

Noah Beckwith

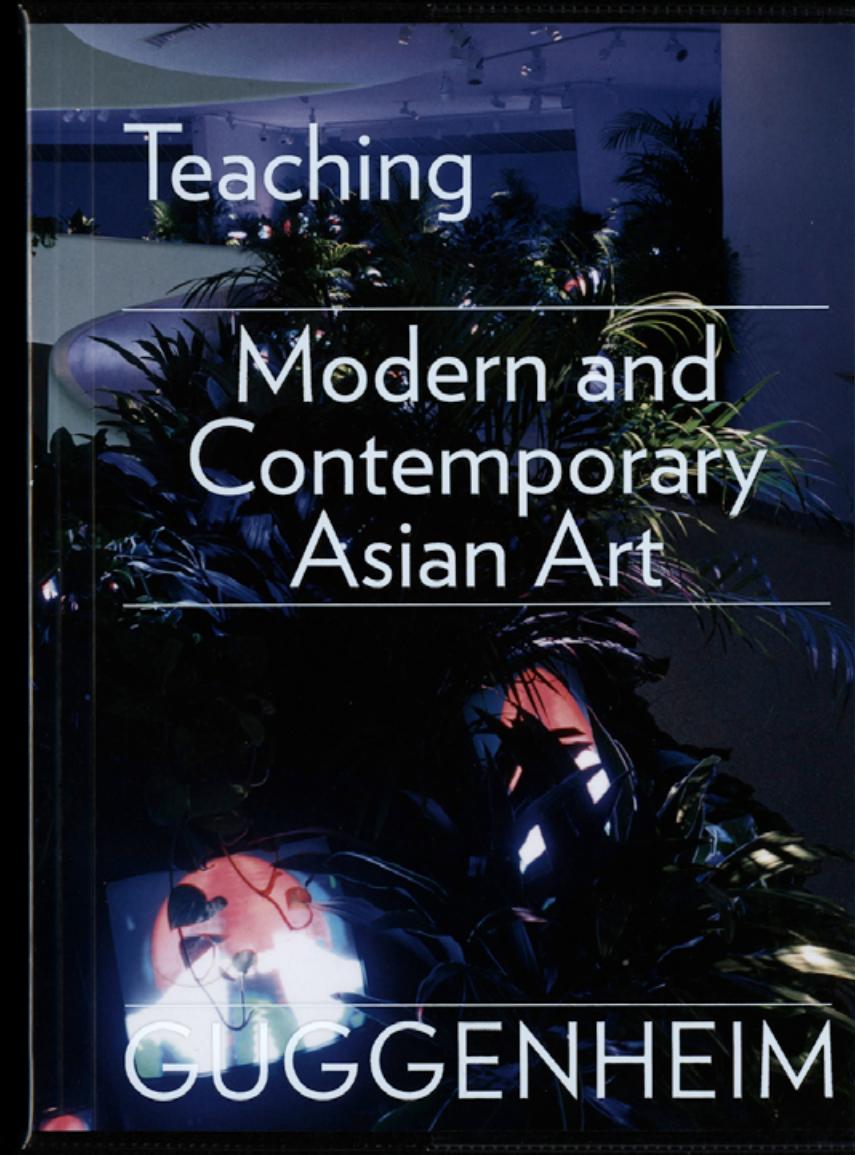
Selected Work for Matt Willey

17 September 2020

Teaching Modern and Contemporary Asian Art, 2020

The Guggenheim Museum commissioned this book as a resource for NYC public school teachers. We designed the layout so we could adapt each chapter into a letter-size PDF for easy distribution in the classroom.

Direction by Ryan Waller and Gary Fogelson at Other Means



50 TEACHING

ARTIST

On KAWARA

(on ka-wa-ra)

河原温



On Kawara's studio, 11th Street, New York, 1966

BORN
1932, Kariya, Japan

DIED
2014, New York

51 ON KAWARA

THEMES Identity
Materials and Process

ART MEDIUMS Painting
Conceptual Art

ABOUT THE ARTIST AND WORK

On Kawara devoted his life to exploring ideas of place and time with art based on language and numbers. Most of his works are parts of series that catalogue his daily life and routines in existential and meditative ways. He is recognized as a pioneer of **Conceptual art** of the 1960s.

Born in Kariya, Japan, in 1932, Kawara was raised in an intellectual family and exposed to the country's modern, cosmopolitan culture. He was only thirteen years old when World War II ended with the **atomic bomb** attacks on Hiroshima and Nagasaki. Living in Tokyo in the early 1950s, Kawara studied philosophy as well as political and psychoanalytic theory. Kawara settled in New York in 1964, where he developed several series of works devoid of imagery and instead featuring plain language and information systems.

On January 4, 1966, he created the first of his Date Paintings—monochromatic canvases of red, blue, or gray upon which only the date is painted in white—which together constitute the *Today* series that he would continue to produce throughout his life. These works range between eight sizes, from eight by ten inches to sixty-one by eighty-nine inches. They were produced meticulously, according to a series of steps that never varied. If a painting was not finished by midnight, he destroyed it. Kawara fabricated a cardboard storage box for each Date Painting. Many boxes are lined with a cutting from a local newspaper, juxtaposing the deadpan sign of the date with the hurly-burly of that day's events. Over the course of forty-eight years, Kawara produced several thousand of these paintings in more than one hundred thirty places around the world.

For the series *I Got Up* (1968–79), Kawara sent two postcards every day to friends, family members, collectors, and colleagues. On each card, he stamped the date, his name, his current address, the name and address of the recipient, and the phrase *I GOT UP AT* (always in English and capital letters) followed by the time he rose from bed. Tourist picture postcards were always used, and the text was aligned in a similar way each time. The mass production of postcards and mechanical stamps contrasts with the handmade nature of the work.

On Kawara died in the summer of 2014. His official biography consists solely of the sum total of days he had been alive. At his death, that number was 29,771.

MODERN AND CONTEMPORARY ASIAN ART

52

ON KAWARA

NOV. 1, 1996

THE TIMES

Bubble bursts for Topps gum

Look for the SUNDAY TIMES OF LONDON

On Kawara, Nov. 1, 1996. From Today, 1966–2013. Acrylic on canvas and artist-made box, 35 x 45.2 cm. Solomon R. Guggenheim Museum, New York. Purchased with funds through prior gift of Daimler-Benz in honor of Thomas M. Messer 2016.19

53

ON KAWARA

View and Discuss

Installation view, On Kawara—Silence, Solomon R. Guggenheim Museum, New York, February 6–May 3, 2015

← Look at the work *Nov. 1, 1996* (from *Today*, 1966–2013). This painting is part of the *Today* series, or Date Paintings.

