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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1573

Tadashi KAWAMATA

70A Greenwich Ave.

Box 372

N.Y. N.Y. 10011 U.S.A.

(212) 629-2530

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TOUGH LOVE

The reason for putting together a series of dances about love, sex, and gender is simply that there are many such dances around right now. Love, actually, has dominated dancing for centuries. It is the subject of ballet, a theme instantly signalled by the arrival of the ballerina and her partner onstage. As Balanchine once said, "You put a man and a woman on the stage, already you have a story." As for sex, one can assume that it was always there, at least subliminally, in the mere fact of the body moving in rhythm and existing as a thing displayed. The ballet reviews of the nineteenth century are full of smarmy erotic compliments -- descriptions of the lady's plump arms, pleasing haunches, tiny, pouty, pink lips -- and the northward progress of the tutu in the nineteenth century, from mid-calf to mid-thigh, was not just to show off what the legs could do, but also to show off the legs.

Still, the sex was veiled. Nobody was going all the way. In dance as in the other arts, this transgression was reserved for the avant-garde of the early twentieth century and, together with their dismantling of classical form, constituted the substance of the modernist attack. Nijinsky's Afternoon of a Faun contained what was probably the first orgasm, and Nijinska's Les Biches the first scene of homosexual dalliance, to be seen in Western theatrical dance. Both were done for Diaghilev, as was Balanchine's Prodigal Son, in which the Siren, in her seduction of the young hero, does such things as sit on his head. It is hard to get much dirtier than these ballets.

In the thirties and forties, the tradition was carried forward, or at least carried on, by people such as Graham and Antony Tudor. Sex was foremost among the dark secrets that these psychological choreographers were trying to wrest from the bourgeois soul. Since that time, and particularly since the sixties, sex has been fully absorbed into "establishment" dance. People drive in from Scarsdale to see Kenneth MacMillan's heroines copulate on the floor, and feel exalted by it. If, as in the case of so many modern choreographers (Graham, Tetley, Neumeier, Arpino), the sexual content is surrounded by a mist of pantheistic religiosity, so much the more exalting.

This domestication of sex is surely one of the reasons why the avant-garde of the seventies tended to steer clear of eroticism, as of all heated emotional matters. Loping around in their sweat pants, the makers of experimental dance ten and fifteen years ago were barely distinguishable by gender, much less identifiable as lovers. But now, it appears, the

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25. Feb. 1988.

KAWAMATA

Proposal for "Out of Site: Rooms Revisited"

Roof top Project at P.S. 1. 1988.

- Concerning the Roof top Project at P.S. 1. 1988.

I propose to assemble a scrap wooden structure in the roof top of the P.S. 1.

- Specific proposals

place : Roof top of the P.S. 1.

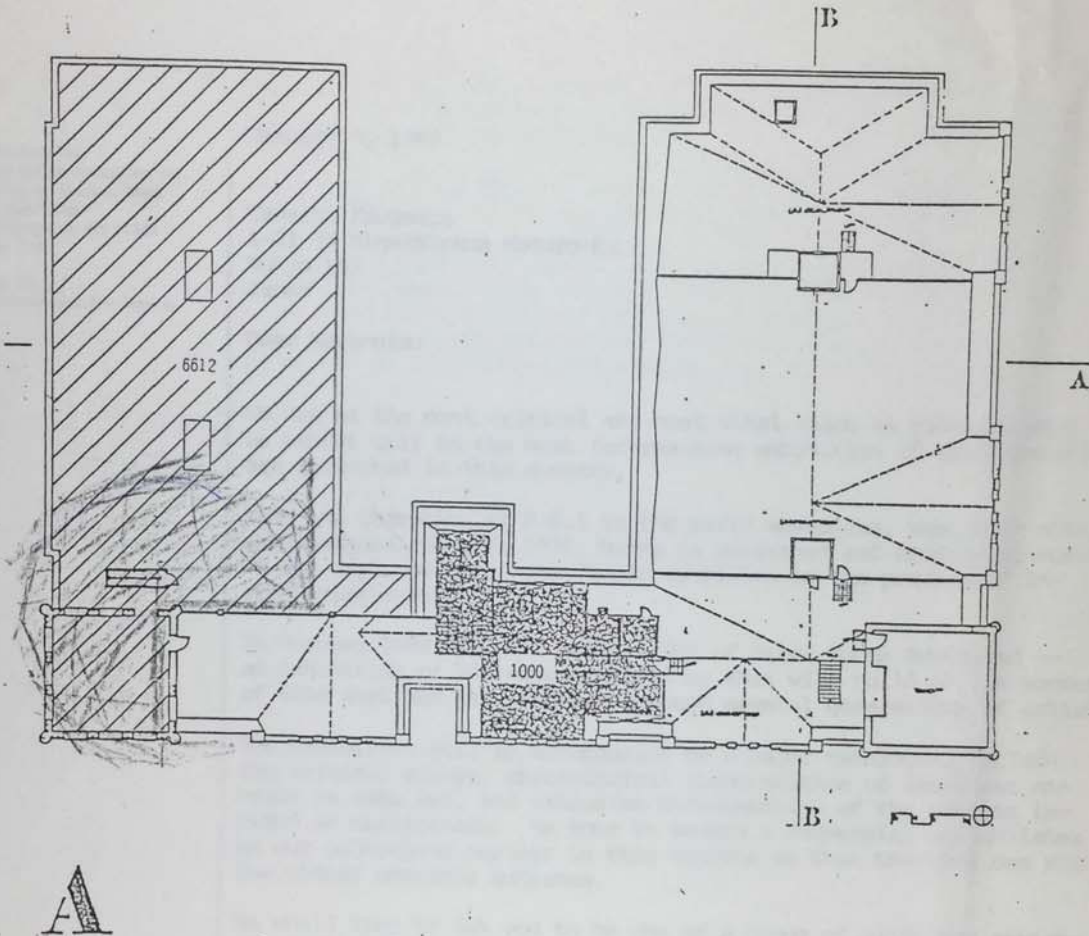
(See . P.S.1 Development Plan A.)








