



Tadaaki Kuwayama – In Pursuit of Lucidity

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Tadaaki Kuwayama arrived in New York in 1958. Leaving behind the traditions of Japanese *nihonga* painting, he became part of the 1960s cutting-edge American art scene. A contemporary of Minimalists such as Dan Flavin and Donald Judd, and also of Earthwork artists such as Robert Smithson and Walter de Maria, Kuwayama soon developed his own distinctive style, typified by flat fields of paint juxtaposed in horizontal and vertical compositions, as well as monochromatic canvases divided by thin strips of metal. Following the two solo exhibitions at the renowned Green Gallery in 1961 and 1962, his works have been shown in many important galleries and museums in the USA, Germany, Switzerland, Israel, and Japan. The museums with collections of his work include the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the Louisiana Museum of Modern Art in Humlebæk, the Museum Folkwang in Essen, the Nationalgalerie in Berlin, the Staatsgalerie in Stuttgart, the Museum of Contemporary Art and the National Museum of Modern Art in Tokyo, and the National Museum of Art in Osaka.

In contrast to the painterly style of Abstract Expressionism, in Kuwayama's works we see neither the atmospheric push-and-pull of a Hans Hoffmann or Mark Rothko, nor the flat-but-enveloping color field of a Barnett Newman, nor the overall intertwining of oil paint of a Jackson Pollock. Kuwayama's early paintings are daring in their existence: they are completely stripped of excessive and expressive elements, which, by virtue of their stark geometric shape and its repetition, direct the viewer's eyes to the canvases' material presence. Furthermore, Kuwayama's use of metallic pigment for his canvases arouses the viewers' awareness of the spatial environment in which they stand. As Kuwayama explained in 1964, »ideas, thoughts, philosophy, reasons, meanings, even the humanity of the artist, do not enter into my work at all. There is only the art itself. That is all«. Today, Kuwayama's art still retains that spirit of purity. The formula for these works remains linked to his earlier compositions: single geometric elements that are repeated to form a larger whole. His use of metallic paint in his early canvases of the 1960s and 1970s has given way to works that use other materials such as aluminum and titanium. By using those reflective materials, Kuwayama constructed the shifting field or »laboratory« of chromatic experience through which viewers become sharply aware of their interaction with the surrounding space.

Michio Hayashi is an art critic and professor of art history at Sophia University in Tokyo, established in 1949 and widely known for its all-English program. His research interests include the history of contemporary art and visual culture as well as aesthetic theory and criticism. He is currently the Dean of the Faculty of Liberal Arts at Sophia University.

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Tadaaki Kuwayama's artistic career has not been paid the proper attention that it deserves. The publication of this monograph is hence an important event, shedding a brighter light on his calmly audacious explorations that have so far attracted the attention of only a handful of critics, art historians, and philosophers across cultural borders.

Kuwayama was a rebel – not in the field of political activism but in the realm of aesthetic undertaking. His pursuit started when he entered Tokyo National University of Fine Arts and Music in the early 1950s in the department of traditional *nihonga* painting. Soon becoming frustrated and disillusioned with the conservative character of the school's pedagogical atmosphere and the art world at large in Japan, he moved to New York in 1958. There he swiftly established himself as an active member of the then-emerging »minimalist« movement and interacted with key artists such as Frank Stella, Donald Judd, and Dan Flavin. But soon he developed his own art into a decisively different and thought-provoking direction. The »spatial turn« Kuwayama made in the following decades is one of the most dramatic dialectical developments in the history of »post-minimal« art and entices the viewer to participate in a profound aesthetic investigation of the mechanism of our perception.

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Menges

Tadaaki Kuwayama

Tadaaki Kuwayama and his wife, artist Rakuko Naito, arrived in New York in 1958. Leaving behind the traditions of Japanese *nihonga* painting, they became part of the 1960s cutting-edge American art scene. A contemporary of Minimalists such as Dan Flavin and Donald Judd, and also of Earthwork artists such as Robert Smithson and Walter de Maria, Kuwayama soon developed his own distinctive style, typified by flat fields of paint juxtaposed in horizontal and vertical compositions, as well as monochromatic canvases divided by thin strips of metal. Following the two solo exhibitions at the renowned Green Gallery in 1961 and 1962, his works have been shown in many important galleries and museums throughout the world, not only in the USA, but also in Germany, Switzerland, Israel, and in his home country, Japan. The museums with permanent collections of his work include the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the Louisiana Museum of Modern Art in Humlebæk, the Museum Folkwang in Essen, the Nationalgalerie in Berlin, the Staatsgalerie in Stuttgart, the Museum of Contemporary Art and the National Museum of Modern Art in Tokyo, and the National Museum of Art in Osaka.

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Tadaaki Kuwayama In Pursuit of Lucidity

Introductory essay
Michio Hayashi



Tadaaki Kuwayama in the 1960s (photo: Paul Katz)
and in 2014 (photo: Rakuko Naito).

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Michio Hayashi

Poetics of radical neutrality – the work of Tadaaki Kuwayama

Being material, color has always been seen as belonging to the ontologically deficient categories of the ephemeral and the random.

Jacqueline Lichtenstein¹

Introduction

In the field of modern and contemporary art history, there has been a trend in recent years to revise or multiply the traditional »mainstream« narrative by (re-)investigating the roles of artists or movements that cannot easily be captured within the boundaries of the dominant Euro-American discursive framework. The current enthusiasm for the history of postwar Japanese art is part of this larger trend; artists such as Yayoi Kusama, Atsuko Tanaka, and Lee Ufan, or movements such as Gutai, Hi Red Center, and Mono-ha, whose activities had been neglected or underestimated outside Japan partly due to the language barrier, have been reevaluated in larger global or international contexts.² Nonetheless, artists such as Tadaaki Kuwayama, who immigrated to New York in the early phase of his career and has since remained active there – thereby eluding easy cultural determinations – tend to fall through the cracks between the national and international discursive frames. Although he played a seminal role in the context of early Minimalism and, through its critical assessment, developed his own art into a decisively different and thought-provoking direction, Kuwayama's activities have not been paid the proper attention that they deserve. The publication of this monograph is hence an important event, I argue, shedding a brighter light on his calmly audacious explorations that have so far attracted the attention of only a handful of critics, art historians, and philosophers across cultural borders (although their ruminations on his work have been profoundly suggestive). In the following essay, therefore, I will try to discuss Kuwayama's practices as comprehensively as possible along their chronological development while critically assessing some symbolic works in relation to the contemporary practices of other artists and in view of their philosophical and theoretical implications.

Early years

Kuwayama was a rebel – not in the field of political activism but in the realm of aesthetic undertaking. His pursuit started when he entered Tokyo National University of Fine Arts and Music in the early 1950s as a student in the department of traditional *nihonga* (Japanese-style painting). Although he completed his degree in four years, Kuwayama had been increasingly frustrated and disillusioned by the conservative character of the school's pedagogical atmosphere and the art world at large in Japan. And as he absorbed information about the contemporary art world in Paris and New York through a variety of media coverage, international exhibitions, or like-minded artist friends, he became increasingly inspired to seek out more and

decided to move to New York in 1958. This move turned out to be a decisive one since Kuwayama swiftly established himself as an active member of the then-emerging »minimalist« movement in New York and interacted with such artists as Frank Stella, Donald Judd, and Dan Flavin. New York soon became the home of his artistic activities and remains so to this day.

Although it is wrong to assume that we can recount how exactly Kuwayama reached the decision to move to New York, it is safe to assume that the rapid introduction to Japan of the latest American and European trend in painting, especially through a number of exhibitions, must have had a significant impact on the artist's outlook. Works by artists such as Jackson Pollock, Willem de Kooning, Jean Fautrier, Jean Dubuffet, Georges Mathieu, and Hans Hartung were exhibited in Japan for the first time in the early to mid 1950s.³ Shortly thereafter, »Informel« as a new avant-garde aesthetic gained sudden popularity when its advocate-critic Michel Tapié visited Japan in 1957 and formed an aesthetic alliance with the Gutai group. Kuwayama left Japan in the wake of this Informel boom in which gestural abstraction such as Pollock's gained considerable esteem among forward-looking artists.

