

Method Painting, Method Poem, Method Music (First Methodicist Manifesto)

A large number of tautologies seen in every art and every science of the twentieth century, which democratic systems have given rise to, should now be talked about again as a single principle, by being reduced to method, not to form. Meaninglessness, which is what tautologies mean, does not excuse sensualism nor the mob, and it rather requests stoicism and discipline for its authorization.

Method painting is a colored plane which is overlaid on method itself, prohibiting chance and improvisation. However, real colors which cause pleasure will sometimes be replaced scrupulously with other materials.

Method poem is a row of letters which comes to method itself, prohibiting personalization and absorption. However, real letters which epinize lyric will sometimes be alternated scrupulously with other signs.

Method music is a vibrating time which embodies method itself, prohibiting expression and tempo. However, real vibrations which vary eros will sometimes be exchanged scrupulously for other events.

These method arts, on the one hand, return to the tradition which each form depends on, and on the other hand, sing in chorus a single principle in the same age. We, methodicists, doubt liberty and equality which have produced license and indolence in arts and sciences, and reinstate logics as ethics.

Supplement 1

Motoaki Shinohara has been calling his own compositions method poems since about ten years ago. While respecting his activities, we use the words with a broad reinterpretation.

Supplement 2

Those in favor of this manifesto can forward it to acquaintances on your own responsibility, adding "In favor, Name, (profession)" at the end. Those partially in favor and those not in favor can also do in the same way. Or, you can of course forward it without adding your name.

January 1, 2000

Drafter: Hideki Nakazawa (artist)

Draft observer: Shigeru Matsui (poet)

Draft observer: Tomomi Adachi (musician)

Second Methodicist Manifesto

Let us confirm again. It was tautologies that went through every art and every science of the twentieth century. But the absolute of tautology should be talked only at an instant moment. The recall of repetition of history, or irony, which is caused by tautology, should be positively struggled against.

Methodicism still belongs to the category of reductionism. Let us agree to remain even now within capability of language and logic. Endure mediocrity of the absolute. Go toward attenuation.

Methodicism must not fall into a taste for stoicism. Discipline and death exist in order to affirm delectation, love, and life.

Methodicism is valid only for perceiving the innumerable differences in soughs of tautology. Do not mention the differences. The reason is that this point is where the method would collapse.

We study history. But what we need is the art of obliterating history. Discard specific history. Be shot by history. Now we have finished the twentieth century.

Supplement 1

The "Second Methodicist Manifesto" as a style is "Anti-Methodicism Notes" in point of contents. Draft observers are not necessarily those in favor of the manifesto, as is similar to the (First) Methodicist Manifesto.

Supplement 2

Whether in favor or not, you can forward this manifesto on your own responsibility.

January 1, 2001

Drafter: Tomomi Adachi (musician)

Draft observer: Hideki Nakazawa (artist)

Draft observer: Shigeru Matsui (poet)

Method Painting, Method Poem, Method Music (Third Methodicist Manifesto)

Against the content of "Second Methodicist Manifesto," "Method painting, Method Poem, Method Music (First Methodicist Manifesto)" has been published. "Method painting, Method Poem, Method Music (Third Methodicist Manifesto)" is the repetition of "Method painting, Method Poem, Method Music (First Methodicist Manifesto)."

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January 1, 2002

Drafter: Shigeru Matsui (poet), Hideki Nakazawa (artist)

Draft observer: Masahiro Miwa (composer)