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Tadashi Kawamata

Portfolio

2022



Né en 1953 à Hokkaido, au Japon, Tadashi Kawamata vit et travaille aujourd'hui à Paris et à Tokyo, après avoir exploré New York.

Depuis ses études de peinture dans les années 1970, Tadashi Kawamata a poursuivi un parcours artistique remarquable par son absence de complaisance. Il invite à participer à une réflexion sur les types d'environnements que l'homme crée pour lui-même. Il aborde la tension qui relie la puissance du paysage à notre civilisation, celle-ci étant aussi vulnérable que destructrice. Pour Tadashi Kawamata, le besoin humain de permanence en dépit des forces de la nature a des conséquences fatales sur le plan écologique.

Kawamata décrit sa pratique comme invasive, démocratique et spontanée. Ses gestes et ses matériaux font écho à cette perspective. Ses oeuvres prennent souvent la forme d'interventions monumentales *in situ*, réalisées en assemblant des matériaux de récupération tels que des planches de bois, des baguettes, des cagettes et des chaises. Avec ces fragments, il crée des structures architecturales qui interrogent la forme bâtie de nos villes et notre expérience des espaces publics. L'oeuvre de Tadashi Kawamata est ponctuée d'éléments iconographiques récurrents tels que les cabanes et les nids, perchés sur un arbre ou enroulés autour d'un bâtiment.

Dans un processus de recyclage, l'artiste a développé deux séries d'œuvres composant avec les résidus de ses installations. A partir de morceaux de bois tombés au sol et de restes de peinture, il crée des œuvres autonomes qui transmettent la quintessence de sa réflexion sur l'espace. Les Tree huts sont des maquettes sur panneaux de bois peints constituant une archive tangible des cabanes éphémères de Kawamata. Les Site sketches sont une série d'œuvres sur papier développée depuis 10 ans. Elles forment des "visions" a posteriori des interventions réalisées.

Ses œuvres ont fait l'objet de nombreuses expositions, en France et à l'étranger, notamment au MAAT, Lisbonne (2018), au Musée Pouchkine, Moscou (2018), à Made in Cloister, Naples (2017), au Musée d'art de Thurgovie, Suisse (2014), au Centre Pompidou à Paris (2010) et Metz (2016), au Toyosu Dome, à Tokyo (2010-2013), au HKW à Berlin (2009), à l'Art Tower Mito à Mito (2001), à la Serpentine Gallery à Londres (1997), à l'Artpace San Antonio (1998), au MACBA à Barcelone (1996) ; et également lors de nombreuses biennales d'art telles que la Biennale de Venise (1982), les documenta 8 et IX (1987 ; 1992), la Biennale internationale de São Paulo (1987), la Biennale d'art contemporain de Lyon (1993), la Skulptur Projekte Münster (1997), la Biennale de Sydney (1998), la Biennale de Jérusalem (1999), la Triennale d'art d'Echigo-Tsumari à Niigata (2000), la Biennale de Shanghai, la Biennale de Busan (2002), la Biennale de Valence (2004), et la Biennale Evento de Bordeaux (2009), et la Biennale d'Helsinki (2021).

BIO

Born in 1953 in Hokkaido, Japan, Tadashi Kawamata now lives and works in Paris and Tokyo, after exploring NYC.

Since his days as a student of painting, in the 1970s, Tadashi Kawamata has been on an artistic journey that is remarkable for its lack of complacency. He engages us in a process that involves close consideration of the kinds of environments we make for ourselves. Working on the tension between the powerful force of landscape and our both vulnerable and destructive civilization, Tadashi Kawamata mentions that the human need for permanence in spite of the forces of nature has ecologically fatal consequences.

Kawamata describes his practice as invasive, democratic and spontaneous. His gestures and materials echo this perspective. Kawamata's work often takes the form of site-specific interventions using assemblages of repurposed materials such as wooden planks, sticks, crates, and barrels. With these fragments, he creates architectural structures that interrogate the built forms of our cities and our experience of public spaces. Huts and nests swirling around buildings or perched on trees are recurring iconographic elements in Kawamata's work, inviting us to experience new perspectives on our surroundings.

In a recycling process, two series of works tackle the remains of his in situ installations. The pieces of wood that have fallen to the ground and the leftover paint from his installations allow him to create autonomous works which transmit the quintessence of his thinking on space. The *Tree huts* models series are painted wood panels which offer the only material evidence of Kawamata's ephemeral huts installed in urban or natural spaces. The *Site sketches* are a series of works on paper that he has been developing for the last 10 years. They form visions of the interventions in retrospect.

His artworks have been the subject of numerous exhibitions, both in France and abroad, notably at MAAT, Lisbon (2018), Pushkin Museum, Moscow (2018), Made in Cloister, Napoli (2017), the Thurgau Art Museum, Switzerland (2014), the Centre Pompidou in Paris (2010) and Metz (2016), the Toyosu Dome, in Tokyo (2010–2013), the HKW in Berlin (2009), the Art Tower Mito in Mito (2001), the Serpentine Gallery in London (1997), the Artpace San Antonio (1998), the MACBA in Barcelona (1996); and also during numerous art biennales such as the Venice Biennale (1982), the documenta 8 and IX (1987; 1992), the international Biennale of São Paulo (1987), the Contemporary Art Biennale in Lyon (1993), the Skulptur Projekte Münster (1997), the Sydney Biennale (1998), the Jerusalem Biennale (1999), the Echigo-Tsumari Art Triennale in Niigata (2000), the Shanghai Biennale, the Busan Biennale (2002), the Valencia Biennale (2004), and the Biennale Evento in Bordeaux (2009), and the Helsinki Biennial (2021).

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WORKS/EXHIBITIONS

TADASHI KAWAMATA Nests in Milan

31 March - 23 July 2022
Milan, Italy

As part of the exhibition *Nests in Milan*, open until 23 July at Via Monte di Pietà 23, the fragile and unstable shapes of the works by Kawamata contrast with the monumentality of the walls that support them. These are the historic façades of the Grand Hotel et de Milan, the Fondazione Cariplo's Conference Centre and the Magnolia Courtyard of the Palazzo di Brera. The nests, far from any design complexity, become a symbol of a precarious presence and of the continuous tendency to err that unites all beings. At the same time, they evoke the need to inhabit an intimate and private space. Kawamata thus explores the relationship between beings and inhabiting, harking back to original and archetypal forms, like that of the nest.

The artist favours wood, and often uses a single unit, which, repeated, structures the entire realisation. Just like how animals, birds in particular, create their nests. Kawamata also does not ignore a strong ethical component tied to materials and their use: he is convinced that a work of art can be created without access to special means, reusing what already surrounds us. "Old or new is of no importance, the material has always already been used by someone," he says. His works, presented as a 'reaction of the organism, which feeds off and disappears from it at the same speed with which it appeared', fall within this vision of circular production. Since nothing withstands the wear and tear of time, the artist proposes accepting the ephemeral and welcoming and recognising the potential of materials that are already in use. The wood used for the works exhibited in Milan will be fully salvaged.





Tadashi Kawamata
Vue de l'exposition / View of the exhibition "Nest in Milan", Milan
© Tadashi Kawamata



TADASHI KAWAMATA

Construction

02. April 2020 – 04 December 2020
Japan House, São Paulo, BR

Japan House São Paulo presents, from February 4 to April 12, the work ‘Construction,’ by Tadashi Kawamata, a prominent Japanese artist on the contemporary international scene. He is recognized for creating large installations using unconventional materials, such as chopsticks (a pair of small sticks the Japanese use as cutlery), an important element of everyday Japanese culture, used in the work created exclusively for the second floor of the cultural center.

In his work, Kawamata raises questions about human needs and desires through a careful study that offers the spectator a new point of view of where the work is located. Famous for the reuse of the most varied types of materials, such as wood fragments, planks, barrels and chairs, in ‘Construção’ – a work conceived after the artist’s visit to Japan House São Paulo in 2019 – he uses more than 180,000 chopsticks (90,000 pairs) and shows an organism that reacts to the space where it is inserted, in a movement that takes a large scale in the cultural center. To highlight the versatility of Kawamata’s work, the exhibition also features a series of photos and videos of the main interventions he carried out over his career, composing a historical panorama of the artist.

“Kawamata occupies Japan House São Paulo with this simultaneously dense and light mass of chopsticks, changing the nature of this simple and ordinary object, which we use mechanically, without paying much attention to it. He involves his visitors in this new environment he creates, praising the material and its essence by taking it out of its context. And he baffles the audience with this artistic and architectural intervention by modifying the landscape they are used to,” remarks Japan House São Paulo Cultural Director Natasha Barzaghi Geenen. The chopsticks used in this work are waste materials, that is, they would have been discarded because they do not meet the standard requirements for their traditional purpose.

Through a proposal made by Japan House São Paulo, the assembly of the work ‘Construção’ relied on the collaboration of dozens of students who took part in the institution’s Volunteer Program, under which young university students of the arts, architecture, and design, among other areas, had the opportunity to help put the installation together under the supervision of the artist’s team. More than 350 volunteers from several universities in São Paulo enrolled to participate. “The student community’s involvement in this project was essential and reinforced the importance given to the different types of cultural exchange that we promote at Japan House São Paulo,” says Natasha. This collaborative process follows the logic that has permeated the artist’s work throughout his career.

Born in Hokkaido in 1953, when aged but 28 years Tadashi Kawamata was invited to represent Japan at the 1982 Venice Biennale. Since then, he has produced artistic interventions in Paris, Berlin, Tokyo, and New York, including two editions of Documenta, in Kassel, Germany, in 1987 and 1992. This exhibition marks the artist’s return to São Paulo more than 30 years after his first and only exhibition in the city, in 1987, when he participated in the 19th International Biennial of São Paulo with “Nove de Julho Caçapava,” an open-air intervention on the Nove de Julho Avenue, on the corner of Caçapava Street.

Tadashi Kawamata
Vue de l'exposition / View of the exhibition "Construção" Japan House, São Paulo, BR
© Tadashi Kawamata
Photo. Thiago Minoru
Courtesy the artist, kamel mennour, Paris and Japan House, Sao Paulo





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TADASHI KAWAMATA Insertion Into City Life

