



*TAMIKO
KAWATA*

ALISON BRADLEY PROJECTS

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TAMIKO

KAWATA

December 13, 2023 - February 24, 2024

Curated by Sofia Thieu D'Amico

ALISON BRADLEY PROJECTS

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In Lieu of a Hem: Tamiko Kawata

At the age of 87, Tamiko Kawata continues to be a creative powerhouse, meticulous and exacting in her creative vision as a prolific artist and designer with a multifaceted career of over six decades. With her glimmering maverick spirit, keeping up with Kawata is like chasing a rogue storm: a force of nature that takes in and transforms all that lay ahead of her.

This indomitable spirit of wit and resourcefulness informs her practice and visual lexicon, accumulated over a lifetime of vigorous resistance to material limitations, artistic conventions, and social expectations alike. Born in 1936 in Kobe, Japan, as the firstborn daughter of a progressive and well-educated family, Kawata's unconventional desire to study art was supported by her parents, her father a well-known professor of mathematics at Tokyo University of Technology. Her mother's craft and creative pursuits as a housewife including sewing kimonos informed Kawata's aesthetic sensitivity from her youth onwards. Kawata's experience of the war in Japan forced movement and instability into her early life: she recalls vividly her family's evacuation from Tokyo one night as the city burned, and taking refuge at her first grade art teacher's home.

Coming of age in postwar Japan, Kawata's persistent defiance of gender roles and class hierarchies became a core feature of both her personal and professional mission. Seeking escape from the city and free-spirited in her embrace of nature, Kawata was an avid hiker throughout her teenage and college years, joining her university mountain-climbing club as its only female member and embarking on arduous ventures into the Japanese Alps. She relished the equalizing and communal nature of team hiking, and considers the mountains her second home. Kawata's visual vocabulary is thus informed by lifelong observations of landscape: voluminous forms absorbed from the mountains like nests, rivers, and bamboo shoots are drawn in and become elements of the artist's internal world.

Kawata received her BA in Sculpture at University of Tsukuba's Tokyo University of Education campus in 1959. In university, a Bauhaus design teacher helped her break free of the dominant École de Paris curricula popular in Japan at the time. There she developed a practice conceptually informed by the avant-garde aesthetic philosophies and movements of post-war Europe and Japan, including Dada, Bauhaus, and Gutai, particularly in their use of unconventional media. As she describes:

These radical philosophies were perfect to affect the wounded Japanese youth in post World War II. I grew up watching them in my formative years in Japan, and these philosophies became my solid core for my way of thinking and for my art making direction. My works are personal; I work in large and small scales, in the belief of intimacy. They are my visual diaries.

After graduating, at age 23, Tamiko began working as an artist-designer with Kagami Crystal Glass Works, Co. Ltd. in Tokyo, a design firm producing high-quality crystal glass art and design objects, known for designing the imperial family's glasswares, especially for royal occasions. Kawata was the first woman to ever work at the studio

as a designer, and there, earned the highest women's salary in the nation, as well as the second highest national salary. Producing original designs from crystal chandeliers to whimsical glass sculptures to elegant glassware and lighting fixtures, Kawata was uncompromising and firm in her designs, pushing back against the sexism of factory coworkers who—no doubt out of prejudice or competition—often mishandled design parameters in the production line. No space in her busy mind for the gender binary, Kawata donned overalls at work—the men's factory uniform—in favor of women's secretarial clothes. In the absence of a women's locker room in the design studio, she changed unabashedly with her male coworkers. Through her innovative design work and strong presence, Kawata overcame sexist opposition in the workplace and quickly commanded the respect of craftsmen, company executives, and the factory floor alike. Satisfied with her work in glass and seeking to escape the prevailing expectations of marriage, in 1961, Kawata spent all of her earnings on immigrating to the United States, first spending time in Washington, DC, to study English before settling in New York City in 1962 where she continues to live and work.

Much of Kawata's work is diaristically invested in the intersections of Japanese and American identity, expressing her particular experience of diaspora through its material subtleties. She arrived at her signature media, for example, out of both creativity and necessity. When Kawata first immigrated to the US, she found American clothes much too long for her slight frame. Instead of sewing and hemming, which took too much time, Kawata began using safety pins for the first time (which were not common in Japan at the time) to adapt to American sizing. One night in the 1960s, having to dress up for a Connecticut party and having no jewelry, Kawata interlinked multiple safety pins to create an avant-garde, witty, proto-punk statement necklace. Donning this conversation piece and, initially self-conscious about her recent immigration, Kawata became the center of attention that evening. Her jewelry was a sure hit, and soon she began making and giving away safety pin jewelry.

In 1973, her safety pin wearable art was written up in the New York Times by arts and crafts writer Angela Taylor, creating luxury demand. A boutique frequented by filmmakers and actors called Serendipity on 59th Street began carrying the collection, and on its debut, customers were lined up at 10am. Kawata was phoned to bring all of the stock she had available that day to meet the crowds, and from then on walked throughout the garment district buying up all available safety pins. Initially turning to the pins out of necessity, Kawata's resourcefulness and the success of her work couches a profound sense of irony. Her choice to highlight a small quotidian accessory of convenience meant to be hidden from view turns our perceived measurements of value on their heads: a pointed yet humorous critique of American consumption.

Once settled into New York, Kawata took occasional trips back to Japan, but had finally found a cultural milieu in the United States that could keep up with her tireless pace. Kawata built a successful professional life as a designer, producing jewelry and modernist home objects with rigorous experimentation and acute awareness of material properties. This body of work drew on major Bauhaus influences from Kawata's university studies, especially in their

clean lines and simple construction. She taught metal fabrication classes in jewelry and small sculpture from September 1979 at the Crafts Student League YWCA, and later at the 92nd Street YMHA with a teaching career of 35 years.

In 1978, Kawata began exhibiting sculpture for the first time in an open call group exhibition titled Small Works International at the British Craft Centre in London. Her participation in several preceding shows then led to a 1998 solo presentation at VIBRANT Gallery in SoHo, and a large solo exhibition in 1999 at LongHouse Reserve in East Hampton, New York, where she exhibited both outdoor and indoor sculpture. Kawata's practice has since come to encompass site-specific installations across a range of unassuming everyday materials that support our lifestyles only to be used and discarded, given new life and attention.

Kawata's practice is also borne out of necessity and resourcefulness, taking form between the spaces of a very full and active personal life. She was married to architect Ian Robert Ferguson for 55 years before his passing in 2018 from Lewy Body dementia. Between caring for her husband and raising two children, without the time or resources for studio space throughout much of her career, Kawata turned to the stockroom, surplus materials around her to produce a surprising volume of work. Though singular in her choice of media, Kawata's practice gestures at adjacent movements while simultaneously leveraging critiques of them, from Minimalism, to Abstraction, Gutai and Fluxus. Kawata's commitments to unconventional material investigations—from used pantyhose, to cardboard, chewing gum, bubble wrap—couched a sly cultural and environmental commentary. Her lifelong ability to channel the humble, the proletarian, the working-class, and the utilitarian reveals a remarkable resourcefulness borne out of a life of movement and resistance. In Kawata we are witnessing a storm that, if we follow, will clear a new path ahead for us.