What do you notice about this work? What do you think the challenges would be in making a painting like this?

→ Watch the video "How On Kawara Made His Date Paintings" at guggenheim.org/blogs/checklist/how-on-kawara-made-his-date-paintings.

What additional thoughts do you have about the piece after viewing the video?

→ Many Date Paintings are accompanied by a newspaper cutting from that day. Look at the cutting in *Nov. 1, 1996*.

How does it shed light on this date in history? Which date would you choose to paint and why? What news story from that day would you choose to line the cardboard box?

TEACHING

MODERN AND CONTEMPORARY ASIAN ART

54

ON KAWARA

EMPIRE STATE BUILDING
NEW YORK CITY

Tallest structure in the world; 102 stories, 1472 ft. high. Greatest TV tower in the world. 25,000 tenants are housed. Building weighs 365,000 tons. Ships can be seen 40 miles off sea. 6,500 windows to wash twice a month. 74 elevators operate in nearly 7 miles of elevator shafts. 50,000 visitors daily. Observatory is open every day of the year from 9:00 A.M. to midnight.

APR - 1 1969

I GOT UP AT
8.15 A.M.

On Kawara
53 Greene St.
New York, N.Y.
10013, U.S.A. dp AIR MAIL

MR.T. MINEMURA
THE 9TH CONTEMPORARY ART EXHIBITION OF JAPAN'
THE MAINICHI NEWSPAPERS
1 TAKEHIRACHO
CHIYODA-KU TOKYO
JAPAN

AIR MAIL

55

ON KAWARA

View and Discuss

→ Look at the work *Postcards to Toshiaki Minemura* (from *I Got Up*, 1978–79). Kawara sent postcards to friends or colleagues every day for nearly twelve years. He always followed the same format, down to the placement of the stamped text.

Do you do anything the same way every day? Why? How does it feel to keep up this routine? How would it feel to break the routine?

Installation view, *On Kawara—Silence*, Solomon R. Guggenheim Museum, New York, February 6–May 3, 2015

→ This work is part of the series *I Got Up*. What do you notice about it? Watch the video "On Kawara: Self-Observation" at guggenheim.org/video/on-kawara-self-observation.

What additional thoughts do you have about *I Got Up* after viewing the video?

TEACHING MODERN AND CONTEMPORARY ASIAN ART

Making the PDF's simply required scaling each page up, removing any background fills and making some small adjustments.

2

TEACHING

ARTIST

On KAWARA

(on ka-wa-ra)

河原 溫



On Kawara's studio, 13th Street, New York, 1966

BORN

1932, Kariya, Japan

DIED

2014, New York

6

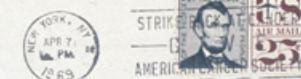
ON KAWARA

EMPIRE STATE BUILDING
NEW YORK CITY

Tallest structure in the world; 102 stories, 1472 ft. high. Greatest TV tower in the world. 25,000 tenants are housed. Building weighs 365,000 tons. Ships can be seen 40 miles at sea. 6,500 windows to wash twice a month. 74 elevators operate in nearly 7 miles of elevator shafts. 50,000 visitors daily. Observatory is open every day of the year from 9:30 A.M. to midnight.

Color by A. Dressen, Inc.

APR - 1 1969

I GOT UP AT
8:15 A.M.

Giant Post Card

MR. T. MINEMURA
THE 9TH CONTEM-
PORARY ART EXHI-
BITION OF JAPAN
THE MAINICHI
NEWSPAPERS
1 TAKEHIRACHO
CHIYODA-KU TOKYO
JAPAN

AIR MAIL

On Kawara, Postcards to Toshiaki Minemura, April 1969 (details). From I Got Up, 1968-79. Stamped ink on thirty postcards, 15.2 x 23 cm each. Solomon R. Guggenheim Museum, New York. Gift, Toshiaki Minemura 2015.21

8

Classr

Paint Precisely

Despite their mechanical appearance, Kawara's Date Paintings are meticulously handmade with multiple layers. Kawara's tools included tape, brushes, a ruler, a set square, an X-acto knife, and a brush for dusting. He rotated the canvas throughout the process in order to paint from all sides and thereby achieve exacting results.



Process of a Date Painting. On Kawara, 5. SEPT. 1994, Düsseldorf, Germany, 1966-2013. Acrylic on canvas, 25.4 x 33 cm. Private collection.

Try painting in a precise way. Produce a word, date, or another type of text on paper or canvas board with tools such as a pen, tapered brushes, a ruler, and a set square. Reflect on the difficulties you faced while making such a precise painting.

56 Henry, 2020

Identity and website design for the Chinatown gallery.

Click to view the site at 56henry.nyc.

Site build: Lukas Eigler-Harding

56 HENRY Menu



On View:
Constance Tenvik
Artichoke Hearts
Through October 11, 2020

56 HENRY Artists



Richard Tinkler
Born in 1975 in Westminster, Maryland

Richard Tinkler's paintings and drawings reflect an approach that is instinctual and labor intensive. His intricately layered pieces are simultaneously rigidly structured and hallucinatory. Tinkler received a BA in 1999 from the University of North Texas, and an MFA in 2003 from Hunter College.

Tinkler's rigorous method of painting builds upon foundational imagery of geometric grids. By retaining a common vocabulary of shapes, colors, and method of application, each painting builds on the language of the preceding one and informs the structure of the next. Often created over the course of a single day, his works rely on an intuitive approach that precedes theoretical definition. By layering numerous chaotic layers over other, still-wet layers, a woven structure appears in which the geometric shapes appear to float, drift, and melt away. These patterned visions resemble psychedelic tapestries or mystical environments, where paint serves as both a physical and a metaphysical substance.

Equally central to Tinkler's practice are his meticulously and obsessively rendered drawings. Tinkler's drawings are kaleidoscopic abstractions that exploit a gridded compositional strategy to create complex and energetic geometries. Each drawing is developed over numerous sittings, and requires between twenty and thirty hours of

56 HENRY Artists



Richard Tinkler



Available Works, Information



56 HENRY Artists

Book 5 Volume 1 Page 15, 2016
Pen on paper
11 x 14 in / 27.9 x 35.6 cm



Close

The image displays two side-by-side screenshots of a mobile application interface for the gallery '56 HENRY'.