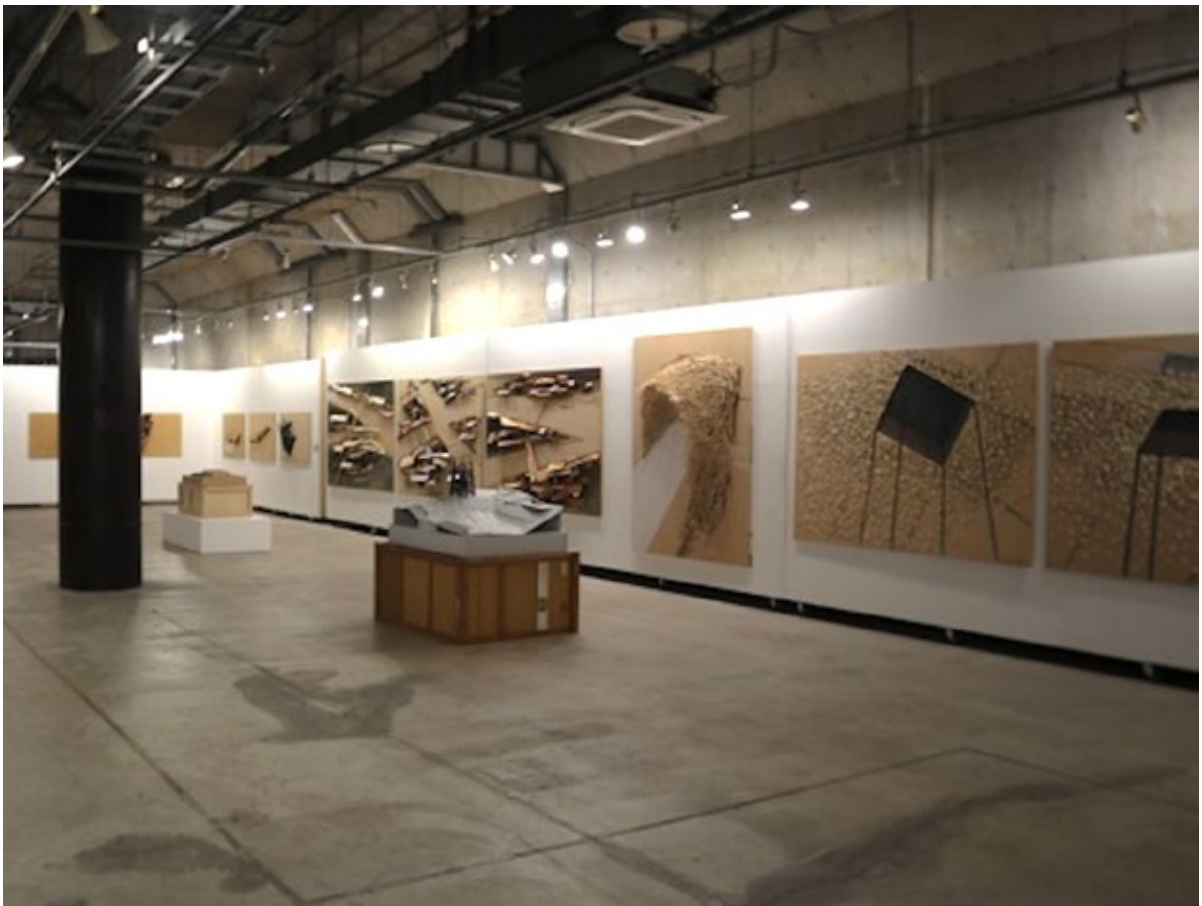
11 September - 11 October 2020
BankART Station, Yokohama, JP

A new project by Tadashi Kawamata as part of the Yokohama Triennial, "BankART Life VI: Insertion into City Life" at BankART Station will be held from 11 September - 11 October 2020. The Minato Mirai district is currently being developed at a rapid pace. However, when you look around the city as a whole, you will notice that there is no networked route to enjoy and explore the district. A number of axes have been established and may be developed in the near future, but even so, the space continues to lack a sense of intimacy as a city. The process of inserting an installation into the city itself discloses structures and mechanisms of the city that the viewer was not aware of before. People tend to think that "vacant lots" and "sleeping places" are useless and irrelevant to their lives, but it is in these places that new possibilities for the city are hidden. From this project, we should be able to sense that the people who work and visit here, who until now have been indifferent to the realms of others, will find a place for themselves in the city, and that they will not be forced to live in the city, but will actively seek to inhabit it. This program, which is linked to the Yokohama Triennale 2020, is within walking distance of the triennale venue. BankART Station will exhibit drawings and reliefs from Tadashi Kawamata's past projects on a 200-meter-long wall, as well as photographs of works he has produced since 2012. In Bashamichi Station, two stops from Shin-Takashima Station on the Minato Mirai Line, and inside and outside BankART Temporary, there will be new projects using metal plates. Kawamata has been working on projects in cities all over the world, always casting a new eye on the city. By inserting his program into the city, we hope that the people involved in the project will become actively involved in the city themselves.



Tadashi Kawamata
Insertion into City Life
Vue de l'exposition / View of the exhibition "Construção" Japan House, São Paulo, BR
© Tadashi Kawamata
Photo. Thiago Minoru
Courtesy the artist, kamel mennour, Paris and Japan House, Sao Paulo





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TADASHI KAWAMATA

Destruction

Site Sketches

Novembre 28, 2019 – January 18, 2020

Early anthropological studies considered landscape to be a container of social and cultural actions, to be a representative of nature, as opposed to civilisation. Later, landscape was defined as a field of co-existence between the aesthetic appearance of territorial, vegetal, and archaeological forms, and their interaction with human-built forms. Lately landscape has been understood as humans' perception of their surrounding context, as a cognitive and symbolic construction of space. Tim Ingold proposes a definition of landscape as an archive of past generations dwelling in space, through which humans define their identity¹. The notion of landscape has crystallised as ecological in its essence—a balance between the individual and her environment. The immersive wall-sized panels by Tadashi Kawamata exhibited at kamel mennour (6 rue du Pont de Lodi) can be also seen as landscape archives: devices for reading the layered history of interactions between humans and their environment.

In the other gallery space (28 avenue Matignon), Kawamata is showing a selection of small conceptual 'drawings', chosen from among over 300 previously unexhibited works made over the last 10 years. These mixed media collages transmit the quintessence of the artist's thinking on place—space marked by human presence. In a conversation about this exhibition, Tadashi Kawamata says that these two types of works are autonomous models that don't function as preliminary sketches to future installations, but rather what he calls 'visions'. They record a bird's eye view of prototypes of built and natural elements—universal typologies without scale. Whether miniature or colossal, they fuse together in a spacetime without reference. As the artist explains, for him this is a means of maintaining 'the critical distance': to observe and understand a global perspective by also giving importance to details. The meditative nature of the large panels transmits something of the persistence of landscape (through both living beings and built structures) but also the transitory elements of landscape, such as winds, earthquakes, and moving waters. The panels unfold vast panoramas of destruction, caused by a collision between human and natural agents.

These abstract landscapes of ruins evoke an ancestral sedimentation of lived and consumed existences—the accumulation that collective identity represents. They can also be seen as desolate environments immersed in chaos—the consequence of unforeseen catastrophes that have extinguished an entire civilisation in seconds—reminding us of the bombed-out cities we are so often tragically confronted with in these times of war. But Tadashi Kawamata also sees them as recurring moments that make space for renovation and creation, in the spirit of Paul Virilio's 'Museum of Accidents'.² For Kawamata, it would be possible to write a history of mistakes, misunderstandings, and failures that would belong to a cycle of disappearance and renewal that never finishes and that attracts the energy of innovation. We learn from these panels that there is a permanent tension between the powerful force of landscape and our both vulnerable and destructive civilisation. Tadashi Kawamata also mentions that the human need for permanence in spite of the forces of nature has ecologically fatal consequences and that architecture is the most durable agent in the pollution of landscape. Watching these cinematic situations, we are confronted with the capacity of landscape to transform within the two-dimensional field of the 'panoramas'—a performative presence that generates transmutation and that tells a story about belonging to historic eras that are either ending or belong to the future.

Marta Jecu

¹ Tim Ingold, 1993, *The Temporality of the Landscape*, *World Archaeology*. *Conceptions of Time and Ancient Society*

² Paul Virilio, *The Museum of Accidents*, originally published in *Art Press* no. 102 (April 1986): p. 13-14, online under: <https://public.journals.yorku.ca/index.php/public/article/view/29787/27371>

Tadashi Kawamata

Destruction n°32, 2019

Maquette en bois, peinture / Wooden model, paint

310 x 459 x 25 cm

(122,05 x 180,71 x 9,84 in.)

Vue de l'exposition / View of the exhibition "Destruction", kamel mennour (6 rue du pont de lodi) Paris 6, 2019-2020

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Destruction n°30*, 2019

Maquette en bois, peinture / Wooden model, paint

310 x 306 x 12 cm (122,05 x 120,47 x 4,72 in.)

- *Destruction n°31*, 2019

Maquette en bois, peinture / Wooden model, paint

310 x 918 x 25 cm (122,05 x 361,42 x 9,84 in.)

- *Destruction n°20*, 2019

Maquette en bois, peinture / Wooden model, paint

310 x 765 x 52 cm (122,05 x 301,18 x 20,47 in.)

Vue de l'exposition / View of the exhibition "Destruction", kamel mennour (6 rue du pont de lodi) Paris 6, 2019-2020

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Destruction n°29*, 2019

Maquette en bois, peinture / Wooden model, paint
250 x 459 x 18 cm (98,43 x 180,71 x 7,09 in.)

- *Destruction n°28*, 2019

Maquette en bois, peinture / Wooden model, paint
250 x 306 x 12 cm (98,43 x 120,47 x 4,72 in.)

- *Destruction n°30*, 2019

Maquette en bois, peinture / Wooden model, paint
310 x 306 x 12 cm (122,05 x 120,47 x 4,72 in.)

Vue de l'exposition / View of the exhibition "Destruction", kamel mennour (6 rue du pont de lodi) Paris 6, 2019-2020

© Tadashi Kawamata

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Tadashi Kawamata

Destruction n°29, 2019

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Vue de l'exposition / View of the exhibition "Destruction", kamel mennour (6 rue du pont de lodi) Paris 6, 2019-2020

© Tadashi Kawamata

Photo. archives kamel mennour

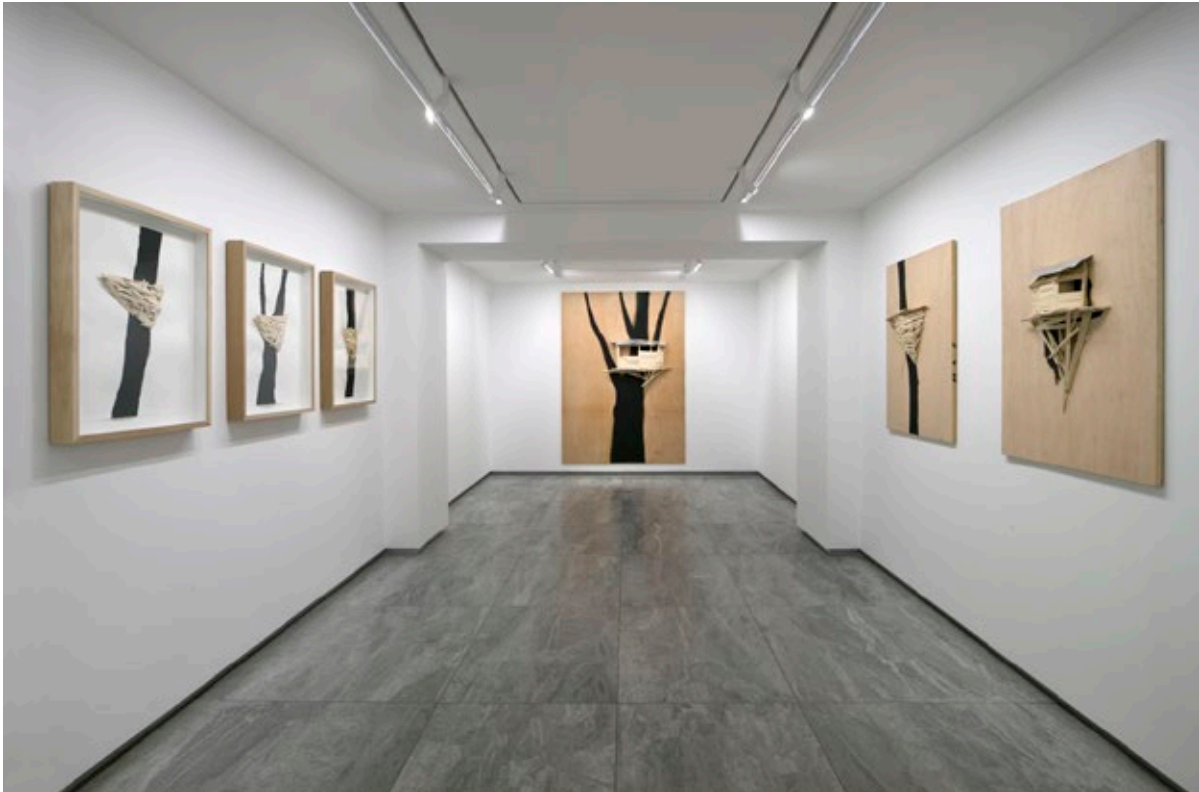
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Vue de l'exposition / View of the exhibition "Site Sketches", kamel mennour (28 avenue mati-
gnon) Paris 8, 2019-2020
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Vue de l'exposition / View of the exhibition "Site Sketches", kamel mennour (28 avenue matignon) Paris 8, 2019-2020
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Site sketch n°169*, 2015

Peinture, bois sur papier / Paint, wood on paper

50 x 65 cm (19,69 x 25,59 in.)