When Kuwayama relocated to New York, however, the dominance of Abstract Expressionism was already waning. Trained in traditional Japanese-style painting, in which traces of the brush are usually suppressed in favor of a smooth neutral finish, Kuwayama, from the beginning, was not an enthusiastic follower of the gestural abstraction epitomized by Pollock. Rather, he was more impressed by the impersonal »color-field« abstraction exemplified by artists such as Barnett Newman and Mark Rothko. In addition to the »impersonal« look of their colors, he was deeply impressed by the large size of their canvases. Quickly digesting and exploring further environmental or phenomenological implications of these large-scale color-field canvases, Kuwayama also began to produce works that declared a departure from his past and firmly placed him in the rising generation of artists in New York.

One of the works Kuwayama exhibited in his first solo exhibition at the reputable Green Gallery in 1961, *Untitled: Red and Blue* (fig. 1), eloquently testifies to the direction the artist was taking at the time. Consisting mainly of two rectangular color-fields of red and blue placed evenly on the upper and lower halves of the canvas, this piece seems to assert its sheer presence at the expense of any representational capacity. Although some compositional intention might be detected in the fact that the two color-fields were framed by the narrow vertical strips of white paint on either side of the canvas and connected in the middle by a thin horizontal strip of silver leaf, the overall arrangement is determined by such an elementary logic of symmetry that it is impossible to ascribe it to any individual idea or sensibility. Like Frank Stella, whose black paintings of 1959 unwaveringly rejected »expressionist« aesthetics with their reticent non-compositional integrity, Kuwayama also wanted to liberate his work from the conventional ideology of art as individual expression.

1. **TK685-'61**, 1961. Dry pigment on Japanese paper on canvas, red, blue, and white with silver leaf. 85 x 65 1/2 inches. Exhibitions: Rhodesia National Museum, of Southern Rhodesia, Bulawayo; Nagoya City Art Museum. Collection of Nagoya City Art Museum.

2. **TK8-'66, TK9-'66, TK10-'66, TK11-'66, TK12-'66**, 1966. Acrylic on canvas with aluminum strips, brown, blue, gray, purple, and beige, set of 5 pieces, 83 x 83 inches. Exhibitions: Nagoya City Art Museum; Museum of Contemporary Art Tokyo.



Beyond painting

However, unlike Stella's works of the same period, which were invariably painted with restrained »neutral« colors such as ochre, gray, silver, and black, Kuwayama's paintings continued to employ vivid primary colors in addition to more subdued neutral colors. Those acrylic colors were at first mixed with the mineral pigments used in traditional Japanese painting and applied with utmost care to the surface of the canvas so that the painting can neither be associated with the Abstract Expressionist brush nor with the mundane labor of house painting, whose echoes can be found in Stella's black paintings. This combination of carefully constructed textural neutrality (to the extent that it becomes »aggressive« neutrality, as it were) and a wide range of chromatic choices became the basis of his aesthetic pursuit and, in a way, remains so to this day although different structural and phenomenological implications have been explored along the way.

To understand the consistency of Kuwayama's pursuit and an unexpected line of development, it may be heuristically useful to further continue the comparison with Stella, for the two artists' paths seem to have crossed and parted over the question of what does and does not constitute painting. For example, an initial glance at works produced by both artists in the mid-1960s may lead one to think that Kuwayama remained a conservative »painter«, for he stubbornly continued to use the rectangular frame as the basis of his minimal compositions while Stella began to explore rather wildly the pictorial possibilities of the »shaped canvas«, leaving behind the centuries-old rectangular format. The former never stepped into the territory of the shaped canvas like the latter.

But strangely enough, as if it were an irony of history, Kuwayama eventually ended up venturing deeper into the territory of non-painting precisely because he continued to use the rectangular format. Stella's persistent rereading of the pictorial space eventually led to the use of a flamboyant multidimensional combination of colorful units, and therefore, despite his denunciation of the rectangular format, his work still remained within the parameters of the category of painting as objects

hanging individually on the wall. In contrast, Kuwayama eventually reached a point, by way of serial repetition, where an individual unit began to lose its autonomous significance vis-à-vis a larger environmental whole whose affective implications can no longer be captured in terms of the traditional concept of painting. In short, while Stella reinvigorated the category of painting by denying its two essential features – rectangular shape and flatness – Kuwayama transcended it, or extended it into something else, by reclaiming and recontextualizing these two features.

Systemic flatness

But how exactly did this process of »transcendence« occur in Kuwayama's career? Several (series of) works come to my mind as »pregnant« ones, in which what came before and after them seems symptomatically condensed. The series of five »untitled« canvases he produced in 1966 is one example (fig. 2). In this series, produced after he exhibited *Untitled: Metallic Pink and Blue* in the historic »Systemic Painting« exhibition at the Guggenheim Museum curated by Lawrence Alloway in the previous year, Kuwayama employed five different colors – beige, blue, brown, gray, and purple – each monochromatically applied to a large square support consisting of four smaller square canvases. Kuwayama also added criss-cross aluminum strips to the surface, perfectly dividing the whole into a symmetrical two-by-two grid.

In 1966, as in the work he exhibited in »Systemic Painting«, Kuwayama began to use spray guns to apply acrylic paint mixed with metallic pigment to achieve a smooth industrialized quality on the surface. Underlying this development is the pursuit of impersonality that he had been engaged with from the early 1960s. Like other »minimalists« such as Donald Judd and Dan Flavin, Kuwayama boldly introduced industrial materials and production methods into his own works as a logical development of his earlier challenge to expressionist ideology. With its exact square format and the metallic strip, the juxtaposition of the five untitled canvases foregrounds their flat seriality, which

does not lend any symbolic significance to their individual colors, as well as the order in which they are aligned. In fact, the artist has explicitly stated that their order is random and can be rearranged in any way.⁴

This arbitrariness, however, does not signify a looseness of structure. In fact, it is quite the opposite: the canvases can be rearranged in any way precisely because the series is structurally rigorous in its denial of syntactical logic in favor of paradigmatic juxtaposition. Somewhat reminiscent of artists such as Jim Dine, Ellsworth Kelly, and Gerhard Richter, who used a random juxtaposition of ready-made industrially produced colors (or color samples), Kuwayama began to explore the possibility of neutral but extendable seriality with this series. On the other hand, he went further than any of them in his gradual denial of the autonomy of an individual canvas in favor of a larger and more nuanced environmental configuration that invites viewers into a perceptual dialogue with the entire array of canvases and moreover with the architectural space in which (and with which) they interact. Although it was not until the 1990s that his work fully developed into the phenomenological remodeling of space, so to speak, we can safely say that by this point Kuwayama had gained a critical awareness of his pursuit, the origin of which goes back to the impact he experienced from the large-scale works of the color-field painters.

Colors outside language

As he made this transition, Kuwayama became increasingly sensitive to the impersonal and subtly reflective quality of the surface, most symptomatically manifested by his insistent use of the metallic pigment and carefully polished finish of it. Further advancing along this path, the artist's choice of colors changed from highly saturated ones to »pearly« silvers and golds faintly tinged with colors such as beige, brown, pink, and yellow. And as one can see in the case of *Untitled: Metallic Pink, Silver, and Metallic Pink* (1970) (fig. 3), his work in the 1970s often consists of multiple panels with slightly different colors so that the viewer inevitably becomes conscious of the particular chromatic quality of each panel.

What is important here, however, is that our becoming conscious of the chromatic difference between the panels does not necessarily allow us to clearly »name« the color of each panel. It is a strangely captivating situation in which we become acutely aware of the limitation of our linguistic code while the perceptual »difference« appears to us as an undeniable reality. We are unable to precisely name each color but are absolutely sure that they are different. The only words that allow us to describe what we see are vaguely comparative terms such as »pinkish« and »yellowish«, as opposed to any conclusive nouns. In other words, each panel, although it becomes perceptually distinctive vis-à-vis other panels, stubbornly refuses to be translated into words.

