

ON KAWARA

325 West End Avenue, Apt. 10B
New York, NY 10023-8143

646.827.0724

www.jonathanahill.com

JONATHAN HILL
917.294.2678
jonathan@jonathanahill.com

MEGUMI K. HILL
917.860.4862
mkhny@aol.com

YOSHI HILL
646.420.4652
yoshi@jonathanahill.com

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ON KAWARA

Catalogue 242
Jonathan A. Hill Bookseller

1. **(KAWARA, On).** Exhibition postcard: *On Kawara: One Million Years Bei Konrad Fischer* (14 October-10 November 1971). Printed on both sides. Postcard. Düsseldorf: Konrad Fischer, 1971.

Postcard invitation to Kawara's first solo exhibition in Germany. Fine.





2. (KAWARA, On). Exhibition postcard: *On Kawara: One Million Years* (opens 24 November 1971). Details on recto, white text on black. Large postcard, mailed. Milan: Galleria Toselli, 1971.

Postcard invitation to Kawara's first solo exhibition in Italy; mailed to curator Jean-Christophe Amman (1939-2015). Near fine.



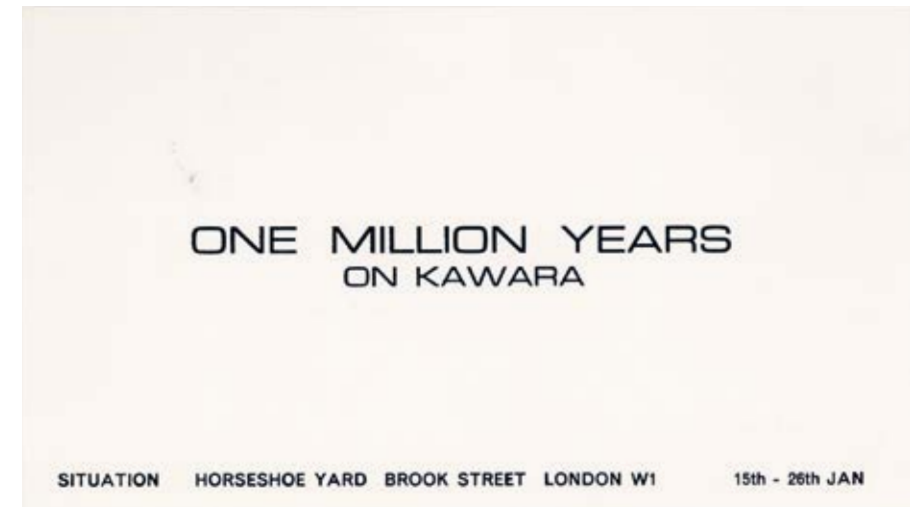
3. **(KAWARA, On).** Exhibition card: *On Kawara: "One million years"* (opens 26 November 1971). Printed on recto. Large card. Paris: Yvon Lambert, 1971.

Invitation card for Kawara's first solo exhibition in France. Fine.



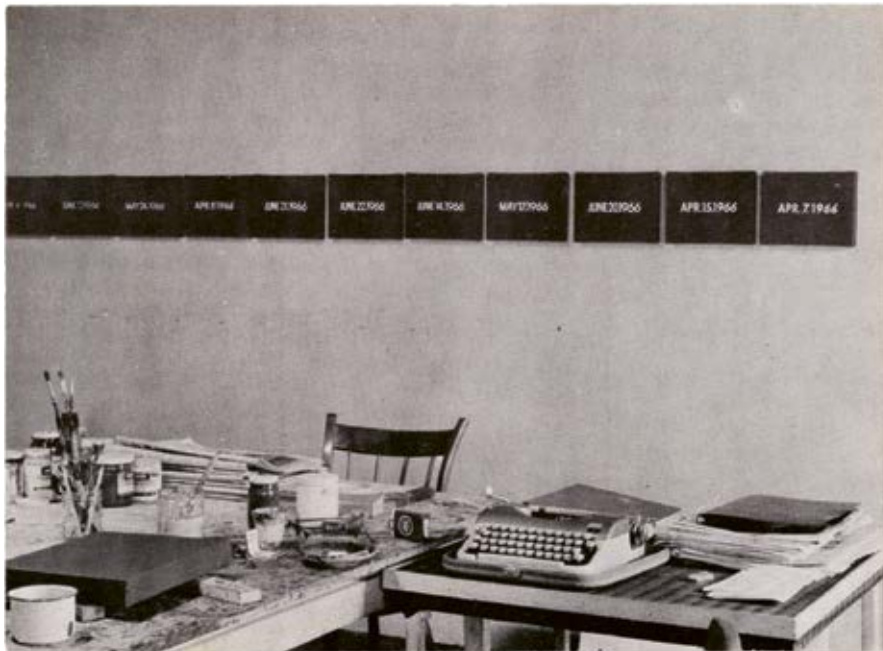
4. **(KAWARA, On).** Exhibition card: *One Million Years: On Kawara* (15-26 January [1972]). Details on recto. Card. London: Situation, [1972].

Invitation card to Kawara's solo debut in the U.K. Fine.



5. **(KAWARA, On).** Exhibition postcard: 15 paintings of 1971 from the "Today" Series by On Kawara bei Konrad Fischer (18 February-17 March 1972). Black & white photographic illus. on recto, details on verso. Photographic postcard. Düsseldorf: Konrad Fischer, 1972.

Postcard invitation to Kawara's first-ever gallery presentation of "Date Paintings" from the *Today* series. Fine.



14,300 days

6. **(KAWARA, On).** Exhibition postcard: *On Kawara* (opens 3 March [1973]). Printed in red on both sides. Postcard. Brussels: Paul Maenz, [1973].

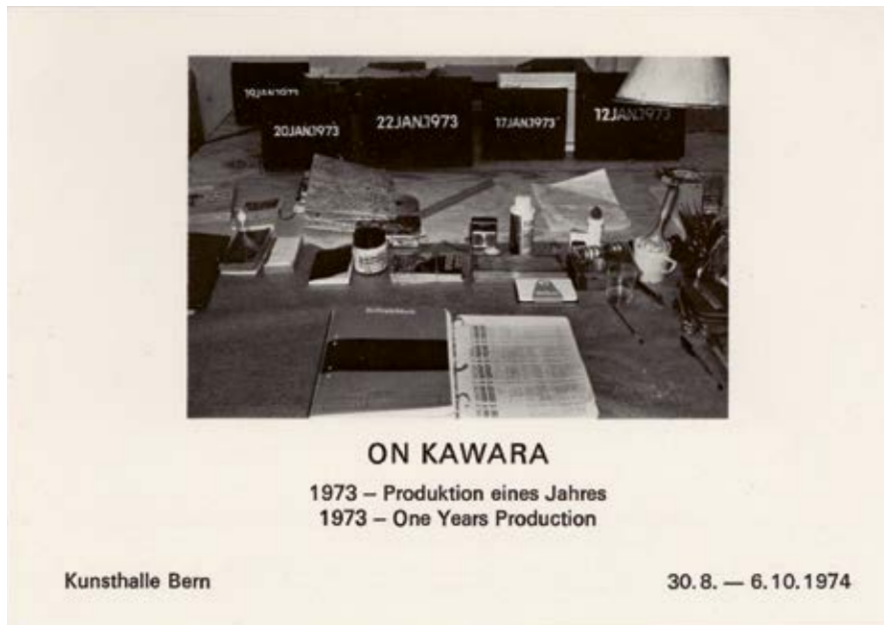
Postcard invitation for Kawara's only solo show with Paul Maenz. Fine.



14,679 days

7. **(KAWARA, On).** Exhibition card: *On Kawara: 1973 – Produktion eines Jahres/1973 – One Years Production* (30 August-6 October 1974). Black & white illus. on recto, text on both sides. Pictorial card. Bern: Kunsthalle Bern, 1974.

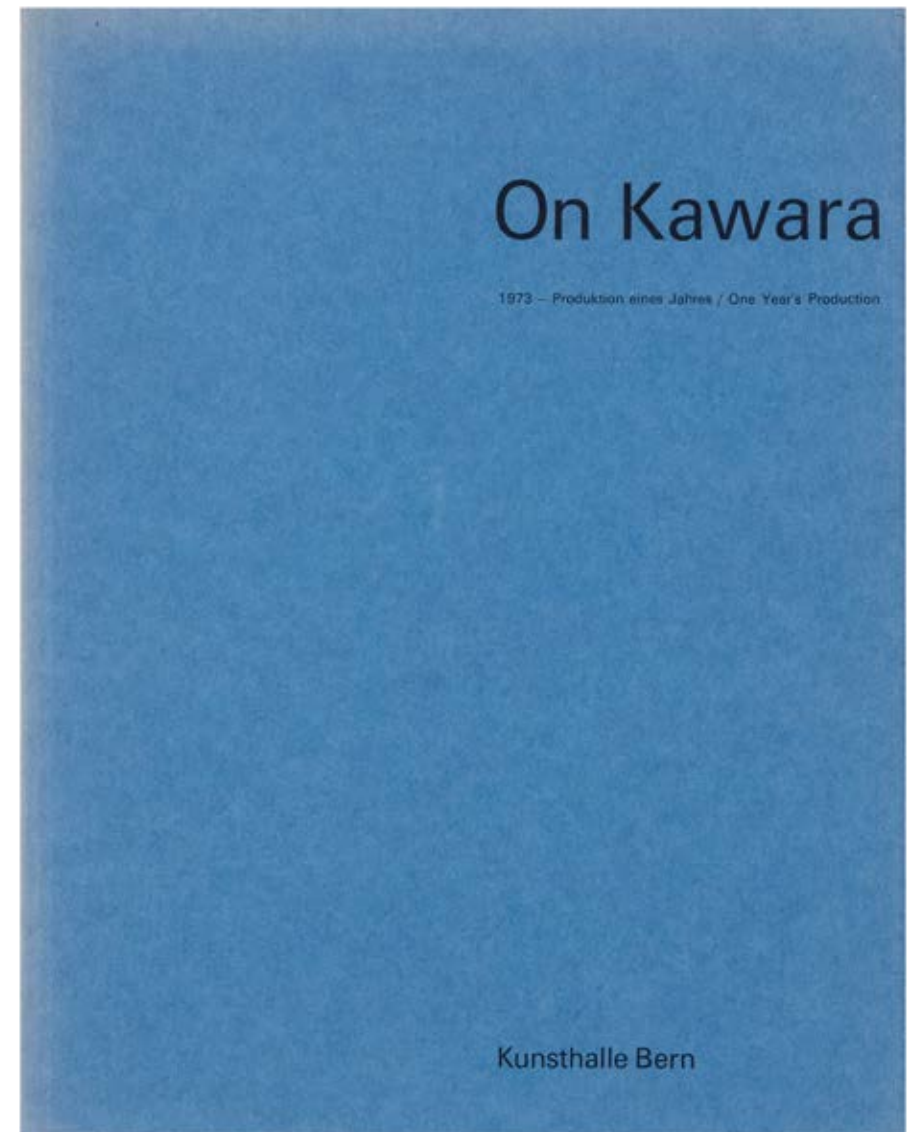
Announcement card for Kawara's debut solo museum exhibition. Fine.



8. **(KAWARA, On).** *On Kawara: 1973 - Produktion eines Jahres/One Year's Production* (30 August-6 October 1974). Black & white illus. throughout & one in color. Unpaginated, with ads in-fine. Large 4to (269 x 211 mm.), blue printed softcover (a trifle sunned). Bern: Kunsthalle Bern, 1974.

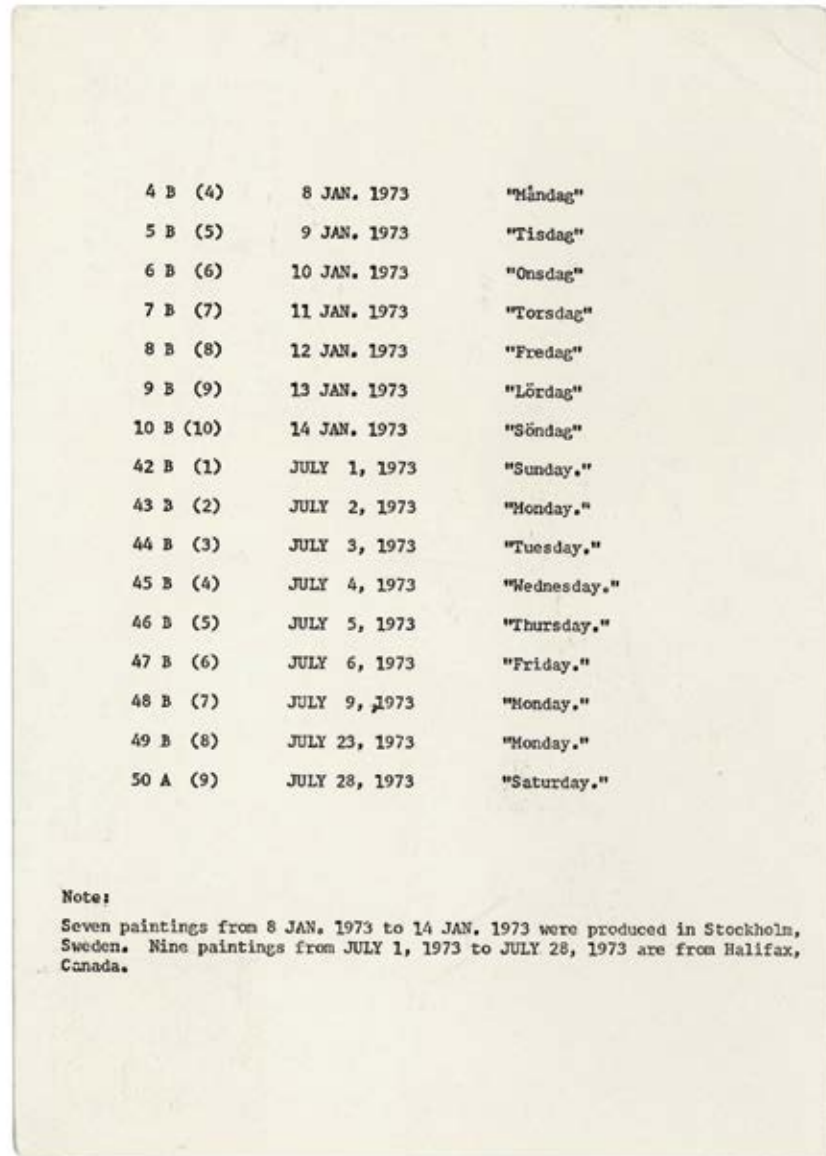
The catalogue for Kawara's first solo museum exhibition; the show was curated by Kasper König (b. 1943) and Johannes Gachnang (1939-2005), director of the Kunsthalle Bern. The latter explains in the foreword that the museum has gathered 85 "Date Paintings" from the *Today* series alongside Kawara's journal filled with notes on the paintings. There are also numerous illustrations of his other famous series: *I Met*, *I Went*, *I Read*, *I Got Up*, and *I am still alive*. With texts (in parallel German and English) by Gachnang, König, and René Denizot.