Framed Dimensions:

58 x 73 cm (22,83 x 28,74 in.)

- *Site sketch n°171*, 2016

Peinture, bois sur papier / Paint, wood on paper

50 x 65 cm (19,69 x 25,59 in.)

Framed Dimensions:

58 x 73 cm (22,83 x 28,74 in.)

- *Site sketch n°172*, 2016

Peinture, bois sur papier / Paint, wood on paper

50 x 65 cm (19,69 x 25,59 in.)

Framed Dimensions:

58 x 73 cm (22,83 x 28,74 in.)

Vue de l'exposition / View of the exhibition "Site Sketches", kamel mennour (28 avenue matignon) Paris 8, 2019-2020

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Site sketch n°499, 2021
Peinture, bois sur papier / Paint, wood on paper
50 x 65 cm (19,69 x 25,59 in.)
Framed Dimensions:
58 x 73 cm (22,83 x 28,74 in.)
(Inv n°TK922)
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Déplacements, 2021
Vue d'installation, Festival Liberté Ville, Toulon, France
© Tadashi Kawamata
Photo. Guillaume Castelot
Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Vallisaari Lighthouse, 2021.

Bois, colle / Wood, glue

© Tadashi Kawamata

Photo: Maija Toivanen/HAM/Helsinki Biennial 2021

Courtesy of the artist, kamel mennour Paris/London and the Helsinki Biennial



Tadashi kawamata
Belvédère de l'Hermitage, 2019
Installation *in situ*, Le voyage à Nantes, France.
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi kawamata
Belvédère de l'Hermitage, 2019
Installation *in situ*, Le voyage à Nantes, France.
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi kawamata
Installation *in situ*, Le voyage à Nantes, France.
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Tadashi kawamata
Installation *in situ*, Le voyage à Nantes, France.
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Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi kawamata
Installation *in situ*, Le voyage à Nantes, France.
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Para-site, 2018
Bois, colle / Wood, glue
Pushkin Museum, Moscow, Russia
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour Paris/London



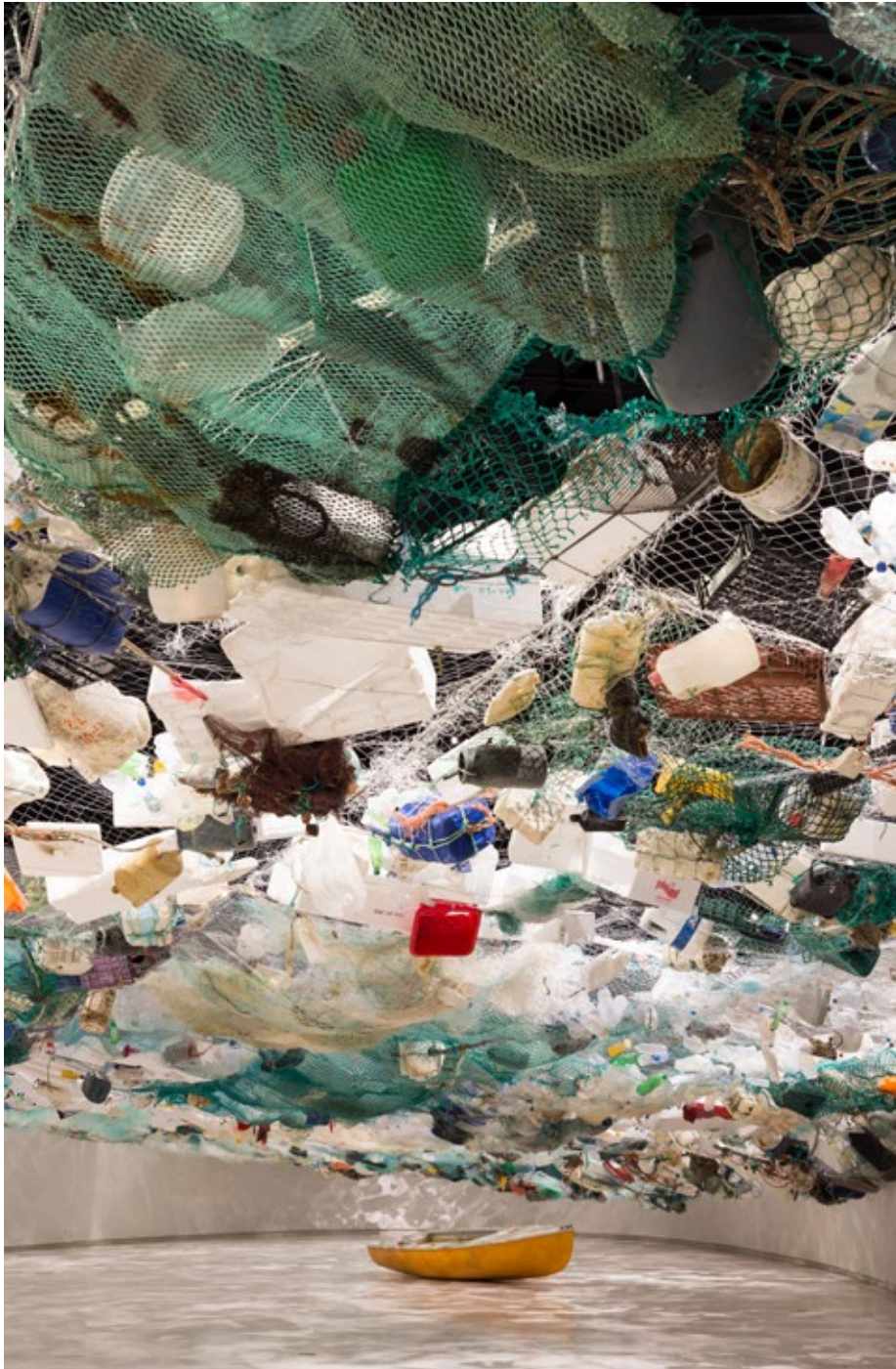
Tadashi Kawamata
Over Flow, MAAT – Museum of Art, Architecture and Technology (Oval Gallery, 05-10-2018 –
01-04-2018).
© Tadashi Kawamata
Photography: Bruno Lopes.
Courtesy the artist, kamel mennour, Paris and EDP Foundation.



Tadashi Kawamata
Over Flow, MAAT – Museum of Art, Architecture and Technology (Oval Gallery, 05-10-2018 –
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© Tadashi Kawamata
Photography: Bruno Lopes.
Courtesy the artist, kamel mennour, Paris and EDP Foundation.



Tadashi Kawamata
Over Flow, MAAT – Museum of Art, Architecture and Technology (Oval Gallery, 05-10-2018 –
01-04-2018).
© Tadashi Kawamata
Photography: Bruno Lopes.
Courtesy the artist, kamel mennour, Paris and EDP Foundation.



Tadashi Kawamata
Wari-Bashi — baguette —, 2018
Installation *in situ*, œuvre pérenne / Permanent in situ installation
Pavillon Ledoyen, Paris, France
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Wari-Bashi — baguette —, 2018
Installation *in situ*, œuvre pérenne / Permanent *in situ* installation
Pavillon Ledoyen, Paris, France
© Tadashi Kawamata
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Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Wari-Bashi — baguette —, 2018
Installation *in situ*, œuvre pérenne / Permanent in situ installation
Pavillon Ledoyen, Paris, France
© Tadashi Kawamata
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Nuageux Requiem for Toulouse-Lautrec, 2018
Installation *in situ*, Château Malromé, Saint-André-du-Bois, France
© Tadashi Kawamata
Photo. Tadashi Kawamata & archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Love Tower, 2018
Bois / Wood
500 x 600 cm (196,85 x 236,22 in.)
Installation *in situ*, Biennale d'Anglet, France
© Tadashi Kawamata
Photo. Tadashi Kawamata & archives kamel mennour
Courtesy the artist and kamel mennour, Paris



TADASHI KAWAMATA

Nest

kamel mennour

47 rue saint andré des arts, Paris 6

Kamel Mennour is pleased to present 'Nest', Tadashi Kawamata's fourth solo exhibition at the gallery.

With 'Nest', Tadashi Kawamata nests the gallery kamel mennour. He disorients the site by constructing an immense nest the structure of which incorporates the three exhibition rooms and extends into the courtyard. The nest, made of more than a hundred thousand interlaced wooden chopsticks, is an invitation to reconsider the space as if it was inhabited by a parasitic, precarious, and fragile body. Three other small nests, made of wooden slats or chopsticks, echo the larger one. They have been lodged in the inside and outside of the gallery, including under the window that gives on to the highly frequented rue Saint-André des arts, in Paris, just around the corner from the Place Saint-Michel.

These nests stitch together fluctuations of light and dark, an invitation to dream the space, to reexamine it, to reinvent rather than curl up in it. Kawamata's nests are not a symbol of withdrawal but rather a reaction to a given situation and place, a possible mutation in the building and the beginning of a new flow. 'My works are like bumps on the forehead,' he says. 'They're an organism's reaction, feeding on and disappearing from it as quickly as they appeared.'

'Nest', like all Kawamata's works, is site specific. 'I don't make work in order to exhibit,' he says. 'The creative process always begins after I've seen the exhibition space.' And the initial sketches will be unfailingly modified by the comments and ideas of the ephemeral community of builders Kawamata engages in the process of each of his creations.

Without a collective, no work. In this sense, he is a good illustration of the 'relational aesthetic' theorised by Nicolas Bourriaud: 'The space where [the] works unfold is entirely that of interaction, the space of opening that all dialogue begins.'¹ The heterogeneity of these ephemeral communities contrasts with the homogeneity of the materials. These are always poor (wood, cardboard, etc.), always form a structure, and are always used in proliferation. 4000 stacked chairs, a torrent of five thousand wooden crates, a hoard of hundreds of easels...

Whether these assemblages come together in a crescendo like the 'Cathedral of Chairs', or are resolved in architectural punctuations like the perched cabins, Kawamata is always composing a rhythm, a musicality. This musicality is related to the 'outsider art' tonality of the Facteur Cheval or Francesco Torris' 'Nuovo Mondo'. It also has parallels with the philosophy of the musician John Cage: "Using chance gets rid of prejudices, of preconceived ideas of order and organisation"². The unexpected is Kawamata's motor. The process predominates over the result. His practice is inspired by favelas, urban camps, and their makeshift inventions. Just as much as this, it is inspired by the special energy of cities.

As a child being raised in the isolated mountains of the Japanese island of Hokkaidō, Kawamata used to dream of the city, its swarms, its dynamism, its wall and bitumen colours. The city became his biotope. It is where he invents an aesthetics of the fragment, of the interstice, of disturbance. A street art sculptor, he more readily identifies as an activist than as an artist. Like in the game Mikado, he loves shifting a single wooden stick and disorganising everything. Nothing is eternal, the river runs like time, change is the essence of life. Tadashi Kawamata's works accompany the impermanence of the world.