This capacity to resist linguistic code is, I think, one reason that Kuwayama began to use those lustrous »in-between« colors in the 1970s. In fact, to be precise, although I am using the word »color« for lack of a better term, I am not entirely cer-

tain that it is appropriate to keep using this term to describe what we see on the surface of Kuwayama's paintings from the 1970s on. It feels as if his works began to demand the viewer to experience the perceptual difference as such (if that is at all possible), nothing more or less, in front of (or with) them. But this reduction to pure perception is a kind of oxymoron for it is in fact not really a »reduction« at all; in the field of perception, purity does not mean simplicity. Rather, »reduction« suggests the foregrounding of a multitude of perceptual events that are in the state of constant formation and deformation, and as such it refuses to be »humanized« or consumed by any emotional or intellectual understanding. In the utter lack of descriptive means, viewers have no choice but to witness the infinitesimal perceptual mutation as they stand and move in front of Kuwayama's »metallic« works. In the process, viewers begin to realize that they are a relational »knot« in the shifting entanglement of phenomenal elements including the light condition, their position in the space, the color or texture of the wall, and the size of the room. I will return to this topic in the discussion of his works made after the 1990s.

The 1970s works, however, still retain the distant echo of Abstract Expressionist canvases in their format and size, which seduce viewers into confronting them in a one-to-one contemplative relationship. Although viewers become extra sensitive to all the other environmental parameters, the privilege of the viewer-canvas relationship is not questioned and continues to function as a perceptual axis where those parameters meet. Moreover, in retrospect, it seems that Kuwayama's shift toward creating impersonal metallic surfaces on large-scale canvases posed another problem for him – that is, due to the wide expanse of the metallic finish, which seems to both absorb and reflect light, more often than not his work of this period produces a mirage-like illusionistic space which tends to obscure, if not completely overshadow, the physical two-dimensionality of its surface.

Dialectical moment – back to painting

Thus, Kuwayama's work in the 1980s proceeded as a series of dialectical responses to the problems that arose in the previous decade: first, how to emancipate an individual canvas from the prison of the bilateral »mirroring« relationship with the viewer, and second, how to restrain the glimmering optical effect of the metallic surface in order to restore stern materiality to the work. One solution that Kuwayama presented in 1981 is the installation he created for his solo show at Akira Ikeda Gallery in Nagoya, Japan (fig. 4). There, he placed three vertically oblong canvases completely covered with aluminum paint on the floor – more precisely, on a narrow base placed on the floor – and propped them against the wall. By placing them as if they were lumber leaning against the wall, their objecthood was forcefully presented. In addition, he placed them across a corner of the gallery, two on the right and one on the left, as if the corner and the two intersecting walls became integral parts of the work's spatial organization.

Also in the 1980s, mainly in the second half of the decade, Kuwayama surprisingly began to ex-



3. **TK2107-'70**, 1970. Metallic color on canvas with aluminum strips, metallic pink, silver, and pink, 107 1/2 x 107 1/2 inches. Collection of Nagoya City Art Museum.
4. **TK1150-'80**, 1980. 72 x 36 inches, 3 pieces. Exhibition: Akira Ikeda Gallery, Nagoya, 1981.
5. **TK1396-'90**, 1990. Oil and beeswax on paper on board, dark blue and dark gray, 6 pieces, 96 x 46 x 4 3/4 inches. Exhibitions: Gallery Yamaguchi, Osaka, 1991; Nagoya City Art Museum, 2010.
6. **TK2196-'83**, 1982. Oil on paper on board, metallic pink, 96 x 96 inches. Exhibition: Kitakyushu Municipal Museum of Art, 1985.

periment with traditional oil paint applied in layers of rough textures. In these works it may be possible to see a belated echo of the boom in neo-expressionist painting that lasted from the late 1970s to the early 1980s. But even so, the connection between them is tenuous at best because what motivated Kuwayama to use such a technique is radically different from the painters of expressionist strata of the horizontal-vertical grid or diagonal parallels that one sees through the broken layer of thin over-paint in these paintings affirms the artist's ongoing resistance to expressionist aesthetics (fig. 6).

It seems to me that this temporary excursion into painting was primarily a response to the problem of the quasi-illusionistic space that the relatively large field of the metallic surface had begun to pose. By replacing the mirage-like sheen with the coarse layers of oil paint, the artist reasserted the material presence of the canvases, albeit somewhat at the expense of the environmental possibilities that he began to explore with the Akira Ikeda installation. Maybe he was not fully ready to embark on a venture into this uncharted territory or he was wary of the entropic dissolution of his works into the surrounding environment. Whatever the reason, in retrospect this »return to painting« was a dialectical step for the next critical leap toward what I would describe as a »spatial turn«, for in the 1990s the artist became able to subsume the ontological category of painting into a fully developed, multidimensional laboratory of perception without sacrificing the materiality of each unit.

Spatial turn – across the corner

The most symbolic instance of this »spatial turn« was the installation consisting of six panels that he exhibited at Gallery Yamaguchi, Osaka, in 1990 (fig. 5). Like the installation of 1981 at Akira Ikeda Gallery, Kuwayama effectively used a corner of the white cube to hang six panels in a 5 + 1 combination across it, five on the left and one on the right. The extension of the work into the surrounding space presaged by the 1981 installation was now developed with such confidence that all the uncertainties of the earlier work seemed to have been given very convincing solutions. In the earlier piece, the surrounding space that the work engaged with was limited to a small area around the corner while the three panels were very tightly juxtaposed. In fact, because of their leaning position and their closeness to the corner, the panels ultimately obscured the corner a little and did not fully integrate it into the work's overall configuration. Moreover, the placement of the panels on the narrow base, neither directly on the floor nor on the wall, made the entire work »float« undecidedly in the air while making its »grip« of the surrounding space incomplete. In contrast, the 1991 installation was decidedly on the wall and the distribution of the panels across the corner was clearly intended to incorporate the corner as a fully integrated »fold« of the entire installation and, by putting a focus on the walls coming together at the corner, the work foregrounded the entire »white cube« as its environment.

The six panels' strong material presence, made possible by Kuwayama's extended experimenta-

tion with oil painting as a medium, also contributed much to the bold and confident relationship between the work and the room. He applied two subtly differing »heavy« colors – metallic dark blue and metallic dark gray – onto honeycomb boards wrapped with intercrossing strips of paper tape. This treatment of the surface, according to Satoshi Yamada, gave the work the »weighty sense of materiality that reminds one of heavy metals such as iron and lead, rather than a light metal such as aluminum.«⁵ However, what has not been analyzed so far but is of the utmost importance here is that the artist used the two different colors in a way that divides the six panels into a 4 + 2 combination in addition to its 5 + 1 spatial division. That is, he applied the dark metallic blue to four of the canvases on the left wall while applying dark metallic gray to the remaining two canvases on either side of the corner. Behind this arrangement, one can sense the artist's unmistakable intention to incorporate the corner into the work's space; assimilating the corner-as-a-fold, the 4 + 2 chromatic division is superimposed onto the 5 + 1 spatial division. Thus this 1991 installation marked a turning point in which Kuwayama's exploration of the medium of oil painting in the 1980s – which had maintained a balance between individual panels and the whole environment – now irrevocably gravitated toward the latter.⁶

Kuwayama's work after the 1990s indeed can be seen as a relentless pursuit of »space« as a work of art: he began to take the whole space in which he exhibits – usually a white cube – as a phenomenal unit to be reconfigured through the placement of multiple »modules«. As this tendency intensified, each unit-module gradually became smaller and lost its autonomy as a painting or sculpture. And as they minimized in size, the metallic surface returned as a basic characteristic for two reasons: on the one hand, unlike oil paintings, the reflective surface was the optimum determinant to inflect and connect the viewer's attention to the whole environmental condition; on the other, by virtue of their size, the illusionistic space that larger canvases tended to create could effectively be avoided. The ever-changing sheen of small modules began to play the role of an optical monad, as it were, where the optical, tactile, and kinesthetic perceptions intercross with one another.