A fine copy.



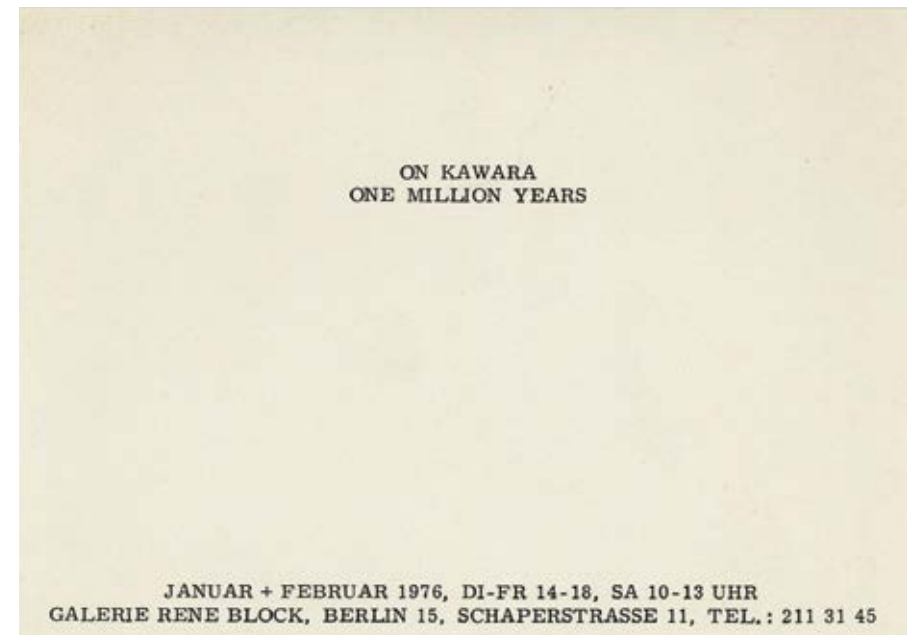
9. **(KAWARA, On).** Exhibition postcard: *On Kawara Bei Konrad Fischer* (8-30 April 1975). Printed on both sides. Postcard, mailed. Düsseldorf: Konrad Fischer, 1975.

Postcard invitation for the exhibition of seven "Date Paintings". Near fine; mailed to Galleria Marilena Bonomo.



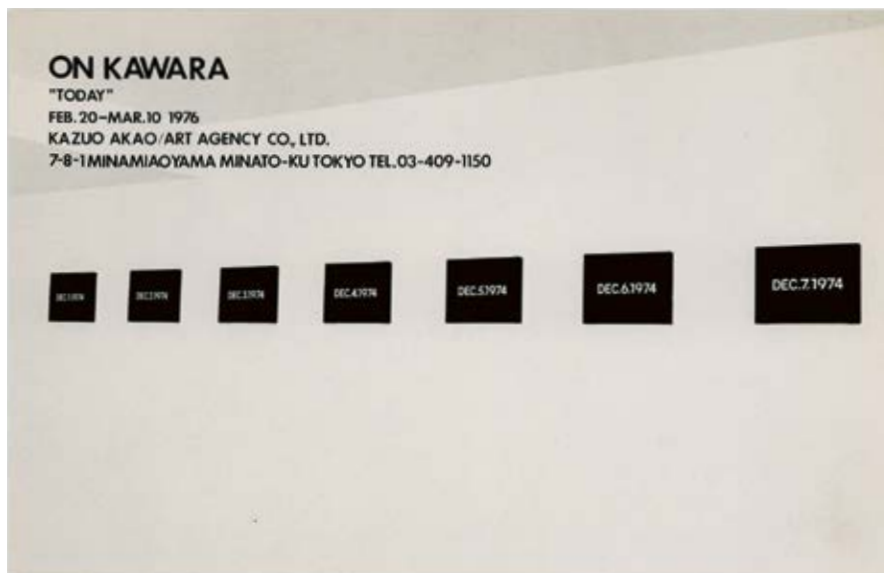
10. **(KAWARA, On).** Exhibition card: *On Kawara: One Million Years* (January & February 1976). Printed on recto. Card. Berlin: Galerie René Block, 1976.

Exhibition card for Kawara's first solo show at René Block's gallery. Fine.



11. **(KAWARA, On).** Exhibition card: *On Kawara: "Today"* (20 February-10 March 1976). Black & white illus. on recto, text on both sides. Large card. Tokyo: Kazuo Akao/Art Agency Co., Ltd., 1976.

Exhibition card for Kawara's first solo show of "Date Paintings" in Japan. Fine.



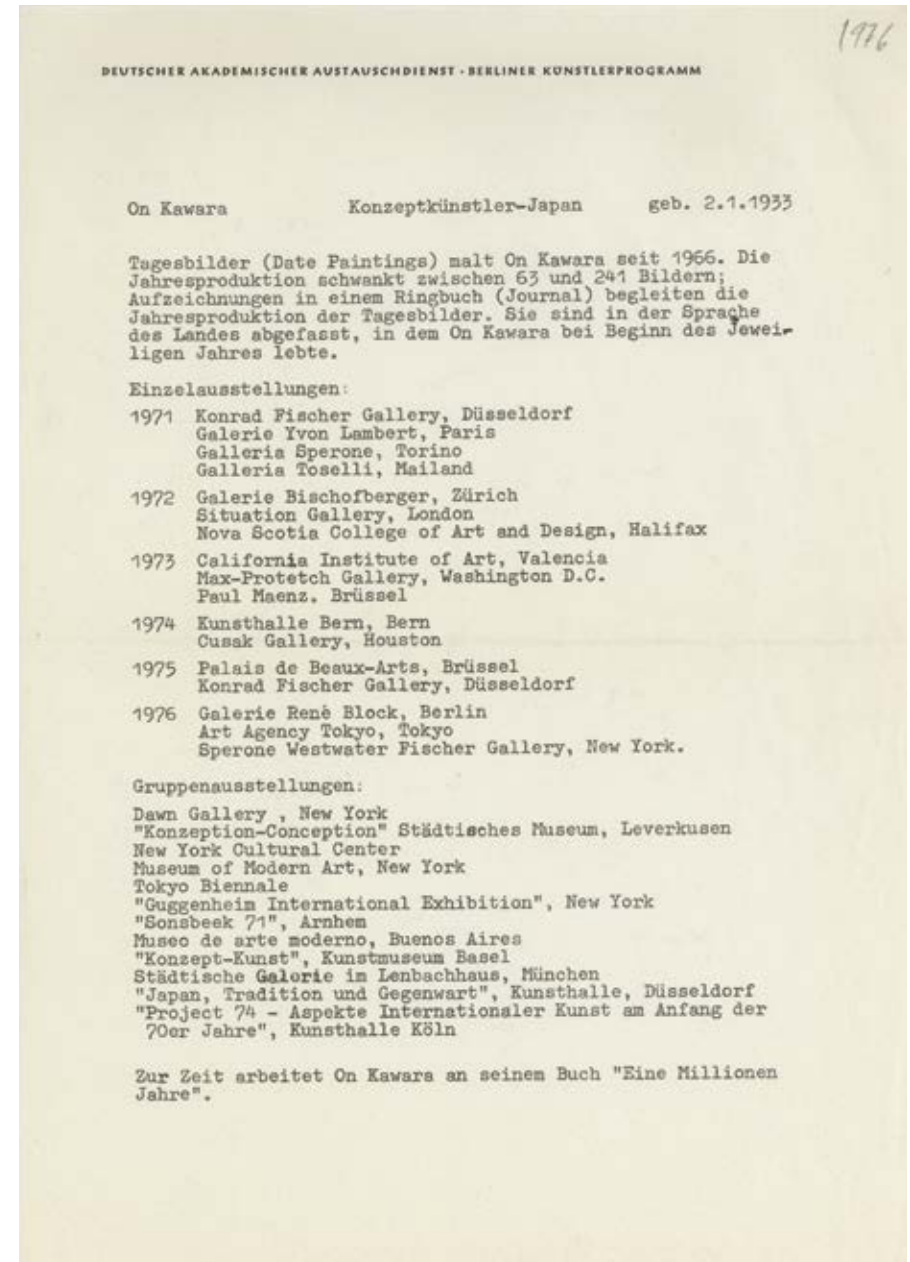
12. **(KAWARA, On).** Exhibition postcard: *On Kawara* (opens 6 March 1976). Printed in red on recto. Postcard, mailed. New York: Sperone Westwater Fischer Inc., 1976.

Postcard invitation to the first gallery exhibition of Kawara's "Date Paintings" in the United States. Fine; mailed to Jean-Christophe Amman.



13. **(KAWARA, On).** Mimeographed artist's CV. Single A4 sheet, Deutscher Akademischer Austauschdienst – Berliner Künstlerprogramm letterhead, printed on recto only, single horizontal fold. [Berlin: ca. 1976-77].

An early curriculum vitae for the artist, printed by the DAAD's Berlin artist program. The CV notes the artist's earliest solo and group exhibitions at galleries and museums. Fine.



14. (KAWARA, On). *On Kawara: 97 "date-paintings" consécutives journaux de 1966 à 1975* (30 March-16 May 1977). Black & white illus. Long folded sheet forming [10] pp., 269 x 190 mm. folded. Paris: Centre national d'art et de culture Georges Pompidou, Musée national d'art moderne, 1977.

Exhibition catalogue for Kawara's exhibition at the Centre Pompidou. Curated by museum director Pontus Hultén (1924-2006), the show featured 97 paintings, all constituting consecutive series of "Date Paintings" executed 1966-75. A catalogue illustration shows four "Date Paintings" — 1-4 January, 1970 — displayed on top of the boxes which Kawara fabricated as part of the *Today* series. The remaining images are close-ups of a "Date Painting," the inside of one of Kawara's boxes, a display of Kawara's binders recording the project, and a page from Kawara's journal. With an essay in French by Pontus Hultén ("On Kawara / L'Art Comme Processus").

Fine.

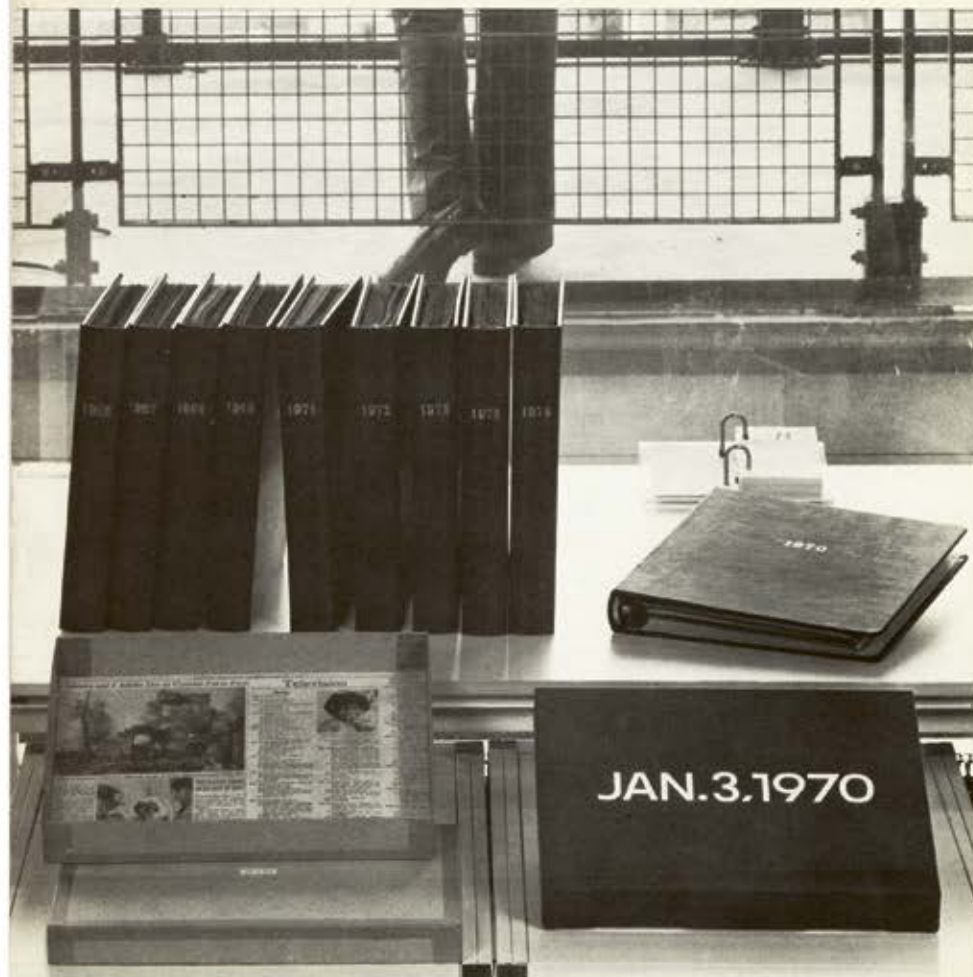
On Kawara

97 "date-paintings" consécutives
journaux de 1966 à 1975

[illegible]

