

Selected Bibliography:

On Kawara: Again and Against, Portikus, Frankfurt am Main, 1992, text by Wolfgang Max Faust.

On Kawara: Date Paintings in 89 cities, Museum Boymans-van Beuningen, Rotterdam, 1991, texts by Karel Schampers, Anne Rorimer, Teresa O'Connor.

On Kawara, Museum für Moderne Kunst, Frankfurt am Main, 1991, text by René Denizot.

On Kawara: 1976 Berlin 1986, daadgalerie, Berlin, 1987, text by Wolfgang Max Faust.

On Kawara, Le Consortium, Dijon, 1985, texts by David Higginbotham, Jörg Johnen, Seigou Matsuoka, Anne Rorimer.

René Denizot, "The daily images of power: On Kawara from day to day", Yvon Lambert, Paris, 1979.

On Kawara, Otis Art Institute, Los Angeles, 1977, text by Lucy R. Lippard.

On Kawara 21,923 days (Jan.1, 1993).

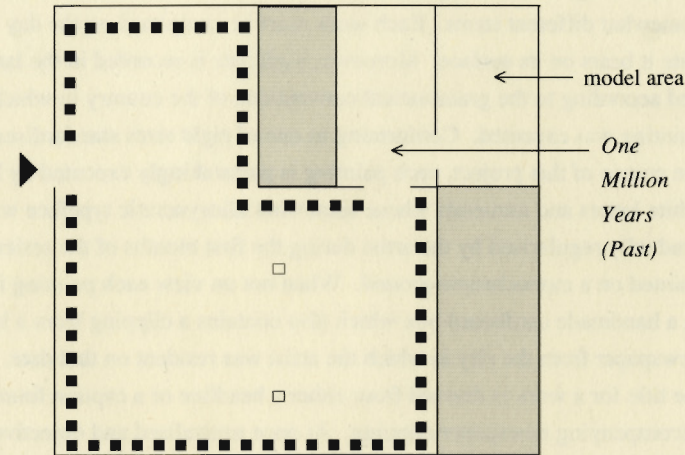
Since the early 1970s Kawara has exhibited widely in Europe and later throughout the world. In 1991 he was awarded the Carnegie Prize and in 1992 the Kunstpreis Aachen.

Furniture for the exhibition has been designed by Richard Gluckman.

Funding for this project has been provided by the Dia Art Council, the major annual support group of the Dia Center for the Arts, and the Dia Art Circle. Support for the 1992-93 exhibitions program has also been provided through a generous grant from The Andy Warhol Foundation for the Visual Arts, Inc.

A book documenting the installation is forthcoming.

Site Map



■■■■■ Today Series, 1966-

One Million Years (Future) - soundpiece
ambient in main exhibition area

ON KAWARA

One Thousand Days One Million Years

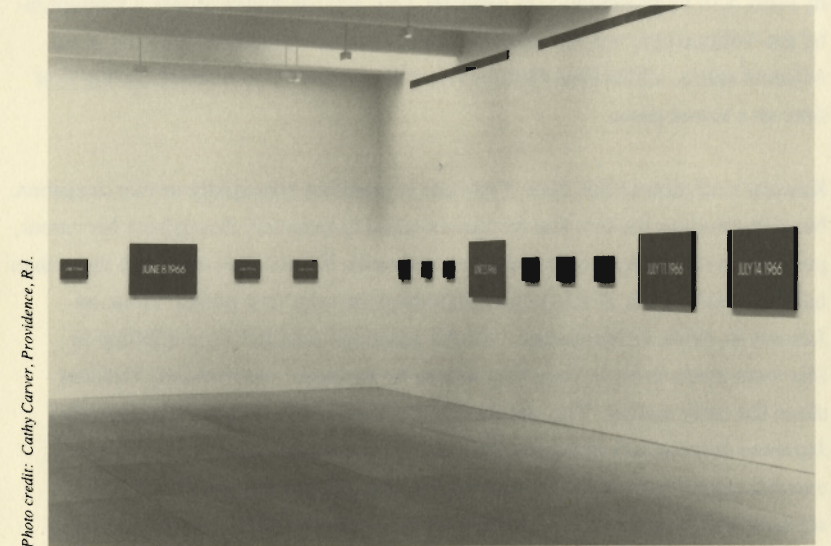


Photo credit: Cathy Carver, Providence, R.I.

