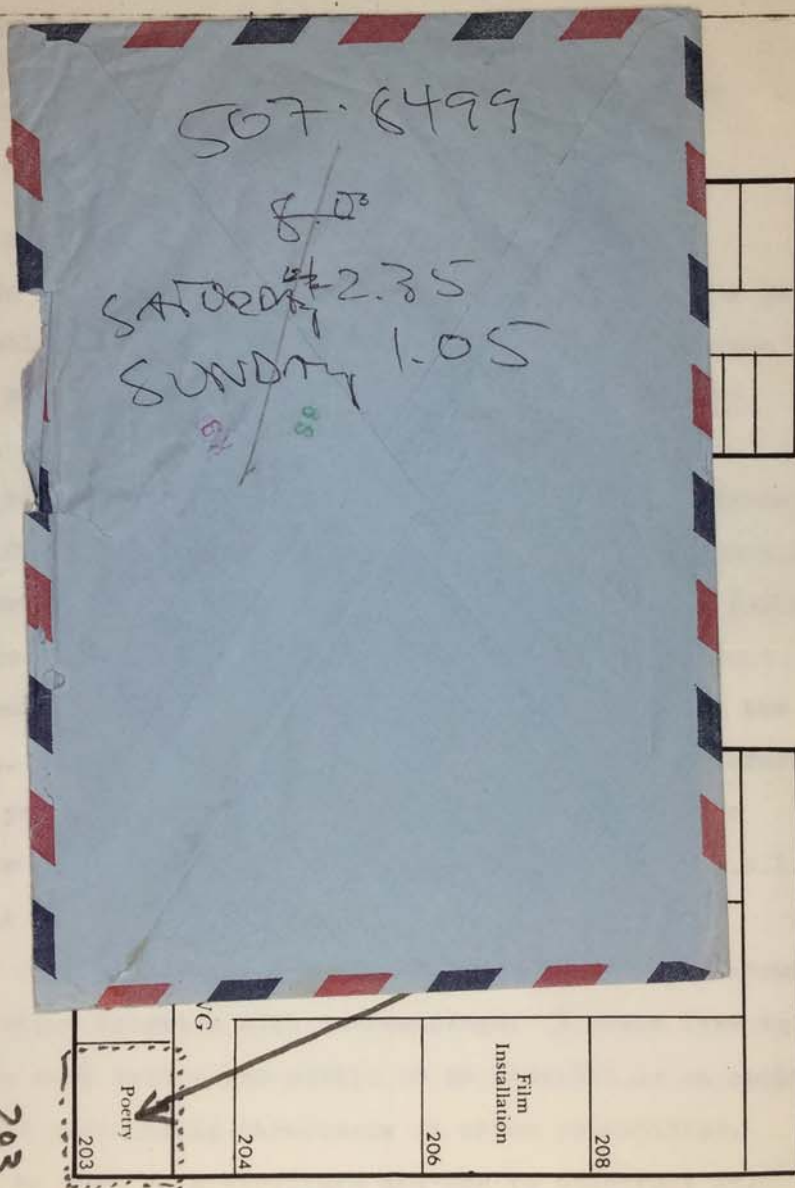
202B Houston Conwill
203 Athena Tacha
204A Heinz Breloh
204B Craig Southard

OLD WING
201 Lars Lerup
201 Annex Laurie Hawkinson and Silvia Kolbowski
202 Michael Harvey
203 Barbara Guest
204 Bill Sullivan



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SECOND FLOOR



NEW WING

201 Imre Kocsis
202A Michael Shäfer
202B Houston Conwill
203 Athena Tacha
204A Heinz Breloh
204B Craig Southard

OLD WING

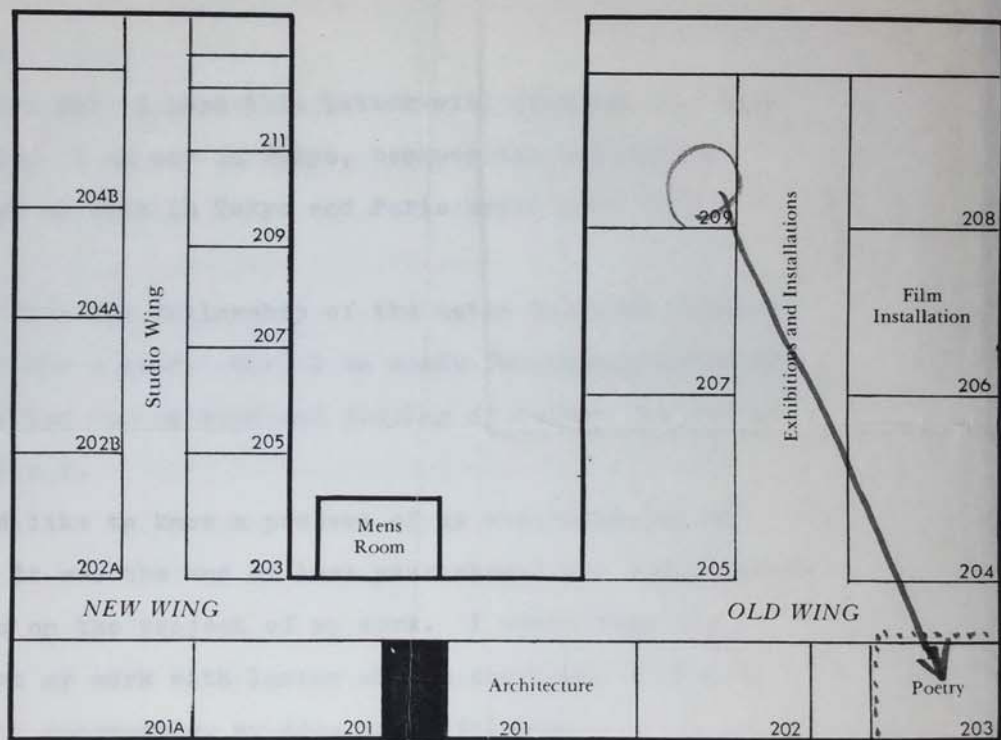
201 Lars Lerup
201 Annex Laurie Hawkinson and Silvia Kolbowski
202 Michael Harvey
203 Barbara Guest
204 Bill Sullivan