Centre national d'art et de culture Georges Pompidou
Musée national d'art moderne 30 mars-16 mai 1977

JAN.2.1970



JAN.3.1970

JANUARY, 1970. NEW YORK

- +1 B (1) JAN. 1, 1970 "A Cuban gunboat fired warning shots at a Liberian cargo ship, the Deep Freeze, off the Cuban coast tonight and ordered it toward port."
- +2 B (2) JAN. 2, 1970 "Edward Falk, 43, the second heart-and-double-lung transplant recipient in medical history, died in New York Hospital early today, eight days after the operation."
- +3 B (3) JAN. 3, 1970 "A large tropical bird, the casqued hornbill, that eluded nets and tranquilizer guns and scorned lures of food as it swooped through the chilly skies of Manhattan's Upper East Side in New York, was netted on a penthouse ledge at 710 Park Avenue, near 70th Street, about 3:40 P.M. today."
- +4 B (4) JAN. 4, 1970 "The man reported to be the oldest active-duty soldier in the world, 89-year-old Sgt. Jose Herrera Garces of the Peruvian army, says he is going to wed a 37-year-old woman he met at a fruit stand. 'It was love at first sight,' says Herrera of his four-month romance with Maria Santos Seavedra."
- +5 B (5) JAN. 5, 1970 "After a detailed study of the first lunar samples brought back to earth, it has been concluded that, if the moon was torn from the earth, it must have occurred either during the earth's formation or immediately afterward."
- +6 B (6) JAN. 6, 1970 "Tuesday."
- +7 B (7) JAN. 7, 1970 "An extraordinary candy-stripe pattern has been found, on a microscopic scale, in some lunar rocks."
- +8 B (8) JAN. 8, 1970 "The United States and Communist China agreed today to resume their formal ambassadorial meetings in Warsaw after a two-year suspension."
- +9 B (9) JAN. 9, 1970 "After much hesitation, French officials acknowledged tonight that about 50 Mirage jet fighter planes would be sold to Libya."

15. (KAWARA, On). Exhibition postcard: *On Kawara* (23 July-21 August 1977). Text on both sides. Postcard, mailed. Bremerhaven: Kabinett für aktuelle Kunst Bremerhaven, 1977.

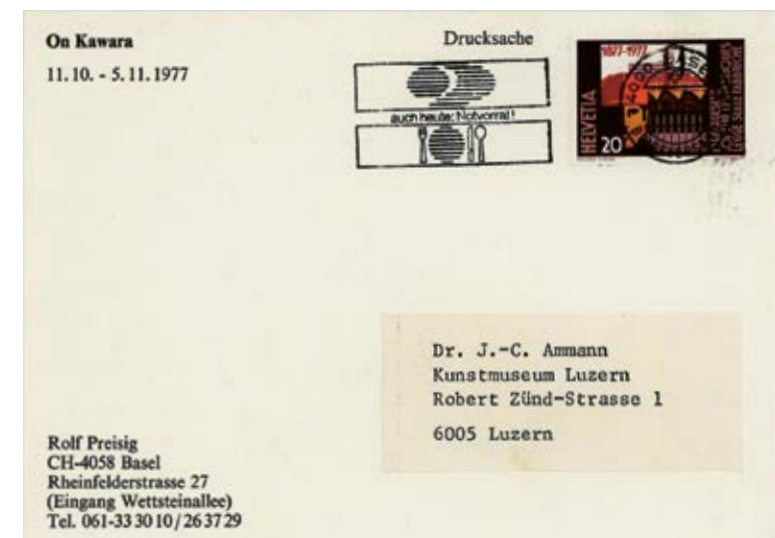
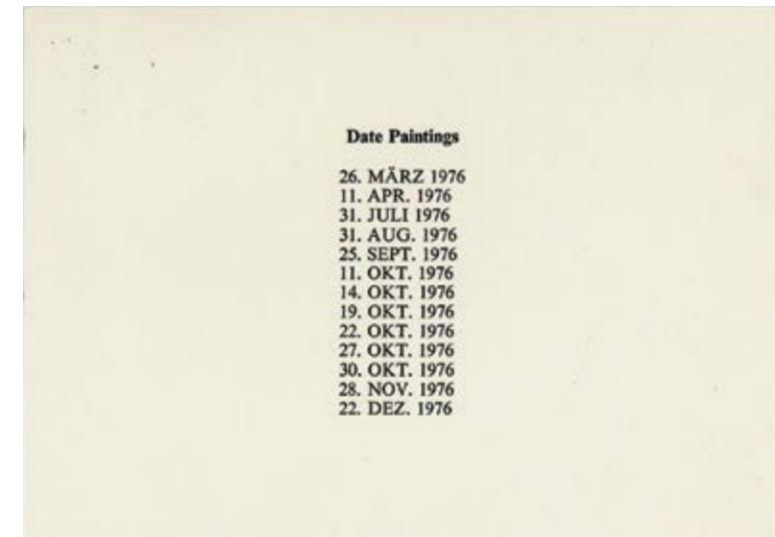
Postcard invitation to Kawara's first show at Jürgen Wessler's gallery. Fine; mailed to Dutch museum director Frans Haks (1938-2006).



16,282 days

16. (KAWARA, On). Exhibition postcard: *On Kawara* (11 October-5 November 1977). Text on recto, details & address label on verso. Postcard, mailed. Basel: Rolf Preisig, 1977.

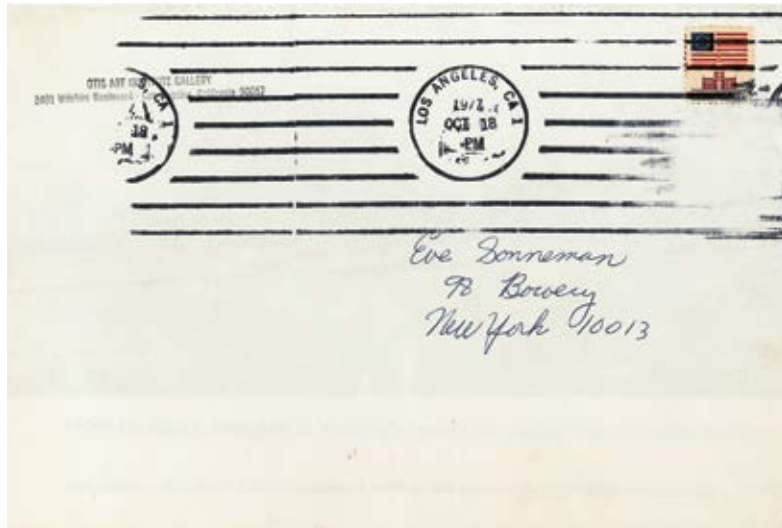
Postcard invitation for Kawara's first exhibition with Preisig. Fine; mailed to Jean-Christophe Amman.



16,362 days

17. (KAWARA, On). Exhibition poster: *On Kawara: "Today" Series, The Date Paintings of 1967* (27 October-4 December 1977). Color photographic illus. on reverse. Poster, folded for mailing, ms. address & postmarked. Los Angeles: Otis Art Institute, 1977.

Poster for Kawara's debut solo museum exhibition in the United States. Near fine; faint creasing. Mailed to photographer Eve Sonneman (b. 1946).



16,378 days

18. (KAWARA, On). *On Kawara: 1967* (27 October-4 December 1977). Black & white and color illus. throughout. Unpaginated. 4to (293 x 231 mm.), pictorial softcover (spine a trifle rubbed), title on spine. Los Angeles: Otis Art Institute, 1977.

Exhibition catalogue for Kawara's first solo museum presentation in the United States. It opens with Lucy R. Lippard's essay on Kawara's practice "Just in Time: On Kawara." Most of the catalogue reproduces parts of the artist's journal, where he recorded the color, size, and title of each "Date Painting." The journal entries are complemented by five street photographs by Jun Morinaga. Near the end of the catalogue there are images of seven days from the series *I Read*, in which Kawara preserved clippings from each day's newspaper.

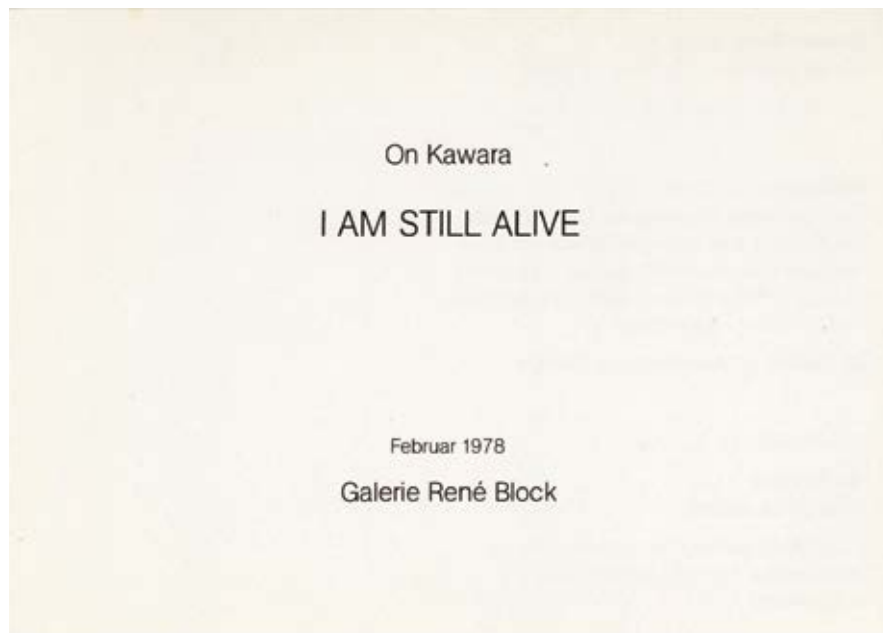
Near fine. Edition of 1000 copies.



16,378 days

19. (KAWARA, On). Exhibition card: *On Kawara: I Am Still Alive* (February 1978). Text on both sides. Postcard. Berlin: Galerie René Block, 1978.

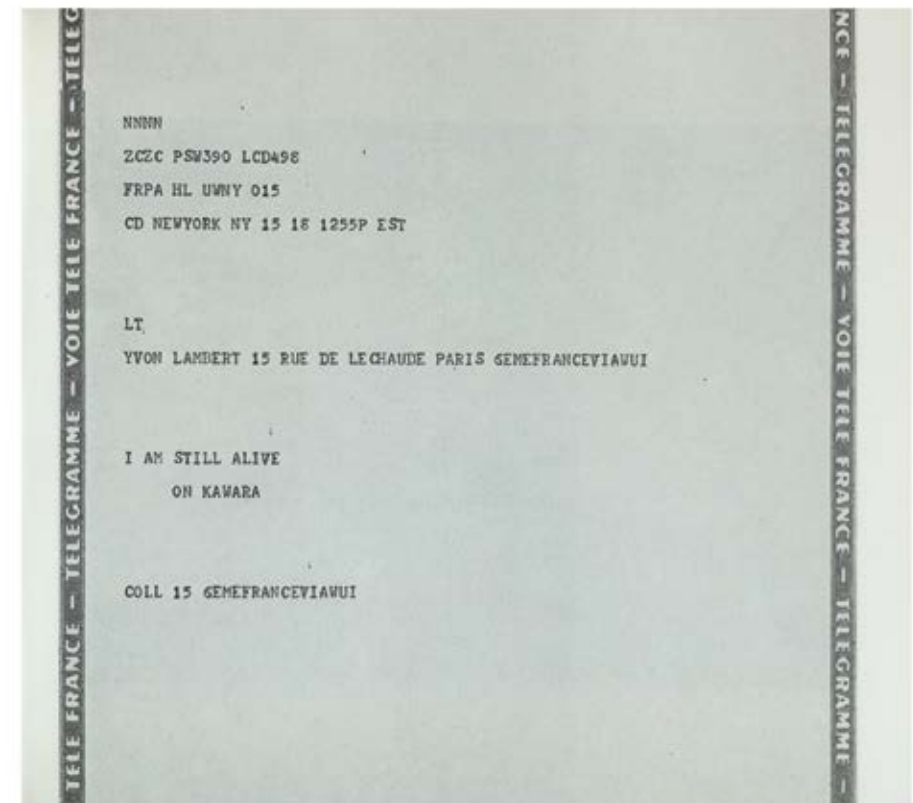
Announcement postcard for Kawara's second show with Block and the forthcoming artist's book of the same name that documents the artist's telegrams sent from 1970 to 1977. Fine.



