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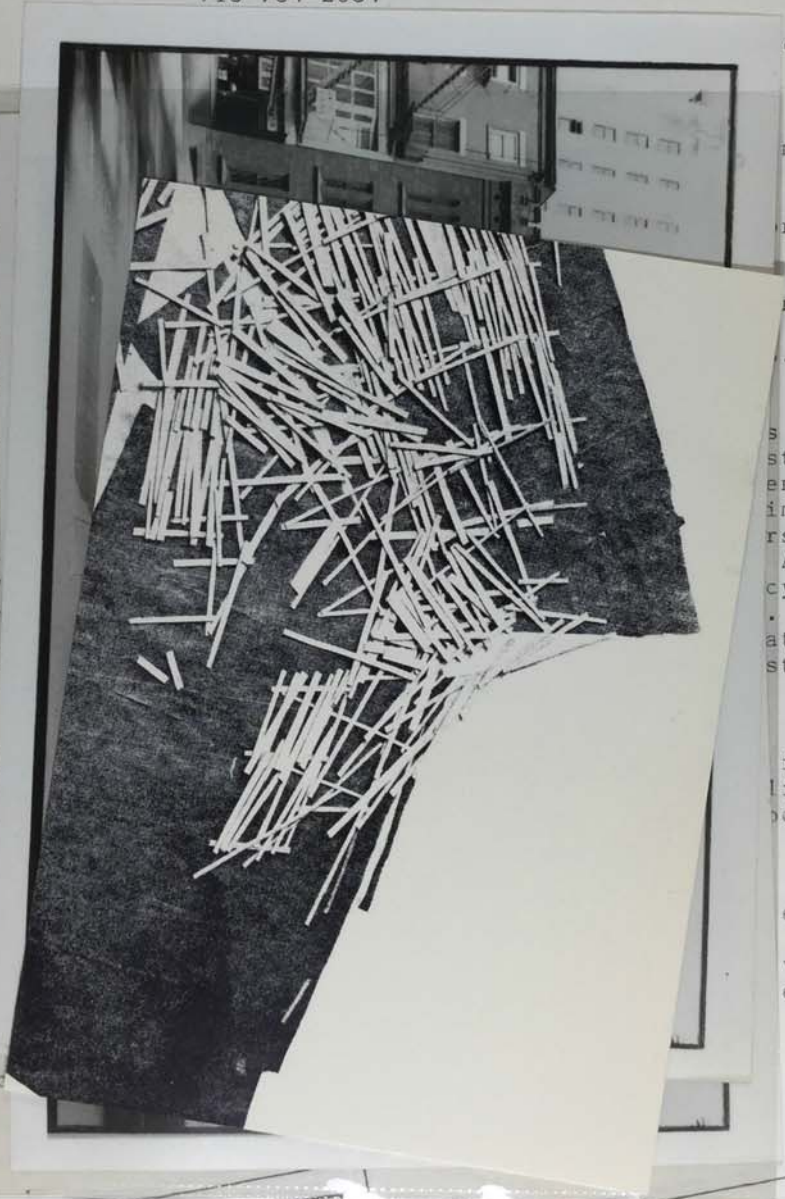
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The Institute for Art and Urban Resources  
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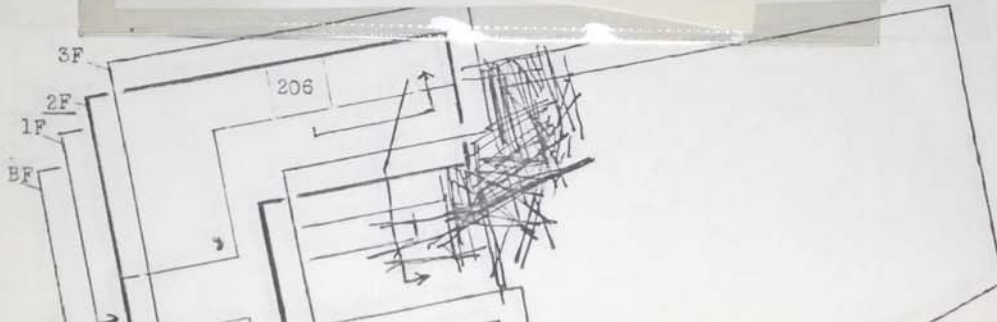
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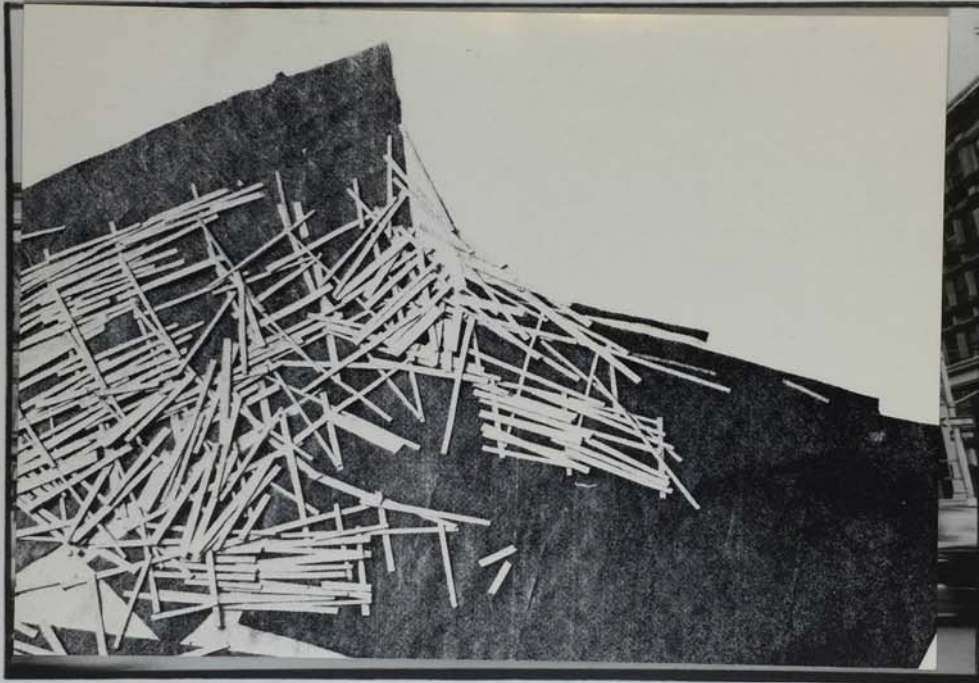
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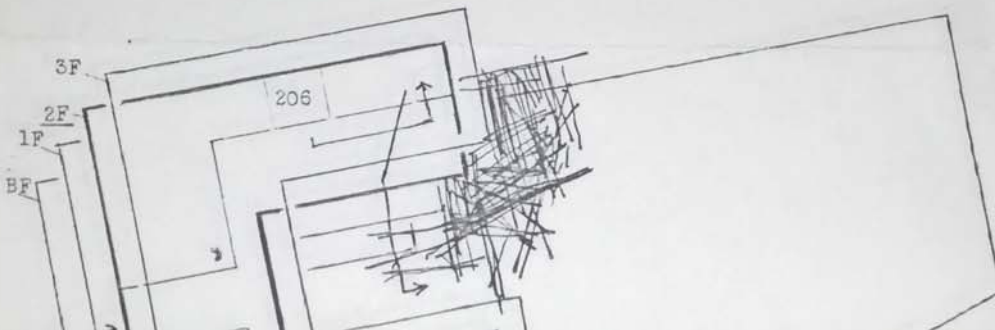
For Information: Claudia Gould