Screenshot 1 (Left):

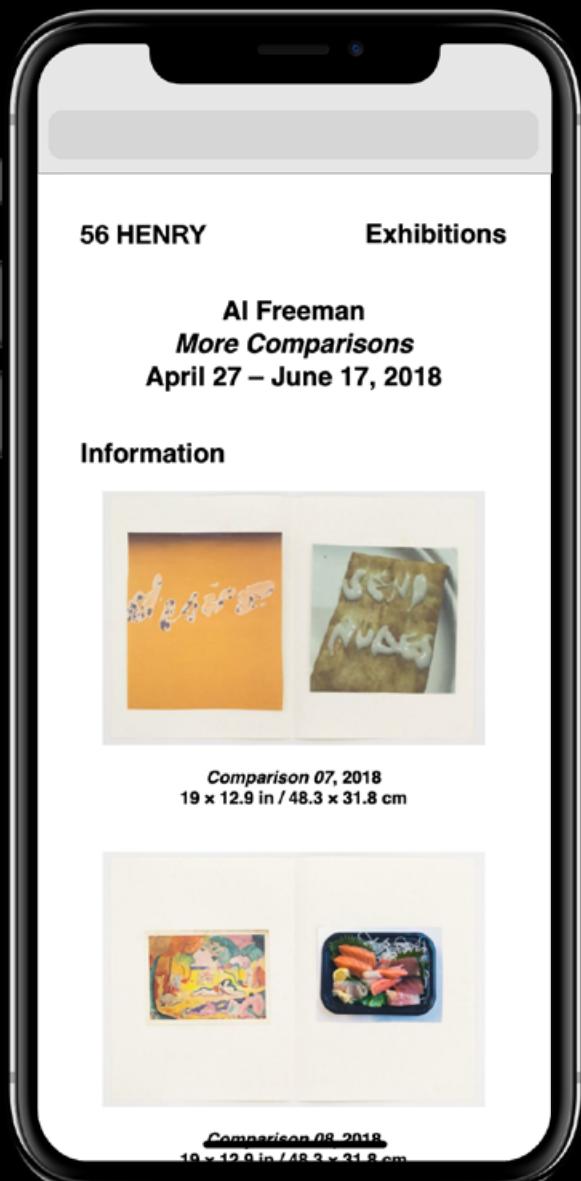
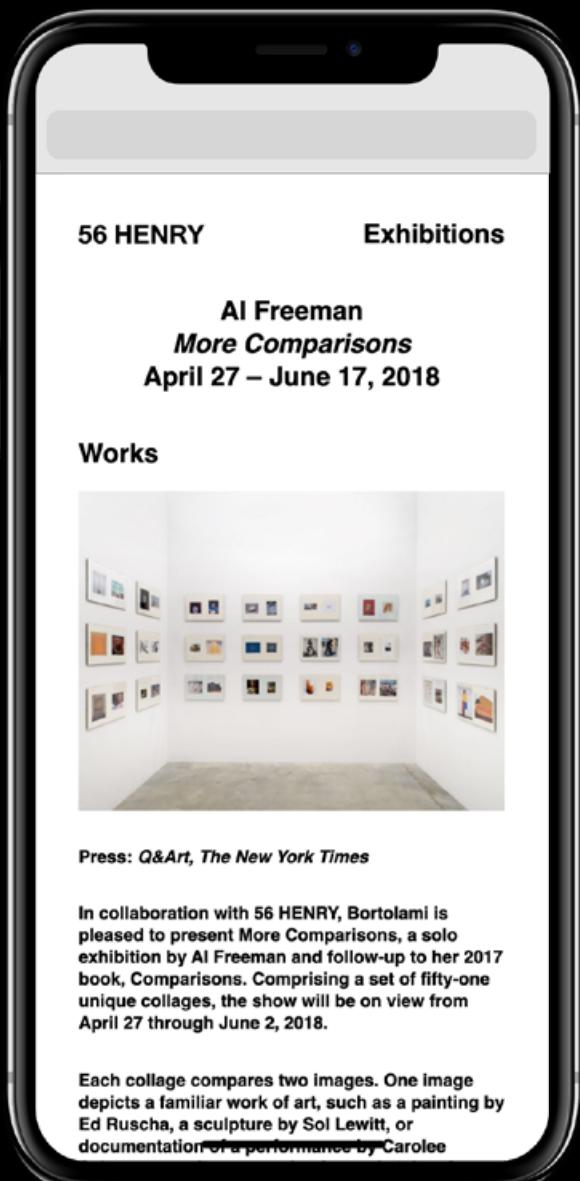
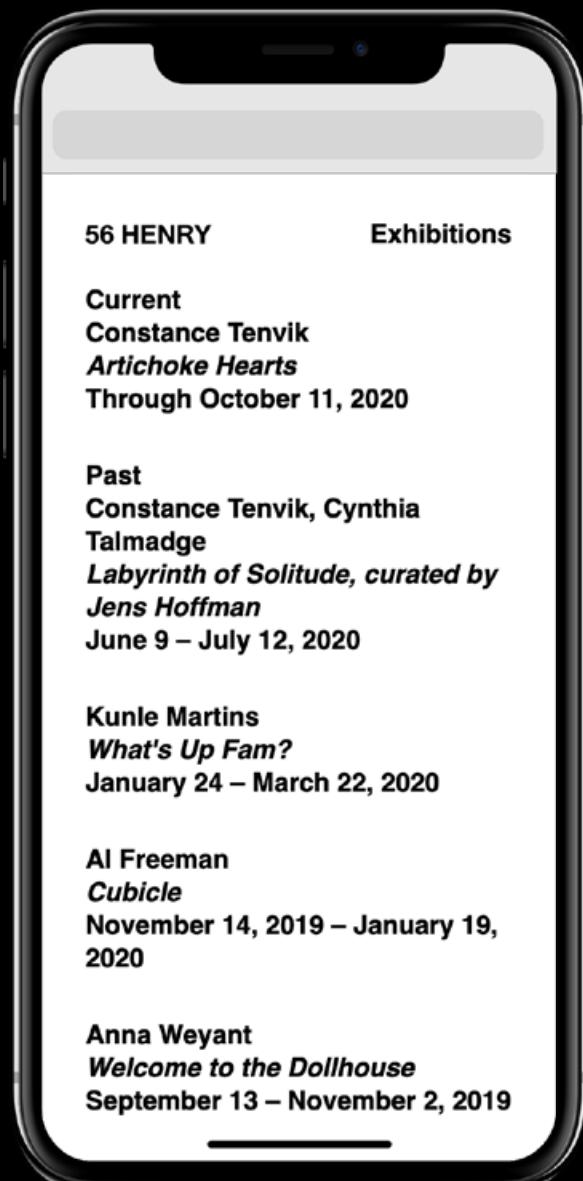
- Header:** '56 HENRY' (black text) and 'Menu' (black text).
- Image:** A colorful illustration of several stylized figures, including one with purple hair and another with a blue shirt that says 'Tennis anyone?'. The background is yellow and orange.
- Text:**

On View:
Constance Tenvik
Artichoke Hearts
Through October 11, 2020

Screenshot 2 (Right):

- Header:** '56 HENRY' (red text) and 'Close' (black text).
- Section Headers:** 'Artists', 'Exhibitions', 'Gallery', and 'Testimonials' (all in large black text).
- Image:** The same colorful illustration of figures as in Screenshot 1.
- Text:**

On View:
Constance Tenvik
Artichoke Hearts
Through October 11, 2020



Air Everywhere, 2019

Art direction and design for a global NikeLab campaign.