20. KAWARA, On. *I Am Still Alive*. 201 black & white illus on rectos only. [207] leaves. Thick oblong 4to (210 x 242 mm.), orig. cloth, title on spine. Berlin: Edition Block, 1978.

First edition of this artist's book documenting Kawara's telegrams affirming "I am still alive"; this is one of 450 numbered copies from Serie A, all of which are bound in cloth and housed in a slipcase. Arranged chronologically and reproduced at their original size, the telegrams of this project were sent from December 1969 until 31 December 1977. We find messages sent to Dorothy and Herbert Vogel, Teresa O'Connor, Germano Celant, Adriaan van Ravesteijn, Yutaka Matsuzawa, Tommaso Trini, Konrad Fischer, Hiroko Hiraoka, Klaus Honnef, Ken Friedman, Yvon Lambert, Zdenek Felix, René Denizot, Radoslav Putar, Jost Herbig, Paula Cooper, Johannes Gachnang, Rene Block, etc.

A fine copy, colophon numbered in pencil "A5."

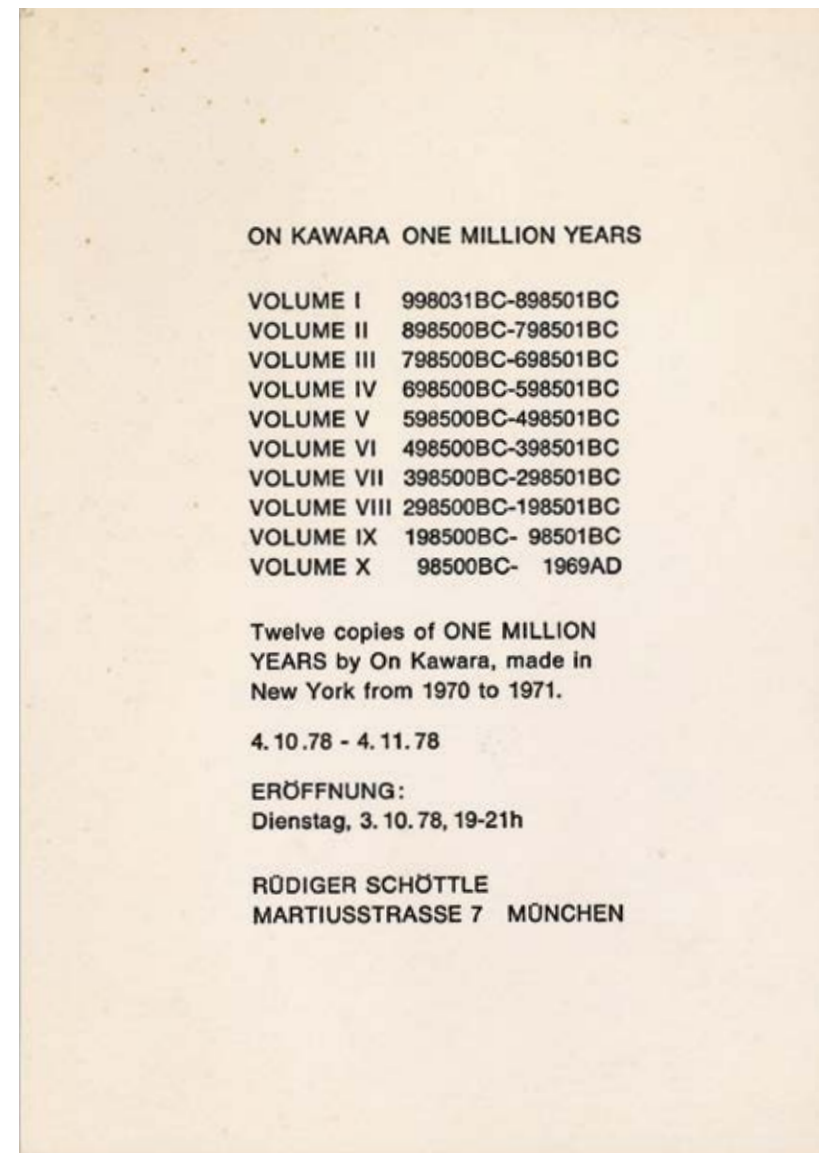
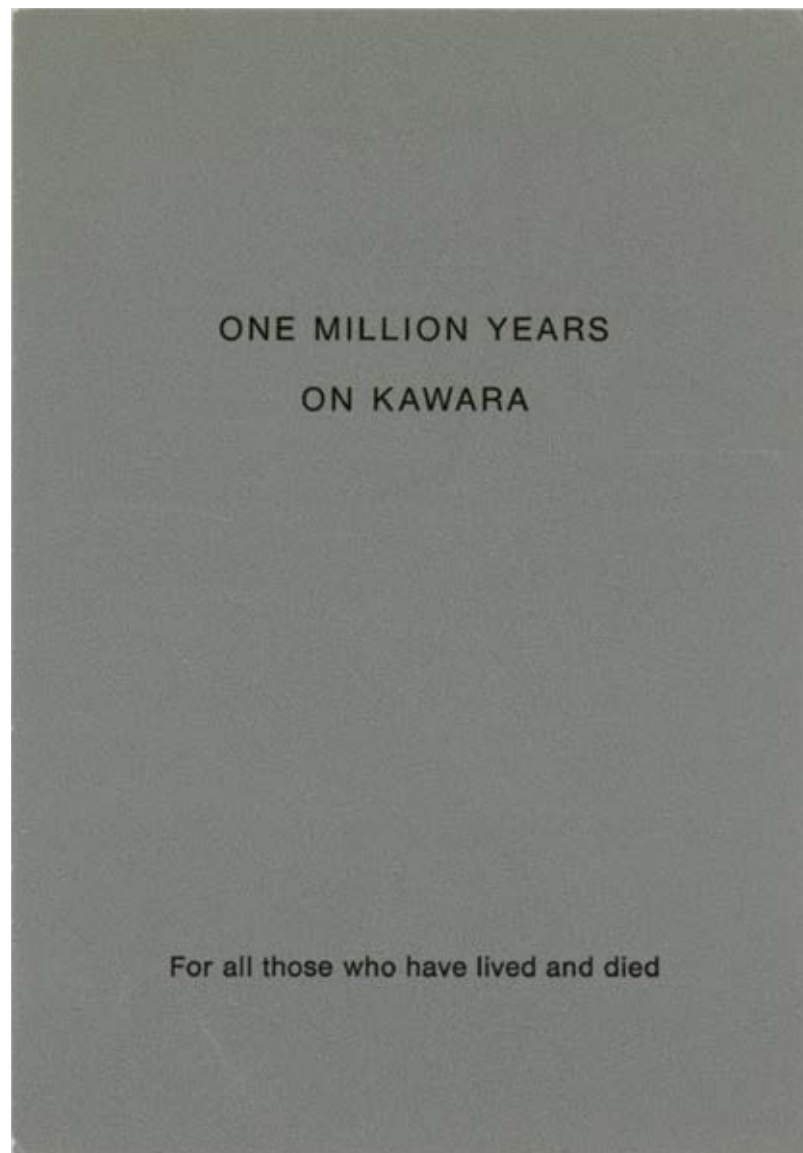


On Kawara I AM STILL ALIVE

I AM STILL ALIVE
On Kawara

21. (KAWARA, On). Exhibition card: *One Million Years: On Kawara* (3 October- 4 November 1978). Printed on both sides. Card. Munich: Rüdiger Schöttle, 1978.

Announcement card for Kawara's first show with Schöttle. Near fine.



22. (KAWARA, On). Exhibition postcard: *On Kawara* (opens 5 May 1979).
Printed on both sides. Postcard, mailed. Paris: Yvon Lambert, 1979.

Postcard invitation for Kawara's 1979 exhibition with Yvon Lambert. Fine;
mailed to Jean-Christophe Amman.



23. (KAWARA, On). Exhibition postcard: *On Kawara* (9 February-9 March 1980). Printed on both sides. Postcard, mailed. Bremerhaven: Kabinett für Aktuelle Kunst Bremerhaven, 1980.

Postcard invitation for Kawara's second exhibition at Wessler's gallery. Fine; mailed to Oscar Ackermann of Köln.



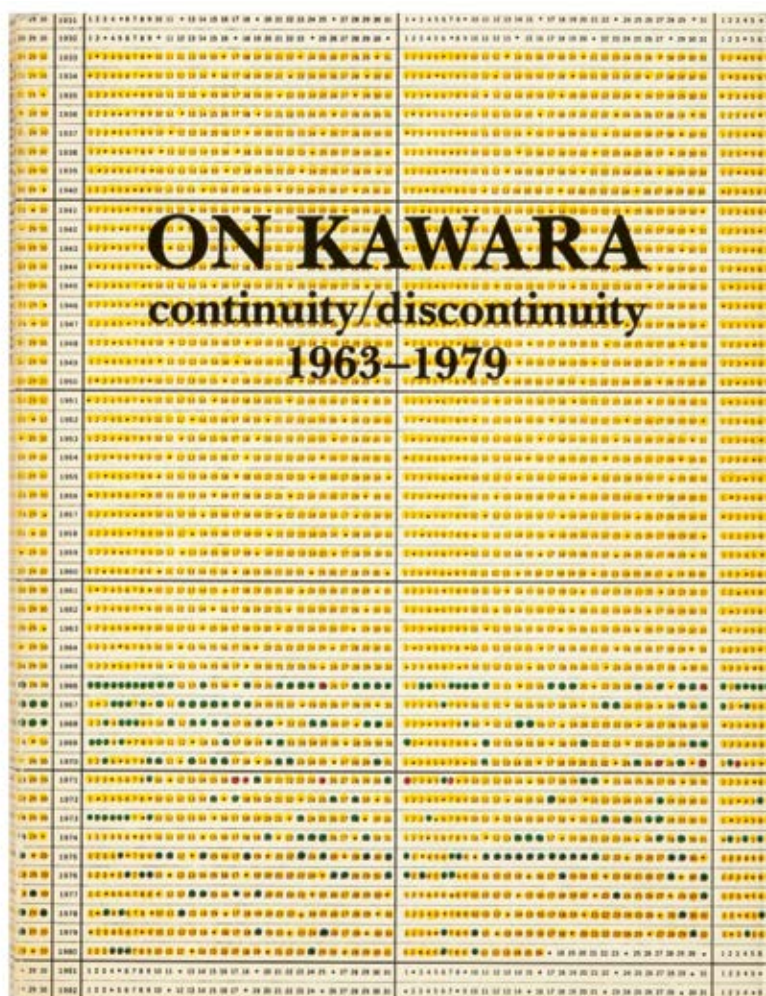
24. (KAWARA, On). Exhibition postcard: *On Kawara: Date-Paintings 1979* Bei Konrad Fischer (19 June-18 July 1980). Black & white photographic illus. on recto. Photographic postcard, mailed. Düsseldorf: Konrad Fischer, 1980.

Postcard invitation for Kawara's 1980 presentation with Fischer. Near fine; mailed to Oscar Ackermann.



25. (KAWARA, On). *On Kawara: continuity/discontinuity, 1963-1979* (11 October-23 November 1980). Black & white illus. throughout. 397, [1] p. Large & thick 4to (279 x 210 mm.), pictorial softcover, title on spine. Stockholm: Moderna Museet, 1980.

The catalogue for On Kawara's survey exhibition at the Moderna Museet and three other institutions. This publication is illustrated with images and reproductions of the artist's work, including the *Today* series, *I Met*, *I Went*, *I Got Up*, *I am still alive*, etc. It also contains photographs of "Date Paintings" in galleries, museums, and the homes of private collectors. The second half of the catalogue, save the final dozen pages, is essentially a facsimile of Kawara's journal,



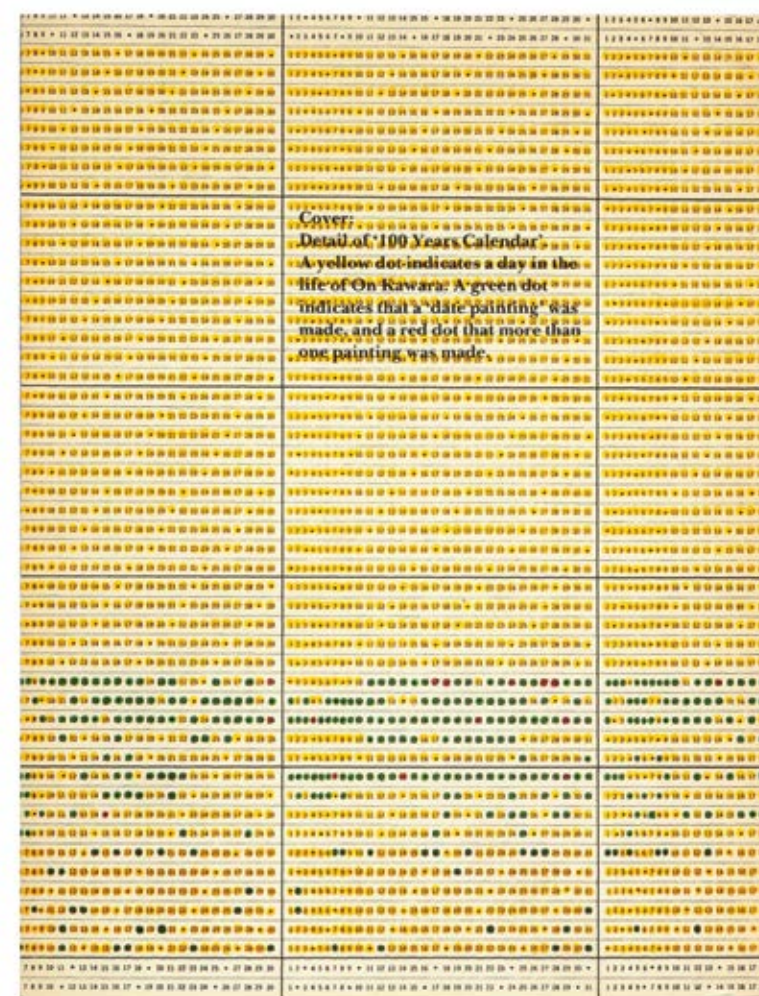
17,458 days

which he used to record the color of paint, size, and titles of his "Date Paintings."