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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 46-01 21st Street  
 Long Island City, New York 11101  
 718-784-2084

For Information: Claudia Gould

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.  
 46-01 21st STREET, L.I.C., NY 11101  
 (212) 784-2084

*Dear Gerry,*

**P.S. 1 PROJECT** *I hope you can catch his piece in LIC.*

August 29 - September 8, 1985  
 Opening Party: Thursday, August 29  
 4 - 8 pm  
 Showing Time: Monday - Sunday  
 12 - 6 pm  
 at Courtyard of P.S. 1  
 Drawings and Models Exhibition  
 at Room 206

*Sincerely,*  
*Claudia*

**K A W A M A T A**

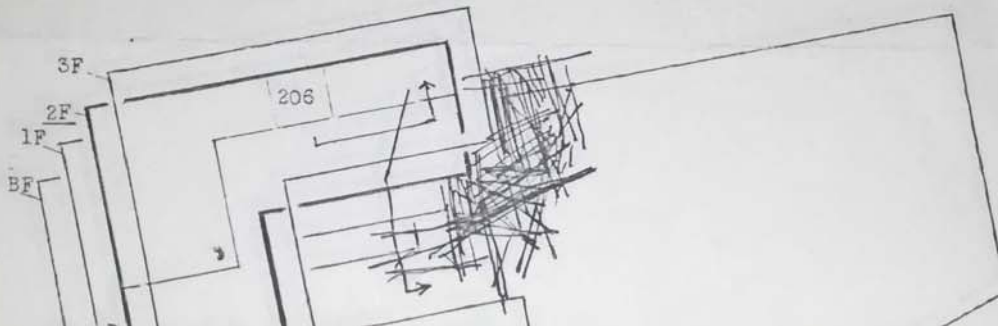
supported by  
**P.S.1 (Project Studio One) and  
 Asian Cultural Council**

SUBWAY: E or F train to 23rd/Ely. 17 Flushing Line to Hunter's Point. GG to 21st/Van Alst.  
 CAR: From Manhattan - L.I.E., exit right on Van Dam, left on Thompson, left on 21st Street.  
 From Brooklyn - B.Q.E. to L.I.E. (see above).  
 From Bronx - Triboro bridge to G.C.E. to B.Q.E., west to L.I.E. (see Above).

by Lucinda Childs in New York.

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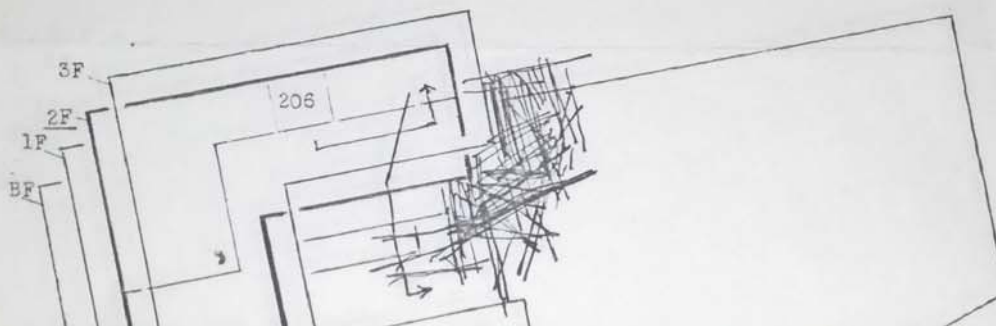
For Information: [redacted] Claudia Gould



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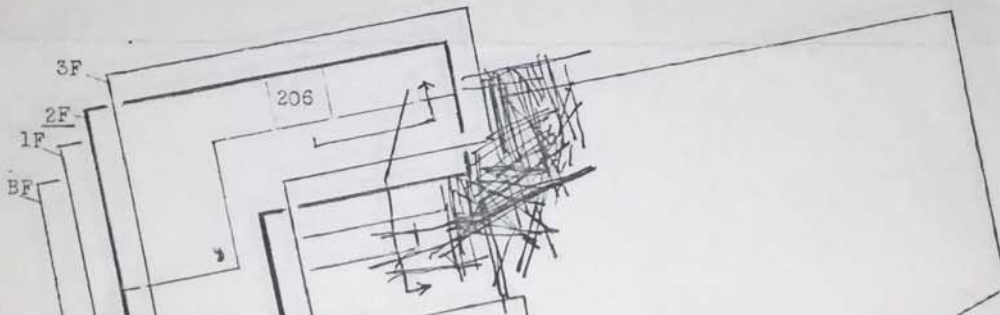
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46-01 21st Street  
Long Island City, New York 11101  
718-784-2084

Tadashi Kawamata  
"Limelight Project " New York 1985  
photo by Yoshikawa

this winter he will be creating the sets for a new production  
by Lucinda Childs in New York.

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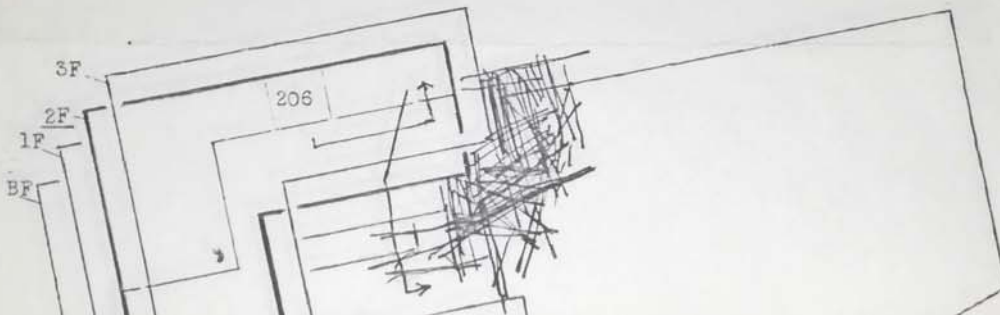
The Institute for Art and Urban Resources  
P.S. 1 (Project Studios One)  
46-01 21st Street  
Long Island City, New York 11101  
718-784-2084



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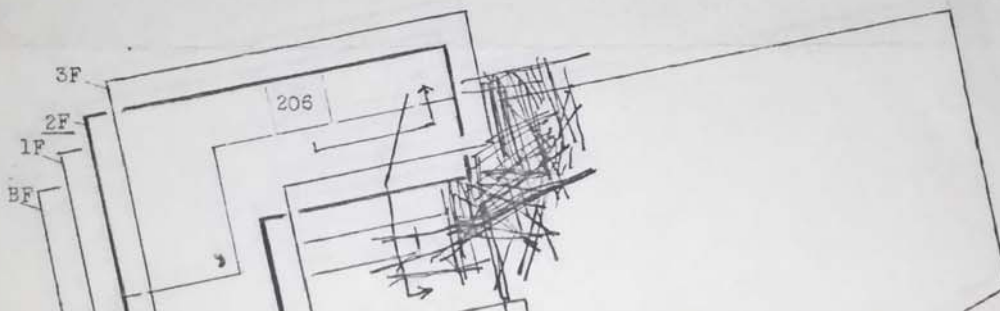
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46-01 21st Street  
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"Limelight Project" New York 1985  
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Claudia Gould  
Program Coordinator

The Institute for  
Art and Urban Resources, Inc  
46-01 21st Street  
Long Island City, NY 11101  
718 784-2084  
212 233-1440

P.S. 1 (Project Studios One)  
The Clocktower

RELEASE

Urban Resources

11101

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.