Photography by Thomas Albdorf & Creative Direction by Meirion Pritchard





MATTHEW MARKS GALLERY

Artists Exhibitions Shop Gallery Search

One hundred drawings
Through January 18, 2020
New York
523 West 24 Street

TRISHA DONNELLY
Through April 18, 2020
New York
526 West 22 Street

LAURA OWENS
Books and Tables
Through January 25, 2020
Los Angeles
1062 North Orange Grove

Frieze New York
May 8–15

MARTIN PURYEAR: *Liberty / Libertà*
in the United States Pavilion
at the 58th Venice Biennale opened on May 11.

The New York Times reviews Gladys Nilsson, *Honk! Fifty Years of Paintings*

Upcoming Exhibitions

LEIDY CHURCHMAN
Earth Bound
Open Feb 1

GLADYS NILSSON
Honk! Fifty Years of Painting
Open Feb 1

MATTHEW MARKS GALLERY

Artists Exhibitions Shop Gallery Search

Current Upcoming Past

X

Location

2019 2018 2017 2016 2015 2014 2013 2012 2011 2010 2009 2008 2007 2006 2005
2004 2003 2002 2001 2000 1999 1998 1997 1996 1995 1994 1993 1992 1991

Image Text

2019

GARY HUME
Destroyed School Paintings
September 11–October 26, 2019
New York

VIJA CELMINS
Ocean Prints
September 11–October 26, 2019
New York

TRISHA DONNELLY
Through April 18, 2020
New York
526 West 22 Street



Arlene Schechet, *Skirts*, 2020 WIP, Please don't share.
Exhibition catalog for the artist's solo show at Pace Gallery.
Direction by Ryan Waller and Gary Fogelson at Other Means

Trim size: 12 × 7.4 inches

18

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42



- 15 Roxana Marcoci, "The Anti-Historicist Approach Brancusi, Our Contemporary," *Art Journal* 59, (Summer 2000): 20.
- 16 Quoted in Berry, "Blow by Blow," 14. See also Shechet with Phong Bui, "47–48," and Arlene Shechet with Arlene Shechet, "Why I Create," *Phaidon: News*, October 9, 2013, <https://www.phaidon.com/agenda/article/special/october/09/arlene-shechet-why-i-create/> (accessed March 13, 2020).
- 17 Quoted in Berry, "Blow by Blow," 14. See also Arlene Shechet with Arlene Shechet, "Strangey, Addi-



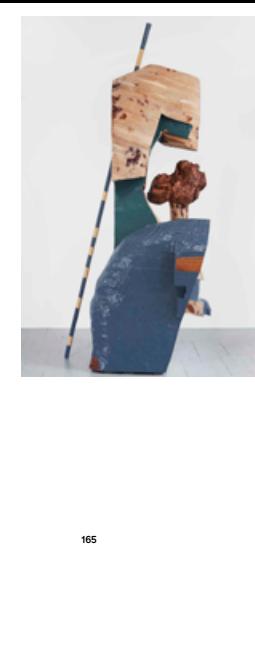
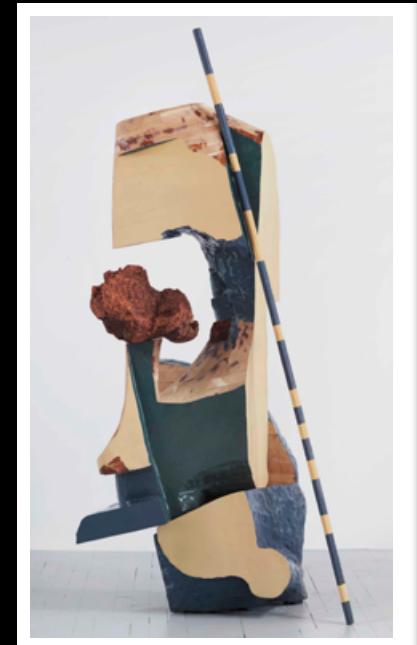
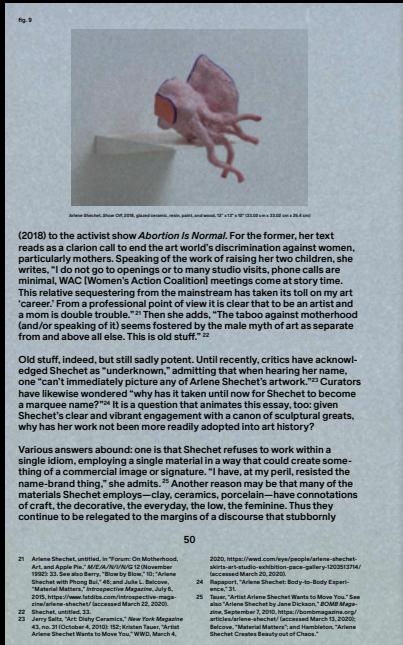
22





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their industrial sensibility of Minimalism, like Carl Andre, but that lead to all sorts of distortions by reflecting the rest of the work. These distortions are destabilizing and playful in nature. It strikes me as a smart effort to Minimalism that I think has been resisted when any critic compared his floor pieces to rugs, associating them with the decorative, the feminine, and, possibly, the comical.

As a writing humor does require hubris and is empowering. Humor is often about failure, but it's also about taking control of the narrative. So something that is about to fail, or invokes the notion of failure, people find funny—including myself. I think it's a long time to wait for that. I do think it's a vulnerable thing to do, though. If you're not willing to put yourself out there and be vulnerable, you're never going to be funny. There's nothing funny about those big, brawny, self-protective things—overblown, macho-looking—but I think what you're doing is interesting given it's bucking the male prerogative because it's about this thing I was just talking about, about addressing insecurity. You can poke fun at this, because you know that it's powerful.