Embrace, 1991, Safety pins, 38 x 16 x 5 in





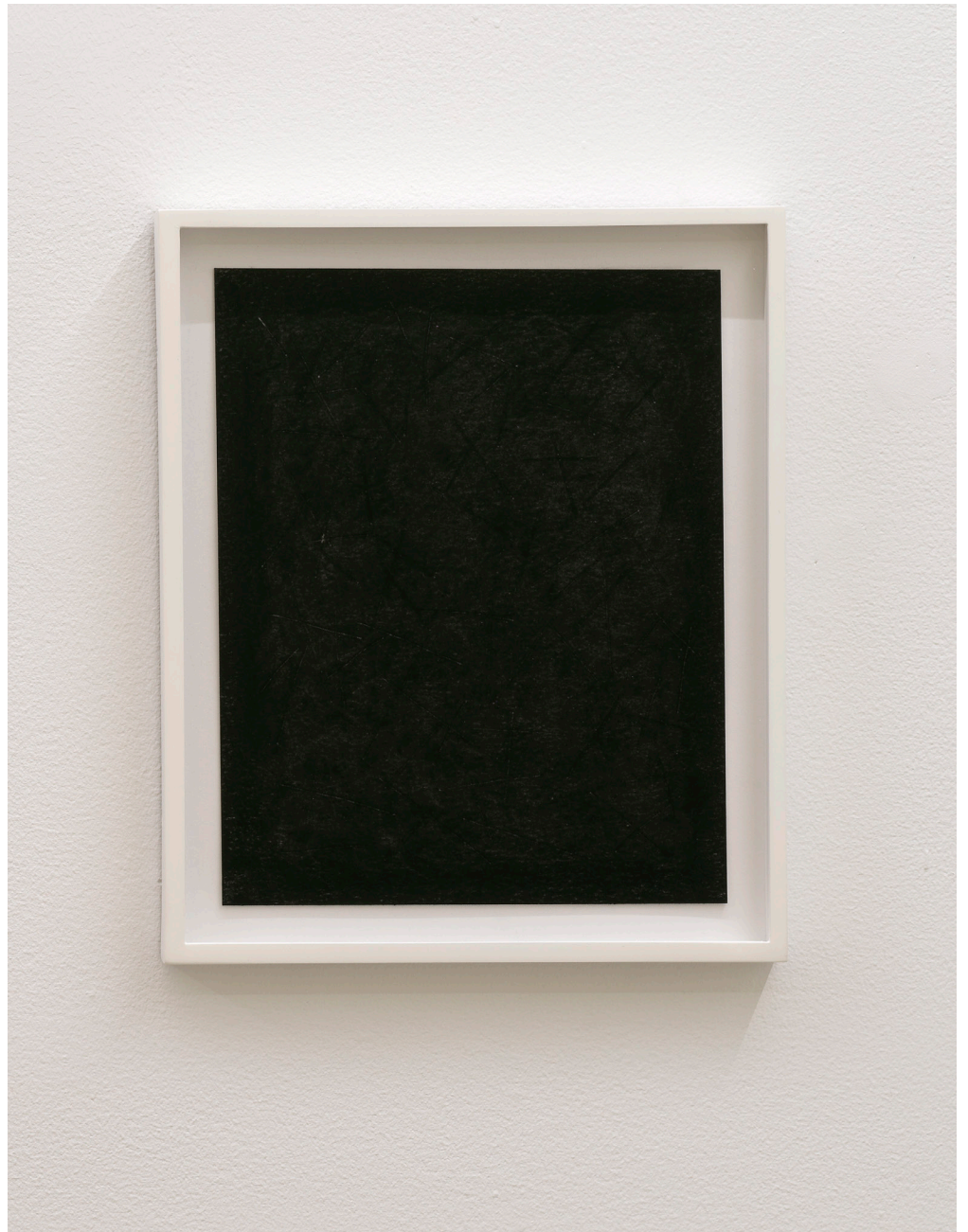
Ascending, 2008, nickel and black safety pins, 103 x 2 x 2 in