I will discuss those modules and what they do to the viewer's experience in more detail shortly. Before that, at this juncture, I would like to briefly touch upon a series of six installations Kuwayama produced in 1994 at Gallery Yamaguchi in which he reused earlier canvases to redefine the gallery space. What is significant in this instance is the fact that this »spatial turn« was precisely what enabled him to engage in an extended dialogue with his earlier works. The phenomenological potential that each canvas had was revisited and recontextualized in this series. Consider the first installation in which he used four canvases from the early 1960s (fig. 7, 8); three of them are divided into two horizontally and the remaining one is divided into two vertically. The colors used for each segment are the primary colors of red, blue, and yellow. Distributed on three walls of the gallery – two large canvases facing each other on opposite walls (on either side of the entrance) and the two small ones on the wall in between (facing the en-



trance) – the four canvases with eight segments of primary colors echoed each other to redefine the whole space. As the critic Koji Taki described, »their vivid coloring, the qualities they exude, and the rhythm created by the differences in scale between the works all serve to define the space«.7 Furthermore, Taki characterized the color red as »links in a chain«, as it is the only color that appears in all four canvases. With this rhythmically connected arrangement, the four canvases became integral parts of the whole space as if they were a musical quartet. Such mutual dependence of the parts and the whole became the continuing theme for the five installations that followed this one; each time the physical space of the gallery was transfigured anew by the minimal but nuanced distribution of Kuwayama's old works.

Reutlingen – significant space

In 1995, following the Gallery Yamaguchi installations, Kuwayama's »spatial turn« found its most resolute and memorable expression in Reutlingen in Germany (fig. 10). Expanding on the idea of the across-the-corner arrangement of the 1990 installation discussed above, the artist installed a long, horizontal beam-like structure, which spanned a corner to form a large L-shape within an oblong »white cube«. Once viewers entered the room, they encountered nothing but this metallic, »industrial« beam on the long wall facing them, which extended toward the left-hand corner where it made a 90-degree turn into the sidewall. It was a remarkably simple structure composed of 24 identical units of plywood laminated with Bakelite, which is then covered with metallic paint. Each unit measures exactly 240 x 18 cm. These units are joined together in pairs to form a larger »modules« of 240 x 36 cm, creating 12 in total. These were then aligned into a 10 (long wall) + 2 (sidewall) configuration to retrace the rectangular proportion of the room itself, but this L-beam did not reach the edges of the walls and thus retained the appearance of being temporarily attached to, and potentially detachable from, the room. Koji Taki described his experience of this space with memorable words:

»The presence of this linear structure begins to allow the empty space to exist as meaning. And we intuitively draw meaning from the entire spatial configuration. As we situate ourselves into the blank white space where a single line is running through the corner, we become enveloped by a strange set of feelings. The space, however, is hardly of a lyrical or a narrative nature. This space, eluding all means of communication by words, still closes in on us as a meaningful space.«8

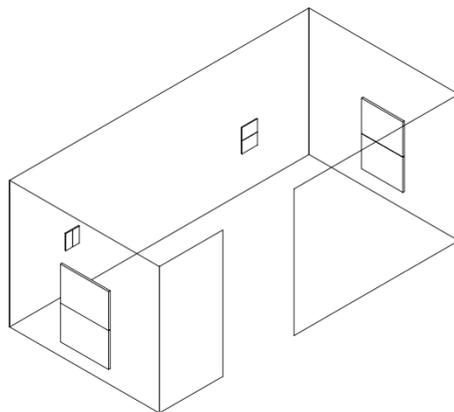
To borrow and adapt Clive Bell's famous phrase »significant form«, one could use the term »significant space« to describe the space Kuwayama produced, in the sense that meaning is not represented by space but embodied by space. But while Bell's concept is associated with the modernist aesthetics of ontological »clearing« (Heidegger) or transparency through which an experiencing subject captures the »significance« of a work of art completely without any residue or lack, Kuwayama's spatial »significance« is more differ-

ential and elusive, and as such does not make itself fully available to the viewer's consciousness or perceptual grasp. Once in the space, although the space itself is clearly framed, the viewer is enticed into experiencing it as a shifting reality without contour. One is intrigued by the combination of the space's structural clarity and its perceptual in-terminability.

It is also important to note that Kuwayama's work is not necessarily »site-specific« in the concept's usual sense, for it is not a social, cultural, or political intervention into an existing site as, say, Christo's work is. As already suggested in the mutually dependent relationship between the parts and the whole in the series of installations in 1994 we saw above, the »site« for Kuwayama is something to be constructed simultaneously with the work that is to be installed there. The Reutlingen installation is where this logic of simultaneity emerged as a foundational principle. For, as is clearly documented in photographs, Kuwayama did not use the existing exhibition space as is; he instead installed new white walls and thereby completely »cleansed« the space of sociocultural connotations. One can argue, of course, that the clinical neutrality of the space connotes the white cube as a privileged topos of modernist art and its institutional privilege. But there is something excessive about Kuwayama's demand for neutrality and cleanness. In fact, the rigor with which he designed the space reminds us rather of a science laboratory where all the environmental parameters have to be thoroughly controlled. Moreover, since his »laboratory« is produced only once and never again for a particular installation, Kuwayama's case is more extreme than a typical science lab where similar experiments are repeatedly conducted to form a sort of institutional history/memory as a chain of data collecting.

Chiba and Kawamura – theater of modules

A year after the Reutlingen installation, in 1996, Kuwayama was invited to do two projects simultaneously at the Chiba City Museum and the Kawamura Memorial Museum of Art in Japan. There, the exploration of the »significant space« that Kuwayama embarked on in Reutlingen found another convincing expression. In one of the rooms in the Chiba City Museum (fig. 9), he stacked a series of rectangular units on the wall and flanking the corner. He repeated this in two other corners, making a total of three corners flanked by these arrays of rectangular units. At first glance, these units, being placed so close to the corner, seem to be connected to form a L-shape pattern across all three corners like the Reutlingen installation. However, in actuality, the units were not physically attached and were left slightly apart in each corner. The narrow slits through which the corners appeared made viewers sharply aware of the room's rectangularity. The way these units were placed on top of each other with regular spacing in between is somewhat reminiscent of the »stack« pieces by Donald Judd. But unlike Judd's pieces, which protrude from the wall to assert their own presence vis-à-vis the exhibition space, Kuwayama's shallow, narrow beams refuse to be seen as autonomous »stacks«, while nevertheless effectively reconfiguring the space by way of para-



7 left. **TK1196-'62**, 1962. Dry pigment on canvas, yellow and red, 96 x 68 inches. Exhibition: Gallery Yamaguchi, Osaka.

7 right. **TK1321-'62**, 1962. Dry Pigment on canvas, red and blue, 21 x 19 inches. Exhibition: Gallery Yamaguchi, Osaka.

8. Plan for illus. 7.

9. **TK294-1/2'96**, 1996. Metallic paint on Bakelite board with aluminum bracket, blue and yellow, 94 1/2 x 7 inches. Exhibition: Chiba City Museum, 1996.

10. **TK194-1/2'95**, 1995. Metallic paint on Bakelite board with aluminum bracket, blue and silver, 12 pieces, 94 1/2 x 7 inches. Exhibition: Stiftung für konkrete Kunst, Reutlingen, 1995.



sitical interdependence. Each unit acquires the character of what I call a »module« within the totality of the work, because, although the modules are identical and therefore interchangeable, they collectively make up a singular perceptual space; the removal of any one of them would irreparably damage the effect of the whole.

In one of the rectangular rooms in Kawamura Memorial Museum of Art, Kuwayama placed 136 narrow vertical modules – each module consisting of two panels – on the room's three walls, leaving the remaining wall blank (fig. 11). The surface of these modules alternate between two slightly different colors: metallic pink and metallic yellow. Despite the choice of a reflective pigment, by virtue of these modules' narrowness and closely hung order, Kuwayama was able to prevent this work from acquiring illusionistic autonomy from the room. Instead, the modules simultaneously delineated and replaced the walls behind them, transforming the entire space with their repetitive chromatic pulsation. Moreover, since the subtle metallic pink and yellow surfaces constantly change color according to the viewer's position, the pulsation attained a diffusing »ripple effect«, as it were, in response to one's movement in the room. In any case, these modules were designed to be minimally but decisively different from the existing space, neither autonomous from nor belonging to it.