Time period : 2 month (actual works from August, 1988)

Material : Scrap wood. in New York. .

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P.S.1 Development Plan



- KEY:
-  PUBLIC EXHIBITION AREA
 -  PUBLIC MULTI-USE AREA
 -  MUSEUM SERVICES
 -  ARTISTS' FACILITIES
 -  PUBLIC ANCILLARY SPACES
 -  STAIRS
 -  BUILDING SERVICES

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(03) 713- 8549

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

Alanna Heiss
President and Executive Director

January 9, 1987

Tadashi Kawanata
1-21-26 Higashiyama Meguro-ku
Tokyo 153
Japan

Dear Kawanata:

We are at the most critical and most vital stage in planning what we expect will be the most far-reaching exhibition of site-specific art attempted in this country.

From the inception of P.S.1 in the early seventies, beginning with our inaugural show in 1976, *Rooms* (a watershed and resounding success in its day), we have been deeply committed to the process of installation work.

In October 1988, we will open -- *Out of Site: Rooms Revisited* -- an exhibition of historic proportions that will build on the sources of site work and its progress through several generations of artists.

The exhibition will be accompanied by a major catalogue, including critical essays, chronological documentation of important moments in site art, and extensive documentation of the artists invited to participate. We hope to secure a commercial co-publisher as our publishing partner in this venture so that the book can reach the widest possible audience.

We would like to ask you to be one of a group of eight key artists, all nominated by more than two critics and advisors, who will be involved at the inception of the project.

In order to begin the next phase of the program of organization, defining goals and raising the funds necessary to underwrite *Rooms Revisited* we would like to invite you to submit a proposal that can effectively be realized within the scope of the exhibition.

Individual project budgets of \$3,000 - \$6,000 will be offered to the thirty-four artists who will constitute the show (as well as individual honoraria of \$1,000 each). In addition, we would be able to offer \$500 to the eight artists who are assisting us in making our original presentations, to help cover some of the costs for this proposal. Ideally, this proposal will be as fully realized as possible, and include drawings, photographs, explanatory material et al. Since

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this proposal will be duplicated for presentation, the project outline should be presented in a way that could be readily copied in black and white or half-tone.

And to evolve a realistic schedule, we would like to ask you to submit this proposal, if you accept, by the end of February, 1987.

I would very much like to talk with you about the project, and to make things easy for you, I'll telephone the week of January 21 so we can talk further. Then I can explain more concretely what we hope to achieve with this exhibition. Thank you for your consideration, and we look forward to working with you on this project.

Sincerely,

A handwritten signature in black ink, appearing to read 'Alanna Weiss'.

Alanna Weiss
President and Executive Director

P.S. Happy New Year!

