

Reiko Tomii is an independent art historian and curator, who investigates post-1945 Japanese art in global and local contexts. Based in New York, she has curated the Japanese sections of "Global Conceptualism" (Queens Museum of Art, 1999) and "Century City" (Tate Modern, 2001). Her recent publications include: "State v. (Anti-)Art: Model 1,000-Yen Note Incident by Akasegawa Genpei and Company," Positions 10.1 (Spring 2002).

#### Supposed Topics (?)

- Relation between method arts and the past movements of radicalism, especially Japanese ones in the 1960s: What is similar and what is different?
- Are method arts radicalism or neoclassicism? Is radicalism still possible today? Is radicalism still needed today?
- Methodicists deny composite art in spite of their appearance, because they regard themselves as reductionists, or modernists. Is it persuasive to be a reductionist today?

#### First Method Art Festival

presented by:

Hideki Nakazawa (artist)  
Shigeru Matsui (poet)  
Tomomi Adachi (musician)

performance with:

Risa Egawa, Ayako Fukunaga, Tomoko Hirayasu, Junko Maeda, Miyuki Mieno

Method Art Festival is an irregular event pursuing and exhibiting method arts such as method painting, method poem, method music. This time as the first, it was held for two days as a relating event of "The 6th Kitakyushu Biennale -- The Beginning of Things" (Kitakyushu Municipal Museum of Art).

- In the City:

from 12 pm on Saturday, March 10, 2001  
along the JR Kagoshima Main Line inside the Kitakyushu City

- Nakazawa, Matsui and Adachi "Train Transfer with 9 Reverses" (Adachi, Matsui, Nakazawa, et al.)

- At the Museum:

from 1 pm on Sunday, March 11, 2001  
at Kitakyushu Municipal Museum of Art

Chapter 1 at around the bus stop "Museum Entrance"

- Nakazawa "Chordal Progression No. 1 between Buses" (Adachi, Egawa, Fukunaga)

Chapter 2 at the Entrance Hall

- Nakazawa's works:

"Japanese Syllabic Invention in Two Voices" (Adachi, Fukunaga)  
"Japanese Syllabic Canon in Two Voices" (Egawa, Fukunaga)  
"Japanese Syllabic Canon in Three Voices" (Adachi, Egawa, Fukunaga)  
"Monophony with 768 Musical Tones Each Accompanied by a Grace Note" (Egawa)  
"Numeral Poetry" (Adachi, Egawa, Fukunaga)  
"Japanese Syllabic Monophony" (Nakazawa)  
"Method Dance" (Adachi)

- Matsui's works:

"Showing Poem" (Matsui)  
"Pure Poem" (Adachi, Matsui, Nakazawa)

- Adachi's works:

"Method Music No. 8 - 1" (Matsui, Nakazawa)  
"Method Music No. 8 - 2" (Matsui, Nakazawa)  
"Method Music No. 8 - 3" (Adachi, Egawa, Fukunaga, Hirayasu, Maeda, Mieno, Nakazawa)  
"Method Music No. 9 - 1" (Adachi, Egawa, Fukunaga, Hirayasu, Maeda, Matsui, Mieno)  
"Method Music No. 9 - 2" (Adachi, Egawa, Fukunaga, Hirayasu, Maeda, Matsui, Mieno)  
"Anata 2" (Adachi)  
"Yoiko" (Adachi, Egawa, Fukunaga)

Chapter 3 at the Atrium

- Nakazawa, Matsui and Adachi "Method Cocktail" (Adachi, Egawa, Fukunaga, Matsui, Nakazawa)

Chapter 4 "Simultaneous Performances" at the Entrance Hall

- Nakazawa "Handwriting Generation of 'Single Curved Line with N Inflection Points'" (Nakazawa)  
- Matsui "Handwriting Generation of 'MOJIDAMA (Soul of N Letters)'" (Matsui)  
- Adachi "Handwriting Generation of 'Row of N Letters'" (Adachi)

Chapter 5 at the Entrance Hall

- Commentaries on the works (Adachi, Matsui, Nakazawa)

#### Second Method Art Festival

presented by:

Hideki Nakazawa (artist)  
Shigeru Matsui (poet)  
Masahiro Miwa (composer)

performance with:

Ayako Fukunaga, Ken Furutachi, Takeko Kawamura, Ryuuichi Mauro, Yuuichi Matsumoto, Keiko Matsunaga, Qo, Reisiu Sakai, Go Suenaga, Hiroaki Sugimori, Akito Takimoto, Yang Yingmei

Second Method Art Festival was held for two days, after Akib, Qo and Matsui's event, "Live at The Drugstore," on both the days.