In that sense, it is important to notice that Kuwayama, more often than not, leaves an entire wall or a part of it blank in contrast to other walls that are covered by modules. I think his reluctance to cover all walls has to do with his desire to make the mechanism of perceptual transformation apparent to the viewer. For example, if all four walls of any rectangular room are covered by the repetition of the same modules, the viewer is deprived of the chance to see what exactly occurred during the transformation of the raw space. In Kuwayama's installations, the »raw« space before the addition of modules is always, physically speaking, partially present. However, the perceptual reality of that »raw« space is, phenomenologically speaking, entirely altered. If the modules exert a quietly mesmerizing effect to involve the viewer in their theater of diffusive reflections, this theater is not predicated on the logic of illusionism produced by a set of hidden back-stage mechanisms, but on the logic of complete transparency and visibility – a logic that is very apparent to the viewer but nonetheless escapes being grasped in its entirety.



Color as ur-phenomenon – laboratory of perception

In pursuit of this quiet theater of subtle diffusive reflections, Kuwayama continuously explored new materials for the surface of his work. In addition to the plywood-Bakelite structure he used for the Chiba and Kawamura installations, he began to employ anodized aluminum in the late 1990s and, more recently, anodized titanium; the latter is especially impressive in its ability to change the chromatic effect according to light conditions and the angle of viewing. It is also the most durable material the artist has experimented with so far, and thus he plans to continue using it for future projects. Kuwayama's recent titanium works were featured extensively in the 2012 exhibition at the Museum of Modern Art, Kamakura & Hayama. Especially remarkable in that show was the second room, where he installed small square modules in a 6x8 grid on two adjacent walls – metallic pink ones straight ahead and metallic yellow ones on the left as one entered (fig. 12).

In the original plan, this square room had two entrances and functioned as a connecting room from one large rectangular gallery to another, but Kuwayama closed one of the entrances to make this room a dead end. Once a viewer entered, they had no choice but to wander in this enclosed space and then turn around to exit through the same doorway. In fact, Kuwayama turned all the other rooms in the exhibition into similar singular spaces with only one entrance/exit so they could not function as walk-throughs. The only exception was the first rectangular room, where a series of small modules (truncated cones) of anodized aluminum were displayed in a long line on the floor. But in that room too, Kuwayama constructed a thick white wall in front of the end wall in order to conceal the entrance to the room with the titanium pieces and thereby create the impression of a closed, isolated space. As a matter of fact, looking back at his previous installations and the rooms in which they were set up, one notices that the majority of them were arranged or adapted so as to have a distinct sense of seclusion from the outside world, which reinforces the aforementioned analogy with the science lab.

In Kuwayama's own words, this laborious elimination of perceptual noises is the pursuit of »neutrality« and, moreover, an »otherworldly« one for that matter.⁹ In this space of labored, pristine neutrality, viewers are put in a situation where their



awareness of perceptual changes is raised to its highest acuteness. In fact, in the room of titanium modules, one's perceptual sensor was never allowed to rest while the chromatic appearance of their surfaces changed so dramatically according to the angle from which one viewed them. Almost as if in a recording studio where multitracked sounds constantly reconfigure the soundscape, Kuwayama's modules ever so subtly alter the colorscape of the entire room in correspondence with one's movements, shifting through a wide range of yellow, to green, blue, purple, and finally to pink, and vice versa. In this luminous theater-lab, the quality of our chromatic experience in motion is foregrounded as compellingly as ever while one's senses become attuned purely to the differential effect caused by the modules without being able to exactly name the color (as space) one is experiencing.

In the case of the short, truncated cone-like modules of anodized aluminum, produced in alternating colors of »greenish gold« and »orange«, and placed in a straight row down the center of the floor in the first room, the range of chromatic shift is not as drastic as in the titanium pieces; the experienced color remains more or less within the range of green and orange. However, since the modules broadly reconfigured the floor and reflected viewers as thin silhouettes in their metallic surfaces, the entire room was turned into an »echo chamber« of dispersed light and its reflections. Furthermore, the traditional symbolism of the colors green and orange was completely neutralized, or emptied out, in this installation by the uneventful repetition of the modules and their impersonal appearance. Their uniform repetition may be seen as suggestive of the potential to extend into infinity and the Kantian mathematical sublime. But rather than being mesmerized by the imagined infinity, or precisely because of that imagined dimension, while walking around these modules one was constantly made aware of the existential limitations of one's own viewing, including the scale of one's own body, one's pace of movement, downward angle of vision, the size of the room, and so on.

One should not forget, however, that the shifting entanglement of these existential conditions becomes available to one's reflective consciousness through the artist's maximum activation of the *surface* of the modules. The modules' surface, in other words, functions as a phenomenological frame and mirror through which the order of visibility is given to the chiasmic interaction of all physical, chemical, physiological, and psychological elements. And in this frame/mirror, »color« appears to one's perception as an unnamable difference-in-motion and functions as a phenomenal measure of the changing relationship of those shifting terms. Thus, by reducing the elements of installation to the minimum – the modules of simple geometrical shape and their hypersensitive surface – Kuwayama paradoxically turns the entire room into a field of multifarious perceptual complexity.

In this environment, the viewer gradually comes to a realization that »color« may actually not be just a part of what we call »phenomena« but can instead be seen as the *ur*-phenomenon, so to speak, which functions as the fundamental model for the concept of »phenomenon« itself. That is, its primordial givenness that eludes any attempt at proper representation gives color a privileged status as the phenomenon through which other phenomena can be understood. The reason why so many great philosophers such as Goethe, Schopenhauer, and Wittgenstein were intrigued by the question of color lies here. If I may indulge in an anachronistic fantasy, they would all find themselves fascinated by the chromatic laboratory that Kuwayama produces with his uncompromising rigor and precision.

Conclusion

Ultimately, to repeat, the most important lesson to be drawn from Kuwayama's practice is that structural simplicity does not necessarily translate into perceptual simplicity. On the contrary, the reduction of sensory information to such elementary items of color, form, and space intensifies perceptual complexity while making viewers sharply

11. **TK194-1/2'96**, 1996. Metallic paint on Bakelite board with aluminum bracket, pink and yellow, 136 pieces, 94 1/2 x 7 inches. Exhibition: Kawamura Memorial Museum of Art, Sakura, 1996.
12. **TK17-7/8'12**, 2012. Anodized titanium, yellow and pink, 96 pieces, 7 7/8 x 7 7/8 x 2 inches. Exhibition: The Museum of Modern Art, Haya-ma, 2012.



aware of their own body functioning as an agent. This awareness ultimately leads to the possible dissolution of the sense of a clearly defined body to activate the embodied space as a chiasmic totality. One may think that a similar experience can more easily be found in, say, a busy urban street where one is inundated by an excessive multitude of sensory stimuli. But in that kind of situation, paradoxically, we are constantly on alert and have to give some kind of order, mostly a conventional one, to the chaotic reality by instantly processing it through the grid of language at every single moment; otherwise, we would not be able to manage it without a »perceptual breakdown«. On the contrary, Kuwayama's »spatial« work frees us from such random and excessive stimuli; as I already discussed, every element is controlled as in a science lab. Yet, precisely because of this, we are placed in situations where the act of naming objects, or applying the grid of language, is rendered completely irrelevant and impotent. It is this radical neutrality – Roland Barthes would say »neuteredness« – that reignites the primordial but dormant dimension of signification prior to the distinction of good and bad, truth and falsity, or subject and object. What is there is a nascent rhythm or pulsating repetition of a possible signification that is not quite sculpted into a full meaning. In this space of neutrality where linguistic mastery is no longer viable, the viewer's subjectivity also becomes dissolved into the sea of nameless being, which is not of an impoverished nature but rather an enriched one – for this dissolution is precisely an entrance to the field of renewed ontological potency.