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Tadashi KAWAMATA

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KAWAMATA

1-21-26 Higashiyama
Meguro-ku Tokyo 153
Japan / 03-713-8549

MS. ALANNA HEISS

The Institute for
Art and Urban Resources, Inc.
P.S.1 (Project Studio One)
46-01 21st Street
Long Island City N.Y.
11101 U.S.A.

January 19, 1987

Dear Ms. Alanna HEISS

I got your letter for Kawamata about your project in October, 1988. Now Kawamata is Aix En Provence for the program between French and Japanese artists, and until early March, he'll stay in France. From February he moves to Grenoble to make his own project, and after this program he will move for Kassel and stay til July. During this time, he'll be travel up and down between Europe and New York.

I already re-sent your letter to Kawamata and also I talked him at telephone about your letter. He was exciting and also wishes to talk with you. During February, he'll go to N.Y. to prepare the stage for Ms. Lucinda Childs and her company at May. Then he will be to contact with you.

I underwrite Kawamata's schedule and where he'll be stay or you can contact with him.

- til January 25 *Aix En Provence
c/o Jean BIAGINI
Art Inter, Ecole Des Beaux Art
Rue Emile Tavan 13100
Aix En Provence France

- March-----July *Kassel
c/o documenta GmbH (FRANK BARTH.)
Friedrich-Engels-SträBe 20
D-3500 Kassel W.Germany
Tel. (0561)77.75.00

- February 10--
----end of May *New York
~~c/o Soo Chen Jheon
61 Lispenard Street
N.Y. N.Y 10013 U.S.A.
Tel. (212)226-1694~~
45.78 (Susanne)

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Soon, Kawamata will take a contact with you.

The address in N.Y., during that time, is easy to contact. When he is not there, I will be and can catch him. Also after March, he'll have his apartment in Kassel. We don't know the place yet, but after he is decided the address, there will be best to contact. He'll tell you it.

If you need some data of him, I could prepare. I wish this your great project will be going to success.

all the best wishes



Mika Koike
(assistant)

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TETRA HOUSE N-3 W-26 PROJECT

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TETRA HOUSE N-3 W-26 PROJECT

KAWAMATA/apartment project/August-September, 1983/Sapporo

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K A W A M A T A
TETRA HOUSE N 3 W-26 PROJECT
August - September, 1983 Sapporo
photo: Shigeo ANZAI

© 1986 On the table, Tokyo

TETRA HOUSE N-3 W-26 PROJECT

KAWAMATA/apartment project/August-September, 1983/Sapporo

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related articles

- “Europe, Japan, Tokyo, and then Sapporo” T. KAWAMATA
Reading Hokkaido Vol. 66 July 15, 1983
- “Tadashi KAWAMATA's Installation” Tomoo SHIBAHASHI
The Artistic Pen Vol. 60 October 25, 1983
(published by Hokkaido Film Art)
- “Space Construction—about the relation of places” T. KAWAMATA
Hokkaido News (evening) August 27, 1983
- “Art As “Foot-work” Tomoya SATO
Reading Hokkaido Vol. 68 October 15, 1983

etc.

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translated : Lucy BIRMINGHAM
Tom HAAR
Sumiko SATO

special thanks : Motoi MASAKI
Yasushi NAKAMURA
Hiroyuki OKUNO

This catalogue is remaked from “TETRA HOUSE 326 PROJECT” Vol. 1 & 2 which is original edited by Tetra House Publishing from 1983 to 1984.

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TAKARA HOUSE ROOM 205 PROJECT
KAWAMATA/apartment project/December, 1982/Tokyo

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TAKARA HOUSE ROOM 205 PROJECT
KAWAMATA/apartment project/December, 1982/Tokyo

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TAKARA HOUSE ROOM205 PROJECT

KAWAMATA / apartment project / December, 1982 / Tokyo

staff : Tadashi KAWAMATA
Mitsuo KAIDA
Noriaki MIYOSHI

supplier (room) : TAKARA HOUSE, house orner

published : ©1986 On the table, Tokyo Japan
edited and produced : Mika KOIKE (On the table)

special thanks : Shigeo ANZAI
Tetsuo MATSUURA
Hiroyuki OKUNO
Yasushi NAKAMURA

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K A W

PROPOSAL FOR "OU

ROOF TOP PROJECT

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I propose to a
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- specific propo
place : roof to
(see ti

time period :

material : scr

K A W A M A T A

1-21-26 Higashiyama Meguro-ku Tokyo 153 JAPAN
phone / 03-713-8545



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PS1 Development Plan

K A W A M A T A

PROPOSAL FOR HOME OF SITE + ROOMS DEVELOPMENT

K A W A M A T A

1-21-26,6 Higashiyama
Meguro-ku Tokyo 153 JAPAN

(Feb. - May , 1987)
c/o Soo Chen Jheon
61 Lispenart Street
N.Y. N.Y. 10013 U.S.A.
phone : (212)226-1694