With text contributions by Olle Granath ("A Point Between Life and Death"), astronomer Peter Nilson ("A Labyrinth in which We are all Lost"), and On Kawara ("Code"). These are presented in English at the beginning; German translations are found at the end with an additional essay by curator Zdenek Felix ("On Kawaras Ikonen der Zeit").

The present show was subsequently held at Museum Folkwang, Essen (30 January-15 March 1981); Van Abbemuseum, Eindhoven (22 March-3 May 1981); and the National Museum of Art, Osaka (17 May-16 June 1981).

In excellent condition.



26. (KAWARA, On). Exhibition card: *On Kawara* (25 October-23 November 1980). Printed on both sides. Large hole-punched card. Rottweil: Forum Kunst Rottweil, 1980.

Invitation card for Kawara's show in Rottweil, organized by Jürgen Wesseler. Fine.



17,570 days

27. (KAWARA, On). Exhibition postcard: *On Kawara: One Million Years, Bei Konrad Fischer* (31 January-28 February 1981). Printed on both sides. Postcard. Düsseldorf: Konrad Fischer, 1981.

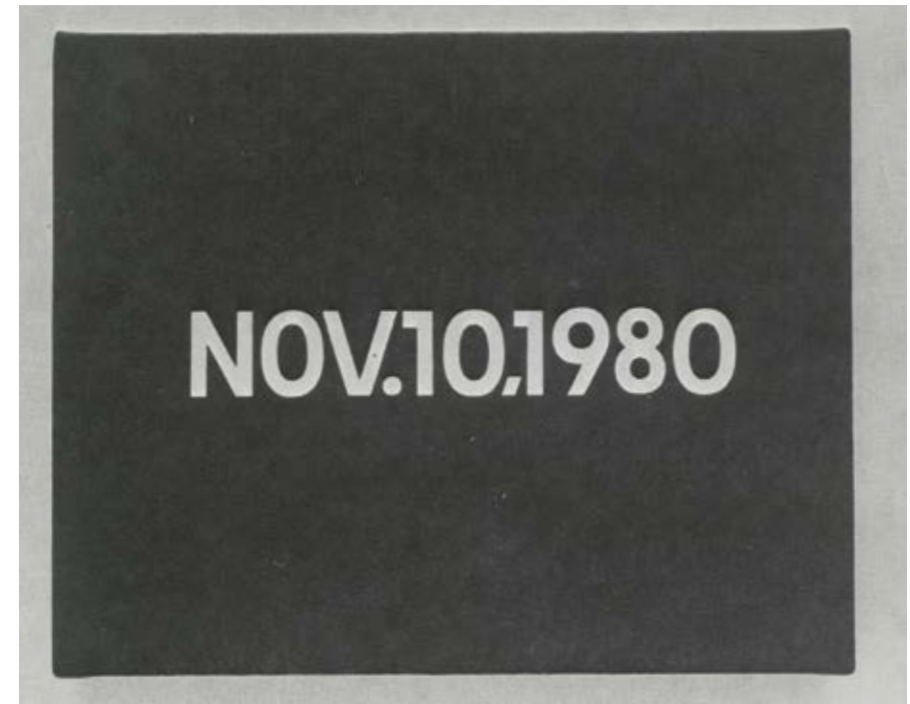
Postcard invitation for the first of two Kawara exhibitions that Fischer organized in 1981. Fine.



17,472 days

28. **(KAWARA, On).** Exhibition card: *On Kawara: Date Paintings* (21 March-21 April 1981). Two black & white photographic illus. Folded card. Munich: Rüdiger Schöttle, 1981.

Announcement card for Kawara's third solo exhibition at Schöttle's gallery. Fine.



ON KAWARA
DATE PAINTINGS

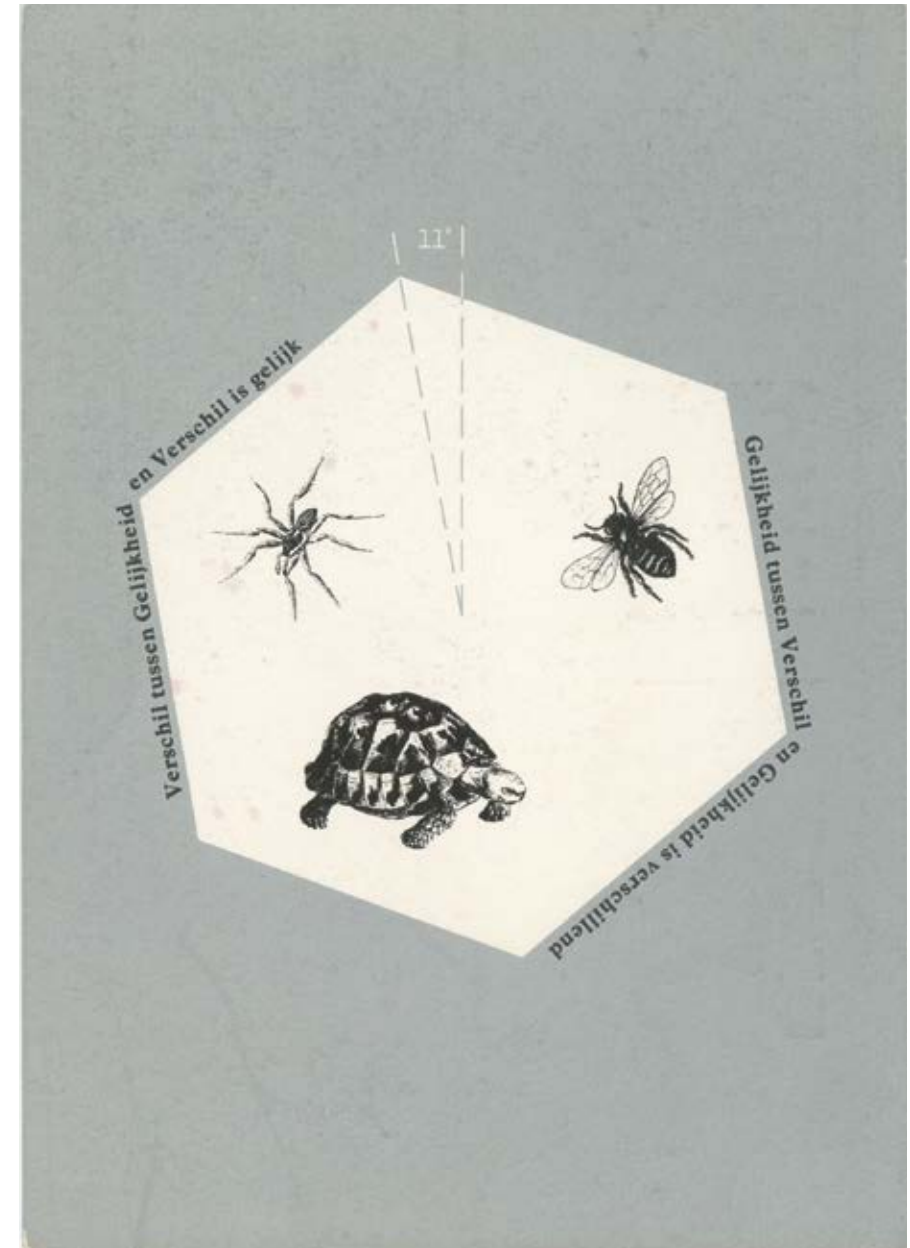
AUSSTELLUNG
21. 3. 81 — 21. 4. 81

ERÖFFNUNG
FREITAG, 20. 3. 81, 19 UHR

RÜDIGER SCHÖTTLE - MARTIUSSTRASSE 7 - 8000 MÜNCHEN 40 - TEL: 33 36 86

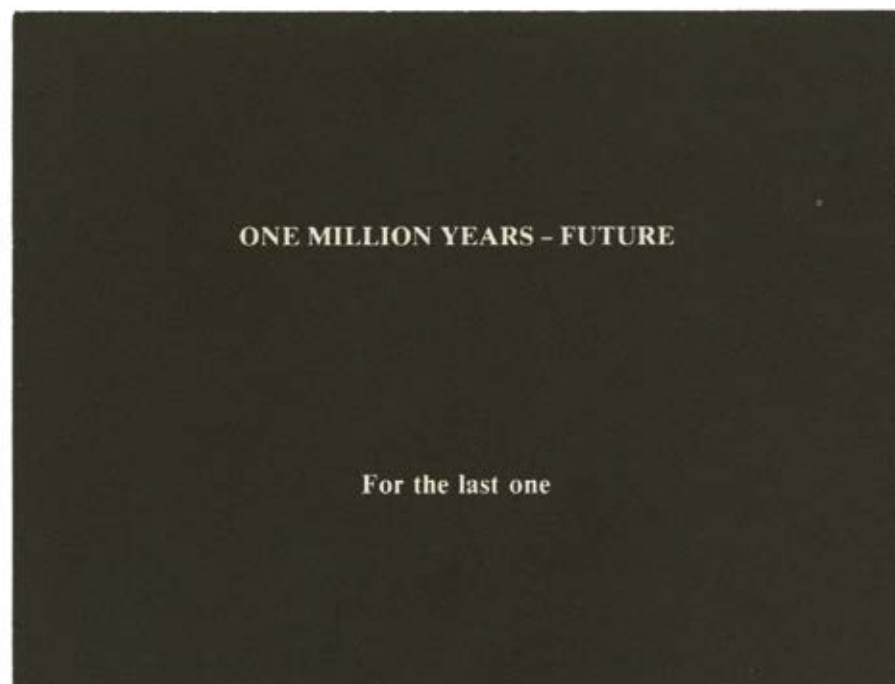
29. (KAWARA, On). Exhibition postcard: *On Kawara: Continuïteit – Discontinuïteit 1963-1979* (27 March-3 May 1981). Recto with black & white illus. on silver background, details on verso. Postcard, mailed. Eindhoven: Stedelijk Van Abbemuseum, 1981.

Postcard invitation for the Eindhoven leg of Kawara's retrospective exhibition. Near fine; some foxing. Mailed to Prof. Smuda of Bielefeld.



30. (KAWARA, On). Exhibition postcard: *On Kawara: One Million Years, Bei Konrad Fischer* (27 March-25 April 1981). Printed on both sides. Postcard. Zürich: Konrad Fischer, 1981.

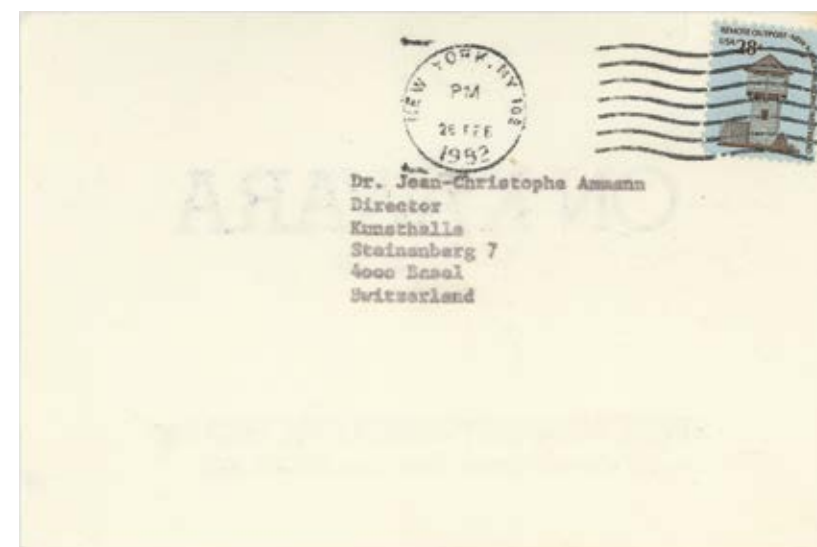
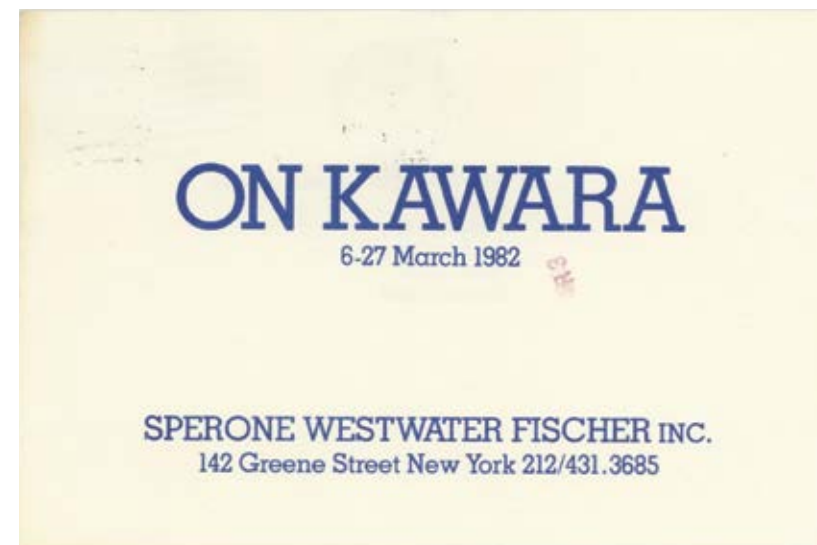
Postcard invitation for Fischer's Zürich presentation of Kawara's *One Million Years – Future* (1980-81). Near fine.