Wall_02, 2021
Graphite, charcoal
32 x 22 in



Wall_01, 2021
Graphite, charcoal
32 x 22 in



December, 2016, Graphite on paper, 8 x 10 in



November, 2016, Graphite on paper collage, 8 x 10 in



Junc, 2016, Graphite on paper, 8 x 10 in



April_01, 2016, Graphite on paper collage, 8 x 10 in



Blue Cloud, 2023, Safety pins, abaca paper pulp, wire, 13 x 26 x 18 in

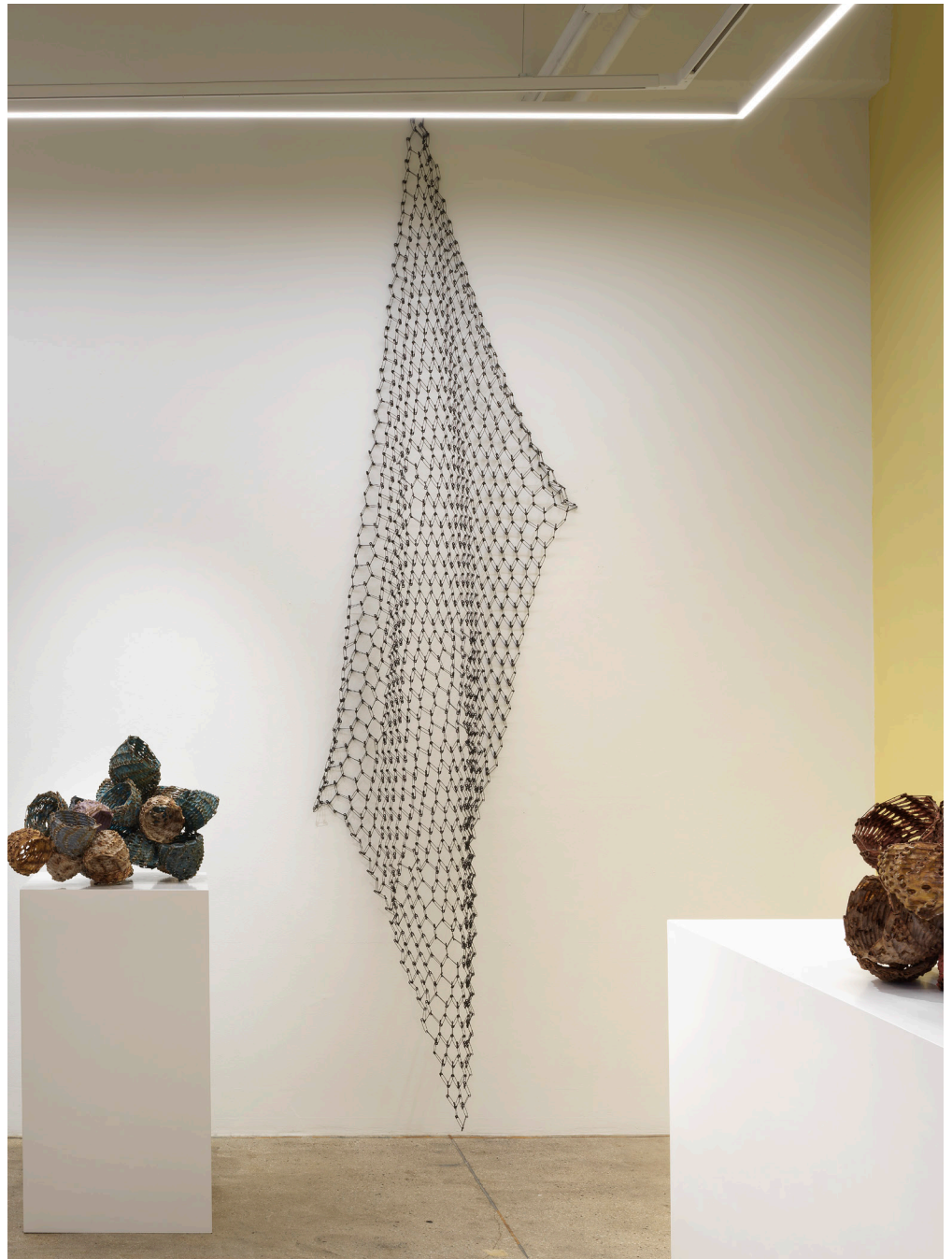


Red Cloud, 2023, Safety pins, abaca paper pulp, wire, 13 x 26 x 18 in



Flow of Life_05, 2023, Used pantyhose, 71 x 120 in each side





Vertical Wave, 1986
Safety pins
124 x 18 x 8 in





Rhythm, 2011
Cardboard, acrylic
63 x 3/4 in



Crystal Box, 2004
Safety pins
18 x 18 x 6 in



Permutation Seven, 2017, Silver safety pin, piano wire, acrylic on gator board, 30 x 30 in



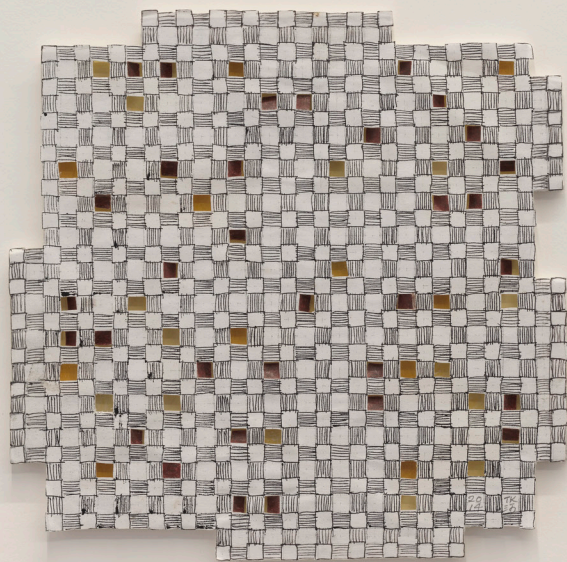
Breathing I, 2023, *A Child*, 2018, *Bamboo Shoot*, 2018, Rusted safety pins, 12 x 6 in, 18 x 3 1/2 x 3 1/2 in, 16 x 16 x 4 1/2 in



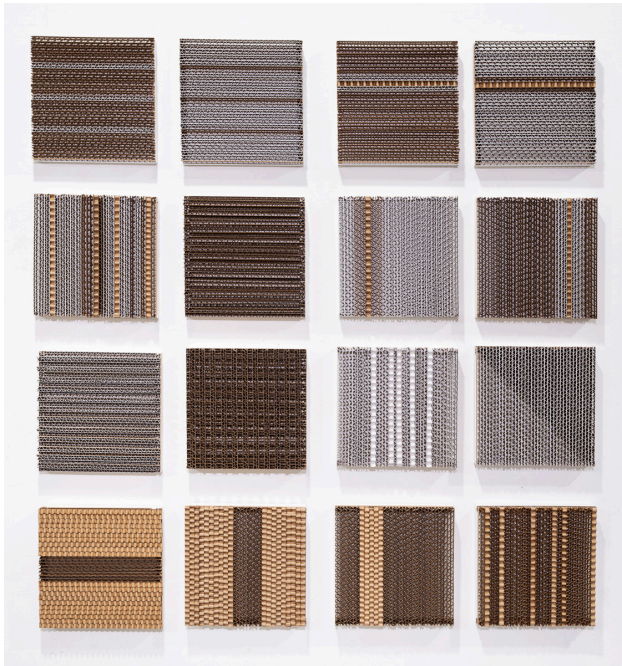
Three Wings, 2016, Safety pins, 6 x 6 x 2 in



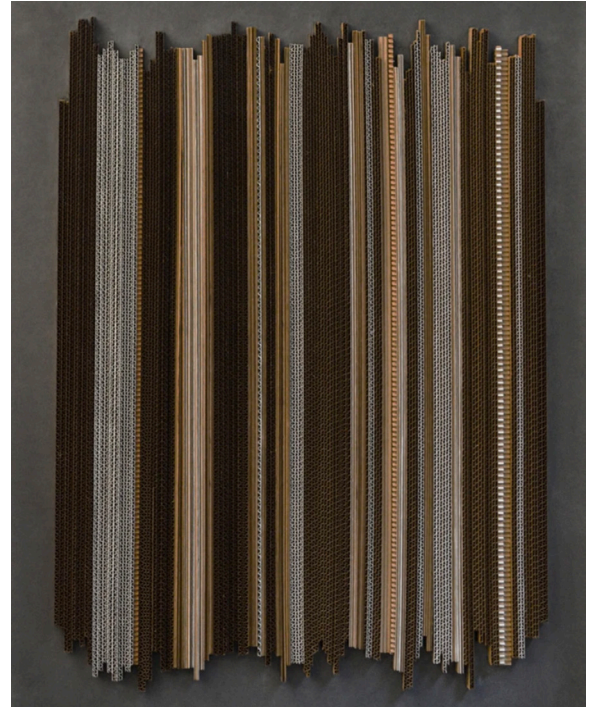
Three Small Wings, 2016, Safety pins, 2 x 8 x 9 in



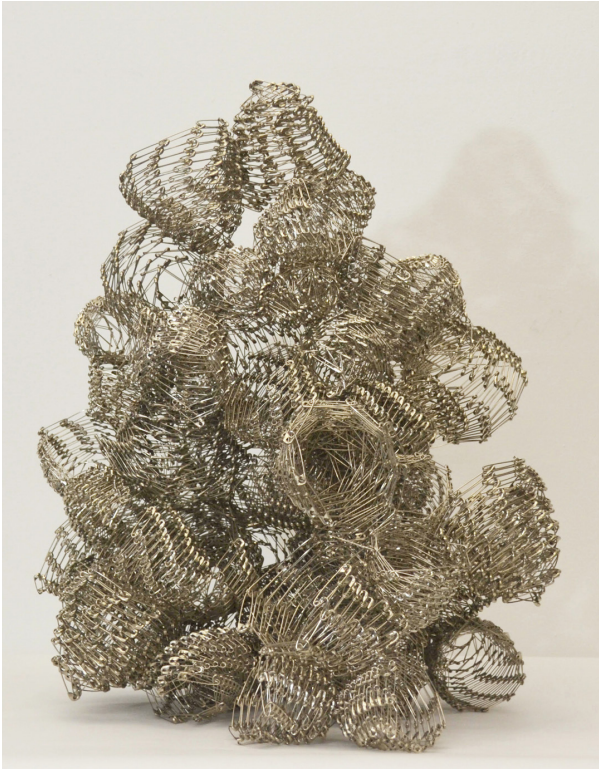
Pueblo, 2012, Ink, Color Pencil, Acrylic, Frame 16 x 14 in



Small Cityscapes, 2017 - 2022
Cardboard, graphite, gatorboard
26 x 26 in



Cityscape_03, 2021,
Cardboard, graphite, acrylic on MDF board
42 x 32 in



Silver Cloud, 2022, Safety pins, 26 x 24 x 20 in



Black Cloud, 2022, Black safety pins, 12 x 19 x 17 in

WRITINGS

Georges Braque said, "I do not believe in any one thing. I do not believe in things. I believe in their relationship, in their circumstances. Circumstances bestow reality on things, in Zen it is said— Reality is not this, it is the fact of being this. This is a paper knife, but if I use it as a shoehorn, it becomes a shoehorn."