MS. ALLANA HEISS

Tadashi KAWAMATA

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P.S.1 Development Plan

K A W A M A T A

PROPOSAL FOR "OUT OF SITE : ROOMS REVISITED"

ROOF TOP PROJECT AT P.S.1, 1988

- concerning the Roof Top Project at P.S.1, 1988

I propose to assemble a scrap wooden structure
at the roof top of P.S.1.

- specific proposals

place : roof top of P.S.1
(see the P.S.1 Development Plan A)

time period : about two month
(actual work from August, 1988)

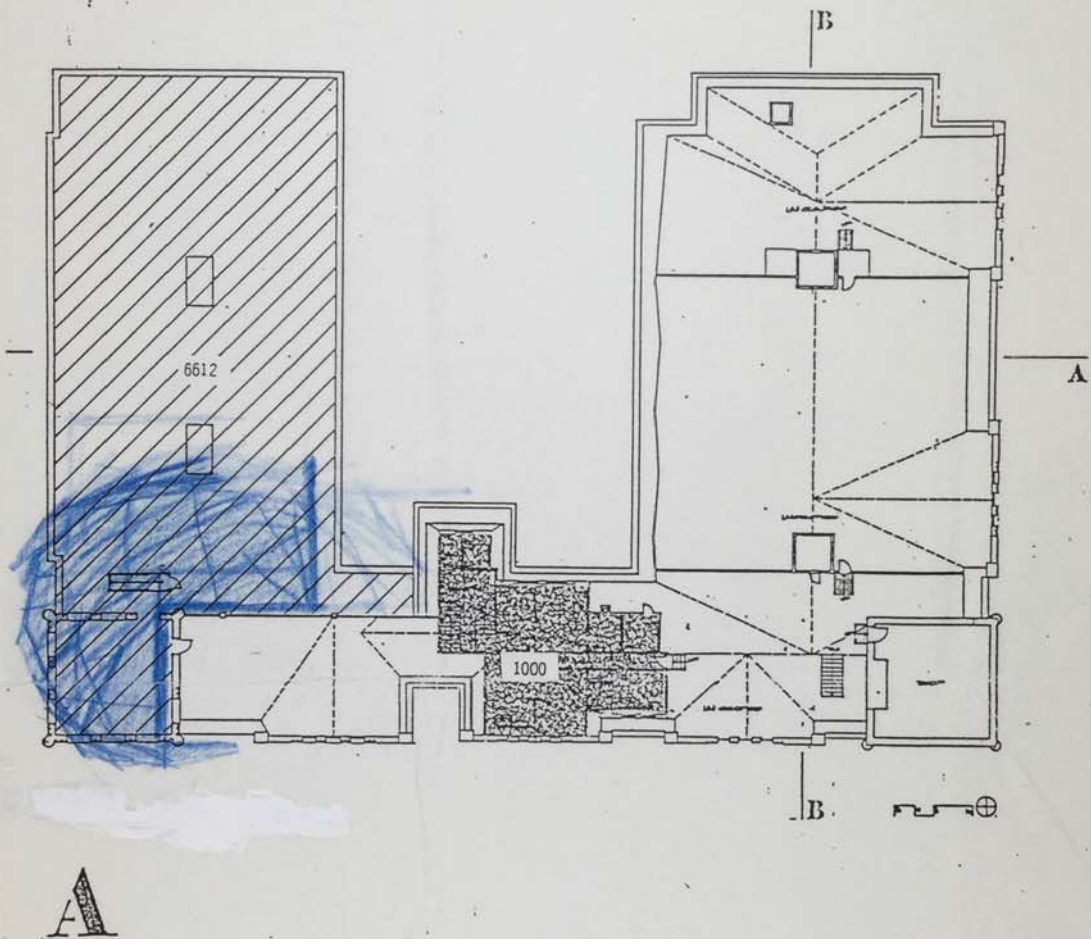
material : scrap wood in New York