17,625 days

31. (KAWARA, On). Exhibition postcard: *On Kawara* (6-27 March 1982). Printed on recto. Postcard, mailed. New York: Sperone Westwater Fischer Inc., 1982.

Postcard invitation for Kawara's 1982 solo presentation with the gallery. Fine; mailed to Jean-Christophe Amman.

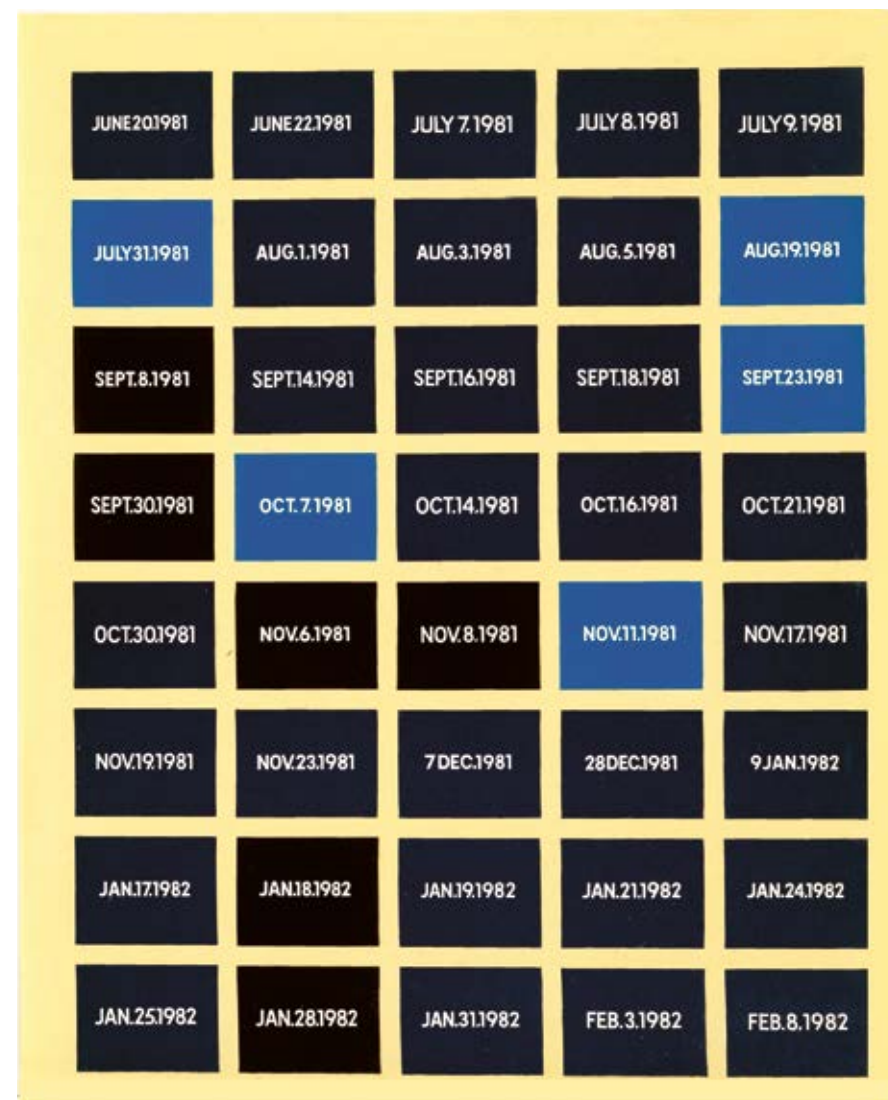


17,969 days

32. (KAWARA, On). *On Kawara: Date Paintings 1981-1983...On Sundays* (27 October-30 November 1983). Many black & white illus. Ca. [85] pp. 4to (228 x 182 mm.), orig. pictorial wrappers, title on spine. Tokyo: Galerie Watari, 1983.

The catalogue for an exhibition of "Date Paintings," it was held concurrently with a presentation of Kawara's *One Million Years*, both at Galerie Watari. This part of the show comprised exclusively paintings from the *Today* series executed from 1981 to 1983. Much of the catalogue is a reproduction of Kawara's journal, in which he meticulously kept records on each painting he completed, its format, where it was painted, and on which day of the week. A loose leaf printed in Japanese explains the artist's notes. Every *Date Painting* included in the show is reproduced in this catalogue.

Fine, with the three sheets of *Date Painting* stickers laid-in, all in excellent condition and complete.



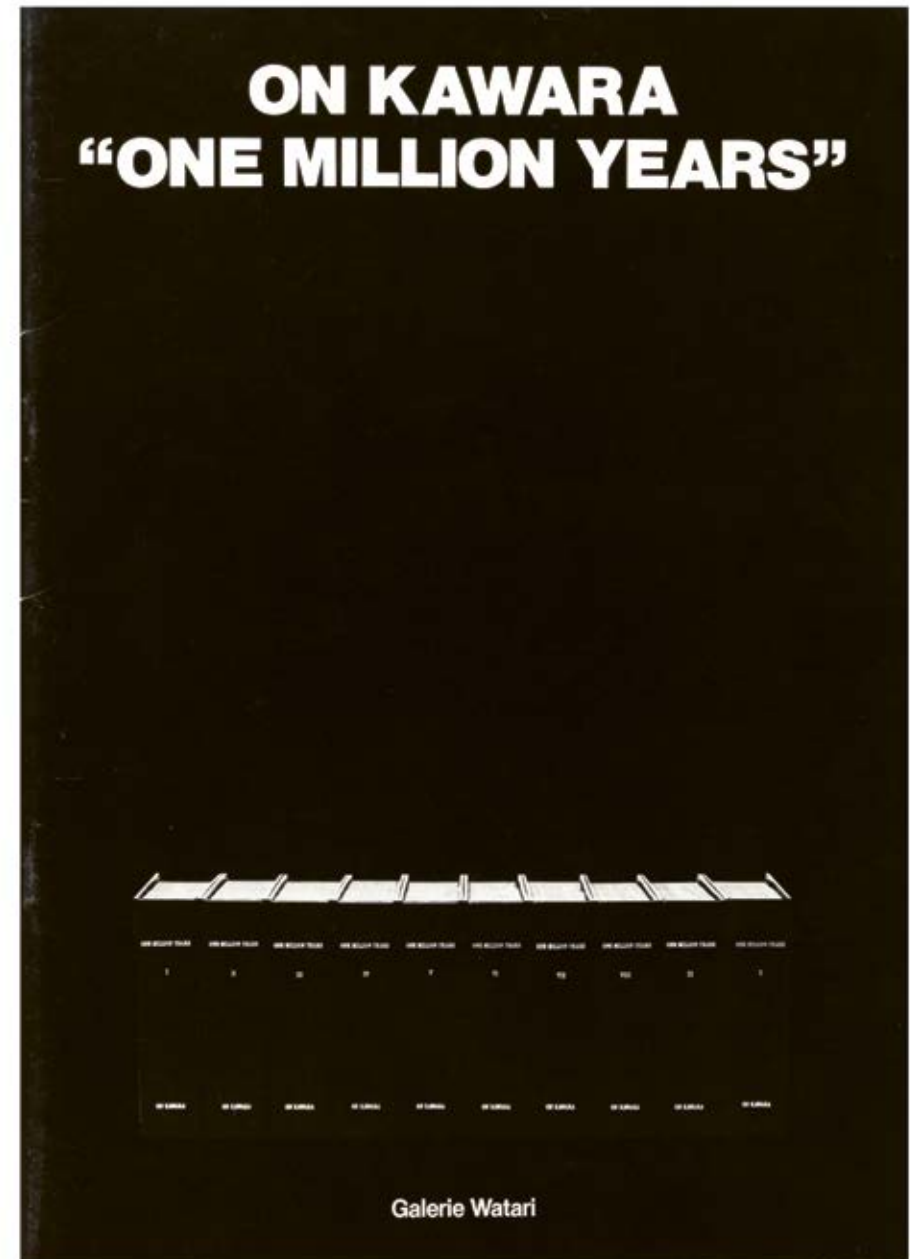
FEB.14.1982	FEB.17.1982	FEB.28.1982	MAR.9.1982	MAR.30.1982
APR.19.1982	APR.27.1982	MAY.3.1982	MAY.11.1982	MAY.25.1982
9 JUN.1982	18 JUL.1982	23 JUL.1982	26 JUL.1982	5 AUG.1982
AUG.30.1982	SEPT.8.1982	SEPT.29.1982	SEPT.30.1982	OCT.5.1982
OCT.25.1982	NOV.16.1982	DEC.10.1982	DEC.20.1982	DEC.27.1982
JAN.7.1983	JAN.10.1983	JAN.26.1983	FEB.14.1983	FEB.16.1983
FEB.18.1983	FEB.28.1983	MAR.9.1983	MAR.21.1983	MAR.24.1983
MAR.30.1983	APR.8.1983	APR.13.1983	APR.14.1983	APR.15.1983

APR.18.1983	APR.25.1983	APR.28.1983	MAY.2.1983	24 MAJ.1983
13 JUN.1983	16 JUN.1983	7 JUL.1983	17 JUL.1983	26 AUG.1983
FEB.6.1982	FEB.10.1982	FEB.26.1982		
OCT.27.1982	NOV.18.1982			

33. (KAWARA, On). *One Million Years* (27 October-30 November 1983). Many black & white illus. 16 pp. Small 4to (295 x 210 mm.), orig. semi-stiff pictorial wrappers, staple-bound. Tokyo: Galerie Watari, 1983.

Exhibition catalogue for the 1983 exhibition of *One Million Years* at Galerie Watari. The present exhibition was held concurrently with another one of Kawara's *Today* series at the Galerie Watari: *Date Paintings 1981-1983*.

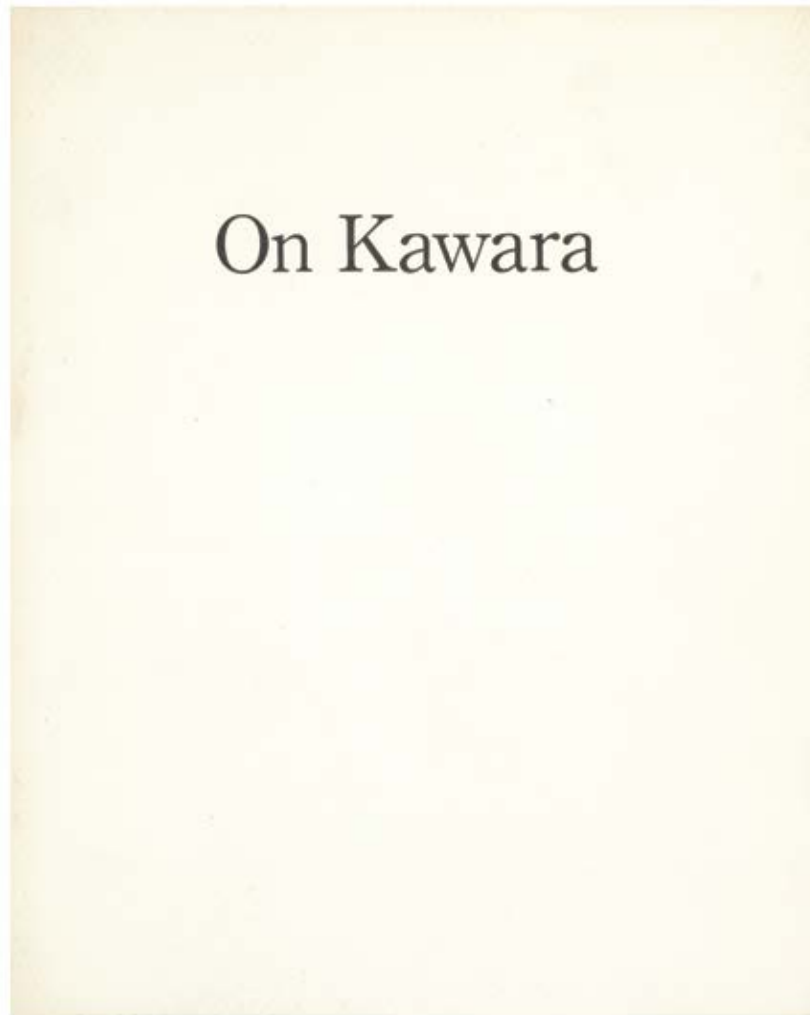
Near fine; wrappers a little scuffed and trace of sticker on lower wrapper. Edition of 1500 copies.



34. (KAWARA, On). *On Kawara: Today Paintings* (29 October-22 November 1984). Three illus. [14] pp. Large 4to, printed wrappers, staple-bound. Tokyo: Akira Ikeda Gallery, 1984.

The exhibition catalogue for Kawara's second show with Akira Ikeda. The present show had five "Date Paintings" (all from 1983) and one of Kawara's calendars (*18,864 Days*). With a text by Seigo Matsuoka ("Ars Magna of a Day"), in Japanese and English, and bibliography.

Near fine; stamp of The Mayor Gallery (London) on recto of first blank leaf. Edition of 1000 copies.