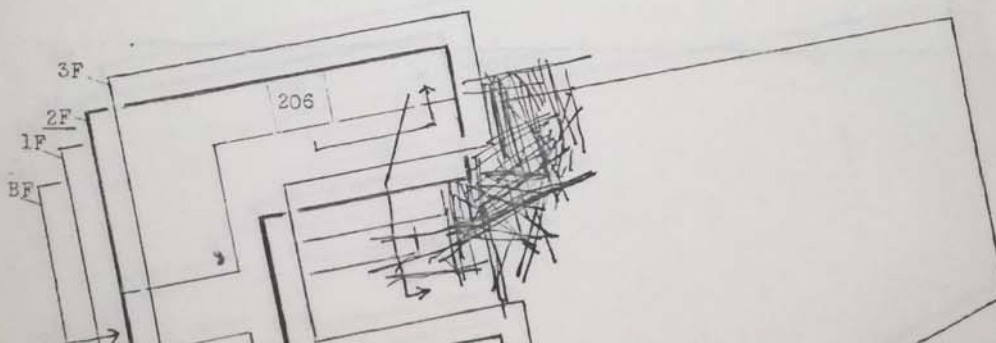
Constructed from scrap wood found in and around New York City,  
Kawamata has created a three dimensional architectural en-  
vironment surrounding the north east corner of the P.S. 1  
courtyard.

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  
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 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

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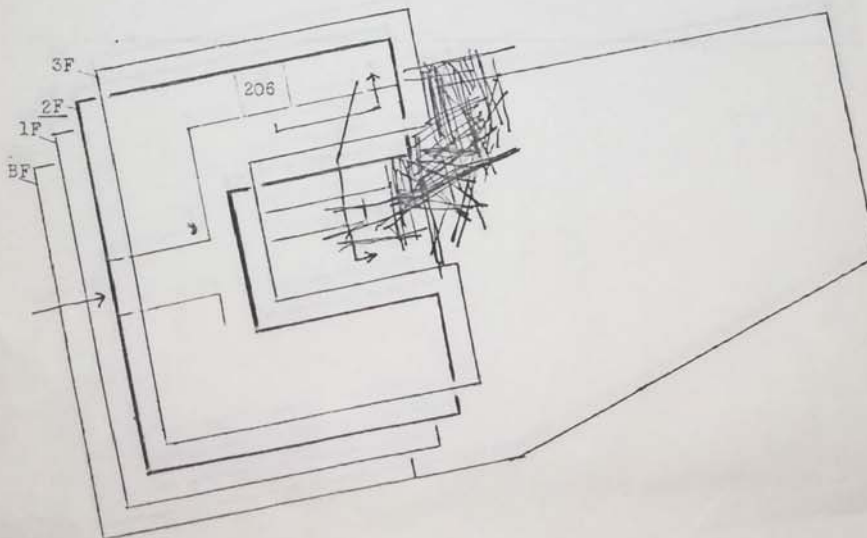
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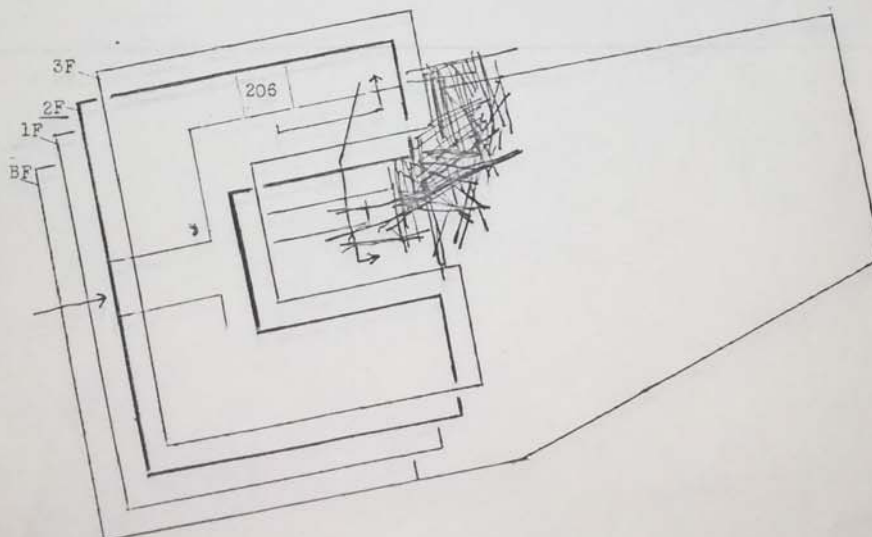
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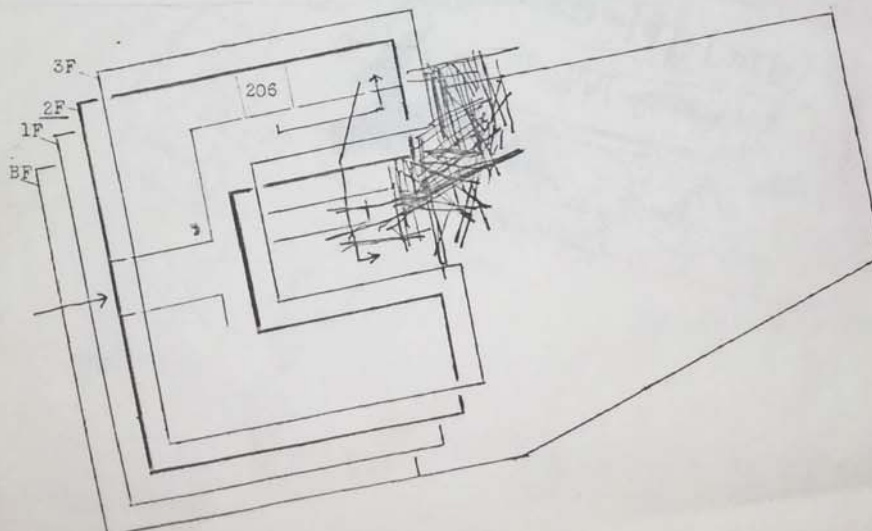
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P.S. 1 PROJECT

STATEMENT

In New York City  
The phenomenon

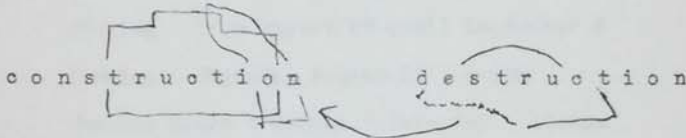
PHONEMEMO URGENT MESSAGE

FOR Claudia DATE TIME AM PM  
M  
OF JoAnne Weiss  
(914) 961-9325

FORM 4076 The Colonial Co.

PHONED  PLEASE CALL  RETURNED YOUR CALL  WANTS TO SEE YOU  WILL CALL AGAIN  WAS IN  SEE OPERATOR

1 1985

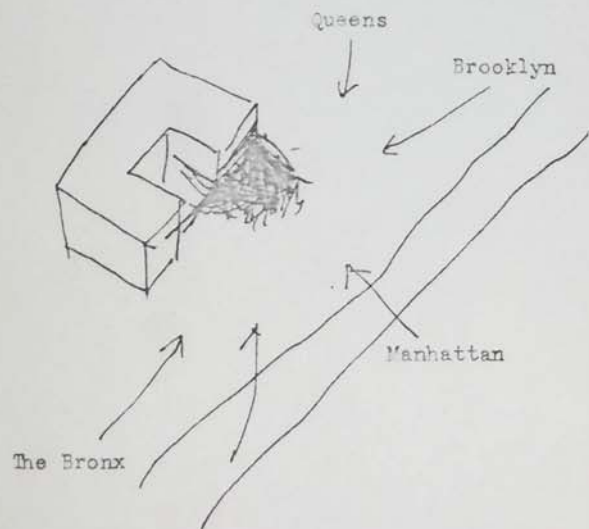


Now, I will be started my project at P.S. 1.

