
QUESTIONNAIRE

Takayama Noboru

Q: WHAT IS Mono-Ha? When? What is in common among the artists and their art works?

A: A break away from the European modernism * Installation * Transient, It takes a new look at the relationship between the self (individual) and the society (world) through the relation between the elemental object and the place, I have started producing my sleeper since 1968. I have been working together with Enokura since around 1969 and moved on to Totsuka Space in '70, and then to Shiroso Festival.

Q: What is the connection with MONO-HA, minimal Art, conceptual art and arte povera in the world of '70s?

A: They could be considered as the phenomena of the same era. However, I have decide to take a look at the reality within the ambiguity of Japan, As for me, there were a lot to learn from Kienholz, Reinhardt, Jasper Johns, and Schwitters.

Q: What is the connection with the "specific" and its standpoint within the world?

A: To be conscious of the Orient as an opposition to Western world, to consider the highest reach of art as opposed to the art which is constantly under the influence of the outside world. I could not keep from thinking the positioning of Japan within Asia, in its positioning within the world.

Q: Why is MONO-HA re-evaluated now?

A: It may be because of the tendency in the interest of people towards the idea that, should there be a relationship between the art work and the environment, the art work is a part of the environment and the environment is a part of art work (ecological monism).

Q: What do you think of the criticism against MONO-HA?

A: It appears as if MONO-HA is a common item of the area, however, actually it was nothing of that sort from the first stage. Was it not the sense of failure that was in common? It is necessary to recognize it again as an undifferentiated overall image.

Q: What do you think about the reproduction?

A: As I was producing my art work on the basis that the production itself comes into existence within the relation of the place and the object, so as for the reproduction, unless it does not question the place itself, then it may be possible to be seen as a different thing (sculpture). It is an art system that exists on the basis of the relationship between the place, or the space; it does not exists on its own. It is not that the art work creates the space, but an art work is the system or the way of confrontation of space against a specific substance; it is not an independence such as the sculpture. I would dare to say that my works are based on the idea that they are the independence of the space.

Q: Do you have any other comments?

A: Thinking back to those days I was eager to create such things as sleepers, which would never be an art work, constitute the sleepers as human sacrifice (installation). I was thinking that the art work is created within the relation with any place, as something transient.

* The questionnaire was also given to other artists who exhibited their works.