Bauhaus and Dadaism spoke to the wounded youth in post-World War II Japan and I was not an exception. I grew up learning from the Gutai Group and observing them in my formative years in Japan. Serpent, my 70' long safety pin sculptures wrapped like a sinuous Gutai around a tree. At the same time learning these philosophies from classes taught in the Bauhaus curriculum became a solid core for my way of thinking and art-making.

Through my artwork, I am searching for another vision and way of thinking for my life in the space between installation works, sculptures and wall works. For forty years I have used overlooked objects from our daily life as my media. Discarded materials are important to me because of environmental issues and also as a reflection of my current life. My choice of materials and interpretation are influenced by the differences that I experience between life in America and in Japan, where I grew up. I often use repetition and aim to create energy and chaos, within quiet stillness.

As I enter this last phase of my life, I yearn to make large and small scale works that will have a lasting presence. I've made more than thirty maquettes, some that I hope to enlarge and fabricate in permanent recycled materials so that people actually walk through them.

My works are personal; I work in large and small scales in belief of intimacy. They are my visual diaries.

Object Descriptions

Embrace

Embrace marks Kawata's first sculptural work in her "diamond" construction system of interlocking safety pins. Taking on a textile-like quality, Kawata has woven a flat structure and brought its two corners together, playing with form to invoke the gesture of a physical embrace. Kawata's manipulation of metal alchemically instills in a cold, static material a sense of dynamic and animistic warmth.

Ascending

The strong vertical emphasis of *Ascending* is accentuated by its material construction: as it hangs, the electric-treated black steel safety pins that begin the piece focus the eye upwards, while the nickel-plated safety pins draw the eye in a spiral down its body. The elegant slenderness of this hanging sculpture is owed to a tight design of closely-fastened pins. The scale of this work, as with much of Kawata's sculpture, establishes a sense of perspective that imparts a sense of smallness in the viewer's own body.

December, November, June, April_01

In 2016, Kawata took on the sole caretaking of her husband Ian, who was diagnosed with Lewy Body dementia, an aggressive brain disease related to Alzheimer's. As a result, she could no longer work in her studio and had limited time to devote to her practice. Inspired by popular "one drawing a day" exercises, Kawata endeavored to produce two drawings a month; as much as she could manage with her daily commitments to family. In a total of 24 drawings corresponding to the months of the year, the series explores Kawata's technical interests with paper, pushing the boundaries of the medium even into collage and carving. With a sculptural sensibility, several drawings experiment texture by scratching, carving, and layering, mainly the jewelry-making tools that

were at Kawata's disposal. Each drawing reflects Kawata's mood, environment, and circumstances, in her daily struggle to care for her husband. Some are light and sharp, while others are hazy and melancholic: each of them emotionally loaded as per Kawata's highly expressive hand.

Wall_01, Wall_02

Kawata's *Wall* drawings take inspiration from several meaningful environments in the artist's global travels. Most directly, they mimic the curved edges of adobe homes of Santa Fe, New Mexico. But more intimately, they reference Kawata's favorite mountain in the Japanese Northern Alps. As an inveterate hiker, Kawata admired a particular mountain pass of Byobou Iwa, or the steep wall-like "screen rock," that marked the entrance to the Alps' high mountains about 3,190 meters in altitude and Japan's most difficult range to climb. From her teenage to college years, Kawata frequently sought solitude from the chaotic city by escaping on expeditions to the mountains. In one year, Kawata spent 100 days in the mountains, much to the dismay of her family. She describes this particular wall of the mountain almost as the end of a pilgrimage: a hiker walks two hours along a river, lush with vegetation and trees, and then encounters the soaring vertical "screen rock" wall, at a high altitude where all mountain greenery stops growing. This series of drawings typifies Kawata's keen sense of observation throughout her practice, in which an external and environmental mindfulness is drawn in and becomes part of the "internal world" of Kawata's visual language..

Blue Cloud, Red Cloud

Kawata's *Cloud* series is a limited body of work that explores finding a sense of softness in a sharp, cold material. *Red* and *Blue Cloud* also demonstrate

Kawata's commitment to multimedia experimentation. After taking a paper-making course, the artist filled a large plastic vessel with abaca paper pulp, a native Philippine plant in the banana family. She then submerged safety-pin nest structures into the paper substrate, some pulps with red and blue paper dye, others remaining neutral. After setting, Kawata treated the nests with wax, glue, or glitter, and watched the pins bleed a rusted hue into the paper medium upon their reaction to liquid. After exhibiting the individual nests in 1999 individually as "flowers," she fasted them together with wire into "clouds," each sculpture with its own sense of buoyancy and lift.

Flow of Life_05

Tamiko Kawata's site-specific pantyhose installations probe issues of gender and environmental waste: inspired by the attention given to women's legs in America, her waterfalls of used pantyhose reinterpret a symbolic yet disposable everyday material. She began collecting used pantyhose from her friends and neighbors in 2000 for the first iteration of her *Passing Life* series, transforming their used, inherited, and would-be discarded stockings into a nylon mosaic that seems to flow down the walls of the gallery. The title references the concept of *nagare* in Japanese, or visualizing the flow of life as if a running stream which joins a larger body of water, or ocean of ancestral lineage. For Kawata, the pulls, pills, and runs found throughout her pantyhose installations are evidence of the passage of time, as well as the lived experiences of the women who once wore them.

Vertical Wave

In the language of textile, Vertical Wave is perhaps Kawata's simplest construction and yet her most monumental safety pin sculptural work to date. Delicate in its single-layer chain link, Vertical Wave

drapes with a gossamer quality like a finely-woven silk cloth. Carefully suspended, the sculpture's ripples emphasize its own lightness and movement. Soaring over 10-feet tall, the work is Kawata's earliest sculptural piece on view. Its vertical emphasis and the upwards gaze of the viewer mimics the motion so often done out in Kawata's nature hikes: craning the neck up at trees and mountains, all the while bearing witness to the smallness and fragility of the self.

Crystal Box

The work *Crystal Box* is, like *Embrace*, constructed in the "diamond" system of overlapping rhombuses of interlocking safety pins. At the time that Kawata developed this technique of working, she was producing jewelry professionally for living. Operating with this same visual vocabulary, the work's many square surfaces mimics the facets of a diamond. Using the largest size of safety pins, *Crystal Box* is a glimmering exercise in sculptural evocation: of preciousness implied by modest and unadorned means.

Rhythm

The slender zip of cardboard comprising *Rhythm* is one portion of a larger site-specific installation in 2011 which took shape over a whole wall in multiple stripes of cardboard, varying in length, thickness, and color. The piece signifies one bar of sheet music, or when seen in multiple, the lines of a sound wave, and in many ways connects to Kawata's mathematical approach to production as inherited from her father's research. The artist's experiments in cardboard began with the desire to see the material's internal architecture. From the cuts and scores of corrugated cross-sections, Kawata reveals the velvety interior scaffolding of this everyday material, and with it, its unexpected beauty and complexity.