Annabelle Gugnion

¹ Nicolas Bourriaud, *Esthétique relationnelle*, éd. Les Presses du Réel, 2001.

² John Cage, *Pour les oiseaux*. Entretien avec Daniel Charles, 1970, éd. L'Herne, 2014

Tadashi Kawamata

K-7, 2017

Bois, baguettes, colle / Wood, sticks, glue

50 x 45 x 30 cm

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue Saint André des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

K-1, 2017

Bois, baguettes, colle / Wood, sticks, glue

100 x 85 x 90 cm

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

K-6, 2017

Bois, baguettes, colle / Wood, sticks, glue

185 x 45 x 40 cm

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

K-6, 2017

Bois, baguettes, colle / Wood, sticks, glue

185 x 45 x 40 cm

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Nest, 2017

Baguettes, colle / Sticks, glue

Dimensions variables / Variable dimensions

Vue de l'exposition / View of the exhibition « Nest », kamel mennour (47 rue SaintAndré des arts), Paris 6, 2017-2018

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

The shower, 2017

Installation *in situ*

Vue de l'exposition / View of the exhibition « The shower », Made in Cloister, Naples, Italie

© Tadashi Kawamata

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



Tadashi Kawamata

Under the Water-Metz, 2016

Installation *in situ*

Structure en aluminium, câbles en acier et éléments de mobilier en bois récupérés /

Aluminium structure, steel cables and elements of reclaimed wooden furniture

Vue de l'exposition/View of the exhibition "Tadashi Kawamata. Under the Water-Metz", Centre Pompidou-Metz, Metz, 2016

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Under the Water-Metz, 2016

Installation *in situ*

Structure en aluminium, câbles en acier et éléments de mobilier en bois récupérés /
Aluminium structure, steel cables and elements of reclaimed wooden furniture

Vue de l'exposition/View of the exhibition "Tadashi Kawamata. Under the Water-Metz", Centre
Pompidou-Metz, Metz, 2016

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Under the Water-Metz, 2016

Installation *in situ*, détail/detail.

Structure en aluminium, câbles en acier et éléments de mobilier en bois récupérés /

Aluminium structure, steel cables and elements of reclaimed wooden furniture

Vue de l'exposition/View of the exhibition "Tadashi Kawamata. Under the Water-Metz", Centre Pompidou-Metz, Metz, 2016

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Wave, 2016

Installation *in situ*

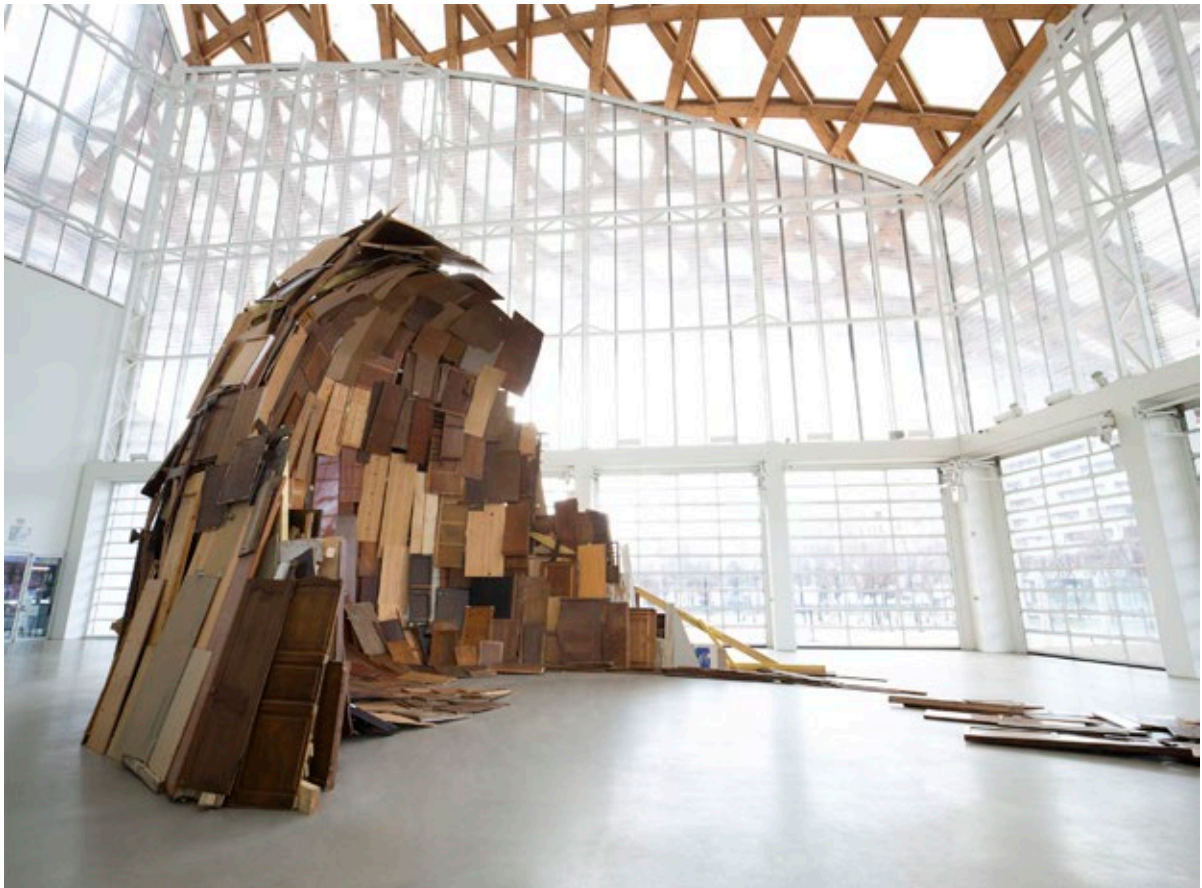
Éléments de mobilier en bois récupérés/ Elements of reclaimed wooden furniture.

Vue de l'exposition/View of the exhibition "Tadashi Kawamata. Under the Water-Metz", Centre Pompidou-Metz, Metz, 2016.

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Wave, 2016

Installation *in situ*

Éléments de mobilier en bois récupérés/ Elements of reclaimed wooden furniture.

Vue de l'exposition/View of the exhibition "Tadashi Kawamata. Under the Water-Metz", Centre Pompidou-Metz, Metz, 2016.

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Tree hut in Brugge* n°5, 2015

Maquette en bois, tôle et peinture / Wooden scale model, metal sheet and paint. 210 x 612 x 10 cm

- *Tetra House plan* n°6, 1983

Maquette en bois / Wooden model. 46 x 51,4 x 5,5 cm

- *Corner piece* n°48, 2015

Bois / Wood. 34 x 35 x 31 cm

- *Destroyed Church (Documenta 8)*, 1987

Balsa, peinture acrylique et colle / Balsa wood, acrylic, glue. 60,5 x 92,3 cm

Vue de l'exposition / View of the exhibition « Maquettes 1983-2015 », kamel mennour (6 rue du Pont de Lodi), Paris, 2015

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Favela P-1 à 26*, 2015

Bois / Wood, dimensions variables / variable dimensions

- *People's Garden, Kassel (Documenta)*, 1993

Maquette en bois / Wooden model. 50 x 240 x 360 cm

- *La maison des squatters*, 1994

Maquette en bois et peinture / Wooden model and paint, 288 x 325 x 60 cm

Vue de l'exposition / View of the exhibition « Maquettes 1983-2015 », kamel mennour (6 rue du Pont de Lodi), Paris, 2015

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Favela P-1 à 26*, 2015

Bois / Wood, dimensions variables / variable dimensions

- *La maison des squatters*, 1994

Maquette en bois et peinture / Wooden model and paint, 288 x 325 x 60 cm

- *Tsunami n°9*, 2015

Triptyque. Maquette en bois, tôle et peinture / Triptych. Wooden model, metal sheet and paint, 210 x 459 x 17 cm

- *People's Garden, Kassel (Documenta)*, 1993

Maquette en bois / Wooden model. 50 x 240 x 360 cm

Vue de l'exposition / View of the exhibition « Maquettes 1983-2015 », kamel mennour (6 rue du Pont de Lodi), Paris, 2015

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *La maison des squatters*, 1994

Maquette en bois et peinture / Wooden model and paint, 288 x 325 x 60 cm

- *People's Garden, Kassel (Documenta)*, 1993

Maquette en bois / Wooden model. 50 x 240 x 360 cm

- *Tsunami n°9*, 2015

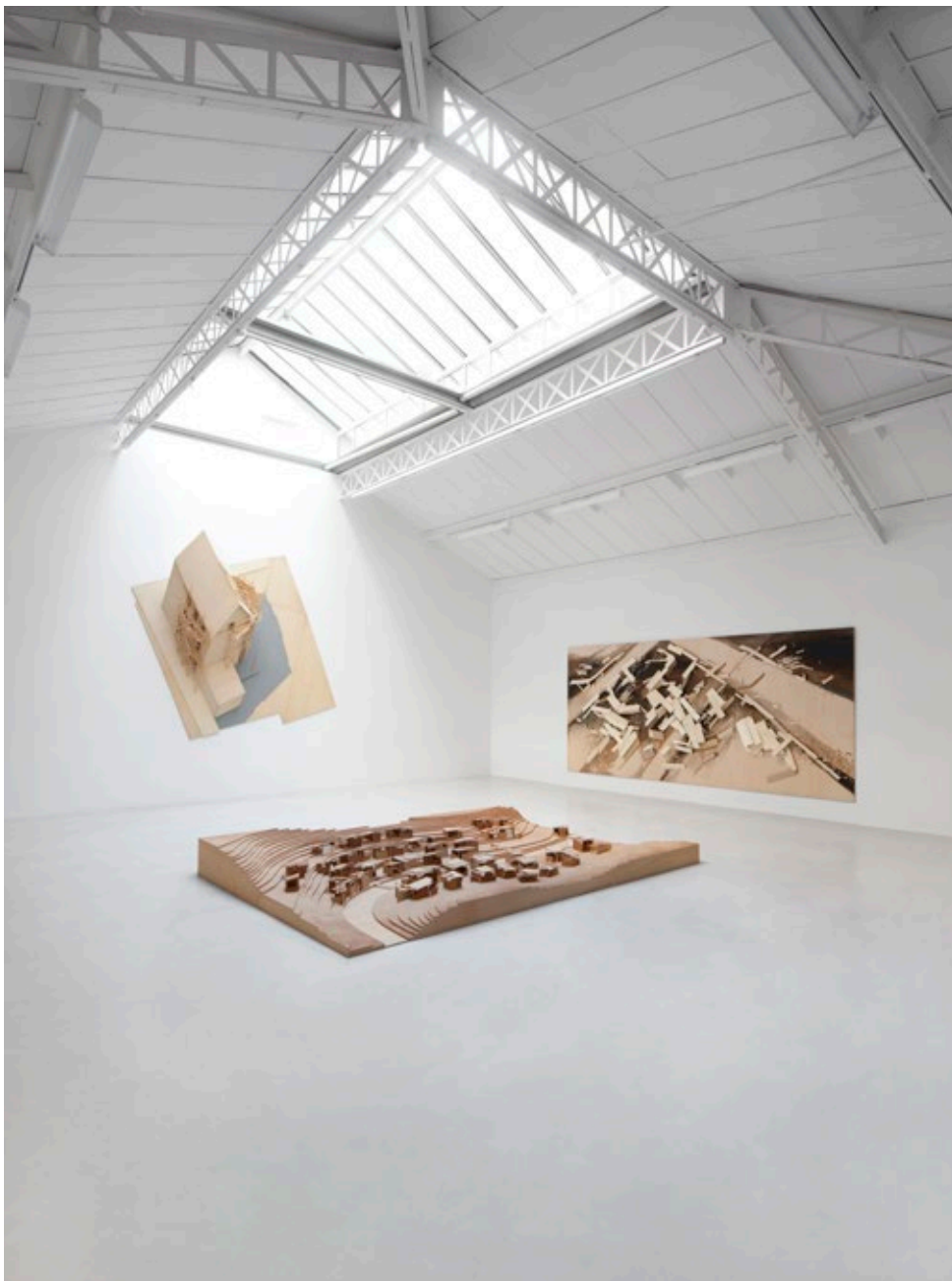
Triptyque. Maquette en bois, tôle et peinture / Triptych. Wooden model, metal sheet and paint, 210 x 459 x 17 cm

Vue de l'exposition / View of the exhibition « Maquettes 1983-2015 », kamel mennour (6 rue du Pont de Lodi), Paris, 2015

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

- *Tsunami n°9*, 2015

Triptyque. Maquette en bois, tôle et peinture / Triptych. Wooden model, metal sheet and paint, 210 x 459 x 17 cm

- *People's Garden, Kassel (Documenta)*, 1993

Maquette en bois / Wooden model. 50 x 240 x 360 cm

- *Favela in Gent n°24*, 2012-2015

Maquette en bois, tôle et peinture / Wooden model, metal sheet and paint, 210 x 612 x 25 cm

Vue de l'exposition / View of the exhibition « Maquettes 1983-2015 », kamel mennour (6 rue du Pont de Lodi), Paris, 2015.