203

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3-32-15 Fujimi-cho
Tachikawa-shi, Tokyo
Japan

SECOND FLOOR



NEW WING
201 Imre Kocsis
202A Michael Schäfer
202B Houston Conwill
203 Athena Tacha
204A Heinz Breloh
204B Craig Southard

OLD WING
201 Lars Lerup
201 Annex Laurie Hawkinson and Silvia Kolbowski
Closet John Eric Broadus
202 Michael Harvey
203 Barbara Guest
204 Bill Sullivan

(As a condition of the site.)

a) No damage is given to the present structure.

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3-32-15 Fujimi-cho
Tachikawa-shi, Tokyo
Japan

July 7, 1984

Mr. Ron Lynch
The Institute for Art and Urban
Resources, Inc.
Project Studio One(P.S.1)
46-01 21st St: L.I.C., N.Y. 11101
U.S.A.

Dear Sir,

How do you do? I hope this letter will find you the best of health. I am now in Tokyo, because two exhibitions were kept on both in Tokyo and Paris until June this year.

I am to take the fellowship of the Asian Cultural Council (A.C.C.) for a year. Now, I am ready for arrangements of construction for my work and display it before the public at the P.S.1.

I should like to know a project of my exhibition at the P.S.1. It was the end of last year when I had a discussion with you on the project of my work. I would like to construct my work with lumber at the courtyard of P.S.1.

To put it concretely, my idea is as follows:

Basic concept of my work: It is to make a certain structure with close relation with surroundings. I would like to lay my work before the public to be visible as an analogy against surrounding structures in urban communities.

It is my idea as a structure and how to construct it.

1) Site: The whole courtyard of P.S.1.

(As a condition of the site.)

a) No damage is given to the present structure.

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- b) The following spaces are secured.
- * Space to be used for the sending in or out of others' exhibits.
 - * Space for entrance and exit of trucks.
 - * Space for crane work.

I will observe your advice strictly.

2) As to my work:

- a) I herewith resolve and take whole responsibility for any problem arisen during the period of my construction.
- b) I thoroughly confirm as to construction of my work and the structural strength after completing it. I am contemplating to insure it, if necessary.
- c) I shall be responsible for dismantlement and removal of my work.

3) Period: It is my idea to show the process of constructing my work before the public.

I wish to take the following steps.

- a) I would like to lay my work before the public in the room No. 209 setting my plan, drawing and model a schedule of exhibition. From the above step, I am to start my construction in the courtyard.
- b) Collection of materials and construction.
(I am to use scrap wood.)
- c) I am to complete my construction setting a project of next exhibition of the P.S.1.

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I would like to spend the period of about half a year together with (a) through (c).

For the purpose, I wish to participate in the exhibition whether from the project of Autumn 1984 to Spring 1985 or from Spring 1985 to Summer 1985.

Anyway, I am for sure to start live in New York from Autumn 1984. I appreciate you would inform me on your idea and schedule for my intention mentioned above.

I am looking forward our reunion.

With best regards.

Yours Sincerely,

Tadashi Kawamata

Tadashi Kawamata

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Meeting at P. S. 1 on March 8, 1985

Attending: Tadashi Kawamata,
Ed Leffingwell,
Claudia Gould,
David Kennedy

Mr. Kawamata presented his model of the project he proposes to start this spring to be built in the courtyard of P. S. 1. Mr. Kennedy pointed out that there was construction planned to replace the roof, starting from late July or early August. This construction would require the installation of a temporary elevator and scaffolding in the area of the courtyard, making it impossible for Mr. Kawamata to construct his piece as planned. This construction is to be finished by October. From the beginning of October for 6 weeks or so, the Art Pauvre exhibition will be held at P. S. 1, both indoors and outdoors; to preserve the curatorial integrity of this show, it is preferred that works of other artists are not displayed in the courtyard during this period. Therefore, it will not be possible for Mr. Kawamata to construct his piece as presently proposed.

It was determined that there are three alternatives for carrying out this project:

- 1) to scale down the plans for the project and begin work as soon as possible (either completing the project before the roof construction is to begin or erecting it in a small corner area that is out of the way of the construction).
- 2) to avoid the courtyard area entirely and redesign the work so that it is located near the two end of the building, or away from the building in the parking lot area.
- 3) to wait until 1987 to carry out the project as planned, there being several projects which also eliminate 1986 as a possibility.