The material to be used will come from scrap wood found in and around New York City.

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

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.

K A W A M A T A



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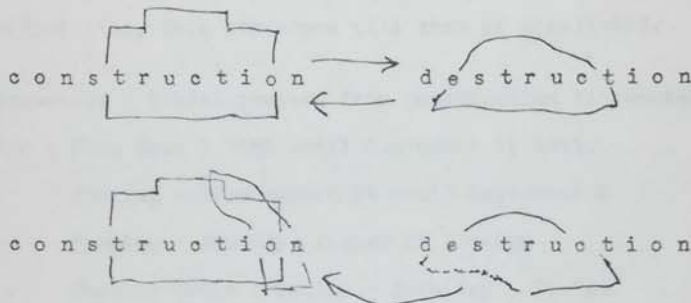
P.S. 1 PROJECT '85

July 1 1985

STATEMENT

In NewYorkCity there is constant destruction and construction going on.

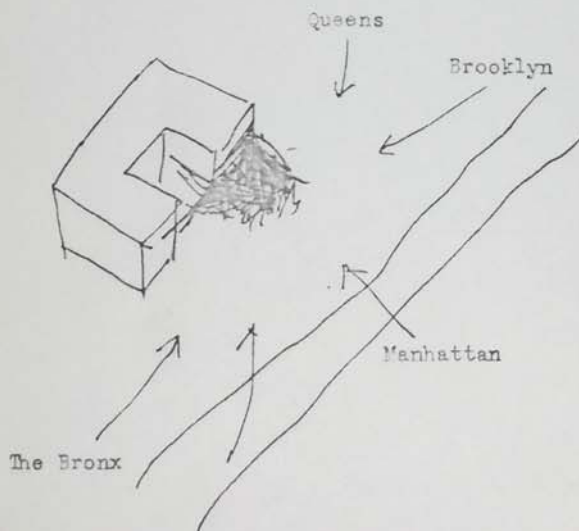
The phenomenon seems to repeat itself .....



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

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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.

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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

K A W A M A T A



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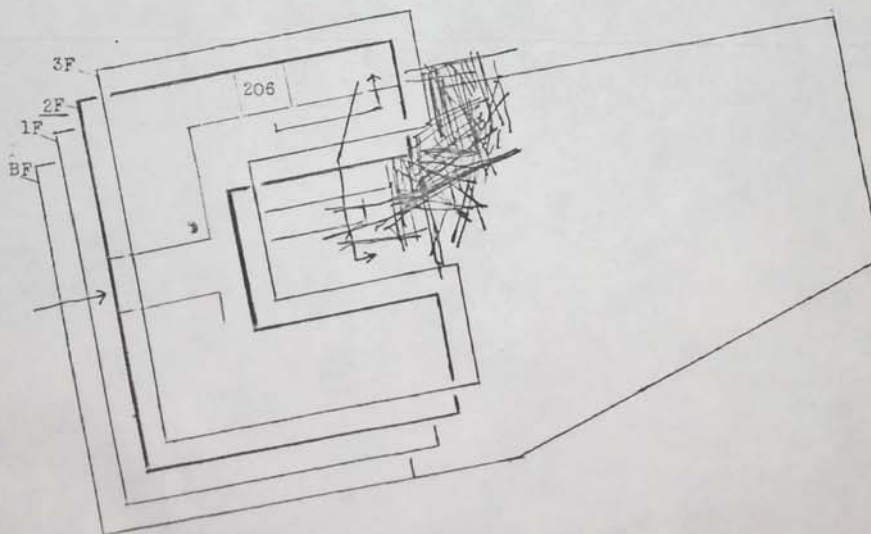
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# SLIP IN 所沢

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

発行 —

1984年11月5日

テトラハウス出版局

札幌市中央区北3条西26丁目 (遠藤一博方)

電話 011-643-8514

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岡部 昌生・まさきもとい

デザイン —

岡部 昌生

印刷 —

富士プリント株式会社・札幌

A Gapped House in TOKOROZAWA

April 24 — May 22, 1983. Tokorozawa Saitama Japan

Published by TETORA-HOUSE PRESS, Sapporo Japan, 1984

Edited by Masao OKABE Motoi MASAKI

Designed by Masao OKABE

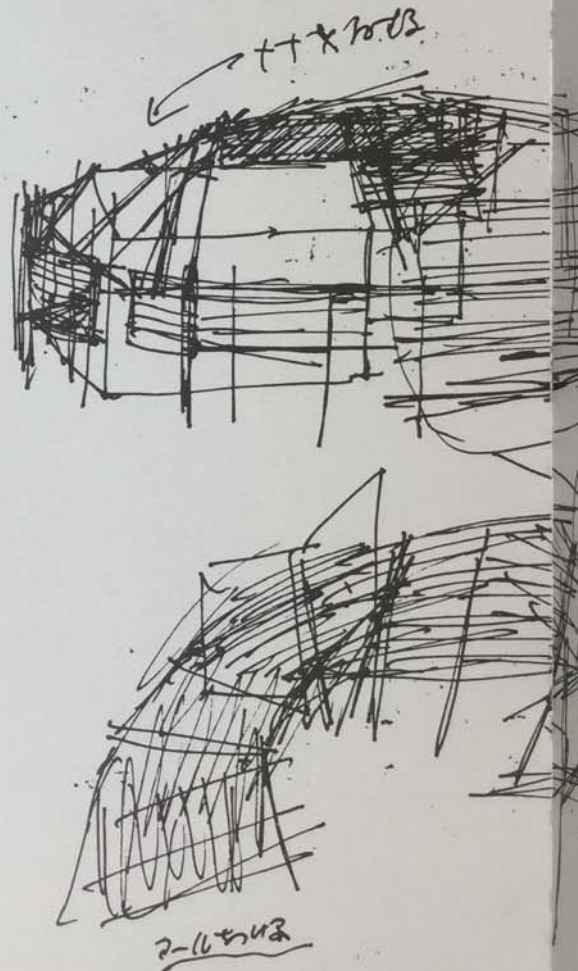
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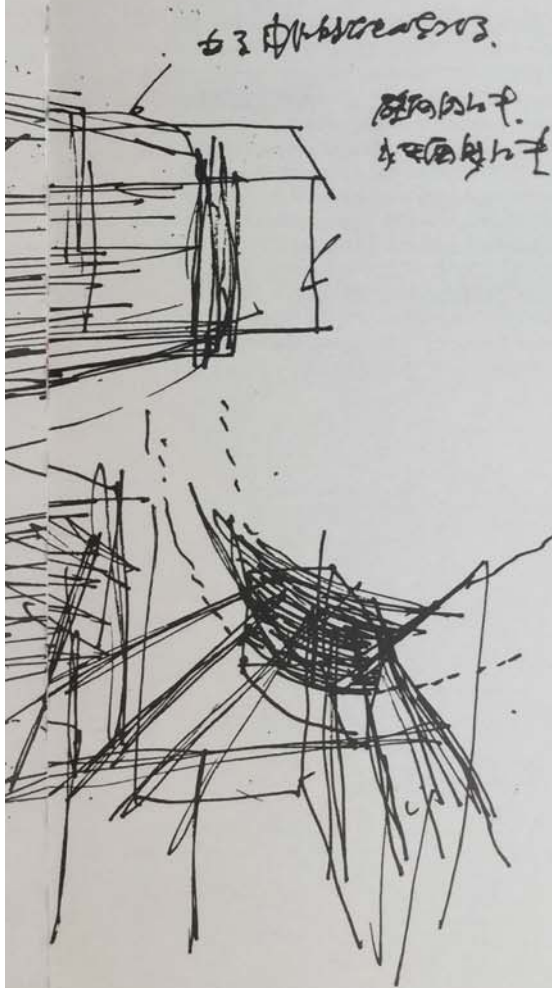
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Kanamata →

929.36471

( P.S. 1. PROJECT schedule )

Work at P.S.1 sculptor garden

July 8 — August 10 . ok . 12.