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Destroyed Church (Documenta 8), 1987
Balsa, peinture acrylique et colle / Balsa wood, acrylic glue
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Reinstallation of the MAK Permanent Collection Asia from 19.2.2014.

Au premier plan : Buddha Sakyamuni (Shijia), le Buddha historique dans "la position du Lotus",
Dynastie Qing, 18^{ème} siècle.

Bronze doré / Gilded bronze

© MAK/Georg Mayer

Photocredits: MAK Permanent Collection Asia

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Reinstallation of the MAK Permanent Collection Asia from 19.2.2014.
© MAK/Georg Mayer
Photocredits: MAK Permanent Collection Asia
Courtesy the artist and kamel mennour, Paris



François Morellet

Pier and Ocean, 2014

En collaboration avec Tadashi Kawamata / In collaboration with Tadashi Kawamata

Installation au sol 38 tubes de néon bleu argon & Jetée en bois réalisée par Tadashi Kawamata
/ Floor installation 38 blue argon neon tubes & wooden pier made by Tadashi Kawamata

Dimensions variables / Variable dimensions: 150 cm de long chaque tube/ length 150 cm each tube

Vues de l'exposition / Exhibition views «François Morellet, c'est n'importe quoi ?»,

kamel mennour (6, rue du Pont de Lodi), Paris

© ADAGP François Morellet

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artists and kamel mennour, Paris



Tadashi Kawamata
Tree Huts at Place Vendôme, 2013
Bois / Wood
Dimensions variables / Variable dimensions
FIAC Hors les Murs, Place Vendôme, 2013
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



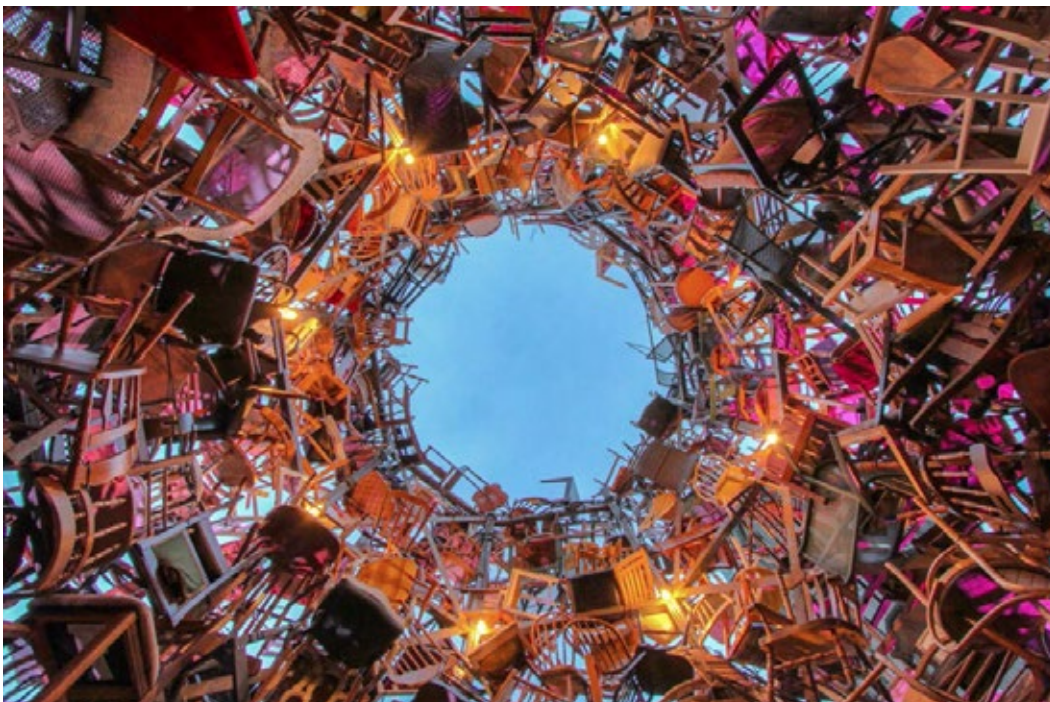
Tadashi Kawamata
Tree Huts at Place Vendôme, 2013
Bois / Wood
Dimensions variables / Variable dimensions
FIAC Hors les Murs, Place Vendôme, 2013.
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata,
Tree Huts, 2013
Installation *in situ*
Palazzo Strozzi, Florence, Italie / Italy
© Tadashi Kawamata
Photo. Martino Margheri
Courtesy the artist, kamel mennour, Paris and CCC Strozzi, Palazzo Strozzi, Florence



Tadashi Kawamata
Garden Tower in Toronto, 2013
Chaises / Chairs
Vue de l'installation / View of the Installation, Metropolitan United Church, "Nuit Blanche",
Toronto, Canada.
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Collective Folie, 2013
Installation *in situ*, Parc de la Villette, Paris, France.
Bois / Wood
Dimensions variables / Variable dimensions
© Tadashi Kawamata
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Horizons, première œuvre du projet « Les sentiers de l'eau », 2013

Installation *in situ*, œuvre pérenne / Permanent *in situ* installation

Parc naturel régional de la Camargue

Bois / Wood

Commande dans le cadre de Marseille Provence 2013, Capitale européenne de la culture

Dimensions variables / Variable dimensions

© Tadashi Kawamata

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tokyo in Progress, mars 2010 - novembre 2013

Installation *in situ*, Berges de la rivière Sumida, Tokyo, Japon/Japan.

Bois trouvés à Tokyo / Wood found in Tokyo

© Tadashi Kawamata

Photo. DR

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Cabane, 2013
Installation *in situ*
Lyon, France
Bois / Wood
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Scheiterturm, Lof Tower, 2013

Installation *in situ*, permanente sur le site de Karthause Ittingen, Suisse /

Permanent *in situ* installation, in Karthause Ittingen, Switzerland.

Bois / Wood

© Tadashi Kawamata

Photo DR.

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Exchange library, 2009

Vue de l'installation/View of the installation, Fiac 2012 Hors les murs, Jardin des Tuileries, Paris, France.

Extrait de l'œuvre "Open cafe project", le CENTQUATRE-Paris - Collection le CENTQUATRE-Paris, 2012

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Chairs for Abu Dhabi, 2012

Chaises, fauteuils, sofa, bancs, tabourets et structure métallique / Chairs, armchairs, sofa, benches, stools and metal structure

6 x 7 x 6 m

Vue de l'installation/View of the installation, Abu Dhabi Art, Beyond, 2012.

© Tadashi Kawamata

Photo. Daniel Suarez

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Favela for Ghent, 2012
TRACK Art Festival
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Promenade sous les arbres, 2011
Installation *in situ*, Domaine de Chaumont-sur-Loire, France.
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Promontoire sur la Loire, 2011
Installation *in situ*, Domaine de Chaumont-sur-Loire, France.
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Under the Water, 2011

Installation *in situ*

Éléments de mobilier en bois récupérés / Recovered wood furniture elements

Vue de l'exposition / View of the exhibition «Under the Water», kamel mennour, Paris, 2011

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Under the Water, 2011

Installation *in situ*

Éléments de mobilier en bois récupérés / Recovered wood furniture elements

Vue de l'exposition/View of the exhibition « Under the Water », kamel mennour, Paris, 2011

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Under the Water, 2011

Installation *in situ*

Éléments de mobilier en bois récupérés / Recovered wood furniture elements

Vue de l'exposition / View of the exhibition « Under the Water », kamel mennour, Paris, 2011

© Tadashi Kawamata

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2010
Installation in situ, Centre Pompidou, Paris (France)
Bois / Wood
© Tadashi Kawamata
Photo. Charles Duprat
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2010
Installation *in situ*, Centre Pompidou, Paris.
Bois / Wood
© Tadashi Kawamata
Photo. Charles Duprat
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tower and walkway, 2010
Installation *in situ* à Emcherkunst, Allemagne / Germany.
Bois / Wood
Tour 6x12x50m pour la terrasse
Promenade 2x100m de long
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Drift Structure, 2010

Installation *in situ*, permanente sur le site d'Uster, Suisse /

Permanent *in situ* installation, Uster, Switzerland.

Bois / Wood

Commande de la ville d'Uster / Commission by the city of Uster.

© Tadashi Kawamata

Photo. DR

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2009
Installation *in situ*
Bois / Wood
Haus der Kulturen der Welt, Berlin.
© Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2009
Installation *in situ*
Bois / Wood
Donjon de Vez, Vez
© Tadashi Kawamata
Photo. Jérôme Galland
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2008
Installation *in situ*
Bois / Wood
Art Project, Art Basel Miami Beach 2009, Miami
© Tadashi Kawamata
Photo. DR
Courtesy the artist, kamel mennour, Paris and Annely Juda Fines Art, London



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois / Wood

Projet en extérieur/Outdoor Project in the Jardin des Tuileries, FIAC 2008, Paris.

© Tadashi Kawamata

Photo. DR

Courtesy the artist, kamel mennour, Paris and Annely Juda Fines Art, London



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois / Wood

Projet en extérieur Outdoor Project in the Jardin des Tuileries, FIAC 2008, Paris

© Tadashi Kawamata

Courtesy the artist, kamel mennour, Paris and Annely Juda Fines Art, London



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois / Wood

Art Project, Art Basel Miami Beach 2009, Miami

© Tadashi Kawamata

Photo. DR

Courtesy the artist, kamel mennour, Paris and Annely Juda Fines Art, London



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois / Wood

Projet en extérieur / Outdoor Project in the Jardin des Tuileries, FIAC 2008, Paris.