Permutation Seven

Kawata's structural approach to the safety pin often connects to traditional processes; in some instances its additive potential functions like clay. In this case, safety pins are not treated as finished products in themselves, but are used as a "paint." The wall-mounted sculptural work *Permutation Seven* hangs with a painterly quality, resembling a color field painting or connecting with the minimalist grid. As with much of her practice, Kawata's works resonate with the sensibilities of past art historical movements, but in a unique vernacular couching her clever cultural and environmental commentary. Her highly-personal work also often nods to biographical details: in this case, the title *Permutation* refers to her father's work in mathematical theories of probability and permutation, which she also considers a creative pursuit. *Permutation Seven* is created with number 0 pins, nearly the smallest size of safety pins commercially available, interlocking into a grid that could stretch on into infinity.

Breathing I

Breathing I features what Kawata calls "hair" at its top, hanging whimsically and imparting a lively playfulness to the work.

Core to Kawata's practice is the act of repetition: the repetitive act of construction and linkage in her practice, as well as a repetition of forms aimed at creating energy and visual chaos. Kawata's series of aggregate standing sculptures take on the appearance of cacti or bamboo shoots. The voluminous forms vary in width as well as hue: experimenting with the process of oxidation, Kawata often leaves her safety pin sculptures outside on her porch. The thoughtfully-timed exposure to the elements can impart a deep burgundy rust or a slight golden tarnish.

Harnessing rust as an artistic material, instead of working against the natural forces, Kawata collaborates with the effects of elements as well as the inevitable passage of time upon metal.

A Child

The piece *A Child* uniquely features a slight patina on the nickel of its pins. Instead of a complete rust, the work's brief oxidation gives off a warm, golden finish.

Bamboo Shoot

Bamboo Shoot is evocative of its environmental counterpart: the young sprouts of bamboo stalks which rise like spires from the earth. Kawata's visual lexicon continues to be informed by Kawata's impressions of her surroundings, here namely her encounters of Japan's bamboo forests, where she walked for her daily commute for many years.

Three Wings, Three Small Wings

Three, for Kawata, was just the right number of wings to balance these small sculptures: two was too few, four did not create the desired visual movement. Consistent in all of the artist's sculptural works, though perhaps most evident in *Three Wings*, Kawata must precisely calculate the size and number of safety pins in each layer of work in order to achieve the seamless desired form. Here particularly, the small circumference of the "wings" requires close, tight assemblage and careful attention to planning. For Kawata, producing sculpture is just as much a creative act as it is a mathematical act: a synthesis of logic and freedom.

Pueblo

Having lived in the Northeast for much of her American life, Kawata's first encounters with the

Southwest, especially its sweeping deserts and cultural identity, were compelling. Kawata traveled to Santa Fe every summer with her daughter, and while there felt a very modern sensibility in ancestral Puebloan dwellings. The architecture of adobe Pueblo homes, with their earthen walls, gentle curves, and square ports have inspired a series of work by Kawata, including this drawing with its cut, multilayered surface and warm palette. Her affinity for the work of Spanish sculptor Eduardo Chillida also informs *Pueblo*, especially his similarly collaged three-dimensional drawings. Kawata's *Pueblo* series also includes large-scale drawings and safety pin installations in 2004, working within the same visual cues.

Small Cityscapes

A series of 16 individual pieces, *Small Cityscapes* nods to the verticality and scaffolding of Kawata's urban landscape. For much of her cardboard constructions, the artist utilizes laser-cutting techniques to achieve clean and precise edges. This often requires careful calibration and calculations for the laser cutter machines to follow. In her small cityscape studies, Kawata centers the huge variety possible in sheets of corrugated cardboard. In the language of modernist stripe or grid paintings, their composition highlights the lace-like delicacy as well as strength and presence of the material.

Silver Cloud

Silver Cloud is a large-scale accumulation of Kawata's nested safety pin structures. The entire *Cloud* series, though especially evident in this work, is an exploration of finding softness in a sharp, cold material. Its lift and lightness, as well as the clean nickel of its body denote the silvery-white mist of a twisting cloud. In its accumulation, the linked pins speak to the nature of aggregation: the relationship of the

singular to the many, or the individual to the infinite.

Black Cloud

Black Cloud is the smallest of Kawata's *Cloud* series of works. It utilizes difficult-to-find black safety pins from Japan, which Kawata notes are of a superior quality as compared to American safety pins. The structure mimics organic aggregate forms, such as coral, anemones, hives, or flower clusters.

Cityscape_03

As a mindful observer of her environment, Kawata harnesses the architectural qualities of cardboard to capture the undulating urban skyline and the visual variety of Manhattan skyscrapers. Corrugated sheets of cardboard, to Kawata, echo the scaffolding used in and around modern buildings. The large scale wall piece *Cityscape_03*—with its muted palette mirroring New York City's grays, silvers, and browns—is a whimsical study of urban landscapes, constructed in unexpected yet symbolic materials.

Press Release

*It happened to be...
I was born female.
I was born in Kobe Japan, 1936.
I grew up in Tokyo from 5 years old.*

*I chose...
to become an artist.
to live in New York City in 1962.
to become an American citizen in 2004.
Now I am an “American, born in Japan.”
I am a human being who lives on the earth with all the people on the earth.*

— Tamiko Kawata

Alison Bradley Projects is pleased to announce **TAMIKO KAWATA**, a solo-presentation of groundbreaking sculpture, works on paper, and site-specific installation defining the artist’s trajectory over six decades. On view from December 13th, the exhibition runs until February 24th, with an artist reception on January 11, 2024.

New York-based artist Tamiko Kawata (b. Kobe, 1936) came of age in postwar Japan: a climate in which resistance to predominant gender roles and class hierarchies of the era became core to both her personal and professional mission. She received her BA in Sculpture at the University of Tsukuba / Tokyo University of Education, developing a practice conceptually informed by the avant-garde aesthetic philosophies and movements of the post-war period, including Dadaism, Bauhaus, and Gutai, particularly in their use of unconventional and socially symbolic media. After graduating in 1959, Kawata worked as an artist-designer with Kagami Crystal Glass Works in Tokyo and, as the company’s first woman designer, earned the second highest salary in the nation, and the highest national women’s salary at age 23. In 1961, the artist immigrated to the United States and settled in New York City in 1962, working as the arts and crafts curator of the Japan External Trade Organization.

Kawata’s artistic practice functions for her as a “visual diary,” operating through the material subtleties of her diasporic experience. When she first immigrated to the United States, for example, she found American clothes much too long for her slight frame and adjusted them with safety pins, uncommon in Japan at the time. With her signature wit and resourcefulness, Kawata developed a successful safety pin jewelry collection. Its 1973 debut in the New York Times led to instantaneous notoriety with a cultured clientele. In 1978, she exhibited her first safety pin sculpture, a practice she continues today.

Displacing the safety pin from its usual quotidian context and thereby imbuing it with new aesthetic meaning, the artist weaves intricate chain link into voluminous forms—inspired by bamboo shoots, nests, and mountains—that are both biomorphic and geometric. With the sensibilities of textile, the artist’s works align with the sculptures of Eduardo Chillida or the explosive works of Eva Hesse, while cleverly responding to the minimalist grids of Agnes Martin and Sol Lewit. Some works resonate a distinctively Japanese aesthetic—a traditional bamboo basket weave—yet in a wholly non-traditional material. Skillfully experimenting with the textural qualities of metal and thoughtfully-timed exposure to the elements, Kawata achieves a range of tones, from a pristine nickel, to a golden tarnish, to a rich rust.