( 5 ~ 6 weeks )

showing time  
10:00

August 12. ~ 31. ( 2 ~ 3 weeks )

take down  
and  
clean up

September 1 ~ 7 ( 1 week )

(finished)

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KAWAMATA

In his present work, he creates a building-like structure in an art gallery, museum, house or the open air by using rafters and battens. While Toya tries to expand the space in front of the viewer through volume (mass), Kawamata divides the space itself and tries to make the viewer perceive it within the structure. In his work the space is partitioned and joined rhythmically at the same time through the openings in the boards. As a result, he achieves a complex structure. His way of using space is rhythmical having neither a center nor a beginning or end. And his works could be added to endlessly.

The most important feature in his work lies in its "temporality". His work is built according to circumstances, time and place, and it has a non-oppressive, transient new relationship with the already existing place and things. His way differs from the self-enclosed, systematized and oppressive system. He chooses wood because it is much lighter and handier than stone or metal. The temporality in his work is not like the temporality of a model made in preparation for something more substitutional, but finds its own value in "being temporal". Quite recently, his interest is shifting to setting up his work in every open space.

Project Work in Saitama '83 Catalogue, Tadashi Kawamata

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 largeness, hard wall or soft wall, and hard floor or soft floor.

Thus, it is to be desired that works are created as being filtered each other by the incorporation of the field of gallery and the space for work.

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

Shape And Spirit in Wood, 1983 by Yusuke Nakahara

What I can tell from the increasing phenomenon of artistic works using lumber has a tendency with a gentle structure. It is my self-seeking name to call a gentle structure, I will explain about the reason. I would like to appoint the structure which is easy to break up in using these words.

For instance, I will cite the works of Tadashi Kawamata. Mr. Kawamata fabricates with the materials of poles and board which are easy to break up. However, it is not a substantial matter whether those are broken up or not. It is good enough to impress us as a potential possibility that is easy to break up.

To briefly explain this gentle structure is as if a play of building blocks which we used to experience when we were children under school age. If the image of the play of building blocks is accepted, the works of Tadashi Kawamata are variation of the play of building blocks, except the above, the works of pieces of wood and board which came in these years are mostly remarkable that extension of those building blocks.

It seems to me that the works of wood as gentle structure are noticeable in showing a kind of affair on the point that potentially impress us easy to break up. The works used lumber are not unchangeable lump, but are spurred by the temptation being selected the materials of lumber in order to show the works as affair. The work of gentle structure is compared with the work of hard structure, but no relation is existed with break up. It is natural that such as works shows the object and less impression to the affair.

It is a matter of course that the

He has made public his construction about 1976. At the beginning, he was making a slight construction in the enclosed space of house as if he said as an artist's work.

He has made public his construction about 1976. At the beginning, he was making a slight construction in the enclosed space of house as if he said as an artist's work.

As Kawamata himself says so, recollect your inconvenience when you sit on the broken chair. You must be conscious of the gap on the surface sensitively and timely. His construction is designed for such a space. When I should like to emphasize is that this construction was started to work by about 20 people at the same time on the basis of core plan of Kawamata. He was to open to the public for the process of his construction during the period of one month and on the final day, this construction was destroyed by all the members.

We did not bring out this construction as an imitation of self-build, but tried to note that he has a stimulative conception in his attitude to refuse the mass working process and fetishism to the structure.

A gapped house in Tokorozawa, "TOSHJIYUTAKU 838" Ryuji Miyamoto

A construction of Tadashi Kawamata, alluding a gap of generation.

He constructed a work at the living quarters, Tokorozawa city, Saitama-ken. He borrowed a private rental house and constructed a great work. Lumber are put together everywhere, inside and outside, and nailed them down. Lumber are also invaded into the fence, wall, roof, passage, from room to room, kitchen and even to the toilet. Windows are left open and doors are broken through every space, and openings in the house are changed and crooked in quality. It is a strange transformation of house as if a house was weaved by spiders and silkworms made a cocoon ball secretly at the unexpected place. Lumber are placed beyond their work and purpose and that have been lengthened waywardly. These are as if playing and frolicking with house. Neighboring houses are stuck to this accident and it is looked like a landscape of this area has been changed.

There are some in the works of Takashi Kawamata which used an actual architect, e.g. - Japanese pavilion in Veniceennale, or a work in Saitama prefectural museum. He held such a work several times, in which he used a private house or flop-apartment.

In 1982, he held a show in Sakurajousui in Tokyo that one room of 6 tatamis was waywardly interlocked with slender timber horizontally, vertically and diagonally.

His construction has an atmosphere as if giving an impression for the space of traditional Japanese tea room. When I talked with Mr. Kawamata in the taimi room drinking a tea, I was impressed that his work is very significant.

There are some in the works of Takashi Kawamata which used an actual architect, e.g. - Japanese pavilion in Veniceennale, or a work in Saitama prefectural museum. He held such a work several times, in which he used a private house or flop-apartment.

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, and the practice of making it into art.

Especially, 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 scene of ten years ago, one could find an indirect association with the interest in relationship 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.