¹ Jacqueline Lichtenstein, *The Eloquence of Color* (trans. Emily McVarish, Berkeley, CA: University of California Press, 1993), p. 63.

² The recent »boom« of interest in Japanese postwar art is strongly manifested by a series of exhibitions and publications in the US. Exhibitions include »Requiem for the Sun: The Art of Mono-ha«, curated by Mika Yoshitake, at Blum & Poe, Los Angeles, February 25 to April 14, 2012; »Tokyo: 1955–1970: A New Avant-Garde«, The Museum

of Modern Art, New York, November 18, 2012 to February 25, 2013; »Gutai: Splendid Playground«, at Solomon R. Guggenheim Museum of Art, New York, February 15 to May 8, 2013. In addition to the catalogues published in conjunction to these exhibitions, MoMA (NY) also published a critical anthology of Japanese postwar art criticism, *From Postwar to Postmodern: Art in Japan 1945–1989*, edited by Doryun Chong, Michio Hayashi, Kenji Kajiya, and Fumihiko Sumitomo, 2012.

³ For example, the two international exhibitions held in 1951 in Tokyo – »Contemporary French Art: Salon de Mai au Japon« and »The Third Yomiuri Independent« – introduced the works of artists such as Hans Hartung, Jean Dubuffet, Jackson Pollock, Pierre Soulages, and Mark Tobey to the Japanese audience. And in 1956, »Exhibition of Current Art«, presented at Takashimaya department store, introduced many artists, recommended by Michel Tapié, including Jean Fautrier, Jean-Paul Riopelle, and Georges Mathieu.

⁴ Public dialogue between Kuwayama and the author on May 14, 2013, at Nagoya University of Arts.

⁵ Satoshi Yamada, »On Kuwayama Tadaaki's Art«, trans. by Taeko Nanpei, in *Out of Silence: Kuwayama Tadaaki*, exh. cat., Nagoya City Art Museum, April 24 to May 30, 2014, p. 8.

⁶ Kuwayama himself confirmed that the 1990 installation was a pivotal turning point in his career in the public dialogue between Kuwayama and the author on May 14, 2013 at Nagoya University of Arts.

⁷ Koji Taki, *Tadaaki Kuwayama: Past through Present Eye*, exh. cat., Nagoya: Gallery Yamaguchi, 1995, p. 8.

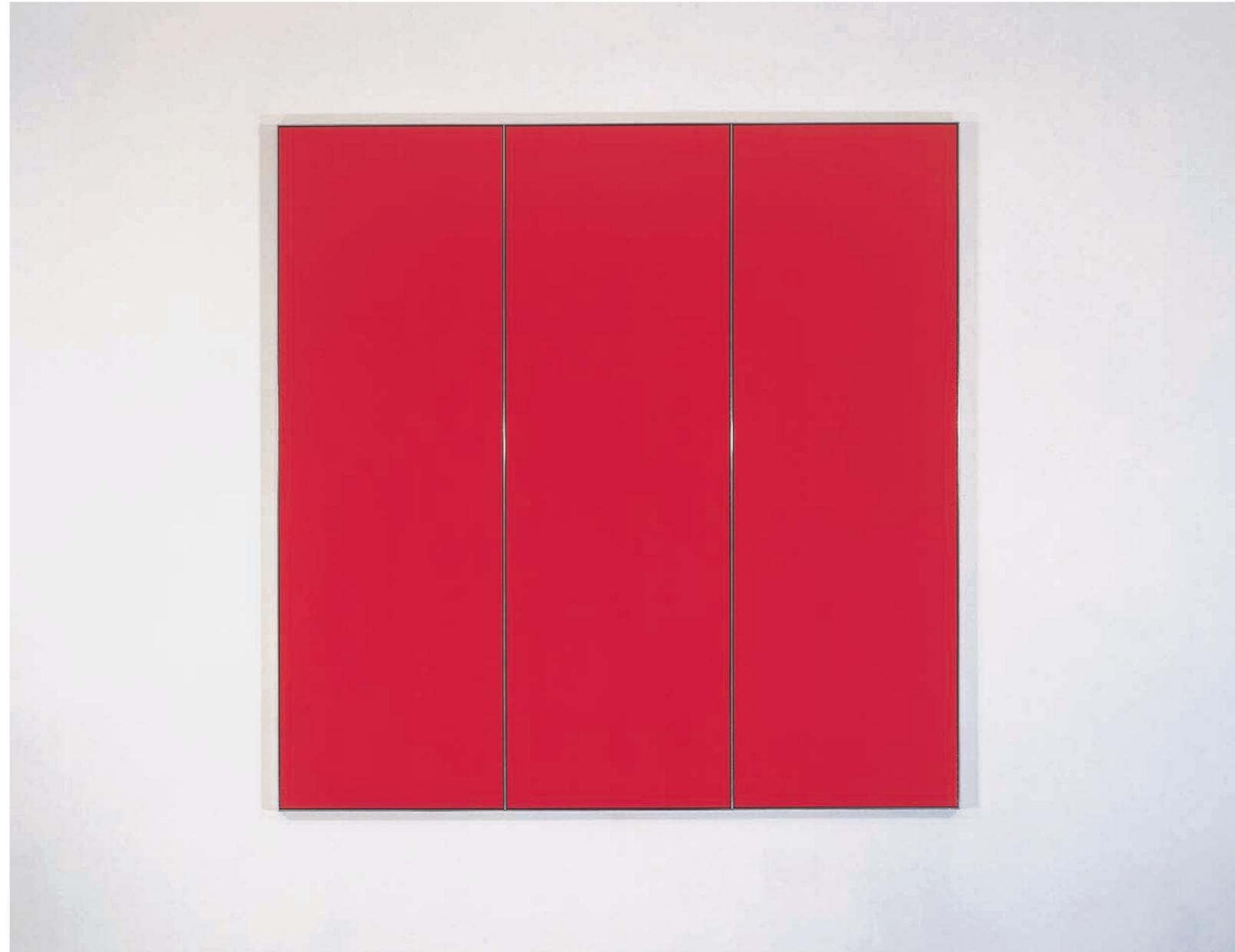
⁸ Koji Taki, »Tadaaki Kuwayama's New Project«, in *Tadaaki Kuwayama Project '96*, exh. cat., Kawamura Memorial Museum of Art and Chiba City Museum of Art, 1996, p. 52.

⁹ See »An Interview with Tadaaki Kuwayama«, by Koji Taki in *Tadaaki Kuwayama Project '96*, p. 42.



16. **TK20101-'65**, 1965. Metallic paint on canvas with aluminum strip, metallic blue and red, 101 x 88 inches. Exhibitions: Solomon R. Guggenheim Museum, New York, 1966; Nagoya City Art Museum, Nagoya, 2010. Collection of Nagoya City Art Museum.

17. **TK7295-3/4'67**, 1967. Acrylic on canvas with aluminum strips, red, 3 panels, 95 3/4 x 94 3/4 inches. Exhibition: Gallery Yamaguchi, Osaka, 1994.