Tadashi KAWAMATA








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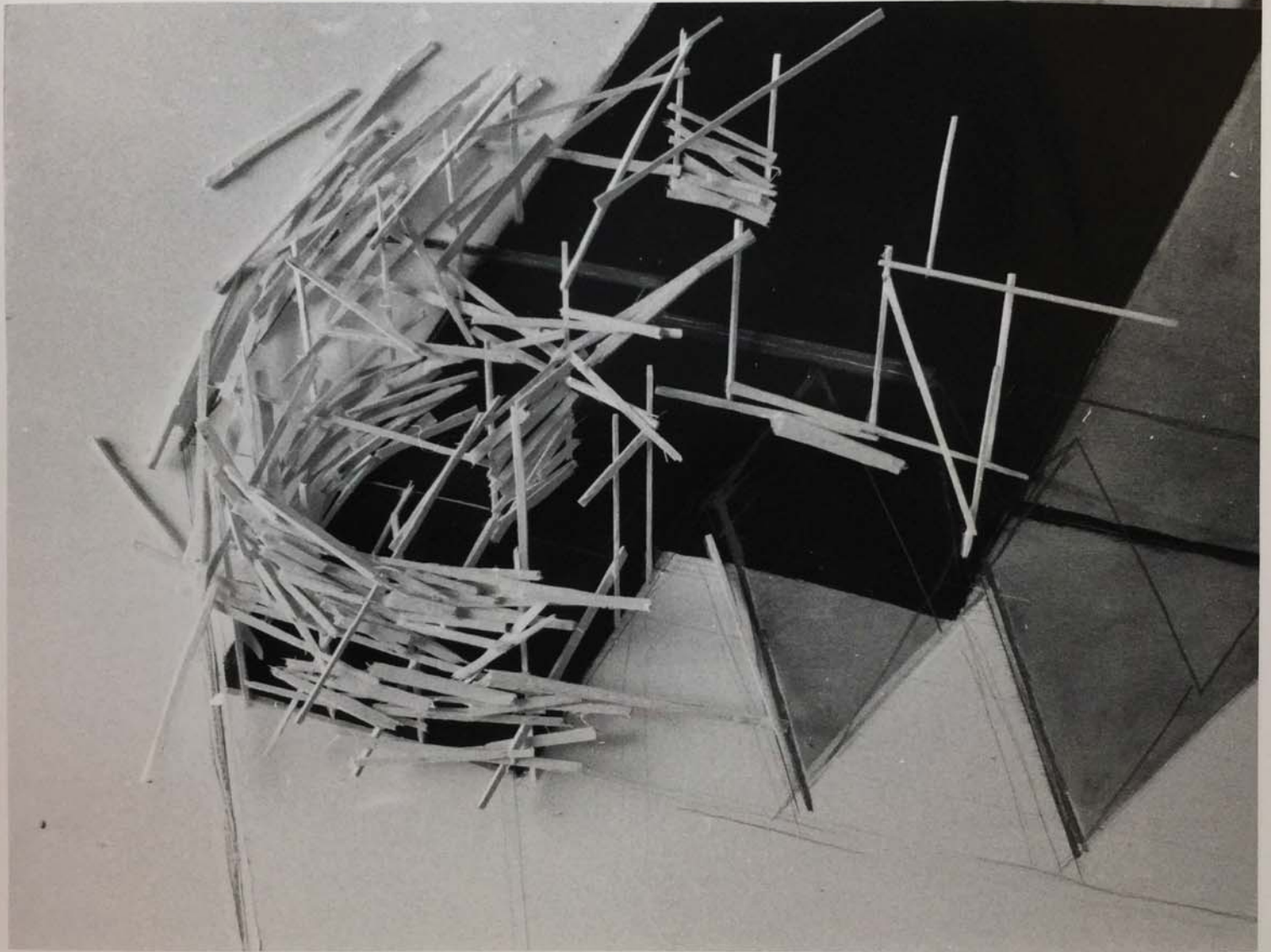


KEY:

-  PUBLIC EXHIBITION AREA
-  PUBLIC MULTI-USE AREA
-  MUSEUM SERVICES
-  ARTISTS' FACILITIES
-  PUBLIC ANCILLARY SPACES
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↑
Top

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Top

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drawing. (A-2)

plan for "Out of Site : Rooms Revisited"

Roof top project at P.S.1. 1988 (A-2)

drawing material : wood. plate . 62x90 (cm).