DIA CENTER FOR THE ARTS

January 1 - December 31, 1993

548 West 22nd Street New York City

ON KAWARA

One Thousand Days One Million Years

One Thousand Days One Million Years is a year long installation by On Kawara devised specifically for Dia Center for the Arts. It responds temporally and spatially to the site, in that exhibitions at Dia typically last for the period of one year, and that Dia is located in Manhattan. Thus every month through the 1993 calendar year a different group of paintings from the *Today Series*, begun in 1966, will be presented.¹ In addition, *One Million Years (Past)*, a monumental ten-volume epic will be exhibited continuously throughout the year in an adjacent space, whilst *One Million Years (Future)* will be realised for the first time as a sound piece.

Kawara's relation to this New York site is manifest principally in two decisions. Notwithstanding the fact that he has travelled extensively throughout his career, painting in over ninety cities on five continents, Kawara has executed more than half the total corpus of this series, including the very first picture made on January 4, 1966, in Manhattan. All the paintings selected for exhibition at Dia were made in New York City where he has been intermittently resident since the early sixties. The site for this exhibition was adapted to reflect this Japanese-born artist's understanding of the relationship between interior and exterior spaces typical in this metropolis; namely that the two are clearly separate and discrete. Consequently all the windows on this floor have been blocked, rendering the room an autonomous self-sufficient entity.

Over the past quarter century Kawara has adopted a variety of formats for his various on-going series of works including, amongst others, postcards, telegrams and street plans as well as paintings. Whilst such continuing series as *I Met*, *I Went*, and *I Read*, tabulate in the form of simple lists the contingencies of his daily experience, others, notably the postcards *I Got Up*, two of which have been sent each day for years to different recipients, introduce by means of their medium a note of playfulness and informality slyly masking the meta-physical import of their messages.

The paintings of the *Today Series* address his abiding existential concerns in somewhat different terms. Each work must be completed on the day whose date it bears on its surface. Moreover, each date is recorded in the language and according to the grammatical conventions of the country in which the painting was executed. Conforming to one of eight sizes standardised early in the course of this project, each painting is painstakingly executed by hand. The white letters and numerals whose somewhat idiosyncratic typeface was gradually regularised by the artist during the first months of the series are painted on a monochrome ground. When not on view each painting is housed in a handmade cardboard box which also contains a clipping from a local newspaper from the city in which the artist was resident on that date. Mostly, the title for a work is derived from either a headline or a caption found on the accompanying newspaper clipping. At once neutralised and objective, arbitrary and idiosyncratic, each singular work establishes a dialectic between the individual and the collective, the personal and the impersonal, set in relation to the particularities of an historical context, the socio-cultural moment registered in the press reportage.

By choosing to pair this body of work with *One Million Years (Past)* and *One Million Years (Future)*, dedicated respectively to the first and the last survivor, Kawara speaks at once to the creation of chronological time, to duration, and to history, all anthropomorphic concepts which by means of the integer of a day and the larger unit of a year provide the principal and most fundamental terms in which existence is measured.

In reviewing the changing installations over the course of this exhibition the visitor will necessarily return on different days, to encounter the recordings of yet other days, and to hear intoned the names of years in a future that is otherwise unlikely to be directly experienced. If the transience of existence is one of the principal subjects in Kawara's aesthetic the relentlessness of time's passage is equally another. Thus whilst revising one of the principal themes of (western) art, the *memento mori*, Kawara at the same time invokes through the

rectitude and resilience of his activity a stance at once paradoxically existential in its hyper-acuity and oriental in its equanimity. In this desire to conflate eastern and western modes of being, the individual and the collective, the anonymous and the particular, and the local and the international, is expressed Kawara's ambition to be "a citizen of the world".²

L. C.

1. Models depicting the preceeding installations will be on view in an adjacent room. In months 5,6,7, and 9 vitrines containing paintings together with their boxes and newscippings will be included in the space.