The artist is well known for working in a range of mediums—particularly everyday materials—including intricate drawings to cardboard sculpture to pantyhose installation, which will be on view. The exhibition demonstrates Kawata’s rigorous material experimentation as well as her maverick spirit: an artist committed to both personal and aesthetic freedom.

Kawata’s work has been the subject of many solo and group exhibitions. Key institutional holdings include Honolulu Contemporary Art Museum (Honolulu, Hawaii), Lafcadio Hearn/Yakumo Koizumi Art Museum (Matsue, Japan), Museum for Arts & Design/MAD Museum (New York, NY), Montreal Museum of Fine Arts (Montreal, Canada), LongHouse Reserve Permanent Collection, (East Hampton, NY), and PREC Institute (Tokyo, Japan) among others.

SITE-SPECIFIC WORK

Throughout Kawata's career, in addition to intimate sculpture, the artist has worked with space and context to create a large body of site-specific and locationally-responsive works. The following pages compile a small selection of commissioned site-specific projects in Kawata's signature styles and materials.



Meditation Circle, 1999, 60 safety oin spiral sculptures with pine bark, 6 in to 46 in, LongHouse, East Hampton, NY

Featured in *Transformations*, 1999, a large scale outdoor installations using the Reserve's trees and ground & 35 indoor works on walls and floor at the LongHouse Reserve, East Hampton, NY.



Meditation Circle, 1999, detail



Two Serpents, 1999, safety pin, tree, 30 ft x 6 in & 40 ft, LongHouse, East Hampton, NY



Quiet Room, 2014, paper, mirror, wood, cigarette butts, paint, 30 x 30 x 30 ft, Kotska Gallery, MeetFactory, Prague, Czech Republic



Quiet Room, 2014, installation image



Quiet Room, 2014, installation image



Rain Forest-2, 2010, safety pins, "American Academy for Arts & Letters: Invitational Exhibition for Paintings and Sculptures 2015," American Academy for Arts and Letters, New York, NY



Rainforest-2, 2010, detail image



Flow of Life / Passing Life Series - 4, 2016, used pantyhose, 10 x 15 x 14 ft, Adelphi University Center Gallery, Garden City, NY



Flow of Life / Passing Life Series - 4, 2016, detail image from behind



Newsday Falls, 2011, "Environmental Concerns: Earth Matters: Newsday Fall & Newsday Sea Urchins," Heckscher Museum of Art, Huntington, NY



Newsday Falls, 2011, five weeks of Long Island's daily newspaper, 10 x 13 x 5 ft





Secret Devourer, 2006, shredder with shredded poems & messages on paper, 35 x 26 x 20 in, Islip Art Museum, Long Island, NY



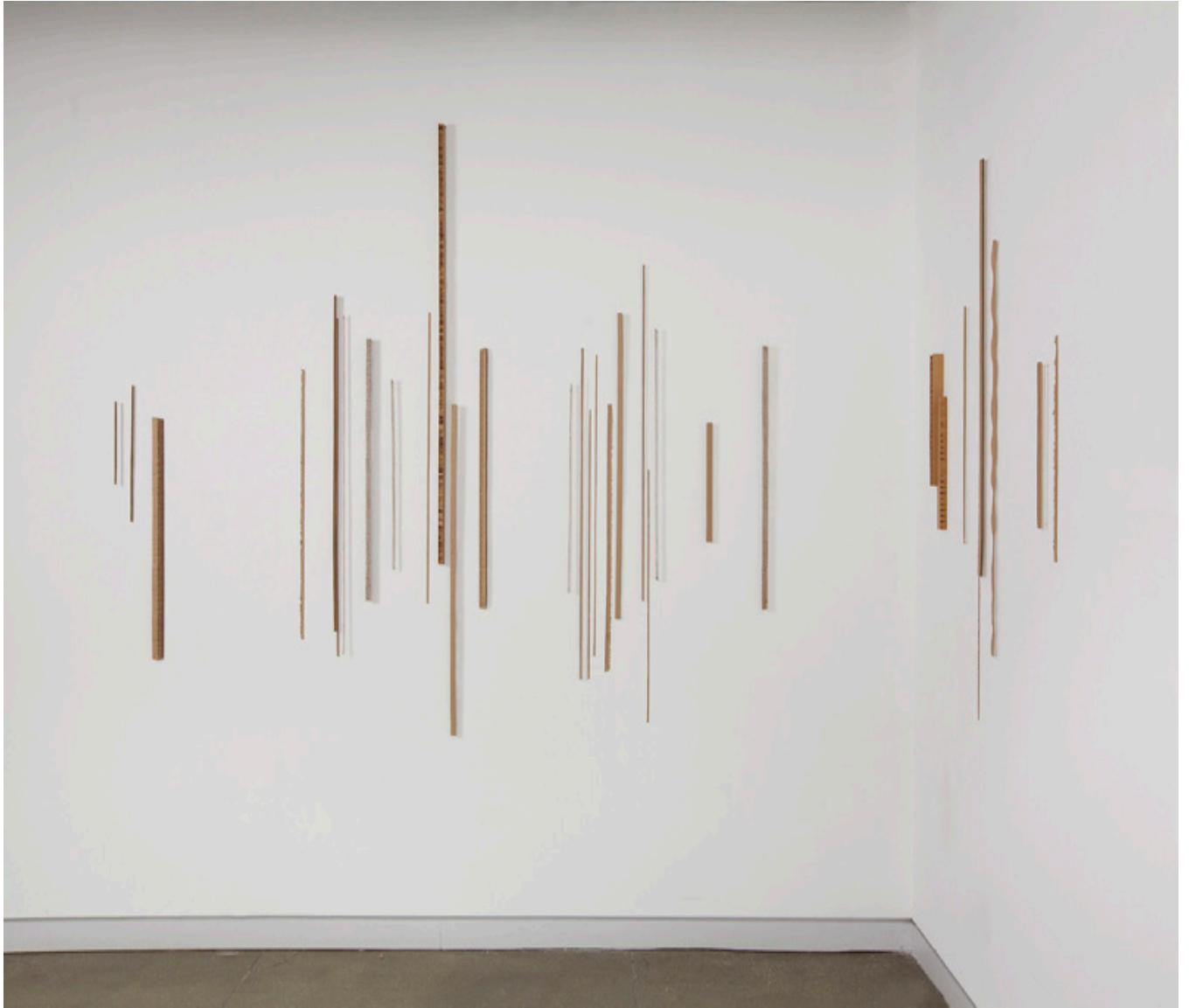
Secret Devourer, 2006, installation view