© Tadashi Kawamata

Photo. DR

Courtesy the artist, kamel mennour, Paris and Annely Juda Fines Art, London



Tadashi Kawamata
Tree Huts, 2008
Installation *in situ*
Bois, fenêtre et métal / Wood, windows and metal
Dimensions variables / Variable dimensions
Exhibition view of *Tree Huts*, kamel mennour, Paris
© Tadashi Kawamata
Photo. Marc Damage
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois, fenêtre et métal / Wood, windows and metal

Dimensions variables / Variable dimensions

Vue de l'exposition / Exhibition view of *Tree Huts*, kamel mennour, Paris

©Tadashi Kawamata

Photo. Marc Damage

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois, fenêtre et métal / Wood, windows and metal

Dimensions variables / Variable dimensions

Vue de l'exposition / Exhibition view of *Tree Huts*, kamel mennour, Paris

© Tadashi Kawamata

Photo. Marc Damage

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois, fenêtre et métal / Wood, windows and metal

Dimensions variables / Variable dimensions

Vue de l'exposition/Exhibition view of *Tree Huts*, kamel mennour, Paris

© Tadashi Kawamata

Photo. Marc Damage

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Installation *in situ*

Bois, fenêtre et métal / Wood, windows and metal

Dimensions variables / Variable dimensions

Vue de l'exposition / Exhibition view of Tree Huts, kamel mennour, Paris

© Tadashi Kawamata

Photo. Marc Damage

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Bois. Dimensions variables / Wood. Variables dimensions

Vue de l'intervention / View of the installation, Madison Square Park, New York

© Tadashi Kawamata

Photo. Ellen Page Wilson

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2008
Installation *in situ*
Bois, fenêtre et métal / Wood, windows and metal
Dimensions variables / Variable dimensions
© Tadashi Kawamata
Photo. Marc Domage
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tree Huts, 2008
Installation *in situ*
Bois, fenêtre et métal / Wood, windows and metal
Dimensions variables / Variable dimensions
© Tadashi Kawamata
Photo. Marc Domage
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2008

Bois / Wood

Dimensions variables / Variable Dimensions

Vue de l'intervention / View of the intervention , Madison Square Park, New York

© Tadashi Kawamata

Photo. Ellen Page Wilson

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2007

Installation in situ

Generator 9, Trondheim, Norvège/Norway

Bois, fenêtres et autres matériaux de construction / Wood, windows and other construction materials

© Tadashi Kawamata

Photo. DR

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2007

Installation in situ

Generator 9, Trondheim, Norvège/Norway

Bois, fenêtres et autres matériaux de construction / Wood, windows and other construction materials

© Tadashi Kawamata

Photo. DR

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Tree Huts, 2007

Installation in situ

Art Basel, Bâle, Suisse/Switzerland

Bois et matériaux de récupération / Wood and recovery materials

© Tadashi Kawamata

Photo. DR

Courtesy the artist and Annely Juda Fine Arts, London



Tadashi Kawamata
Cathédrale de Chaises, 2007
Œuvre *in situ* / Work *in situ*.
Domaine Pommery, (l'Emprise du Lieu, Expérience Pommery # 4), Reims, France
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Work in Progress: Project in Toyota City, 2004
Œuvre in situ / Work in situ.
Toyota, Japon/Japan
Organisé par / Organized by Toyota Municipal Museum of Art
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Boat Project : Kawamata Coal Mine Tagawa (Boattrip), 2000-2001

Œuvre in situ / Work in situ.

6th Kitakyushu Biennale + Kawamata Coal Mine Tagawa Joint Project

Tagawa - Akaike - Nogata - Koyanose - Mizumaki - Orio - Dökai Bay - Wakamatsu , Japon/Japan

©Tadashi Kawamata

Photo. Shin-ichi Hanada

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Trench and Bridge, 2000
Œuvre in situ / Work in situ.
Middelheim Openair Museum, Middelheim, Belgique/Belgium
©Tadashi Kawamata
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tokyo Project: New Housing Plan, 1998
Œuvre *in situ* / Work *in situ*.
Galerie Deux, Tokyo, Japon/Japan
©Tadashi Kawamata
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Relocation, 1997
Œuvre *in situ* / Work *in situ*.
Annely Juda Fine Art, Londres, Angleterre/London, UK.
©Tadashi Kawamata
Photo. David Hubbard/Annely Juda Fine Art
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Le passage des chaises, 1997

Œuvre *in situ* / Work *in situ*.

Chapelle Saint-Louis de l'Hospital de la Salpêtrière (Festival d'Automne) Paris, France

©Tadashi Kawamata

Photo. Leo van der Kleij

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Field Work, 1997
Œuvre in situ / Work in situ.
Srengel Museum, Hannover, Allegman/Germany
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Work in Progress, 1996 - 1999
Œuvre in situ / Work in situ.
Zug, Suisse/Switzerland
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Sidewalk, 1996
Œuvre *in situ* / Work *in situ*.
Wiener Neustadt, Autriche/Austria.
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Bridge Walkway, 1996
Œuvre in situ / Work in situ.
Museu d'Art Contemporani, Barcelone, Espagne/Spain
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Working Progress, 1996
Œuvre *in situ* / Work *in situ*.
Alkmaar, Pays-Bas/ Netherlands
Organisé par / Organized by Brijder Stichting
Avec le soutien de / Supported by Mondoriaan Stichting
©Tadashi Kawamata
Photo. Leo van der Kleij
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Catwalk, 1995
Œuvre in situ / Work in situ.
Museum of Contemporary Art, Tokyo, Japon/Japan
Photo. Minoru Kimura
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Sidewalk, 1993
Œuvre *in situ* / Work *in situ*.
Biennale d'Art Contemporain Lyon, France
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Project on Roosevelt Island, 1992
Œuvre in situ / Work in situ.
Small pox Hospital, Roosevelt Island, New York, États-Unis/USA
©Tadashi Kawamata
Photo. Hisayasu Kashiwagi
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
People's Garden, 1992
Œuvre *in situ* / Work *in situ*.
Documenta IX, Kleine Fulda, Kassel, Allemagne/Germany
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Favela in Houston, 1991

Œuvre *in situ* / Work *in situ*.

Houston, Texas, États-Unis/USA

Avec le soutien de / Supported by Divers Works and The Houston International Festival

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Photo. DR

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Tadashi Kawamata
Crate Passage in PSI, 1991
Œuvre *in situ* / Work *in situ*.
Long Island, New York, États-Unis/USA
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Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Sidewalk, 1990

Œuvre in situ / Work in situ

15th Avenue & Campus of Ohio State University, Columbus, Ohio, États-Unis/USA

Organisé par / Organized by Wexner Center for the Visual Arts

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Photo. DR

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Begijnhof St Elizabeth, 1989-1990
Œuvre *in situ* / Work *in situ*. 110 x 85 x 14 m
Kortrijk, Belgique/Belgium
Organisé par / Organized by Kanaal Art Fondation
©Tadashi Kawamata
Photo. Ingeborg Knigge
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata

Project at Colonial Tavern Park, 1989

Œuvre in situ / Work in situ. 14 x 32 x 18 m

201 Yonge Street, Toronto, Canada

Organized by Mercer Union, A Center for Contemporary Visual Art

Executive Director : Steven Pozel

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Photo. Peter McCallum

Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Hien-So, 1988
Œuvre *in situ* / Work *in situ*. 55 x 60 x 11 m
Imakumano, Higashiyama, Kyoto, Japon/Japan
Organized by Sagacyo Exhibit Space
©Tadashi Kawamata
Photo. Takashi Hatakeyama
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Construction Site Project "Fukuroi", 1988
Œuvre in situ / Work in situ.
Fukuroi, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Favela in Battery Park, 1988
Œuvre *in situ* / Work *in situ*.
Battery Park, New York, États-Unis/USA
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Tsukashin Installation, 1987
Œuvre in situ / Work in situ.
Seibu Department Store Tsukashin, Amagasaki, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Destroyed Church, 1987
Œuvre *in situ* / Work *in situ*. Collected wood/10 x 20 x 12 m
documenta 8, Kassel, Allemagne/Germany
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Contatto / Passage Project, 1986-1987
Œuvre in situ / Work in situ.
Sala Uno, Roma, Italie/Italy
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
P.S.1 Project, 1985
Œuvre *in situ* / Work *in situ*. Collected wood/ 9 x 27 x 12 m
Long Island City, New York, États-Unis/USA
©Tadashi Kawamata
Photo. Bruce Edelstein
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Under Construction, 1984
Œuvre *in situ* / Work *in situ*. 40 x 12 x 8 m (installation Kawamata et PH Studio)
Hillside Terrace, Daikanyama, Tokyo, Japon/Japan
Organized by PH Studio and Art Front Gallery
©Tadashi Kawamata
Photo. Ryuji Miyamoto
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Glass Art Akasaka, 1984
Œuvre *in situ* / Work *in situ*. (installation Kawamata et PH Studio)
Kowa Building, Akasaka, Tokyo, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Apartment project "Slip in Tokorozawa", 1983
Œuvre *in situ* / Work *in situ*. 8 x 10 x 8 m
Kita-Yurakucho, Tokorozawa, Japon/Japan
Photo. Tetsuzo Kosaka
©Tadashi Kawamata
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Apartment project "Tetra House N- 3 W-26", 1983
Œuvre *in situ* / Work *in situ*. 8 x 5 x 7 m
Mr. and Mrs Endoh's house, Sapporo, Japon/Japan
Photo. Shigeo Anzai
©Tadashi Kawamata
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Apartment project "Takara House Room 205", 1982
Œuvre in situ / Work in situ
Tokyo, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Artist To-day, 1980
Œuvre in situ / Work in situ
Yokohama City Gallery, Yokohama, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Project Work in Takayama, 1980
Œuvre in situ / Work in situ
Takayama School of Architecture, Takayama, Gifu, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
Mea sure Scene 2, 1979
Œuvre in situ / Work in situ
Tamura Gallery, Tokyo, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



Tadashi Kawamata
By Land, 1979
Œuvre *in situ* / Work *in situ*
Tama Riverside, Tachikawa, Japon/Japan
©Tadashi Kawamata
Photo. DR
Courtesy the artist and kamel mennour, Paris



kamel
mennour^٤

BIOGRAPHIE / BIOGRAPHY

TADASHI KAWAMATA

Né en 1953 à Hokkaido (Japon). Vit et travaille à Tokyo (Japon) et Paris (France).
Born in 1953 in Hokkaido (Japan). Lives and works in Tokyo (Japan) and Paris (France).

SOLO SHOWS

2022

"Tree Huts in Montpellier" Fondation GGL, Montpellier

"Tadashi Kawamata: Nests in Milan", Milano, Italy

2020

Japan House Sao Paulo Exhibition (Construction) installation, Sao Paulo, Brasil.

2019

"Destruction", kamel mennour, Paris.

"Site Sketches", kamel mennour, Paris.

"Belvédère de l'Hermitage", Le Voyage à Nantes, France

"Les nids", Le Voyage à Nantes, France

2018

"Para-site Project", Pushkin museum, Moscou, Russie

"Over flow", MAAT, Lisbonne, Portugal

"Wari-Bashi", Pavillon Ledoyen, Paris, France

(I)Love Tower, La Villa Beatrix Enea, centre d'art contemporain à Anglet, Anglet, France

"Nuageux", Château Malromé à Saint-André-du-Bois, France

"Nest", kamel mennour, Paris, France

"Nest and Tree", Over the Influence, Hong Kong

2017

"The Shower", Porta Capuana, Naples, Italy.

2016

"Under the water", Centre Pompidou-Metz, Metz, France.

2015

"KAWAMATA MAQUETTES 1983-2015", kamel mennour, Paris.

"Tadashi Kawamata stairs", Annely Juda fine art, London, England.

2014

"Precarious Structures", Thurgau Art Museum, Switzerland.