MM: I think it's interesting that you've been drawing and becoming more introspective with that. I think this book we are working on together is also this moment of introspection, as well as an opportunity to give the show another dimension.

AA: I think the book is more important than ever. And even though there was the idea for a fleeting second that we would have the book ready for the show, I never actually cared about that because I always want to have the installation up for as long as possible. I think it's good that we have a longer time to consider what this book means. You asked me about online stuff—to me the book is closer to the sculptures than an online representation of the work. It's physical.

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²¹ Arlene Shechet, untitled, in "Portrait: On Arlene Shechet," Art and Design Photo, MAF: A/D/UN/021 November 1992, p. 33. See also Berry, "Slowly She Grows"; 10; "Arlene Shechet: Not a Thing But..." 40; and John L. Bechtold, "Material Matters," 10–11; and "Arlene Shechet," 1, 2015, <https://www.libidis.com/intropective-magazine/2015/01/01/arlene-shechet/>.

²² Shechet, untitled, 32.

²³ Jerry Saltz, "Artistic Currency Characters," New York Magazine 43, no. 31 (October 4, 2010): 152; Kristen Taekema, "Artist Arlene Shechet," 10; and "Arlene Shechet," 1, 2015, <https://www.libidis.com/intropective-magazine/2015/01/01/arlene-shechet/>.

²⁴ Arlene Shechet, "Portrait: On Arlene Shechet," Art and Design Photo, MAF: A/D/UN/021 November 1992, p. 33. See also Berry, "Slowly She Grows"; 10; "Arlene Shechet: Not a Thing But..." 40; and John L. Bechtold, "Material Matters," 10–11; and "Arlene Shechet," 1, 2015, <https://www.libidis.com/intropective-magazine/2015/01/01/arlene-shechet/>.

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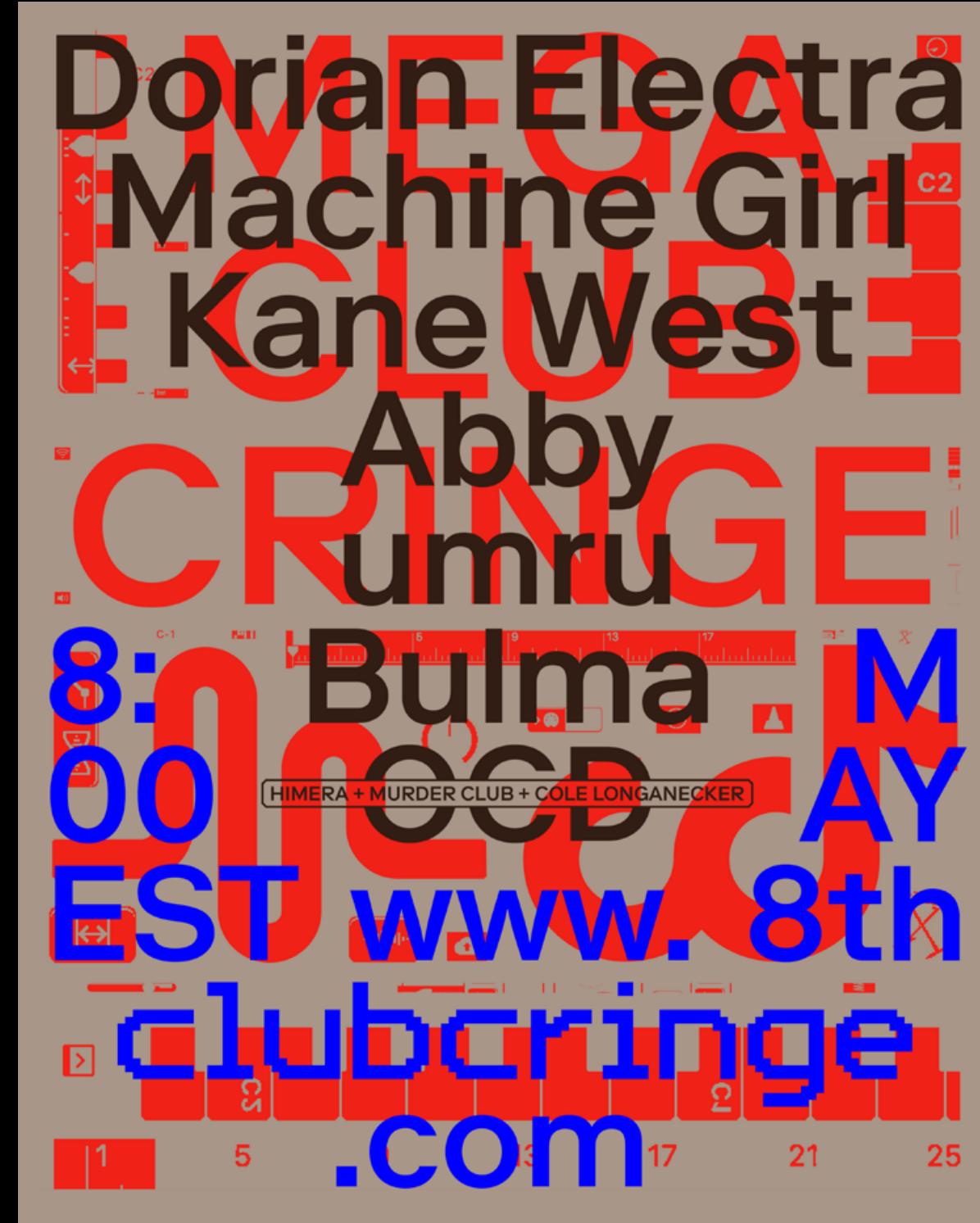
¹⁷⁹ Shechet, untitled, 32.

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Posters displayed as part of Foo+Foo's 2018 NYFW presentation.

We care about you. This is a useful poster: the physi-

you. 2002

This is a Safety™ Edition Postscript About Usful Edition 2002

Careful in them. Don't try and strangle yourself. Be hope it reminds you of all the compelling text. Math here. However, if you do accidentally cause yourself pain, explore the physics of this season's mechanical hoosiers. There's tension, friction, and beauty. All we'll be able to do is understand it's really an effect, and effect a any way. Just about it, so it's just a cause. We don't either. It's really an effect, and effect a any way.

you. 2002





We care
about
you.