18,937 days

35. (KAWARA, On). Exhibition card: *moments/jours/années: on kawara* (11 March-18 April 1985). White text on blue on recto, details on verso. Card. Dijon: Le Consortium, 1985.

Card for Kawara's first solo exhibition at Le Consortium. Fine.



36. (KAWARA, On). *On Kawara* (11 March-18 April 1985). Black & white illus. Unpaginated. 4to (206 x 153 mm.), printed blue hardcover. Dijon: Le Consortium, 1985.

Exhibition catalogue for Kawara's solo presentation at Le Consortium. It contains installation photographs and images of the artist's work and his studio. With a foreword entitled "On Kawara: moments/jours/années" by curators Xavier Douroux (1956-2017) and Franck Gautherot (b. 1953). Additional text contributions by Shunkichi Baba ("Le présent en tant que fête du néant à propos de l'oeuvre récente de On Kawara"), David Higginbotham ("Of Windows and Vases"), Jörg Johnen ("Monumente der Zeit"), Seigo Matsuoka ("Le Grand Oeuvre d'un Jour"), and Anne Rorimer ("The date paintings of On Kawara").

Fine.

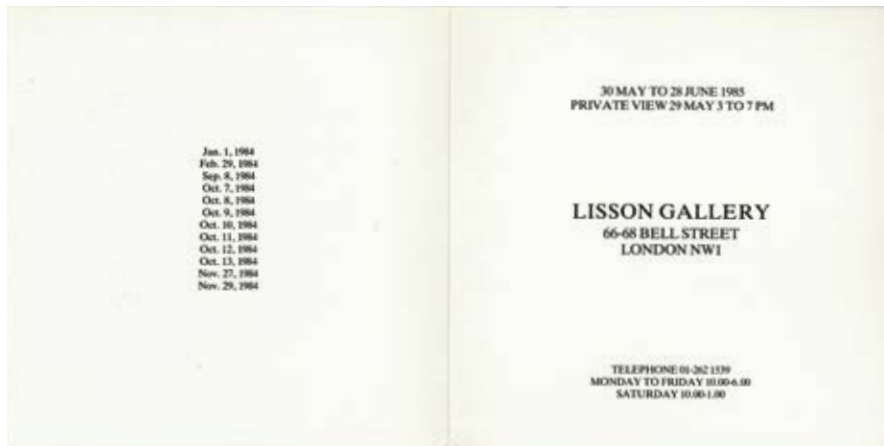
19,070 days



ON KAWARA

37. (KAWARA, On). Exhibition card: *On Kawara: Date Paintings* (30 May-28 June 1985). [4] pp. Folding card. London: Lisson Gallery, 1985.

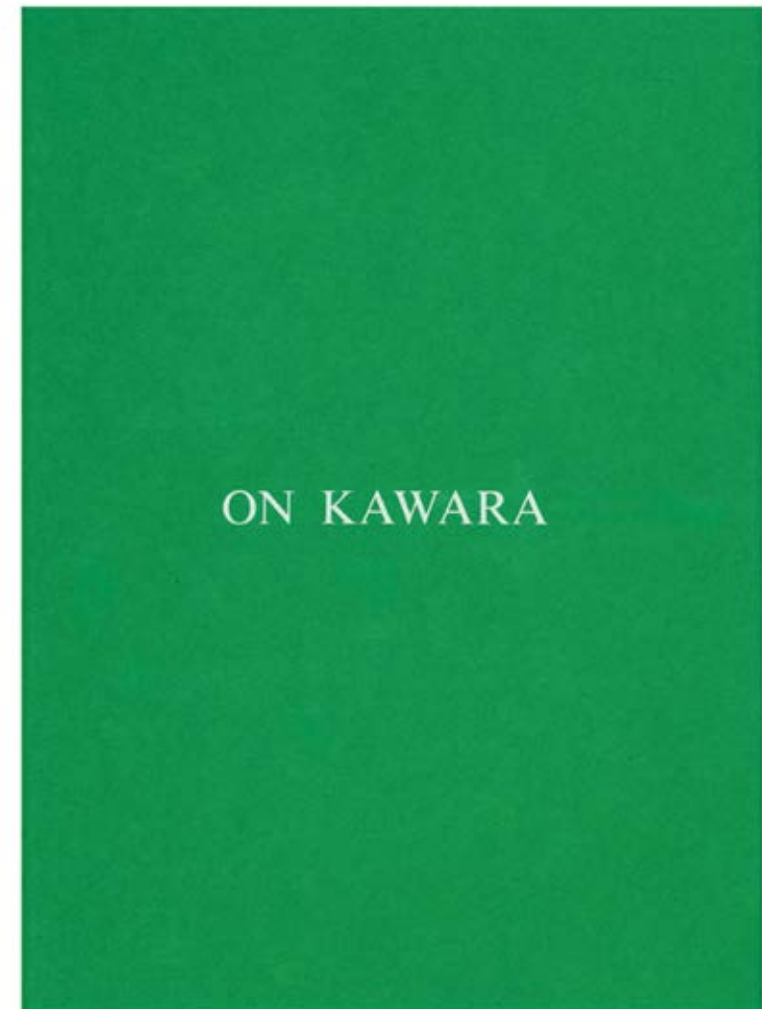
Invitation card to Kawara's second solo exhibition at Lisson. Fine.



19,150 days

38. (KAWARA, On). *On Kawara* (1-26 April 1986). Many illus. (one full-bleed & color). [36] pp. 4to (250 x 186 mm.), green printed wrappers, staple-bound. Tokyo: Gatodo Gallery, 1986.

Exhibition catalogue for a presentation of the artist's "Date Paintings," along with his *One Hundred Years Calendar* (shown with the full-bleed color illustration). The other catalogue illustrations depict the exhibition installation and close-ups of Kawara's works. Several of the paintings in this show were contributed by Japanese collectors whose names are given in the exhibition list. With a text in parallel Japanese and English by Masashi Miura "On Date Painting." Fine.



19,456 days



38.

39. (KAWARA, On). Exhibition postcard: *On Kawara* (6 March-11 April 1987). Red recto, details on verso. Postcard. Cologne: Galerie Max Hetzler, 1987.

Postcard invitation to Kawara's second solo exhibition with Hetzler. Fine.



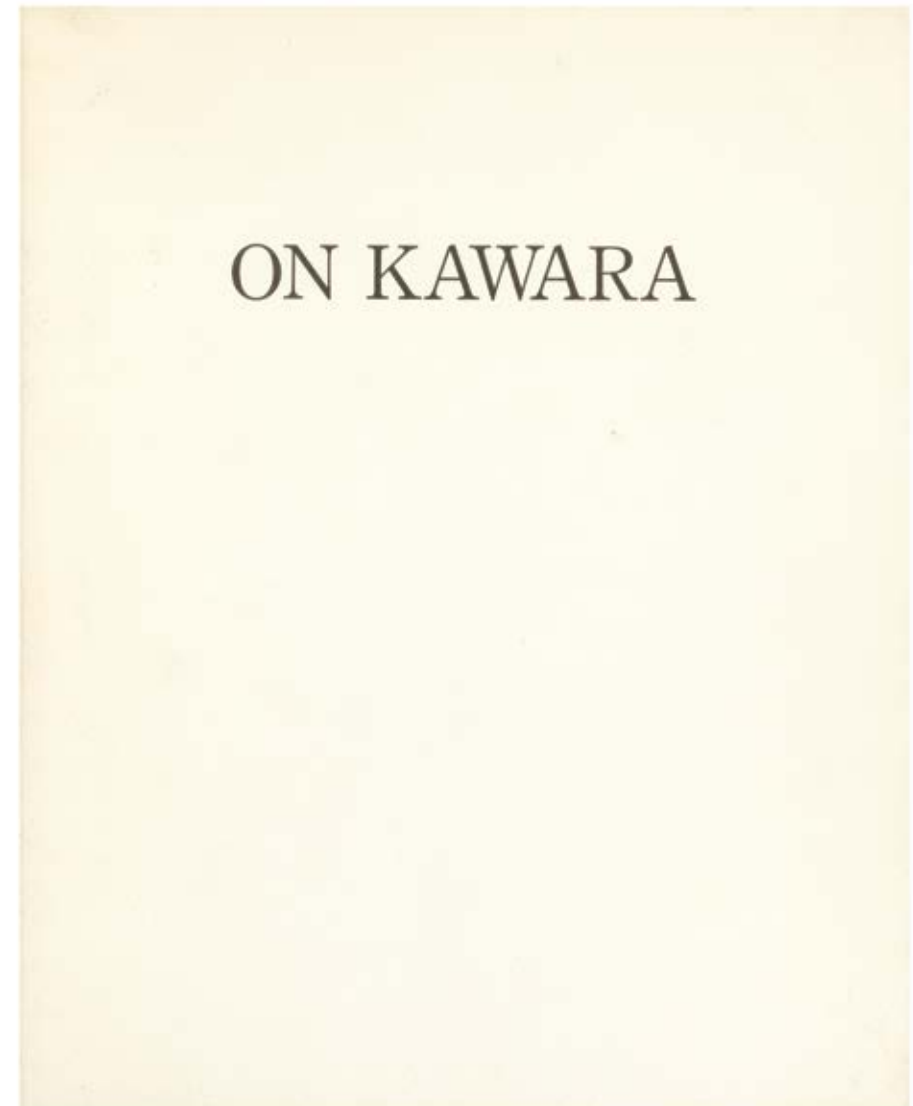
40. (KAWARA, On). Exhibition card: *On Kawara* (9-30 January 1988). Black & white photographic illus. on recto, details on verso. Photographic card. New York: Sperone Westwater, 1988.

Card for Kawara's 1988 exhibition with Sperone Westwater. Fine.



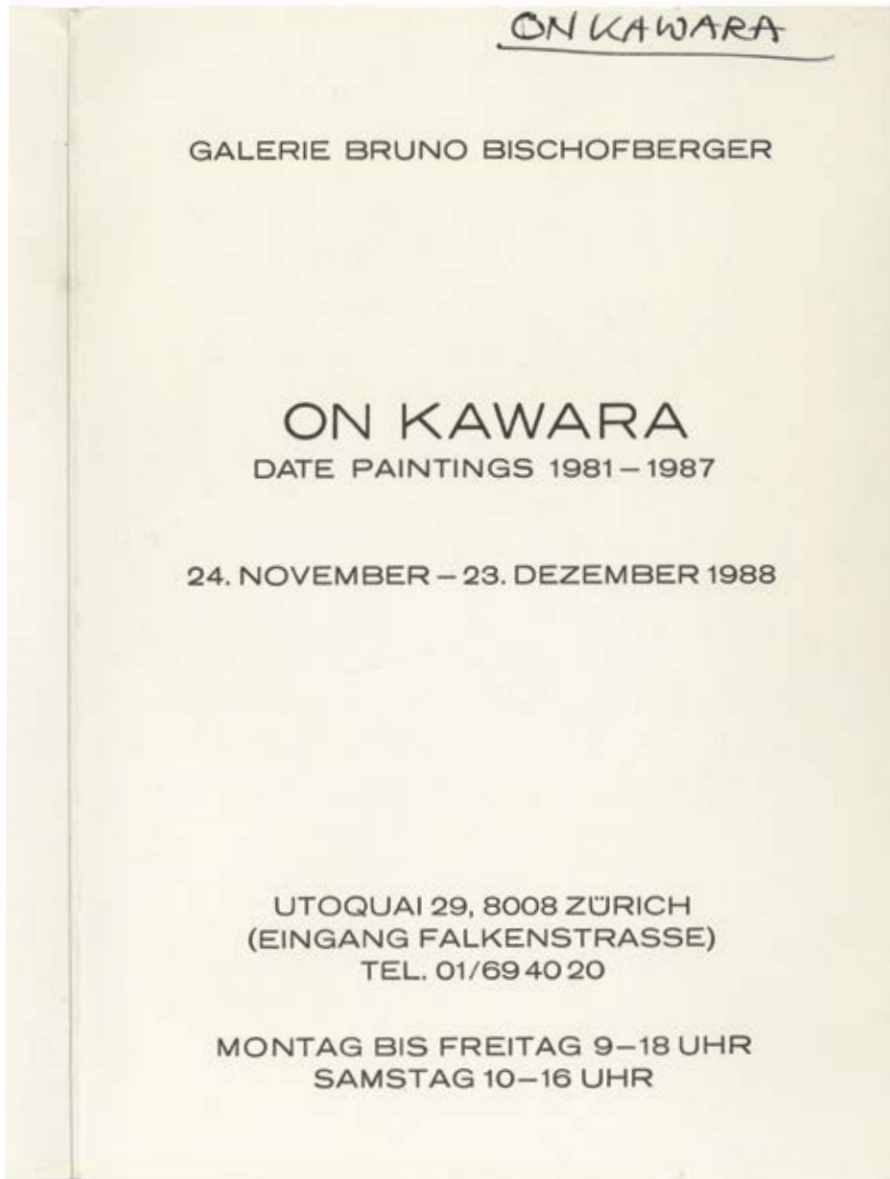
41. (KAWARA, On). *Date Painting* (18 April-28 May 1988). 10 black & white illus. 4to, printed wrappers, staple-bound. Nagoya: Akira Ikeda Gallery, 1988.

Exhibition catalogue for the presentation of a consecutive week of the artist's "Date Paintings" (5-11 April 1987). It begins with an essay by Kikuko Amagasaki ("On Kawara: Seeing and Reading"), in Japanese and English, and illustrates all ten paintings shown, all of which were executed in 1987. At the end, there is a list of the works displayed and a bibliography. Near fine; some scuffing to the wrappers. Edition of 1000 copies.