Box Construction II, Gallery 604, Busan, Korea

Project Document Tokyo, in progress 2010-2013, Misa Shin Gallery, Tokyo, Japan

2013

"Favela Cafe", Basel Art Fair, Basel

"Tree hut in the Place Vendome", Part of the event of the Fiac 2013, Paris.

"Territori instabili. Confini e identità nell'arte contemporanea", Fondazione Palazzo Strozzi, Florence, Italy.

"Scotiabank Nuit Blanche", Toronto, Canada.

FIAC, Hors-les-Murs, Place Vendôme, Paris

"Horizons", Camargue Project, The Camargue Regional Natural Park Museum, Camargue, France, as part of Marseille-Provence 2013: European Capital of Culture, France.

"Collective Folie", Parc de la Villette, Paris, France.

2012

"Expand BankART", BankART Studio NYK, Yokohama, Japan.

"Tokyo in Progress", Toyosu Dome, Koto-ku, Toyosu, Harumibashi Park, Tokyo, Japan.

"Box construction", Gallery 604 Busan, Korea.

Tadashi Kawamata: "Track and other recent projects", Mulier Mulier Gallery, Knokke, Belgium.

"Box construction", Gallery 604, Busan, Korea.

2011

“Under the water”, kamel mennour, Paris, France.

2010

“Carton Workshop”, Centre Pompidou, Paris, France.

“Wooden Tower”, Essen, Germany.

“Drift Structure”, Uster, Switzerland.

2009

“Foot Path”, Evento, Bordeaux, France.

“Berlin Tree huts”, HKW, Berlin, Germany.

“Observatoire, Estuaire 2009”, Nantes, France.

“Chemin de bois”, Biennale internationale d'art contemporain, Melle, Germany.

2008

“Walkway”, Museum of Contemporary Art, Tokyo, Japan.

“Tree huts”, kamel mennour, Paris, France.

“Tree huts in Paris”, Jardin des Tuileries, Paris, France.

“Gandamaison”, le Centre Maréchalerie d'art contemporain, Versailles, France.

“Tree huts in New York”, Madison square Park, New York, USA.

“Tree huts in Miami”, Florida, USA.

2007

“Tree huts in Trondheim”, generator 9, Trondheim, Norway.

“Tree huts in Basel”, Art at Art Fair Basel 2007, Basel, Switzerland.

“Observatoire”, Estuaire 2007, Nantes, France.

“View point terrace in Paderborn”, Tatort Paderborn, Germany.

2006

“Xiringuito, Can Xalant”, Centre de Creació i Pensament Contemporani, Mataró, Spain.

“Élevage en fut”, Fraisse-des-Corbières, France.

2005

Tadashi Kawamata – “Détour des tours, Le Creux de l'enfer”, Thiers et Le Château des Adhémar, Montélimar, France.

“Private at Public space, Sous les ponts, le long la rivière”, Luxembourg.

2004

“Inauguración”, Gianni Giacobbi Arte Contemporaneo, Palma de Mallorca, Spain.

2003

“Arquitecturas Excéntricas”, Koldo Mitxelena Kulturunea, San Sebastián, Spain.

Tadashi Kawamata – “Rich and Archive”, Stiftung Museum Schloss Moyland, Germany.

2002

“Ideas for Projects”, Annely Juda Fine Art, London, UK.

“Strom” The Hague Centre for Visual Arts, The Hague, Netherlands.

2001-02

“Art Tower Mito”, Mito, Japan.

2001

Sert Gallery, Harvard University Art Museums, Cambridge, USA.

Architectural Association School of Architecture, London, UK.

Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland.

Hillside Gallery and Hillside Terrace A, Tokyo, Japan.

1999

Toyota Municipal Museum of Art, Japan.

Ayers Gallery, Atlantic Center for the Arts, Florida, USA.

Kunsthaus Zug, Zug, Switzerland.

1997

Tagawa Museum of Art, Tagawa, Japan.

“Field Work in Hannover”, Sprengel Museum, Hannover, Germany.

Serpentine Gallery, London, UK.
 Annely Juda Fine Art, London, UK.
 1996
 Kunsthaus Zug, Zug, Switzerland.
 1995
 Kunsthalle, Recklinghausen, Germany.
 1994
 Kawamata: Archives: Construction Site Projects 1984-1994, Itami City Museum of Art, Itami, Japan.
 1993
 Helmhaus, Zurich, Switzerland.
 Meguro Museum of Art, Tokyo, Japan.
 1990
 Installation, Annely Juda Fine Art, London, UK.
 1989
 Mercer Union, Toronto, Canada.
 Kawamata Project in Roosevelt Island, New York, Kodama Gallery, Osaka, Japan.
 Dessins, interventions architecturales, Galerie Brenda Wallace, Montréal, Canada.
 1988
 "From Destruction to Construction", Storefront for Art and Architecture, New York, USA.
 1987
 "Kawamata Annual 1987", Hillside Gallery, Tokyo, Japan.
 1985
 P.S.1 Studio, Long Island City, New York, USA.
 1984
 Hillside Gallery, Tokyo, Japan.
 1982
 "Croquis", Gallery Kobayashi, Tokyo, Japan.
 1978
 "Measure, The 4th Room", Kanagawa Prefecture Gallery, Yokohama, Japan.

GROUP SHOWS

2022
 "Nests in Riyadh", installation for "We Dream of New Horizons", Noor Festival in Riyadh, Saudi
 Echigo-Tsumari Triennial, Tsumari, Japan
 "Cabanes d'architectes", Donjon de Véz, France
 "Soudain dans la forêt profonde", kamel mennour, Paris
 2021
 Vallisaari Lighthouse, Helsinki Biennial, Vallisaari Island, and Helsinki, Finland
 "Déplacement", Chateaufallon-Liberté, Toulon, France
 2019
 Le Voyage à Nantes, France
 "Traversées", Collective exhibition, Poitiers, France.
 "Globe as a Palette ; Contemporary Art from The Taguchi Art Collection Touring exhibitions to
 the following venues in Hokkaido, Japan"
 Hokkaido Obihiro Museum of Art (April-June)
 Kushiro Art Museum, Hokkaido (June-August)
 Hakodate Museum of Art, Hokkaido (September-November)
 Sapporo Art Museum (November-January 2020)
 2018
 Biennale internationale d'art contemporain Anglet-Côte basque, La Littorale #7
 2015

Triennale Brugge 2015, Brugge, Belgium.
(im)possible! Artists as architects, Marta Herford Museum, Herford, Germany
“Use of Time “, Kunsthaus Zug, Zug, Switzerland
Echigo Tsumari Art Triennale 2015, Jul. 29-Sep.13 2015, Niigata, Japan
2014
Japon, Centre for Contemporary Art (CAC), Meymac, France.
22 March - 22 June, 2014.
“MAK-PERMANENT COLLECTION ASIA (CHINA-JAPAN-KOREA)”, Artistic concept and
Design, MAK- Österreichisches Museum für Angewandte Kunst
2013
“Au fil de la Saône”, Saône Riverside, Lyon, France.
“SITE- Place of Memories, Spaces with Potential ”, Hiroshima city Museum of Contemporary
Art
“Territori instabili (Unstable Territory)”, CCC Strozzi, Palazzo Strozzi, Firenze, Italy
“Toronto Nuit Blanche 2013 ”, Toronto city, Canada
2012
“Chairs for Abu Dhabi”, Abu Dhabi Art Fair, UAE.
“Exchange Library”, FIAC, Jardin des Tuileries, Paris.
“Nakahara Yusuke Cosmology”, Tokamachi, Echigo Tsumari Art Triennial, Center for Interlocal
Art Network Matsudai, Shimizu Niigata, Japan.
“Chaumont sur Loire Project”, Château de Chaumont
2011
“A sculpture is not an object”, curated by Véronique Wiesinger, kamel mennour, Abu Dhabi
Art Fair, UAE.
2010
“Mukaijima Project”, Setouchi International Art Festival, Kagawa, Japan.
2009
“Chemin de bois”, Biennale internationale d'art contemporain, Melle, Germany.
2007
“Tree huts in Basel”, Art at Art Fair Basel 2007, Basel, Switzerland.
“La Citta Che Sale”, Museo d'Arte Contemporanea Sannio, Benevento, Italy.
2006
“In the Mirror of Uncertainty”, Galerie Grita Insam, Vienne, Austria.
2002
“Busan Biennale”, Busan, Korea.
“Shanghai Biennale”, Shanghai, China.
2001
“6th Kitakyushu Biennale”, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan.
2000
“Vacant Lot”, Toyota Municipal Museum of Art, Toyota, Japan.
“Matsunoyama Project”, Echigo-Tsumari Art Triennale, Niigata, Japan.
1999
“Skulptur-Biennale im Münsterland 1999”, Münster, Germany.
“Art Focus 3”, Israel Festival, Jerusalem, Israel.
“Zeit Wenden”, Bonn, Germany.
1998
“Ghost Town”, Texas, Art Pace Foundation for Contemporary Art, San Antonio, USA.
“Garden Sheds, 11th Biennale of Sydney”: International Festival of Contemporary Art, Royal
Botanic Gardens, Sydney, Australia.
1997
“Boat Travelling”, Skulptur. Projekte in Münster, Munster, Germany.
“Unimpressive Art”, Biennale Exhibition of Venice, Italy.
1996

“Bridge Walkway, Mirades”, Museum d’Art Contemporanea, Barcelona, Spain.
1995

“Cabanons, Dialogues of Peace”, The 50th Anniversary of United Nations, Switzerland.
“Catwalk”, Art in Japan Today, Museum of Contemporary Art, Tokyo, Japan.
“Prefabrication Tokyo/Kobe”, Ripple Across the Water, Aoyama, Tokyo and Nagata, Kobe, Japan.
1994

“Asian Art Now”, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan.
1993

“Field Work in Manhattan Transit”, The New Museum of Contemporary Art, New York, USA.
“Museo Citta Eventi: Inside Out”, Centro per l’Arte contemporanea Luigi Pecci, Prato, Italy.
“Sidewalk”, Biennale d’Art Contemporain, Lyon, France.
1992

Prefabrication, The Urban Environment and Art in Japan: “My Home Sweet Home in Ruins”, Setagaya Art Museum Tokyo, Japan.
“Documenta 9”, Kassel, Germany.
1991

“A Primal Spirit”, Hara Museum Arc, Shibukawa, Japan. Travelled to several museums in USA and Canada.
“Crates Passage, Out of Site”, P.S. 1, Long Island, New York, USA.
“The Landscape”, The Houston International Festival, Houston, USA.
1990

“Favela in Ottawa – A Primal Spirit”, National Gallery of Canada, Ottawa, Canada.
“Field Work in Mito, The Game of Manners: Part 1”, Contemporary Art Gallery, Art Tower Mito, Japan.
“A New Necessity: The 1st Tyne International Exhibition of Contemporary Art”, Laing Art gallery, Newcastle upon Tyne; Tyne and National Garden Festival, Gateshead, UK.
1989

“Drawing as Itself”, The National Museum of Art, Osaka, Suita, Japan.
“Bazaar”, Japan ’89, Museum van Hedendaagse, Gent, Belgium.
1988

“Favela in Battery Park”, The New Urban Landscape, Battery Park City, New York, USA.
1987

“Japon Art vivant ’87, Aix-en-Provence, Marseille and Grenoble, France.
“Art in Japan Since 1969: Mono-Ha and post Mono-Ha”, Seibu Museum of Art, Tokyo, Japan.
“Documenta 8”, Kassel, Germany.
“The 19th Sao Paulo International Biennale”, Sao Paulo, Brazil.
1986

“A Scene of Japanese Contemporary Art 3: New Generation”, Miyagi Museum of Art, Sendai, Japan.
“Passage Project”, Contatto, Sala Uno, Rome, Italy.
1985

“National and International Studio Program Exhibition: Artists Currently in Residence”, The Clocktower, New York, USA.
“Beauty of Wood: Between Painting and Sculpture”, Hokkaido Asahikawa Museum of Art, Asahikawa, Japan.
“After Tilted Arc”, Storefront for Art and Architecture, New York, USA.
1983

“Materials and Spaces”, Fukuoka Art Museum, Fukuoka, Japan.
“Five Contemporary Artists from Japan”, Kunsthalle, Düsseldorf, Germany.
“Shape and Spirit in Wood Works”, The Museum of Modern Art Saitama, Urawa, Japan.
1982

“The 40th Venice Biennale”, Venice, Italy.