- 1st Day of the Second Method Art Festival

from 3:30 pm on Sunday, April 14, 2002  
at Asagaya Gallery Warehouse (old Taiyo Drug)

- Nakazawa "Simultaneous Performances of 'Japanese Syllabic Invention in Two Voices,' 'Numeral Poetry,' 'Japanese Syllabic Monophony,' 'Chordal Progression No. 1 between Buses' and 'Musical Composition No. 3 Which Consists of 144 Palindromic Figures'" (Fukunaga, Matsui, Miwa, Nakazawa, Qo, Sakai, Suenaga, Sugimori, Takimoto, Yingmei)

- Nakazawa "Mass Measurement" (Nakazawa, Takimoto)

- Matsui "Pure Poem Walking" (Matsui, Miwa, Nakazawa, Qo, Sakai, Takimoto)

- Miwa "The Matarisama, or, X-OR Ensemble for 8 Players" (Matsui, Miwa, Nakazawa, Qo, Sakai, Suenaga, Sugimori, Takimoto)

- Nakazawa, Matsui and Adachi "Method Cocktail" (Fukunaga, Matsui, Nakazawa, Qo, Takimoto)

- 2nd Day of the Second Method Art Festival

from 3:30 pm on Sunday, April 28, 2002  
at Asagaya Gallery Warehouse (old Taiyo Drug)

- Miwa "Shooting Star Worship" (Furutachi, Kawamura, Maruo, Matsumoto, Matsunaga)

- Nakazawa "Simultaneous Exhibitions of 'Musical Composition No. 1 Which Consists of 126 Ascending Figures,' 'Musical Composition No. 2 Which Consists of 126 Descending Figures,' 'Set No. 1 Which Consists of 511 Natural Numbers' and 'Set No. 2 Which Consists of 1022 Natural Numbers'" (Qo, Sakai)

- Nakazawa "Mass Measurement" (Nakazawa, Takimoto)

- Matsui "Pure Poem" (Matsui, Sakai)

- Nakazawa, Matsui and Miwa "Method Old Maid" (Matsui, Miwa, Nakazawa)

cf. Against This Spoiled Age

by Hideki Nakazawa, artist

Has anything changed since January 1, 2000, when we published the First Methodicist Manifesto? I dare to say "Nothing," even after the September 11, 2001. Cheap sensationalism or sensualism, for example, is still rampant in the New York's art scene. No discipline exists, nor aesthetic canon, except the P. C. (Political Correctness). Yes, you may find very conceptual and pretty systematic works sometimes, but I am disappointed because most of those are depending on humor or wittiness, rather than on logical inevitability. Postmodernism, which includes postcolonialism, is still overwhelming even today, January 1, 2003.

Thus I believe the three Manifestos of Methodicism to be still effective. Against this spoiled age, we must obey discipline which we have settled to call "method." I suppose this thought is not so queer, if anything, being universal and international. Or, you can find many examples of such world criticism in the past, e.g. neoclassicism.

But this thought has an aspect of being originated in today's Japan, where most of culture surrendered to America and the West. Of course, Japan has its own tradition which Japanese people are proud of, but that is not a mirror of today's Japan. The reality is rather the cultural backwardness; to say more accurately, lack of political power in culture, especially in words. The fact is that loan words from America are tremendously increasing in every aspect of Japanese language from daily conversation to treatises. This fact ironically suggests that Japan is an incredibly "advanced" postmodernistic and globalized country. But we, at least the Methodicists, have no scope for joking.

Such impatience, derived from the self-knowledge of backwardness, may have led us to extreme radicalism. We did not select the way to nationalism, adopted logic instead. Yes, Methodicism is neomodernism in another word. We regard ourselves as modernists, who are reductionists on the context of aesthetics. Since the word "radical" has the meaning of "root" in its origin, radicalism is equal to reductionism if we consider logic as the roots. We use the word "method," just because logic resulted in tautology during the twentieth century.

Again, such impatience, derived from backwardness, may have led us to extreme radicalism. I have once read a text by Hisao Matsuura, arguing the relationship between radicalism and backwardness seen in the Russian Avant-garde and the Italian Futurism. It seems to me that we are in a similar situation again almost a century later. There is no mystery if today's Japan yields "true" reductionism, as the Methodicism.  
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cf. The past METHOD NIGHTS

VOL. 5 : Performance "Coined Words Reading" & Open Discussion  
VOL. 4 : Street Performance "Method Dance No. 1"  
VOL. 3 : Presentation "Digital Clay" & Open Discussion  
VOL. 2 : Performance "Mass Measurement" & Open Discussion  
VOL. 1 : Performance "Method Cocktail" & Talk on Methodicism

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