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Top



Top

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drawing (A-2).

plan for "Out of site: Rooms Revisited"

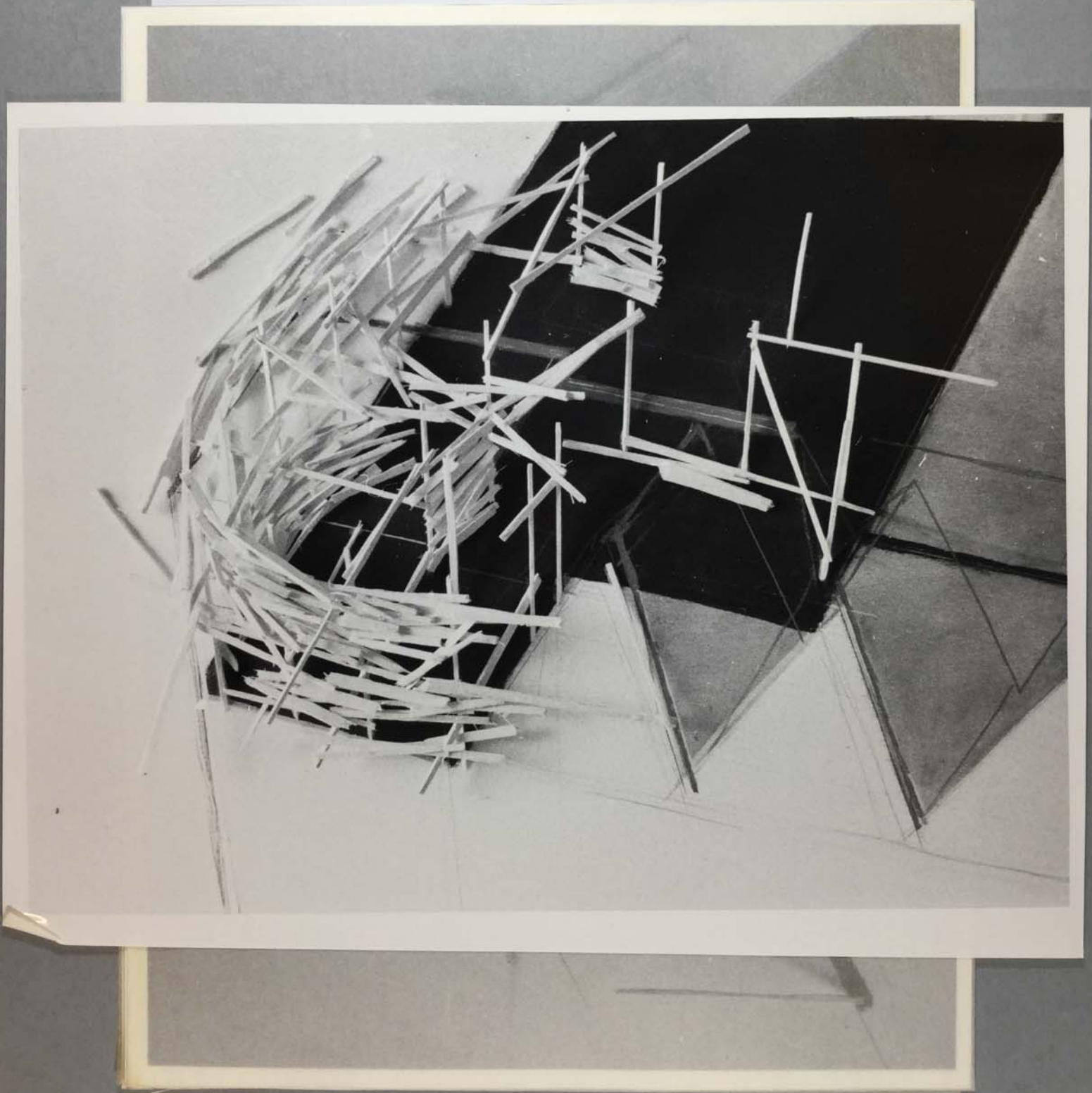
Roof top project at P.S.1 . 1978. (A-2).

drawing material : wood. pate. 62 x 80 cm).