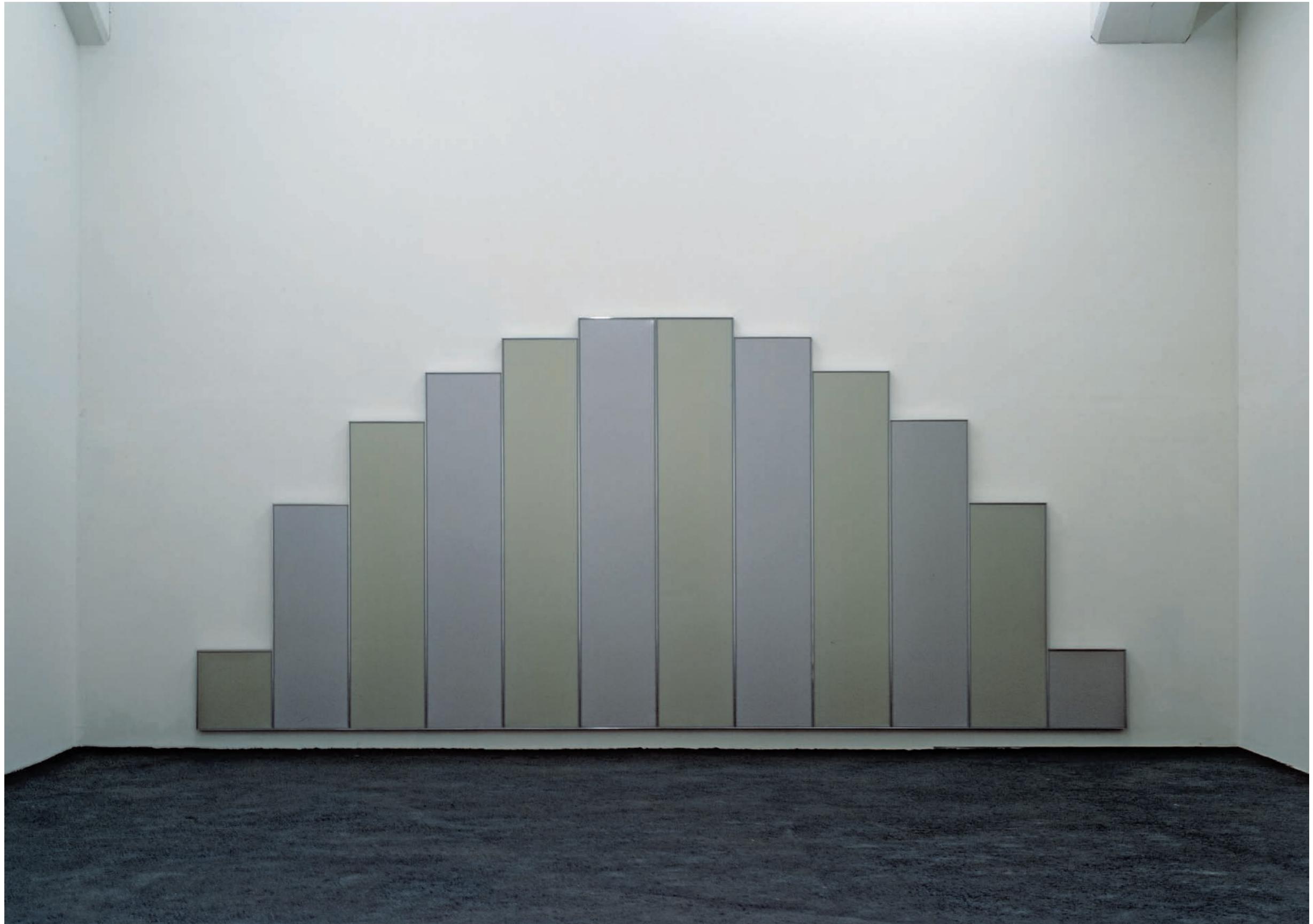


18. **TK8-'66, TK9-'66, TK10-'66, TK11-'66, TK12-'66**, 1966. Acrylic on canvas with aluminum strips, brown, blue, gray, purple, and beige, set of 5 pieces, 83 x 83 inches. Exhibition: Nagoya City Art Museum, 2010. Collection of Museum of Contemporary Art Tokyo.

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19. **TK8372-5/8 '66**, 1966. Acrylic on canvas with aluminum strips, yellow, four squares, 72 5/8 x 72 5/8 inches.

20. **TK8372-5/8 '66**, 1966. Acrylic on canvas with aluminum strips, red, four squares, 72 5/8 x 72 5/8 inches.





47. No title, 2012. Anodized titanium, pink and yellow, 7 7/8 x 7 7/8 x 2 inches. Exhibition: Gallery Yamaguchi, Osaka, 2013.

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48. **TK194-1/2'95**, 1995. Metallic paint on Bakelite board with aluminum bracket, blue and silver, 12 pieces, 94 1/2 x 7 inches. Exhibition: Stiftung für konkrete Kunst, Reutlingen, 1995.





53. TK194-1/2'96, 1996. Metallic paint on Bakelite board with aluminum bracket, pink and yellow, 136 pieces, 94 1/2 x 7 inches. Exhibition: Kawamura Memorial Museum of Art, Sakura, 1996.



54. **TK194-1/2'96**, 1996. Metallic paint on Bakelite board with aluminum bracket, pink and yellow, 94 1/2 x 7 inches. Exhibition: Nagoya City Art Museum, 2010.





77. **TK68-'03**, 2003. Anodized aluminum, red, 22 pieces, 8x8x2 1/4 inches. Exhibition: Gary Snyder Gallery, New York, 2012.



Biography

1932	Born in Nagoya, Japan
1956	B.F.A., Tokyo National University of Fine Arts and Music, Tokyo
1958	Moves to New York Currently lives and works in New York

Selected solo exhibitions

1961	<i>Painting</i> , Green Gallery, New York
1962	Green Gallery, New York
1964	Kornblee Gallery, New York
1967	Tokyo Gallery, Tokyo Galerie Bischofberger, Zurich, Switzerland
1968	Galerie Bischofberger, Zurich, Switzerland
1969	Henri Gallery, Washington, D.C. Galerie Reckerkmann, Cologne, Germany
1972	<i>New Paintings</i> , Henri Gallery, Washington, D.C.
1973	<i>Painting 1966–73</i> , Galerie Reckerkmann, Cologne, Germany
1974	Museum Folkwang, Essen, Germany
1975	<i>Painting and Drawing</i> , Galerie Müller, Stuttgart, Germany Galerie Denise René, New York
1977	Galerie Denise René, New York
1978	Koh Gallery, Tokyo
1979	Sakura Gallery, Nagoya, Japan Protech-McIntosh Gallery, Washington, D.C.
1980	<i>Drawings</i> , Akira Ikeda Gallery, Nagoya, Japan
1981	<i>Kuwayama Walls</i> , Akira Ikeda Gallery, Nagoya, Japan
1982	<i>Oil Paintings 1980–1982</i> , Galerie Reckerkmann, Cologne, Germany <i>Oil Paintings 1980–1982</i> , Gimpell-Hanover + André Émmerich Galerie, Zurich, Switzerland
1983	<i>New Painting</i> , Akira Ikeda Gallery, Tokyo Sakura Gallery, Nagoya, Japan
1984	<i>New Painting</i> , Akira Ikeda Gallery, Nagoya, Japan
1985	Gallery Kasahara, Osaka, Japan <i>Two Recent Works</i> , Gallery Yamaguchi, Osaka, Japan <i>A Retrospective 1960–1985</i> , Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
1988	Sakura Gallery, Nagoya, Japan Akira Ikeda Gallery, Tokyo <i>Part I: New Paintings – White Series 1986–87</i> , Gallery Yamaguchi, Osaka, Japan <i>Part II: Pigment Age – Paper 1960–61</i> , Gallery Yamaguchi, Osaka, Japan <i>Part III: Pigment Age – Canvas 1962–65</i> , Gallery Yamaguchi, Osaka, Japan <i>Part IV: Cross Chrome Age 1966</i> , Gallery Yamaguchi, Osaka, Japan <i>Part V: Chrome Age 1968–69</i> , Gallery Yamaguchi, Osaka, Japan
1989	O. K. Harris Works of Art, New York Michael Walls Gallery, New York