“The 2nd International Youth Triennale of Drawings”, Kunsthalle, Nürnberg, Germany.

1981

“Yoin”, Gryphon Gallery, Melbourne State University, Melbourne, Australia.

“The 1st Parallelism in Art Exhibition”, Ohara School of Ikebana Center, Tokyo, Japan.

“Artists To-day '81: Theme The Wall”, Yokohama Citizen Gallery, Yokohama, Japan.

1980

“Hara Annual 1”, Hara Museum of Contemporary Art, Tokyo, Japan.

“Artists To-day”, Yokohama Citizen Gallery, Yokohama, Japan.

1977

“Exercise #1”, Seminar Room, Tokyo Geijutsu Daigaku, Tokyo, Japan.

PROJECTS & COMMISSIONS

2020

“Insertion into City Life”, BankART, Yokohama, Japan

2019

Permanent installation, 22 Tree huts and Nests at the Tremblay park, France

Le belvédère de l'Hermitage, carrière de Chantenay, Nantes, France

2018

"Para-site Project", Pushkin museum, Moscou, Russie

2018

Installation at the Pavillon Ledoyen, Paris, France

2017

Collaboration with French Interior Designer Pierre Yovanovitch

2015

Workshop in Salin-de-Giraud Elementary school in Arles

Workshop in Musashino Art University

Guangzhou project - Collaboration project with Japanese Interior Designer.

6 art works will be set in the 65 stories building in Guangzhou.

2014

Asien, reinstallation of the MAK Permanent Collection Asia, Austrian Museum of applied Arts / Contemporary Art, Vienna, Austria.

2013

“Les Sentiers de l'Eau”, Camargue Project, Musée de Camargue et Parc naturel régional de Camargue, France.

“Collective Folie”, Parc de la Villette, Paris, France.

“Au fil de la Saône”, Saône Riverside, Lyon, France.

2012

“Expand BankART”, BankART Studio NYK, Yokohama, Japan.

“Tokyo in Progress”, Toyosu Dome, Koto-ku, Toyosu, Harumibashi Park, Tokyo, Japan.

“Chairs for Abu Dhabi”, Manart Al Saadiyat, Abu Dhabi, UAE.

“Exchange Library”, FIAC, Jardin des Tuileries, Paris.

“Corner Structure”, Federal Government Building, Bonn, Germany.

“Box construction”, Daegu Art Museum, Daegu, Korea.

“Wind mille”, Fasade 2012, Middelburg, Holland.

“Favela, Track”, S.M.A.C.K, Ghent, Belgium.

“Tokyo in Progress”, Tsukuda Terrace, Tokyo Culture Creation Project + Cian, Japan.

“Hokkaido In Progress”, Mikasa Project, Japan.

2011

Workshop at Mas du Pont de Rousty, France.

Workshop at Salin-de-Giraud, France.

“Chaumont-sur-Loire Project”, Chaumont-sur-Loire, France.

“Tokyo In Progress”, Shioiri Tower, Tokyo, Japan.
 “Cergy-Pontoise Art Commission Work”, Cergy-Pontoise, France.
 Workshop at Hochschule Luzern, Switzerland.
 “Les Sentiers de l'eau - Water Path 2”, Workshop Camargue, France.
 Workshop at Bergloon, Belgium.
 “Hokkaido In Progress”, Mikasa Project, Japan.
 2010
 “Tokyo In Progress”, Tokyo, Japan.
 “Drift Structure”, Uster, Switzerland.
 “The Tree Hut in Masan”, Japan.
 “Mukaijima Project”, Setouchi International Art, Festival Takumatu, Japan.
 “Walkway and Tower”, Emscherkunst 2010, Essen, Germany.
 “Carton Workshop”, Centre Pompidou, Paris, France.
 “Site Specific Project”, Cité International de l'Histoire de l'Immigration, Paris, France.
 2009
 “Foot Path”, Evento, Bordeaux, France.
 “Berlin Tree huts”, HKW, Berlin, Germany.
 “Observatoire”, Estuaire 2009, Nantes, France.
 2008
 “Walkway”, Museum of Contemporary Art, Tokyo, Japan.
 “Tree huts”, kamel mennour, Paris, France.
 “Tree huts in Paris”, Jardin des Tuileries, Paris, France.
 “Gandamaison”, le Centre Maréchalerie d'art contemporain, Versailles, France.
 “Tree huts in New York”, Madison square Park, New York, USA.
 “Tree huts in Miami”, Florida, USA.
 2007
 “Tree huts in Trondheim”, generator 9, Trondheim, Norway.
 “Observatoire”, Estuaire 2007, Nantes, France.
 “View point terrace in Paderborn”, Tatort Paderborn, Paderborn, Germany.
 2006
 “Xiringuito, Can Xalant”, Centre de Creatió i Pensament Contemporani, Mataró, Spain.
 “Elevage en fut”, Fraisse-des-Corbières, France.
 2005
 “Détour des tours, Le Creux de l'enfer”, Thiers et le Château des Adhémar, Montélimar, France.
 “Private at Public Space, Sous les ponts, le long la rivière”, Luxembourg.
 2004
 “Wooden Terrace Beach”, Basel, Switzerland.
 “Memory in Progress”, Saint Thélo (2004-2006), France.
 “Construction fence, 5ème Biennale d'art contemporain d'Enghien-les-Bains”, Enghien-les-Bains, France.
 “Porta Nuova”, Col de Val d'Elsa, Sienna, Italy.
 2002
 “Reconstruction”, Warsaw, Pologne.
 “Observation Balcony”, Hôtel des Arts, Neuchâtel, Switzerland.
 “Bamboo Construction”, Shanghai Biennale, Shanghai, China.
 “O.Bridge and Archives”, Moyland Bedburg-Hau, Germany.
 “Baroquitos”, Bienal de Valencia, Spain.
 2001
 “La Voie”, Évreux, France.
 “Daily News”, Art Tower Mito, Mito, Japan.
 1999
 “Work in Progress, Project in Toyota”, Municipal Museum of Art, Toyota (1999-2003), Japon.

“Matsunoyama Project”, Matsunoyama, Niigata, Japan.
 1998
 “Working Progress: Boat Travelling”, Alkmaar, Zaandam, Purmerend, Haarlem and Beverwijk, Netherlands.
 “Les Chaises de traverse”, Hôtel Saint-Livier, Metz et Sinagogue de Delme, France.
 Haus der Kunst, Staatsgalerie Moderne Kunst, Munich, Germany.
 “Garden Sheds, 11th Biennale of Sydney”, Royal Botanic Garden, Sydney, Australia.
 “Tokyo Project – New Housing Plan”, Tokyo, Japan.
 1997
 “Working Progress: Boat Travelling, Sculpture project”, Münster, Germany.
 “Relocation”, Annely Juda Fine Art and Serpentine Gallery, London, UK.
 “Le Passage de chaises”, Chapelle Saint-Louis de la Salpêtrière, Paris, France.
 1996
 “Work in Progress”, Zug (1996-1999), Switzerland.
 “Sidewalk”, Wiener Neustadt, Austria.
 “Bridge Walkway”, MACBA, Barcelone, Spain,
 “Working Progress”, Alkmaar (1996-1999), Netherlands.
 “Coalmine Project in Tagawa”, Tagawa (1996-2006), Japan.
 1995
 “Tram Passage”, Verein Stadt Raum Remise, Vienna, Austria.
 “Cabanons”, Geneva, Switzerland.
 “Bunker”, Recklinghausen, Germany.
 1994
 “Prefabrication in Hiroshima”, Asian art Now, Hiroshima, Japan.
 “Transfert, C C C Tours”, Atelier Calder, Saché, France.
 1993
 “Passagio”, Museo Citta Eventi, Prato, Italy.
 “Frauenbad”, Limmat River and Helmhaus, Zürich, Switzerland.
 1992
 “People’s Garden”, Documenta XI, Kassel, Germany.
 “Project on Roosevelt Island”, Roosevelt Island, New York, USA.
 1991
 “Favela in Houston”, Landscape, Bayou River, Houston, USA.
 “Favela in Ottawa”, National Gallery of Canada, Ottawa, Canada.
 “Favela in Ushimado”, 4ème Biennale d’Ushimado, Ushimado, Japan.
 1990
 “Project at Tottenham Mews”, Annely Juda Fine Art, Londres, UK.
 1989
 “Toronto Project: Colonial Tavern Park”, Toronto, Canada.
 Begijnhof Sint Elisabeth, Kortrijk, Belgium.
 1988
 Construction site project Fukuroi, Fukuroi, Japan.
 Hien-So, Kyoto, Japan.
 1987
 Construction site project, La Maison des Squatters, Grenoble, France.
 Destroyed Church, Documenta VIII, Kassel, Germany.
 Construction site project Nove de Julho Caca pava, 19ème Biennale de Sao Paulo, Sao Paulo, Brazil.
 1986
 “Construction site project Spui”, The Hague, Netherlands.
 1985
 “Limelight Project”, Limelight, New York, USA.

“P.S.1 Project”, P.S.1, Long Island City, New York, USA.
1984
“Under Construction”, Hillside Terrace, Tokyo, Japan.
1983
“Otemon, Wada-So, Materials and Spaces”, Fukuoka, Japan.
“Slip in Tokorozawa”, Tokorozawa, Japan.
“Tetra House N-3 W-26”, Sapporo, Japan.
1982
“Takara House Room 205”, Tokyo, Japan.
40th Venice Biennale, Italy.
1980
“Project work in Takayama”, Takayama Architecture School, Takayama, Japan.
1979
“By Land”, Tama Riverside, Tachikawa, Japan.

SELECTED COLLECTIONS

Tokyo Metropolitan Art Museum/Museum of Contemporary Art, Tokyo, Japan.
Haag Gemeentemuseum, The Hague, Netherlands.
Musée Cantini, Marseille, France.
Neue Galerie, Staatliche und Städtische Kunstsammlungen, Kassel, Germany.
Nissei Comprehensive Technical Center, Chiba, Japan.
Kiyosato Museum of Contemporary Art, Tokyo, Japan.
Hara Museum of Contemporary Art, Tokyo, Japan.
Canadian Center for Architecture, Montréal, Canada.
National Gallery of Canada, Ottawa, Canada.
Adviescommissie voor Beeldene Kunst/Centraal Museum, Utrecht, Netherlands.
Musée d'Art Contemporain, Montréal, Canada.
Roosevelt Island Operating Corporation, New York, USA.
Meguro Museum of Art, Tokyo, Japan.
Hokkaido Asahikawa Museum of Art, Asahikawa, Japan.
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Walter A. Bechtler Foundation, Herrliberg, Switzerland.
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Staatsgalerie Moderner Kunst, Munich, Germany.
Toyota Municipal Museum of Art, Toyota, Japan.
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