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Top



Top

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draw ~~for~~ (A-2)

plan for (out of site: Rooms revisited)

Roof top project at P.S.2. 1998. (A-2)

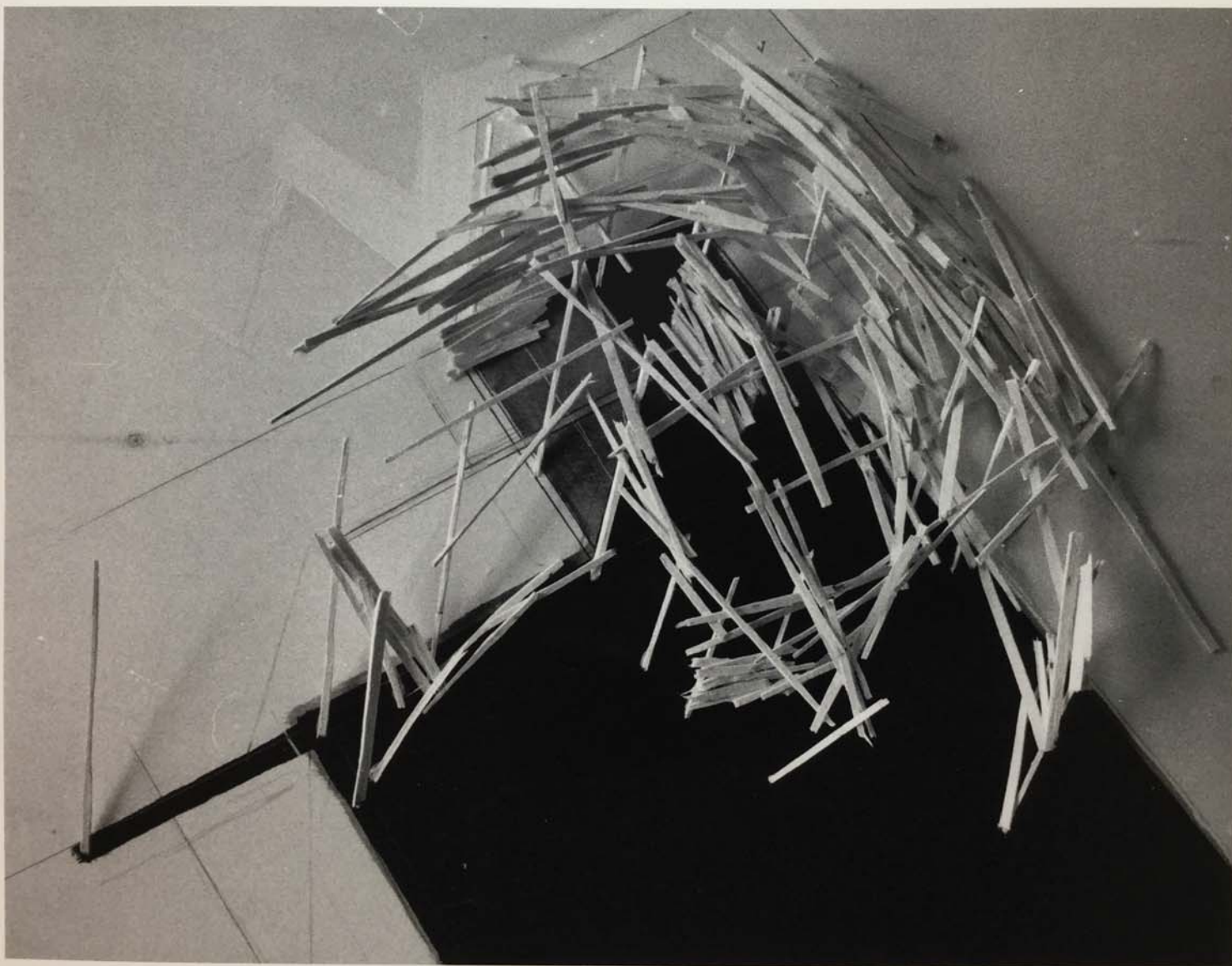
draw material: wood. pate.

62 x 80 (cm)



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© KAWAMATA. 2. 1982.
drawing. (A-1)
plan for "out of site : rooms revisited"
Roof top project at PS. 1. 1988. (A-1)

drawing Material:
: wood. pate.
62 x 80 (cm)

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Top

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drawing (A-2)

plan for "out of site : Rooms Revisited"

Roof top project at P.S.1 Plaza (A-2)

drawing material : wood. paste.
62880 (ca)

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Top

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drawing (A-2)

plan for "Out of site: Rooms Revisited"

Roof top project at P.S.1 1998 (A-2).

drawing Material: wood. pate.
62 x 80 (cm)

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