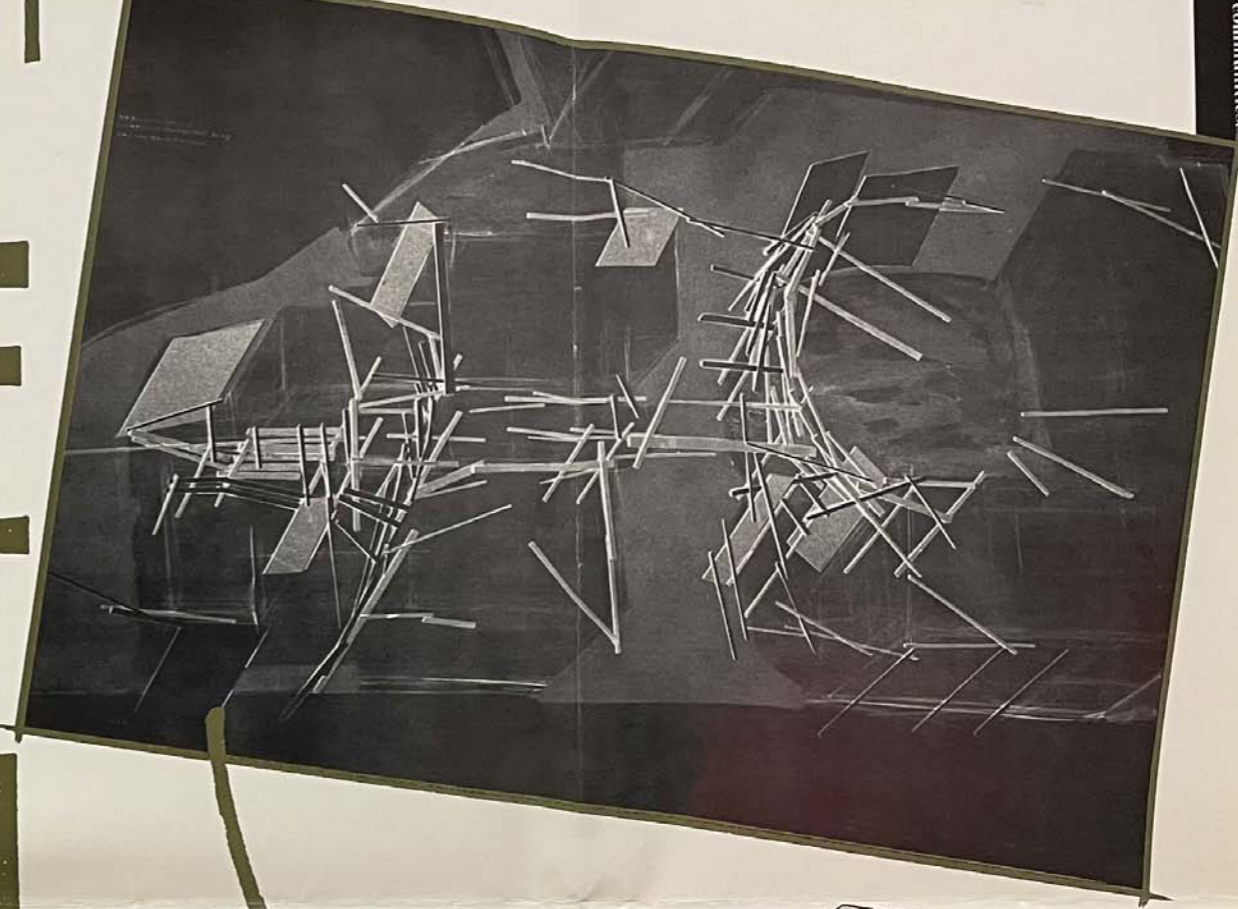
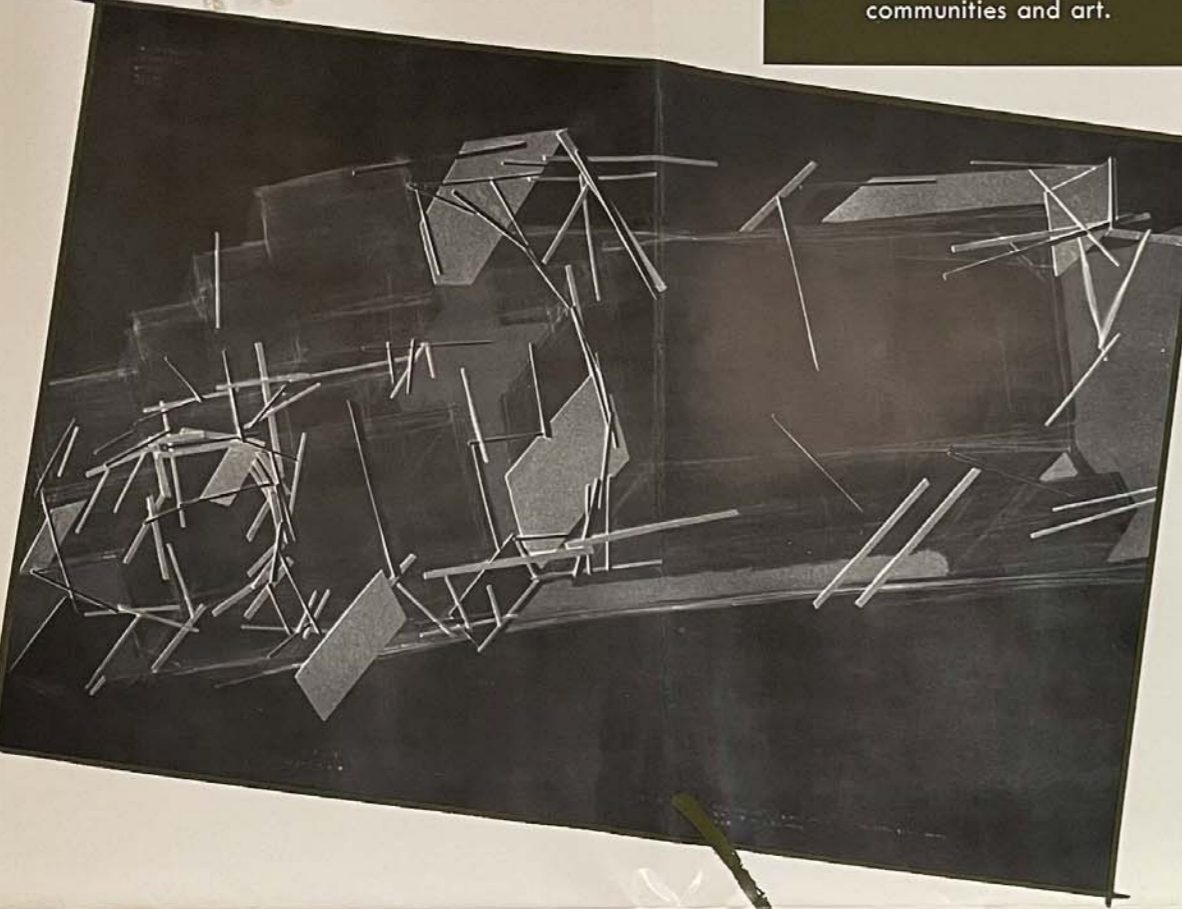
"Modern Art in Japan Today" '83 Catalogue Arata Tan

Kawamata first became active during the late seventies. The three-dimensional wooden structures that constitute a central part of his mode of expression have been displayed both indoors and outdoors. In either case, Kawamata's works are reminiscent of sketches depicting real spaces. However, he approaches space structurally and dynamically, rather than objectively through combinations of material entities. Unlike the rectangular forms that dominate architecture today, Kawamata's expression is more in terms of overhangs, interstices, and protrusions and so on. As a result, however, Kawamata always achieves a sense of some description with his architecture. His creations do not come about through a process of self-enclosed space, but instead evoke a sense of the creation of new spaces by relating to and modifying existing spaces. Kawamata's materials, the manner in which he employs them, and his creation of spaces add up to a post-modernistic system of expression that has also stimulated architects. The same can be said of his planning and other two-dimensional work.

The relation between urban communities and art.

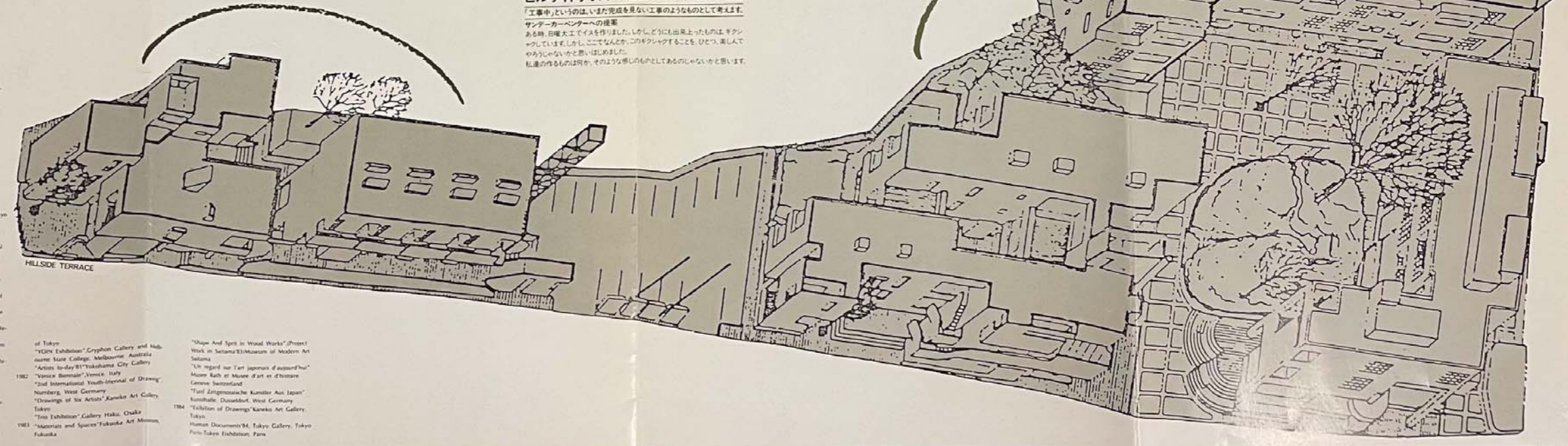
My installation ex... an analogy of... urban communities