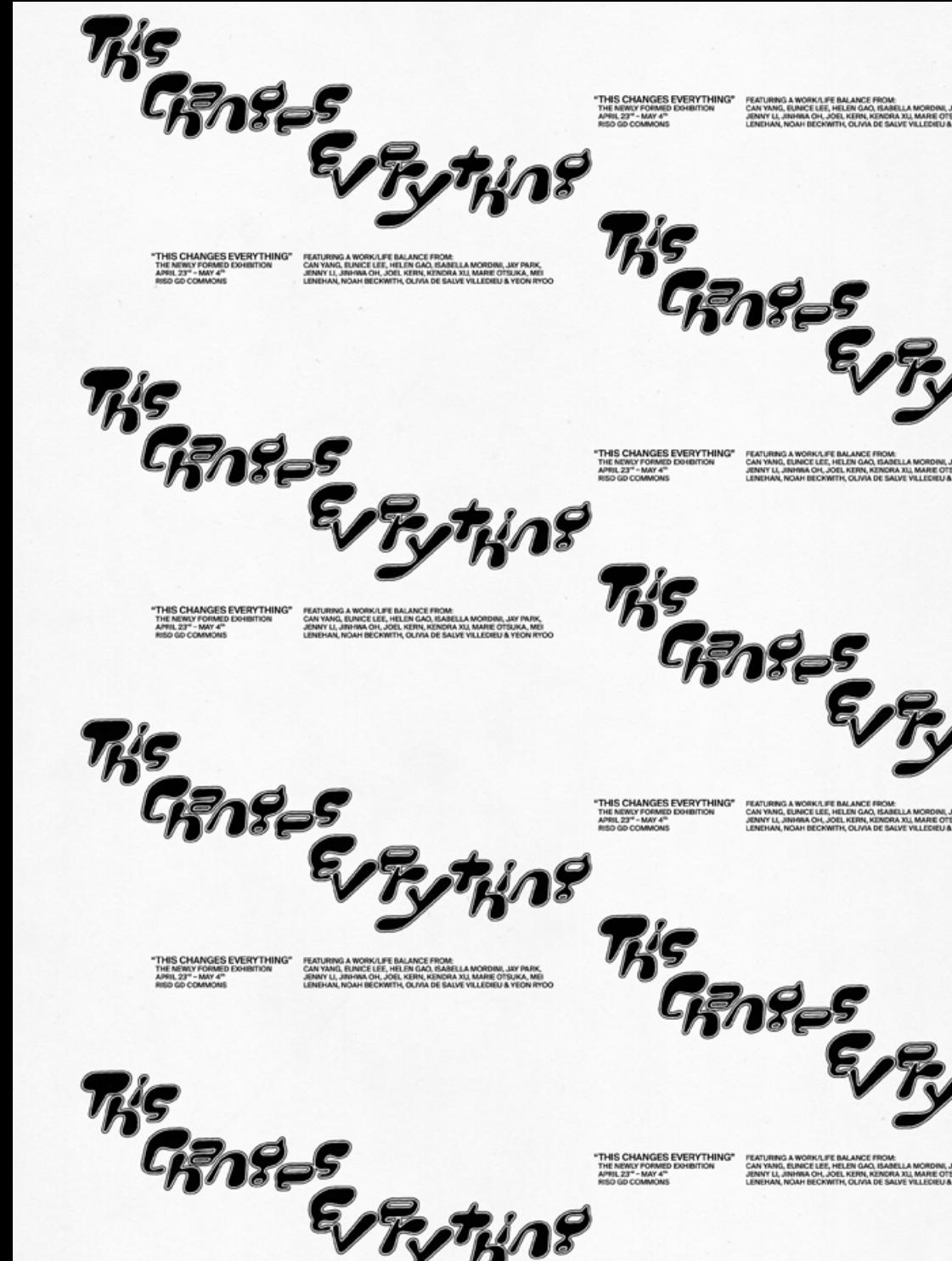
This is a
useful

Safety™
Poster!

2018
Edition
for Foo2.

This Changes Everything, 2018

Exhibition identity and poster design for the Newly Formed class show at RISD.



Art You Can Trust, 2018

Art direction and poster design for Reese+Rios, an artist duo.

Photography: Sam Reese





Yale School of Architecture

SPRING LECTURE

All Lectures* 6:30PM

Hastings Hall, 180 York Street

Florencia Pita and Jackilin Hah Bloom^{2.1}

Justin Garrett Moore^{2.5} Julie Eizenberg^{2.26} Luis
Callejas^{3.29} *Alan Ricks (6PM)^{4.5} Craig Buckley^{4.12}

www.architecture.yale.edu

Books! documents a collection of 32 fictitious books I produced for my degree project at RISD. I printed and bound them using blank paper inside, and then distributed them amongst my friends, artists and designers. These collaborators were tasked with “completing” their book and sending me documentation which I will allegedly use to make another book.

Books!





Contents

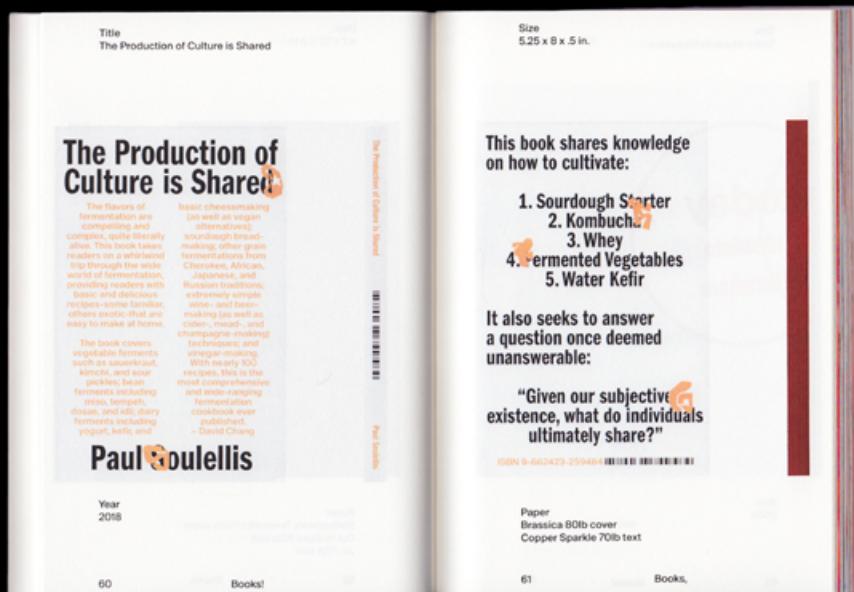
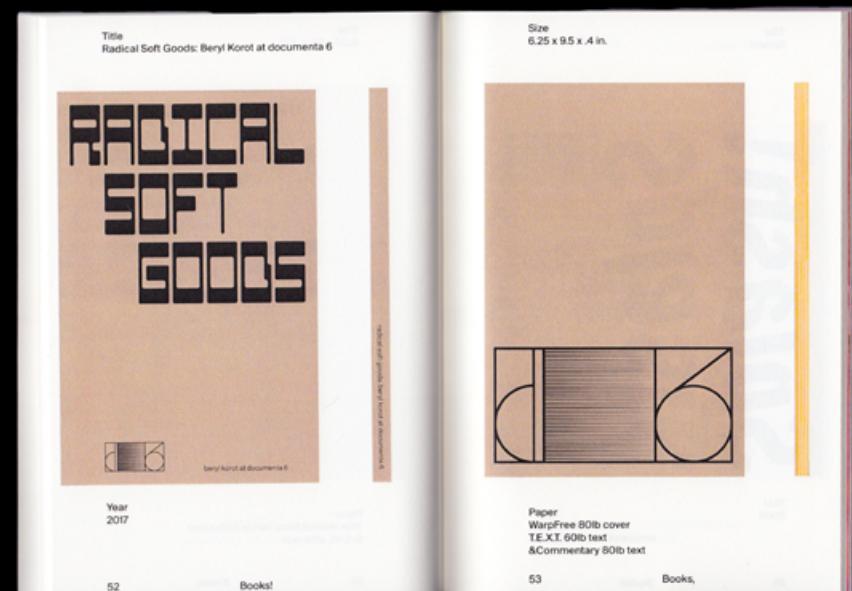
Books?
Introduction
01