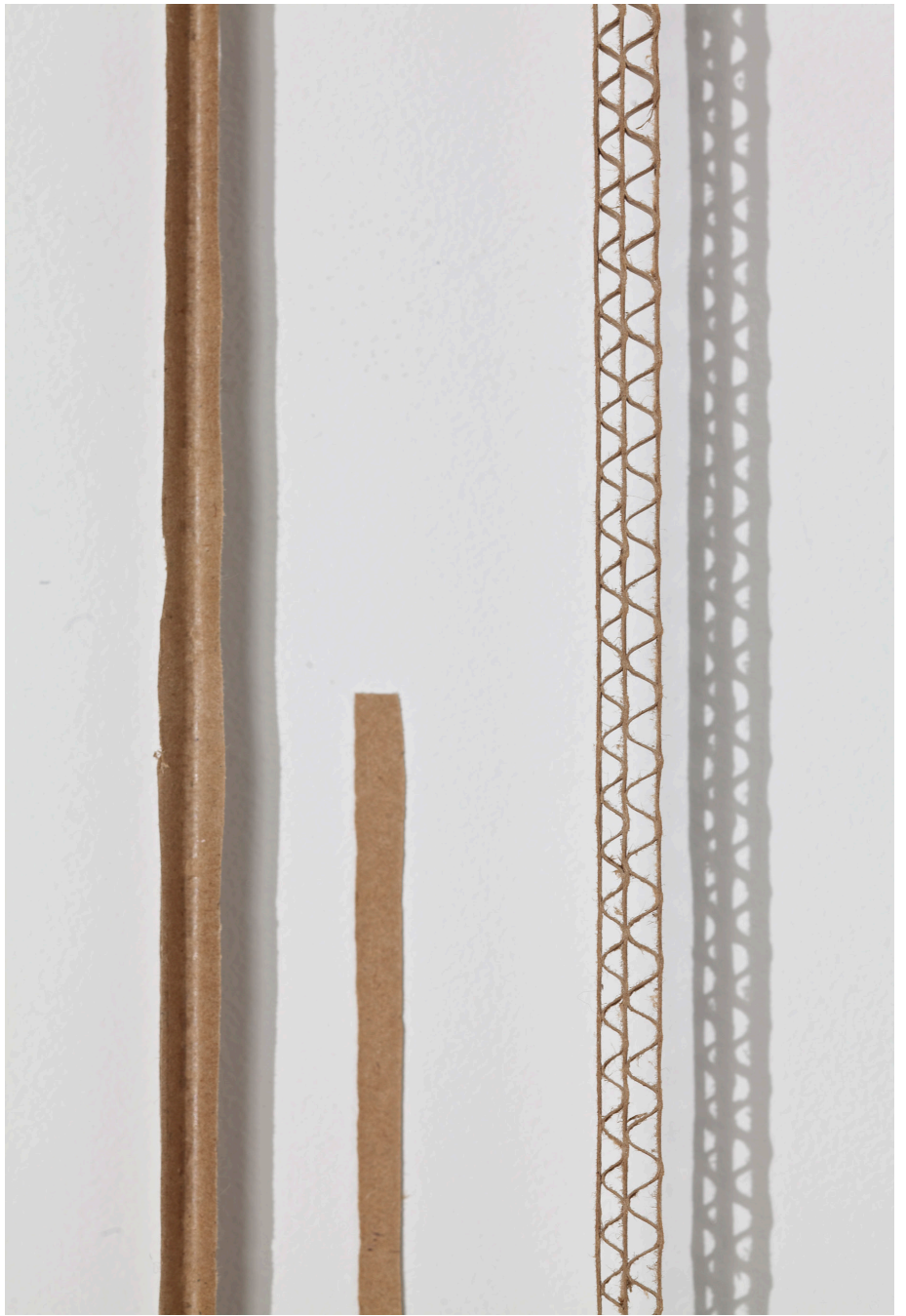
Sea Urchins, 2008, Collected Shredded Paper from Offices, Bubble Wrap
26 x 14 in, Office Show, Rockland Center for the Arts (RoCA), Rockland County, NY



Sea Urchins, 2008, detail image



Rhythm, 2011, found cardboard, pins, 108 x 180 x 2.5 in, EFA Office Gallery, New York, NY



Rhythm, 2011, detail image

CV

EDUCATION

BA Sculpture, Tokyo University of Education (Tsukuba University), Tokyo, Japan

Solo Exhibitions

- Year *Title*, Venue, Location
- 2023 “Beyond Line, Beyond Edge”, Pollock Gallery, Southern Methodist University, Dallas, TX
- 2018 “Permutation”, Garvey Simon Gallery, New York, NY
- 2016 “Flow of Life/Nagare”: Ruth S. Harley University Center Gallery, Adelphi University, Garden City, NY
- 2014 “Quiet Room”: Karina Kottova curator, Kotska Gallery, MeetFactory, Prague, CZ
- 2012 “Passage: Tamiko Kawata at 2012”, Kobalt Gallery, Provincetown, MA
- 2011 “Tamiko Kawata 2011”, Muriel Guepin Gallery, Brooklyn, NY
- 2002 “Safety Pin Series: Recent & Collected Works”: Disjecta Gallery, Portland, OR
- 2001 “Passing Life- One, Waterfalls”, Site-specific installation based on survey on accumulation of toilet paper, The New York Times & Pantyhose, Florence Lynch Gallery, NY
- 1999 “Transformations”, three large scale outdoor installations of Serpents, August Grove and Clusters using the Reserve’s trees and ground & 35 indoor works on walls and floor. LongHouse Reserve, East Hampton, NY
- 1998 “Rain Forest,” site-specific installation for 45’x30’ space. It is a personal protest against nuclear weapons and a memorial for the victims. Vibrant Gallery, NY
- 1996 Invitational exhibition: Installation for the Green Windows, SOHO 20 Gallery, NYC, curator: Jane Ursula Harris
- 1991 “Tamiko Kawata Exhibition”, Works on wall & on pedestal, Matsuya Gallery, Tokyo Japan

Selected Group Exhibitions

- 2022 “Disquiet: Photography and Sculpture- Robert Palumbo/Tamiko Kawata”, Pamela Salisbury Gallery, Hudson, NY
- “Women in Making”, Curator Masa Hosojima, WhiteBox, NY
- “Hand Work/Art” Charlotte Street Gallery, Kansas, MO
- 2021 “Perfect Day: Art and Drug”, curators: Raul Zamudio and Juan Puentes, WhiteBox Chashama, NY
- Search of Japan- Exploring East/West Arts & Design”, BrownGrotta Arts, Wilton, CT
- “Truth in the Face of Reality: Non-Objective Art in the 21st Century, New Show Featuring Rising Stars of Abstract Art”, Robert Berry Gallery, Virtual Show, NY
- “Midtown”, curated by Deric Carner: Elizabeth Foundation for the Arts, NY