	<i>Painting 1988–1989</i> , Galerie Reckerkmann, Cologne, Germany Sakura Gallery, Nagoya, Japan
1990	Satani Gallery, Tokyo
1991	Gilbert Brownstone et Cie, Paris <i>Recent Works</i> , Gallery Yamaguchi, Warehouse, Osaka, Japan
1993	<i>Recent Works</i> , Gallery Yamaguchi, Osaka, Japan
1994	<i>Drawing on Mylar</i> , Gallery Yamaguchi, Osaka, Japan <i>Pencil on Paper</i> , Gallery Yamaguchi, Osaka, Japan <i>Past Through Present Eye</i> , Gallery Yamaguchi, Osaka, Japan <i>Project for Stiftung für Konkrete Kunst Reutlingen</i> , Stiftung für konkrete Kunst Reutlingen, Reutlingen, Germany <i>Project '96</i> , Kawamura Memorial Museum of Art, Sakura; Chiba City Museum, Chiba, Japan Satani Gallery, Tokyo
1997	<i>Project for Ingolstadt</i> , Museum für konkrete Kunst, Ingolstadt, Germany <i>A Retrospective for Works</i> , Galerie Renate Bender, Munich, Germany <i>Recent Works</i> , Gallery Yamaguchi, Osaka, Japan
1998	<i>The Zurich Intervention</i> , Stiftung für konstruktive und konkrete Kunst, Zurich, Switzerland
2000	Rupertinum, Salzburg, Austria
2001	<i>Project '01</i> , Gallery Yamaguchi, Contemporary Art Space Osaka, Osaka, Japan Folin/Riva Gallery, New York
2002	Riva Gallery, New York Galerie Renate Bender, Munich, Germany
2003	<i>Space as Art – Art as Space</i> [Part I–IV], Gallery Yamaguchi, Osaka, Japan <i>Selected Works 1992–2003</i> , Tamada Projects, Tokyo
2005	'90 [Part I–II], Gallery Yamaguchi, Osaka, Japan
2006	Galerie König, Hanau / Frankfurt am Main, Germany <i>One Room Project 2006 in Osaka</i> , Gallery Yamaguchi Kunst-Bau, Osaka, Japan <i>One Room Project 2006 in Nagoya</i> , Nagoya City Art Museum, Nagoya; Aichi Prefectural Museum of Art, Nagoya, Japan
2008	<i>Large Paintings from 60s & 70s</i> , Gallery Yamaguchi Kunst-Bau, Osaka, Japan <i>Paintings from the 1970s</i> , Gary Snyder ProjectSpace, New York Bjorn Ressler Gallery, New York
2010	<i>Gold & Silver Recent Works</i> , Gallery Yamaguchi Kunst-Bau, Tokyo <i>Out of Silence: Kuwayama Tadaaki</i> , Nagoya City Art Museum, Nagoya, Japan
2011	<i>Untitled: Tadaaki Kuwayama</i> , 21st Century Museum of Contemporary Art, Kanazawa, Japan <i>White – Tadaaki Kuwayama – Osaka Project</i> , The National Museum of Art, Osaka, Japan

	Gallery Yamaguchi Kunst-Bau, Osaka, Japan
2012	Gary Snyder Gallery, New York <i>Tadaaki Kuwayama: Hayama</i> , Museum of Modern Art, Kamakura & Hayama, Japan <i>Six Elements or More</i> , Tayloe Piggott Gallery, Jackson, Wyoming
2013	Shilla Gallery, Daegu, Korea Nagoya University Art & Design, Nagoya, Japan Nagoya Gallery, Nagoya, Japan <i>Titanium</i> , Gallery Yamaguchi Kunst Bau, Osaka, Japan <i>60s–70s</i> , Gallery Yamaguchi Kunst Bau, Osaka, Japan <i>Titanium – 2 Lines</i> , Gallery Yamaguchi Kunst Bau, Osaka, Japan

Selected group exhibitions

1961	<i>The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture</i> , Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
1963	<i>Formalists</i> , Washington Gallery of Modern Art, Washington, D.C.
1966	<i>Systemic Painting</i> , The Solomon R. Guggenheim Museum, New York <i>Forms of Color</i> , Stedelijk Museum, Amsterdam, The Netherlands
1967	<i>New Forms of Color</i> , Württembergischer Kunstverein, Stuttgart, Germany; Kunsthalle Bern, Bern, Switzerland <i>The 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture</i> , Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania <i>Plus by Minus: Today's Half-Century</i> , Albright-Knox Art Gallery, Buffalo, New York
1975	<i>View of Japanese Contemporary Art</i> , The Seibu Museum of Art Tokyo
1980	<i>Japanese Art Now: Tadaaki Kuwayama & Rikuro Okamoto</i> , Japan House Gallery, New York
1982	<i>Art Becomes Material</i> , Nationalgalerie, Berlin
1990	<i>Present Eternity</i> , Berlinische Galerie [Martin-Gropius-Bau], Berlin
1994	<i>Japanese Art After 1945: Scream Against the Sky</i> , Yokohama Museum of Art, Yokohama, Japan; Solomon R. Guggenheim Museum, Soho, New York; San Francisco Museum of Art, San Francisco, California
1997	<i>Tadaaki Kuwayama / Andreas Karl Schulze</i> , Japanisches Kulturinstitut Köln, Cologne, Germany
1999	<i>The 5th Kitakyushu Biennale: The Aesthetics of Repetition and Continuity</i> , Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
2002	<i>Austere Geometry</i> , Gary Snyder Fine Art, New York <i>Samadhi</i> , Chelsea Art Museum, New York

2004	<i>Monochromes: From Malevich to the Present</i> , Museo Nacional Centro de Arte Reina Sofia, Madrid
2005	Lodz Biennale, Lodz, Poland <i>Placements</i> , Galerie König, Hanau / Frankfurt am Main, Germany
2008	<i>New American Abstraction 1950–70</i> , Gary Snyder ProjectSpace, New York
2009	<i>The Third Mind: American Artists ConTEMPLATE Asia, 1960–1989</i> , The Solomon R. Guggenheim Museum, New York
2011	<i>Painting in Parts</i> , Maryland Art Place, Baltimore, Maryland <i>Surface, Support, Process: The 1960s Monochrome in the Guggenheim Collection</i> , Solomon R. Guggenheim Museum, New York
2012	<i>Action & Abstraction: Postwar Japanese Art</i> , Nakanoshima Design Museum, Osaka, Japan

Grants and awards

1964	Art in America New Talent
1969	National Endowment for the Arts
1986	Adolph and Esther Gottlieb Foundation

Public collections

United States of America

Akron Art Museum, Akron, Ohio
Albright-Knox Art Gallery, Buffalo, New York
The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Archer M. Huntington Art Gallery, The University of Texas, Austin, Texas
Birmingham Museum of Art, Birmingham, Alabama
The Chrysler Museum, Norfolk, Virginia
Indianapolis Museum of Art, Indianapolis, Indiana
Museum of Contemporary Art, San Diego, California
The Museum of Modern Art, New York
Seattle Art Museum, Seattle, Washington
The Solomon R. Guggenheim Museum, New York
Vassar College Art Gallery, Poughkeepsie, New York
Weather Spoon Art Gallery, Greensboro, North Carolina
Worcester Art Museum, Worcester, Massachusetts
Yale University Art Gallery, New Haven, Connecticut

Europe

Daimler Art Collection, Stuttgart / Berlin
Louisiana Museum of Modern Art, Humlebæk, Denmark
Museum Folkwang, Essen, Germany
Museum für konkrete Kunst, Ingolstadt, Germany
Nationalgalerie, Berlin
Rupertinum, Salzburg, Austria
Staatsgalerie Stuttgart, Germany
Stiftung für konstruktive und konkrete Kunst, Zurich, Switzerland

Japan

21st Century Museum of Contemporary Art, Kanazawa
Aichi Prefectural Museum of Art, Nagoya
Chiba City Museum, Chiba
Fukuoka City Museum, Fukuoka
Fukuyama Museum of Art, Hiroshima
Hara Museum of Contemporary Art, Tokyo
Hiroshima City Museum of Contemporary Art, Hiroshima
Hyogo Prefectural Museum of Art, Kobe
Kawamura Memorial Museum of Art, Sakura
Kitakyushu Municipal Museum of Art, Kitakyushu
Kure Museum of Art, Kure
Museum of Contemporary Art Tokyo
The Museum of Fine Arts, Gifu
The Museum of Modern Art, Shiga
The Museum of Modern Art, Toyama
The Museum of Modern Art, Wakayama
Nagoya City Art Museum, Nagoya
The National Museum of Art, Osaka
The National Museum of Modern Art, Tokyo
Osaka City Museum of Modern Art, Osaka
Sezon Museum of Modern Art, Karuizawa
Shizuoka Prefectural Museum of Modern Art, Shizuoka
Takamatsu City Museum of Art, Takamatsu
Toyohashi City Museum, Toyohashi