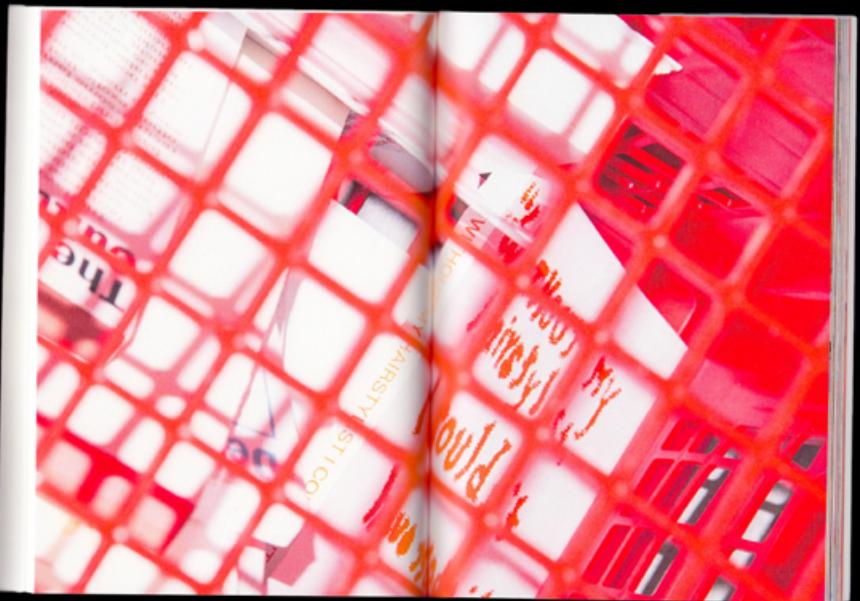
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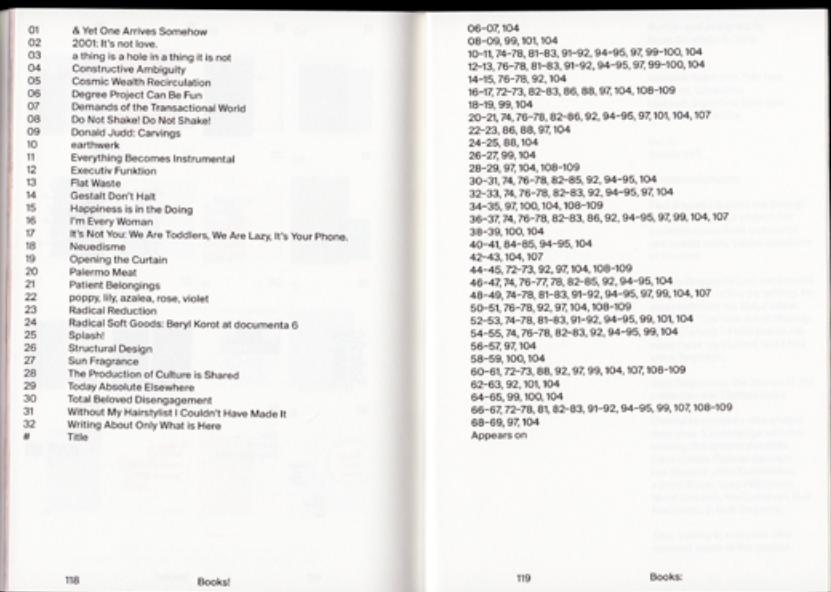
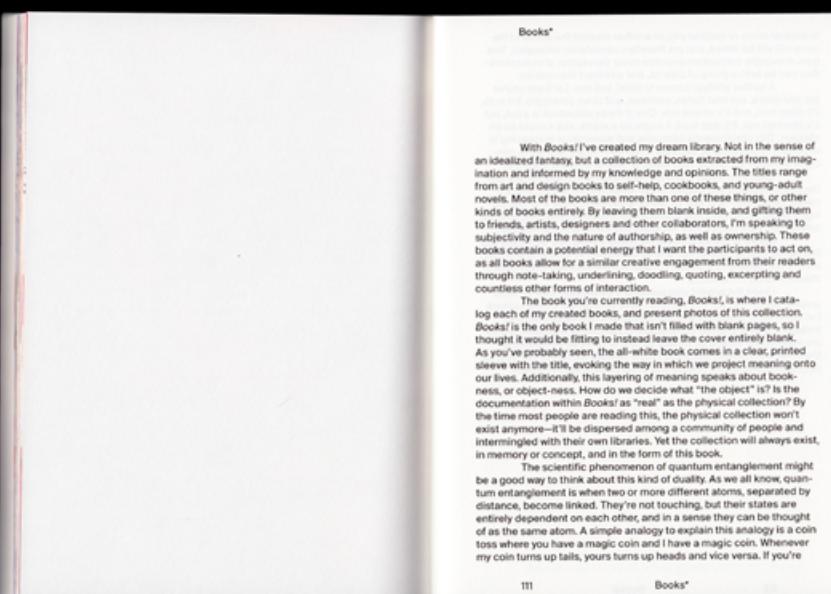
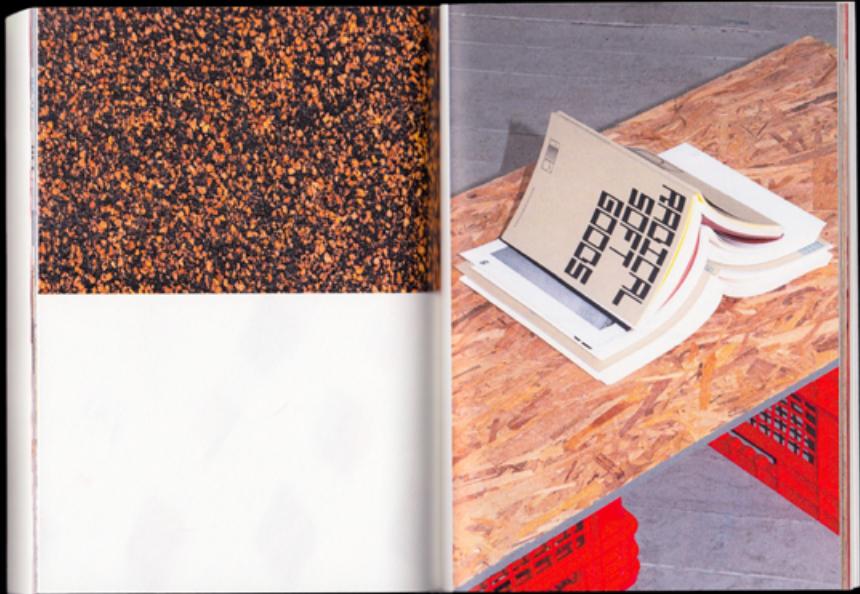
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Books*