# 工事中



- 川俣 正**  
KAWAMATA, Tadashi
- 1953 東京都生まれ  
1979 東京芸術大学美術学部卒業  
1981 建築学専攻  
1981 建築学専攻卒業
- One-Man Show**
- 1979 Artist's House, Tachikawa, Tokyo
  - 1979 Lunari Gallery, Tokyo
  - 1979 Tamara Gallery, Tokyo
  - 1981 Maki Gallery, Tokyo
  - 1980 Tamara Gallery, Tokyo
  - 1980 Kobayashi Gallery, Tokyo
  - 1981 Maki Gallery, Tokyo
  - 1981 ANO, Nagoya
  - 1981 Studio17, Kyoto
  - 1981 Gallery K, Tokyo
  - 1982 Kitayoshi Gallery, Tokyo
  - 1982 Gallery Haku, Osaka
  - 1982 Kaneko Art Gallery, Tokyo
  - 1982 Apartment House "Takara House" Room No. 206, Tokyo
  - 1983 "Drawing Installation" Kaneko Art G1, Tokyo
  - 1983 "Apartment Fukusaku Otemon, WAZUMOU project" Fukuoka
  - 1983 "Project plan Drawing" Ten Gallery, Fukuoka
  - 1983 "Shinji TOKOROZAWA Project" Takamizawa, Satama
  - 1983 "TEIDEA HOUSE N-3, W-26, Project" Mi Aki, ENDOU'S House, Sapporo
  - 1984 Kitayoshi Gallery, Tokyo
  - 1984 Kaneko Art Gallery, Tokyo
  - 1984 Kaneko Art Gallery, Tokyo
- Group Exhibition**
- 1977 "Independent Summer'77", Tokyo National University of Fine Arts and Music
  - 1978 "Kishino Meeting", Tachikawa Civic Hall, Tokyo
  - 1978 "DISCUSSION" At Gallery, Tokyo
  - 1978 "Two-man Exhibition", Kanagawa Prefectural Gallery, Yokohama
  - 1978 "Influence of the foundation", Tokyo National University of Fine Arts and Music
  - 1979 "VIDEO", Tokyo National University of Fine Arts and Music
  - 1979 "By LAND Open-Air Exhibition", Tama Riverside, Tokyo
  - 1979 "Two Exhibition", Tokyo National University of Fine Arts and Music
  - 1980 "FIVE EXHIBITION", Tokyo National University of Fine Arts and Music
  - 1980 "Admanga Hana no Anabuki", Kanagawa Prefectural Gallery, Yokohama
  - 1980 "77 Screen Show", Tokyo Metropolitan Museum of Art
  - 1980 "Project Work in TAKAYAMA", Takayama Architectural School, Gifu
  - 1980 "Photograph Exhibition", Gallery Yamaguchi, Tokyo
  - 1980 "Artist's Today", Yokohama City Gallery
  - 1980 "The Annual Vision for the 80's", Hara Museum, Tokyo
  - 1980 "Circle of Drawing", Gallery Faergren, Tokyo
  - 1980 "Two-Man Exhibition", G Art Gallery, Tokyo
  - 1980 "Fusionism in Art Exhibition", DHAMA Center, Tokyo

**「工事中」 Construction**  
**ヒルサイドテラス HILLSIDE TERRACE**  
「工事中」というのは、まだ完成を見ない工事のようなものとして考えます。  
サンデーカーペンターへの提案  
ある時、日曜大工でイスを作りました。しかし、どうにも出来上がったものは、クタクタついでしては、しかし、ここでなんと、このクタクタついでを、ひとつ、楽しんでやってみようかと思いはじめました。  
私達の作るものは何か、そのように思ふのしかとてあるのじゃないかと思ひます。







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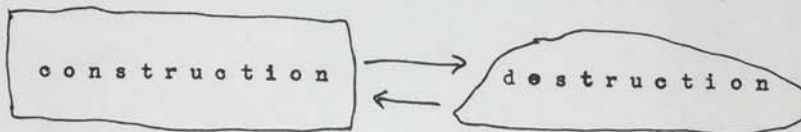
K A W A M A T A



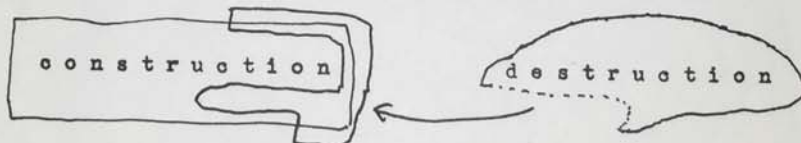
L I M E L I G H T P R O J E C T

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

( c o n s p i c u o u s   c o n s u m p t i o n )



By using materials found in destroyed buildings and applying them  
to existing structures.



And come up with something new ?

KAWAMATA

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## SPECIAL PROJECTS ARTISTS' AGREEMENTS

This agreement made as of this 1 day of July, 1985  
 between Tadashi Komatsu (the "Project Artist") whose address  
 is: West Bath Apt 355G. 463 West Street. New York 10014  
 phone: (212) 929.3647.

and The Institute for Art and Urban Resources, Inc. (the "Institute").

The Institute has made available a number of rooms at P.S. 1 (Project Studios One) for Special Projects, Installations, and Exhibitions by selected artists; and The Artist has been invited to exhibit in one of said spaces upon the terms and conditions hereinafter set forth:

1. The Artist(s) is hereby assigned Room No. Courtyard at P.S. 1 for the exhibition period beginning 1. July, 1985 and ending 8. September, 1985.
2. The Artist(s) agrees that he/she will exhibit in the designated space upon the following terms and conditions:
  - a) The Artist(s) agrees to obtain specific written approval from The Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.
  - b) The Artist(s) agrees to obtain specific written approval from The Institute for any installation which is to be of permanent nature.
  - c) The Artist(s) will supply all of his/her own tools and materials.
  - d) The Artist(s) agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition opening. The Artist(s) will use the dumpster provided by The Institute in the courtyard of P.S. 1.
  - e) The Artist(s) understands that The Institute cannot be responsible for storage or related costs after the allotted de-installation (one week) period. The Artist(s) understands that if work is left in the building following the designated period the artist(s) will be responsible for paying for the professional removal or storage of said work, upon The Institute's concerned action.
  - f) The Artist(s) agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist(s) will not remove or dismantle his/her installation before the closing of the exhibition period.
  - g) At the end of the exhibition period, the Artist(s) agrees to remove the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean within one week of the closing date. (For example, if the artist paints the room, he/she must repaint the room its original color).
  - h) If the Artist(s) resides outside New York City and will not be present at the expiration of the exhibition period, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with The Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist(s).

