

A Scenario:

See Weeds

Starts October 13th at Les Abattoir

*Painting like water.

*Painting like a fountain ... where you will find coins.

*Like this building, distribute painting like water ... Or inbetween object and water. Agar-Agar.

*No cut of wood sticks here.

*Someone stepped on Agar-Agar. This is a coincidence that this painting was made by feet once. Agar-Agar dissipate the damage hole.

Some of my favorite definitions

1. **Weed**; a wild plant growing where it is not wanted and in competition with cultivated plants.
2. **Weed out**; remove an inferior or unwanted component of a group or collection.
3. **Weeds**; an American television comedy.

Gutai family drama begins ...

*War ends.

*A man with a cooking oil company gathers men and women.

*Outdoor actions and theatre.

*A French man visits. His name is Michel ...

*Tableaus

*Tableaus 2011 actions.

O: What were the strong points of Michel Tapié?

Kaneyama: His way of picking up artworks were great. And, his own very special kind of passions toward painting. (Laughter) Whether he paid for this passion or not, it was really unusual. I've never seen someone like that enthusiastic ...

PAINTING 1, 2, 3, CAREFULLY MOVES. PAINTING 4, 5 WILL BE AT POINT A. PAINTIN 6 WILL STAY AT POINT B.

Tanaka: He was a really intelligent, great person ...

Y: What do you two think about him being almost like a dealer, as some people said he was?

PAINTING 1, 2, 3, 4, 5, 6, CAREFULLY moves, almost look like a dance.

Y: Gutai disbanded just after Yoshihara sensei past away. Do you still think it was a good timing as we were thinking back now?

Yamazaki: I think it should be discontinued much earlier because Gutai had lost its substances.

PAINTING 2 WILL TURN ITS BACK SIDE.

Y: I want to talk about the atmosphere inside Gutai. I am sure each member supported each other, but you were also competing against each other as well in order to make something better than other's. What was in the air?

Shiraga: To summarize what I mean, Yoshihara sensei was the central figure. It was always more important how his existence influenced ourselves. That's how we were motivated.

PAINTING 4, 5, 6, snakes. PAINTIN 3 looking at the audience.

Y: "Making tableaux" was a new challenge for Gutai, if not creating a new genre. Doing something different from before must be a focus of the shift. I was wondering if there was anyone who wanted to concentrate in actions or performances.

Shimamoto: Well yes, there were lots of talks like that. Like "how about some performance next time?" Not because the outdoor exhibition and theatre works were well received, but there were the people who wanted to try those things again, more spontaneously. But the talks were never actualized ...

HAILING PAINTING (PASSING BY)

Motonaga: Because Gutai sent their magazines everywhere, we had all kinds of responses. Michel Tapié visited Gutai via Domoto was one of the results.

Yamamura: Why you quitted Gutai?

Motonaga: Because we had a money trouble at the World Expo in 1970.

PAINTING CONDITION REPORTS (METICULOUSLY LOOKING)

O: Let's go back to the beginning of your career. When I see your earlier works there were many different elements; a fabric in the outdoor exhibition, electric dress, and bell. Is there something constant about these works in your opinion?

Tanaka: I make some work and then think about that work in several different aspects for a while, and then when I find some aspect interesting, I go forward to make next works. That's why even though they seem very different from each other, they are sequential from one work to another.

(TO BO CONTINUED ...)