- 2020 "Aesthetics in the Political: Fifteen New York Japanese Women Artists," Curator: Kyoko Sato and Juan Puentes, White Box Harlem, NY NY
- 2017 "Outdoor Sculpture Biennial 2017-2018": Adelphi University, Garden City, NY
- 2016 "Altered States: Seven Artists Exhibition," Hewitt Gallery of Arts, Marymount Manhattan College, NY
- 2015 "American Academy for Arts & Letters: Invitational Exhibition for Paintings and Sculptures 2015," showing Passing Life- Four and pastel drawings. American Academy for Arts and Letters, NY
"New Ways of Seeing: Cultural Hybridity and Aesthetic Liberty," Eileen Jeng curator, Dorsky Gallery, NY
- 2014 "Interpreting Pins & Needles": Suzan Shutan curator, Housatonic Museum of Art, Bridgeport, CT
- 2012 "Japanese Contemporary Paper Art," Art Center ALTERA/Amateras, Sofia, Bulgaria
- 2011 "Environmental Concerns: Earth Matters: Newsday Fall Installation and the Sea Urchins," with 5 weeks of accumulation of the Long Island of daily paper, Heckscher Museum of Art, Huntington, NY
- 2010 "American Academy for Arts & Letters: Invitational Exhibition for Paintings and Sculptures 2015," Installation "Permutation- Two" "Rain Forest- 2," American Academy for Arts and Letters, New York, NY
- 2001 "Sixteen Asian American Artists" showing "Permutation- One," Staller Center for the Arts, University Art Gallery, Stony Brook State University of New York, Stony Brook NY
- 2000 "August Grove for Four Seasons: Nature of Fiber," outdoor installation, Stone Quarry Hill Art Park, Cazenovia, NY
"Elements 2000," Snug Harbor Cultural Center, Staten Island, NY
"As If Alive: Animate Sculpture" New Jersey Center for Visual Arts, Summit, NJ
"TRANSFORMATIONS," OMNI Gallery, Uniondale NY
"Generations II: A Survey of Women Artists at the Millennium," A.I.R. Gallery, NYC
"Stillness Within," three-artist exhibition, Elsa Mott Ives Gallery/YWCA, NYC
- 1999 "Contemporary Arts of New York State," New York State Museum, Albany, NY
- 1998 "A.I.R. Third Biennial Exhibition," A.I.R. Gallery, NY
"Staten Island Biennial Exhibition," Staten Island Institute of Arts & Science Museum, SI, NY
"Black & Yellow," Vibrant Gallery, NYC
- 1997 "Women Show III," Bullet Space, NYC
"Poetics of the Edge/Two Artists," Grace Gallery, New York Technical College, CUNY, Brooklyn, NY
- 1996 "Order System Structure," NYFA Award Exhibition: RCCA Art Center, Rensselaer County Council for the Arts, Troy NY
"Ephemeral Metal: Interlock-Interweave," Elsa Mott Ives Gallery/YWCA, NYC
"Permutations," MMC Gallery, Marymount Manhattan College, NYC

- 1991 “Historical Sources: New Visions in Contemporary Metalsmithing,” Memorial Art Gallery of the University of Rochester, Rochester, NY
- 1986 “Fiber R/Evolution International Exhibition: showing Vertical Wave” Two years Traveling Exhibition of Milwaukee Art Museum and University of Wisconsin-Milwaukee, John Porter Retzer, Florence Horn Retzer and Mary Jane Jacob curators, Milwaukee WI
- 1979 “Works of Women,” UNESCO Art Committee, Paris, France
- 1978 “Small Works International: by Jack Lenor Larsen & Mildred Constantine curators, British Craft Centre, London, England

Grants, Fellowships & Residencies

- 2023 Foundation for Contemporary Arts, Emergency grant to support “Beyond Edge. Beyond Surface Exhibition” for Pollock Gallery: Southern Methodist University, Dallas, TX
- 2020 Foundation for Contemporary Arts, Emergency grant to support “Aesthetics in the Political: Fifteen New York Japanese Women Artists,” White Box Harlem, NY”
- 2015 American Academy for Arts and Letters: 2015 Purchase Award
- 2014 Foundation for Contemporary Arts, Emergency grant to support “Quiet Room” Exhibition , New York, NY
MeetFactory Art Foundation Award for “Solo Show and Residency,” Prague, Czech
- 2012 Williamsburg Art & Historical Center, Brooklyn, NY: Purchase Award from Harvest Exhibition
- 2006 Pollock/Krasner Foundation Grant, NY, NY
- 2005 NYFA Grant, New York Foundation for the Arts 2005 Grant for Gregory Millard Fellow NY, NY
- 2004 Serie Project for Screen Printmaking: Austin, TX
- 2002 McDowell Art Colony Residency Award, Petersborough, NH
- 2001 Yaddo, Louise Bourgeois Residency Award for a Sculptor
NYFA Grant, New York Foundation for the Arts, NY, NY
- 2000 CANYS Grant for New Project: Craft Alliance of New York State Blue Mountain Center for the Arts
Craft Alliance New York State Grant for New Project: NY
- 1999 Edward Albee Art Residency: Montauk, NY
- 1998 Ruth Chenven Foundation Grant for New Project
- 1997 The Millay Colony for the Arts
ESCA Grant for New Project: Empire State Craft Alliance of New York State
- 1991 ESCA Grant for New Project: Empire State Craft Alliance of New York State

Public Collections

- 2020 Helene Falcon Art Collection, Boston, MA
- 2016 Honolulu Contemporary Art Museum, Honolulu, Hawaii
- 2013 Racine Art Museum, Racine, WI
Williamsburg Art & Historical Center, Brooklyn, NY

- PREC Institute, Tokyo, Japan
- 2012 Ishiguro Art Collection: Tokyo, Japan
Francine D'Olimpio, Kobalt Gallery, Provincetown, MA
- 2011 LongHouse Reserve: Jack Lenor Larsen Collection, East Hampton, NY
- 2010 Ishiguro Art Collection, Tokyo, Japan
Lafcadio Hearn/Yakumo Koizumi Art Museum, Matsue, Japan
- 2009 Racine Art Museum, Racine, WI
- 2008 Montreal Museum of Fine Arts, Montreal, Canada
Williamsburg Art and Historical Center, Brooklyn, NY
- 2007 Philip & Shelley Aarons Art Collection, LI, NY
DM Contemporary Art Gallery for Permanent Collection, LI, NY
- 2006 Museum for Arts & Design/MAD Museum, NY, NY 2004
Jack Lenor Larsen Private Collection, New York, NY
- 2002 Yusuke Aida Collection, Tokyo, Japan
- 1999 LongHouse Reserve Permanent Collection, East Hampton, NY
Lloyd Catsen Collection, San Francisco, CA
Jack Lenor Larsen, private collection, New York, NY
- 1991 Yusuke Aida Collection, Tokyo, Japan
- 1986 Davis Brody Bond, Architects, New York, NY
- 1982 PREC Institute, Tokyo, Japan
- 1978 Buenno Premesela Art Collection, Amsterdam, Holland

Publications & Reviews

- 2012 Review by Masaaki Noda on Gekkan Gallery January issue in Japan
Inclusion of "Newsday Fall" works in publication of "To Life: ECO ART in pursuit of Sustainable planet," by Andrew Brown, Hudson and Thames publisher
Book: 500 Paper Projects 2012: curated by Gene McHugh, New York, NY
- 2011 Catalog: Tamiko Kawata "Beyond Lines/Beyond Surface," Kentler International
Drawing Space, Brooklyn, NY
Catalog: "Japanese Contemporary Paper Art," Art Center ALTERA, Daniela Todorova Curator, sponsored by Embassy of Japan, Sofia, Bulgaria
Catalog: "Transcendental Vision," Anton Gallery/Celadon Inc, Monterey, CA
- 2008 Prints: "Office Space," New Art Center, Elizabeth Duffy curator, Newtonville, MA
Catalog: Second Lives: REMIXING THE ORDINARY to INAUGURATE Museum of ARTS & DESIGN," an opening exhibition at Columbus Circle location: curated by David McFadden, Museum of Arts & Design, New York, NY
- 2006 Site Specific 2006: Karen Shaw curator for Islip Museum: Carriage House, East Islip, NY

2000 Sculpture Magazine: May 2000 issue, FOCUS section
Catalog: As If Alive: Animate Sculpture by Sara Henry Corrington: Professor Drew University
Catalog: Nature of Fiber by Stone Quarry Hill Sculpture Park
New York Times: Long Island Section, Art Reviews by Helen A. Harrison

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