With *Books!* I've created my dream library. Not in the sense of an idealized fantasy, but a collection of books extracted from my imagination and informed by my knowledge and opinions. The titles range from art and design books to memoirs, novels, books, and more. Most of the books are more than just one of many things, or other kinds of books entirely. By leaving them blank inside, and gifting them to friends, artists, designers and other collaborators, I'm speaking to subjectivity and the nature of authorship, as well as ownership. These books contain a potential energy that I want the participants to act on, as all books allow for a similar creative engagement from their readers through note-taking, underlining, doodling, quoting, excerpting and countless other forms of interaction.

The book you're currently reading, *Books!*, is where I catalog each of my created books, and present photos of this collection. *Books!* is the only book I made that is not real world. I thought it would be nice to instead leave the cover entirely blank. As you can probably see, the all-white book comes in a clear, printed sleeve with the title, evoking the way in which we project meaning onto our lives. Additionally, this layering of meaning speaks about bookness, or object-ness. How do we decide what "the object" is? Is it the documentation within *Books!* as "real" as the physical collection? By the time most people are reading this, the physical collection won't exist anymore—it'll be dispersed among a community of people and intermingled with their own libraries. Yet the collection will always exist, in memory or concept, and in the form of this book.

The scientific phenomenon of quantum entanglement might be a good way to think about this kind of quality. As we all know, quantum particles are particles that are always, separated by distance, become linked. They're not touching, but their states are entirely dependent on each other, and in a sense they can be thought of as the same atom. A simple analogy to explain this analogy is a coin toss where you have a magic coin and I have a magic coin. Whenever my coin turns up tails, yours turns up heads and vice versa. If you're

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- 03 a thing is a hole in a thing it is not
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- 05 Cosmic Wealth Recirculation
- 06 Degree Project Can Be Fun
- 07 Demands of the Transactional World
- 08 Do Not Shake! Do Not Shake!
- 09 Donald Judd: Carvings
- 10 earthworks
- 11 Everything Becomes Instrumental
- 12 Eucalyptus Funktion
- 13 Flat Waste
- 14 Gestalt Don't Halt
- 15 Happiness is in the Doing
- 16 I'm Every Woman
- 17 It's Not You: We Are Toddlers, We Are Lazy; It's Your Phone.
- 18 Neuedisme
- 19 Opening the Curtain
- 20 Palermo Mea
- 21 Patient Belongings
- 22 poppy, lily, azalea, rose, violet
- 23 Radical Reduction
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- 25 Splash!
- 26 Structural Design
- 27 Sun Fragrance
- 28 The Production of Culture is Shared
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The Very First
RISD Graphic Design Fall Speaker Series 2017

Tues 10.10

Tracy Ma

Tracy Ma is a Hong Kong-born Canadian graphic designer. She was creative director of Matter Studios, a multi-platform content studio and intellectual-property incubator. Prior to Matter, Ma was the deputy creative director of Bloomberg BusinessWeek. Her work has been recognized by the Type Directors Club, the Society of Print Designers, Printmagazine's 20 under 30, and Complex magazine's 25 young designers watch. She lives in Chinatown, New York. tracyma.com

All Talks 6:30 PM RISD GD Commons www.risd.gd

The Very First
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Thurs 10.26

Allison Parrish

Allison Parrish is a computer programmer, poet, educator and game designer who lives in Brooklyn. Her teaching and practice address the unusual phenomena that blossom when language and computers meet. decontextualize.com

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The Very First
RISD Graphic Design Fall Speaker Series 2017

Fri 11.3

Wael Morcos & Jon Key

Wael Morcos is a graphic designer and type designer from Lebanon. After receiving his MFA from RISD in 2013 he moved to NYC where he worked with 2x4, MTWTF, Commercial Type and Base Design. Wael has been named Print Magazine's 15 under 30 and was named a Young Gun by the Art Director's Club. Jon(athan) Key is a Black Art Director, Designer and Writer. He is a graduate of RISD where he received his BFA in graphic design. He currently serves as a contributing art director to The Tenth Magazine a Black, queer arts and culture magazine. Jon is a co-founder and the design director of Codify Art, a Brooklyn-based multidisciplinary artist collective whose mission is to create, produce, and showcase work that foregrounds the voices of people of color. Together they are Morcos Key, a Brooklyn based design studio. morcoskey.com

All Talks 6:30 PM RISD GD Commons www.risd.gd

The Very First
RISD Graphic Design Fall Speaker Series 2017

Thurs 11.16

Sheida Soleimani

Sheida Soleimani is an Iranian-American artist and the daughter of political refugees persecuted by the Iranian government in the 1980s. Her work melds sculpture, collage and photography while highlighting her perspective on historical and contemporary socio-political occurrences in Iran. She focuses on media trends and the dissemination of societal occurrences in the news, adapting images from popular press and social media leaks to exist within alternate scenarios. Her work has been recognized internationally in both exhibitions and publications such as Artforum, The New York Times, Huffington Post, Interview, and VICE Magazine. sheidasonline.com

All Talks 6:30 PM RISD GD Commons www.risd.gd

Thank you.