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ARTISTS' AGREEMENT

- 2 -

3. The Artist(s) acknowledges and agrees that The Institute cannot and will not be liable to the Artist(s) for any damage or injury to the Artist(s) or his/her property, including the installation and project work. It is agreed that The Institute will not be responsible or liable for any damage, whether by fire, vandalism, theft or otherwise, or for any personal injuries sustained by the Artist(s) or any of his/her agents, employees, assistants, or visitors and the artist(s) hereby agrees to indemnify and hold harmless The Institute against any and all claims or liability for any loss or damage or injury to the property of the artist or to the artist or any of the aforementioned persons who may be connected with the artist or his/her special project.
4. The Artist(s) acknowledges that The Institute does not have any insurance to cover damage, loss or theft of work (project/installation) or personal possessions while the project is on exhibit, on during either the installation or de-installation period.
5. The parties agree that this agreement does not create a landlord/tenant relationship between The Institute and the Artist(s) and the Artist(s) agrees that he/she will vacate the assigned project room on the termination date. If the Artist(s) continues in possession beyond the said termination date, The Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter and may have them stored for the Artist(s) at his/her expense and The Institute shall not be liable for any damage or alleged damage caused to said property of the Artist(s).
6. The Institute will pay the artist an honorarium of \$\_\_\_\_\_ approximately 30 days after the closing date of his/her exhibition provided that the terms and conditions set forth above are fulfilled. If these terms are not complied with, the honorarium will be withheld at the discretion of The Institute.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

BY: \_\_\_\_\_

Tadashi Kawamata.

PROJECT ARTIST

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## Burnham-Callaghan Associates, Inc.

### News

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CONTACT: Ed Callaghan  
David Lotz  
(212) 245-7380

JAPANESE ARTIST, TADASHI KAWAMATA  
TO CREATE AVANT GARDE LANDSCAPING  
AROUND LANDMARK CHURCH HOUSING NEW YORK'S  
LIMELIGHT NIGHT CLUB

New Yorkers will soon witness one of the most remarkable examples of modern art in public spaces, when TADASHI KAWAMATA, an unusual and respected Japanese artist, brings his trademark avant garde landscaping to the facade of the 19th century church which houses THE LIMELIGHT, New York's most innovative nightclub. Kawamata has begun "construction" on the exterior - and the interior - of the landmark building and this artistic process will take a full month to complete.

Uniquely, THE LIMELIGHT has been consistently involved with New York's ground-breaking arts scene, featuring a variety of exhibits and creative "installations" (elaborate art settings which contribute to the overall decor of the club or are specially designed to support the theme of a party or special event) since the club's gala opening in 1983. THE LIMELIGHT's art director, artist Malcolm Kelso, commissioned Kawamata for a work around THE LIMELIGHT because he felt the artist's approach was in keeping with his own creative philosophy for the club. Says Kelso, "Tadashi has been doing this since the mid 1970's. He has created something different, something to help us see our environment in a new

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KAWAMATA LANDSCAPES THE LIMELIGHT / page 2-2-2-2

perspective. He is fascinated by the cycle of destruction/construction/destruction which goes on in New York as the city constantly rejuvenates and decays. I think a Kawamata piece around THE LIMELIGHT perfectly symbolizes the joining of past, present and future."

Kawamata calls his constructions "creation activities". He defines his work as expressing the "relationship between urban communities and art". Specifically, the artist gathers scrap wood "destroyed in urban communities" (he scoured Manhattan construction sites for his latest materials), and uses each board much as traditional artists use a pen or brushstroke. Kawamata is intrigued by the three-dimensional scope and power of this medium and contends that his constructions lend a humanity and softness to the hard, alienating facades of urban life.

Kawamata's constructions are always freestanding from the surface of the structures he landscapes (an important consideration when the "canvas" is a landmark building), contributing to the sensation of airiness and freedom. Once completed, the construction superficially resembles a construction site - that mass of impromptu plywood that New Yorkers see constantly around them. But closer examination will reveal a delicacy and symmetry which invite the viewer to explore the ideas of construction and destruction as important themes in our lives.

Tadashi Kawamata is currently a guest in New York of the Asia Society and is an Artist in Residence at PS 1. The LIMELIGHT

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KAWAMATA LANDSCAPES THE LIMELIGHT / page 3-3-3-3

construction is the artist's first work in the U.S. For further information on this special art event, call THE LIMELIGHT, located at 660 Avenue of the Americas, New York, at (212) 807-7850.

- Japanese Artist Kawamata Takeshi -  
"Landscaping" - 30 -

When Kawamata Takeshi presented a group of his landscape paintings to the American public, they were met with a great deal of interest. His work, which is a blend of traditional Japanese landscape painting and modern abstract art, has been exhibited in many galleries and museums. In New York, Kawamata is currently exhibiting his work at the Limelight, a 19th Century church.

Kawamata has already begun to surround the building with pieces of wood and other natural materials he has collected from his travels. This process will continue until the building is completely "landscaped". This process will also result in a new work of art which will be on exhibit at the Limelight for a period of time. When finished, Kawamata's work will be a truly unique and beautiful expression of the Japanese aesthetic.

THE LIMELIGHT is currently the city's most active art gallery and is always open to the public. The gallery is located at 660 Avenue of the Americas, New York, and is open from 10:00 AM to 6:00 PM. The gallery is currently exhibiting Kawamata's work, and is also open to the public for special events and exhibitions.

The Limelight is a unique and special place, and is a must-see for anyone interested in art.

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### News

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David Lotz  
(212) 245-7380

#### ONE MAN'S JUNK IS ANOTHER MAN'S ART

- Japanese Artist Creates Avant-Garde  
"Landscaping" Around THE LIMELIGHT -

Ever since Andy Warhol presented a soup can as a work of contemporary art, Americans have been coping with mind-bending concepts of what art and beauty are. Now, THE LIMELIGHT, New York's most innovative club, has invited Japanese avant-garde artist, TADASHI KAWAMATA, to create one of his famous "constructions" around the Club's building, a 19th Century church.

KAWAMATA has already begun to surround the landmark building with pieces of wood and metal (which he spent weeks gathering from Manhattan construction sites) in a massive, free-standing "landscaping". This process will take nearly a month and will be on exhibit at the Club for a month afterwards. When finished, Kawamata's work will tower nearly three stories and surround the entire building.

THE LIMELIGHT is rare among the City's nightclubs in its interest and involvement with the avant-garde arts scene. Fundraisers, auctions and major exhibits have been held in the Club, which itself specializes in artistic installations and dramatic decor changes for its parties and special theme evenings.

The Club is intrigued and excited by Kawamata's "expression of the

- more -



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JAPANESE ARTIST LANDSCAPES THE LIMELIGHT / page 2-2-2-2

urban cycle of construction/destruction/construction", which is what the artist says his landscaping represents. Kawamata has been doing this extensively in Japan since the mid-1970's, creating constructions around shopping malls, major buildings and modest homes. THE LIMELIGHT construction represents Kawamata's first effort in the United States.

New Yorkers can best appreciate the landscaping in action during the second week in May, when the artist and his crew will still be at work on the nearly-completed construction. THE LIMELIGHT is located at 660 Avenue of the Americas at 20th Street. For further information on the Kawamata construction and the Club's nightly events, call (212) 807-7850.