2. Kawara welcomes this designation, first used by José Librero Stals, "No-Man's-Land", *Tierra de nadie*, Hospital Real, Granada, 1992, p.116.

Checklist of Works

One Million Years (Past), 1972 (10 volumes)
One Million Years (Future), 1993 (soundpiece)

Today Series, 1966-

JAN. 4, 1966 _A	MAR. 15, 1966 _A	APR. 25, 1966 _A	JUNE 8, 1966 _E
JAN. 10, 1966 _A	MAR. 16, 1966 _A	APR. 28, 1966 _B	JUNE 9, 1966 _B
JAN. 13, 1966 _A	MAR. 18, 1966 _A	APR. 30, 1966 _E	JUNE 13, 1966 _B
JAN. 20, 1966 _A	MAR. 19, 1966 _A	MAY 11, 1966 _B	JUNE 18, 1966 _B
JANUARY 25, 1966 _{A'}	MAR. 20, 1966 _A	MAY 12, 1966 _B	JUNE 20, 1966 _A
JAN. 28, 1966 _A	MAR. 21, 1966 _A	MAY 13, 1966 _B	JUNE 21, 1966 _A
JANUARY 30, 1966 _{A'}	MAR. 22, 1966 _A	MAY 14, 1966 _B	JUNE 25, 1966 _E
JAN. 31, 1966 _A	MAR. 23, 1966 _A	MAY 15, 1966 _B	JUNE 28, 1966 _B
FEB. 1, 1966 _A	MAR. 24, 1966 _A	MAY 17, 1966 _A	JULY 2, 1966 _B
FEB. 2, 1966 _A	MAR. 25, 1966 _A	MAY 18, 1966 _A	JULY 9, 1966 _B
FEB. 3, 1966 _A	MAR. 26, 1966 _A	MAY 19, 1966 _B	JULY 11, 1966 _E
FEB. 5, 1966 _A	MAR. 29, 1966 _A	MAY 20, 1966 _B	JULY 14, 1966 _E
FEB. 9, 1966 _A	APR. 4, 1966 _A	MAY 23, 1966 _B	JULY 21, 1966 _E
FEB. 12, 1966 _A	APR. 6, 1966 _A	MAY 24, 1966 _A	JULY 22, 1966 _E
FEB. 18, 1966 _A	APR. 7, 1966 _A	MAY 25, 1966 _B	JULY 23, 1966 _A
FEB. 21, 1966 _A	APR. 10, 1966 _A	MAY 27, 1966 _A	JULY 24, 1966 _A
FEB. 22, 1966 _A	APR. 11, 1966 _A	MAY 28, 1966 _A	JULY 25, 1966 _A
FEB. 25, 1966 _A	APR. 12, 1966 _B	MAY 29, 1966 _B	JULY 25, 1966 _A
MAR. 2, 1966 _A	APR. 13, 1966 _B	MAY 30, 1966 _B	JULY 29, 1966 _A
MAR. 3, 1966 _A	APR. 14, 1966 _A	MAY 31, 1966 _B	JULY 30, 1966 _A
MAR. 4, 1966 _A	APR. 15, 1966 _A	JUNE 1, 1966 _B	JULY 31, 1966 _B
MAR. 7, 1966 _A	APR. 16, 1966 _A	JUNE 2, 1966 _E	AUG. 3, 1966 _B
MAR. 9, 1966 _A	APR. 17, 1966 _A	JUNE 3, 1966 _B	AUG. 7, 1966 _B
MAR. 12, 1966 _A	APR. 18, 1966 _A	JUNE 6, 1966 _E	AUG. 8, 1966 _B
MAR. 13, 1966 _A	APR. 20, 1966 _A	JUNE 7, 1966 _B	AUG. 10, 1966 _B
			AUG. 11, 1966 _B

All 101 paintings are liquitex on canvas.

Dimesions are either A (8" x 10"), A' (8.5" x 16 1/2"), B (10" x 13") or E (26" x 36").

All works are courtesy of the artist.