42. (KAWARA, On). Exhibition card: *On Kawara: Date Paintings 1981-1987* (24 November-23 December 1988). Folding card. Zürich: Galerie Bruno Bischofberger, 1988.

Invitation card to Bischofberger's show of "Date Paintings," this was Kawara's only exhibition with the gallery. Near fine.



20,424 days

43. (KAWARA, On). Exhibition postcard: *Date-Paintings 1988: On Kawara, Bei Konrad Fischer* (28 February-28 March 1989). White text on black recto, details on verso. Postcard. Düsseldorf: Konrad Fischer, 1989.

Postcard invitation to Kawara's 1989 Fischer show in Düsseldorf. Fine.



20,520 days

44. (KAWARA, On). Exhibition card: *On Kawara: Date Paintings / Stuttgart, New York, Tokyo* (3-24 March 1990). White text on blue. Large card. New York: Sperone Westwater, 1990.

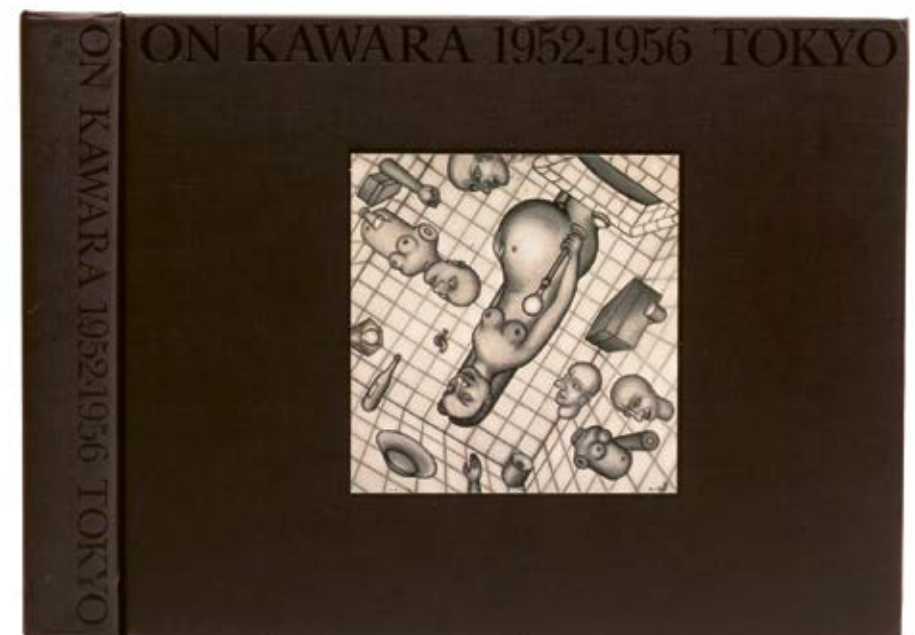
Card announcing Kawara's 1990 exhibition at Sperone Westwater. Fine.



45. (KAWARA, On). *On Kawara, 1952-1956, Tokyo*. Many color plates. 72 pp.; second part unpaginated. Oblong 4to (217 x 281 mm.), orig. black pictorial boards, title on spine, orig. slipcase (a little worn). Tokyo: Parco Co., 1991.

Catalogue on Kawara's previously unstudied five-year stay in Tokyo, where he was part of influential avant-garde art student associations and wrote many pieces of art criticism. His violent and grotesque imagery from this period is in stark contrast to his streamlined conceptual "Date Paintings." This book reproduces the complete *Bathroom* series (1953-54; Tokyo National Museum of Modern Art), *Events in a Warehouse* (1954; *ibid.*), and a number of figurative paintings and drawings executed in Japan. There are two essays, in both Japanese and English, "The History of an Odd Generation" by Makoto Oda, and "At the Junction of Time and Space: On Kawara in the 1950s" by Tadashi Yokoyama. The latter half of this book, alluding to his *I Read* series, is a collection of newspaper headlines from 1952 to 1956 in both languages, printed on newsprint.

A near fine copy; foxing to the edges. Housed in a slipcase with a bit of wear.



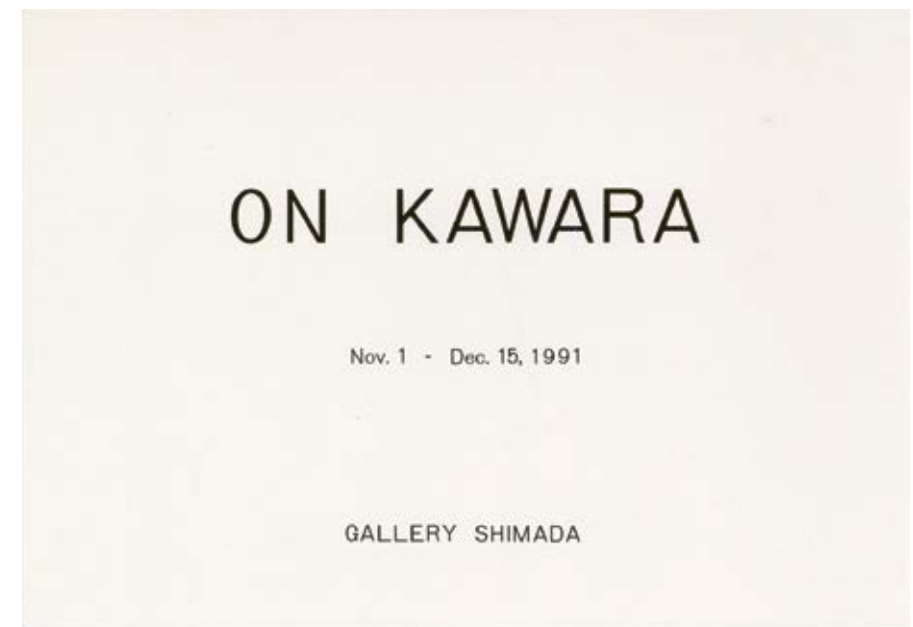
46. (KAWARA, On). Exhibition postcard: *On Kawara Bei Konrad Fischer* (15 October-12 November 1991). Printed on both sides. Postcard. Düsseldorf: Konrad Fischer, 1991.

Postcard invitation to Kawara's 1991 solo presentation with Fischer. Fine.

9	GEN.	1990	Barcelona	B
10	GEN.	1990	Barcelona	B
11	GEN.	1990	Barcelona	B
APR.	22,	1990	New York	A
JUNE	17,	1990	New York	B
7	AUG.	1990	Tokyo	B
25	OTT.	1990	Roma	B
28	OTT.	1990	Roma	A
A = 20,4 x 25,5 cm				
B = 25,5 x 33,0 cm				

47. (KAWARA, On). Exhibition card: *On Kawara* (1 November-15 December 1991). Printed on both sides. Card. Yamaguchi: Gallery Shimada, 1991.

Announcement card for Kawara's 1991 gallery exhibition in southern Japan. Fine.



48. (KAWARA, On). Exhibition card: *On Kawara: date paintings in 89 cities* (15 December 1991-2 February 1992). Color photographic illus. on recto, details on verso. Large photographic card. Rotterdam: Museum Boymans-van Beuningen, 1991.

Card announcing Kawara's solo museum exhibition in Rotterdam at the Museum Boymans-van Beuningen. Fine.



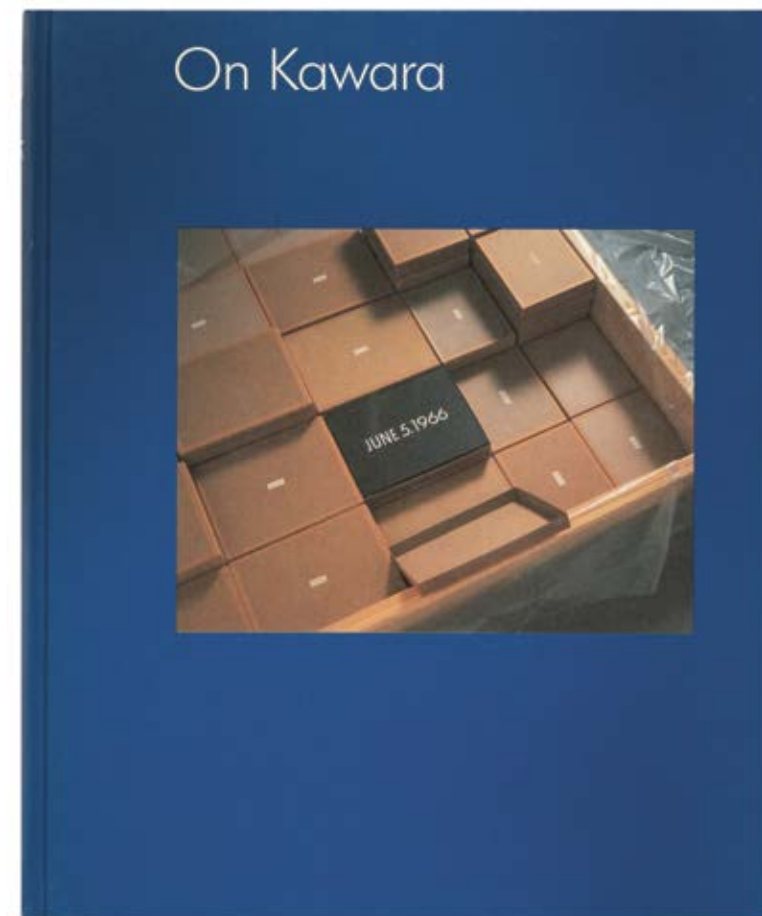
21,540 days

49. (KAWARA, On). *On Kawara: Date paintings in 89 cities* [15 December 1991-3 February 1992]. Color illus. throughout. 256 pp. Large & thick 4to (275 x 225 mm.), blue pictorial hardcover. Rotterdam: Museum Boymans-van Beuningen, 1991.

Exhibition catalogue, it contains many illustrations of the artist's "Date Paintings," postcards, and telegrams. With text contributions by Karel Schampers ("Een mentale reis in de tijd"), Anne Rorimer ("The Date Paintings of On Kawara"), and Teresa O'Connor ("Notes: On Kawara's *I Am Still Alive*").

This exhibition was subsequently held at the Deichtorhallen, Hamburg (12 March-10 May 1992); Museum of Fine Arts, Boston (21 November 1992-7 February 1993); and Museum of Modern Art, San Francisco (25 February 1993-11 April 1993).

Fine. Edition of 3000 copies.



21,540 days

50. (KAWARA, On). Exhibition card: *On Kawara: Date-paintings in 89 cities* (11 March-10 May 1992). Color photographic illus. on recto, details on verso. Photographic card. Hamburg: Deichtorhallen Hamburg, 1992.

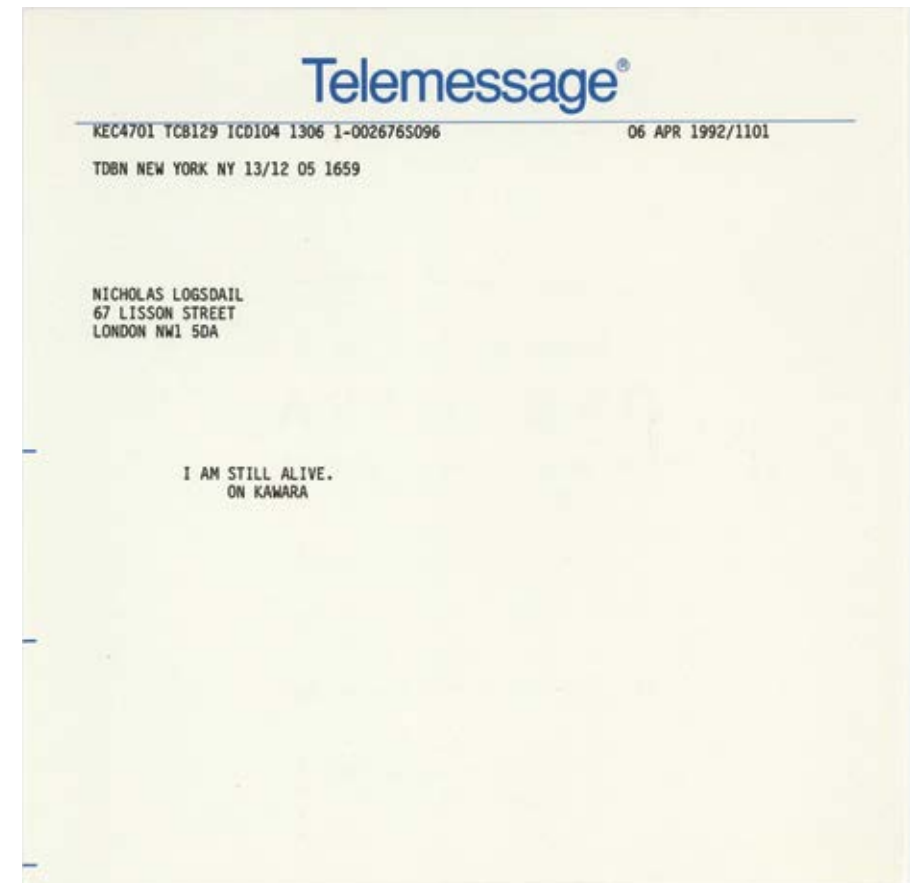
Invitation to the vernissage of the Hamburg leg of Kawara's *date paintings in 89 cities* exhibition, held at the Deichtorhallen. Fine.



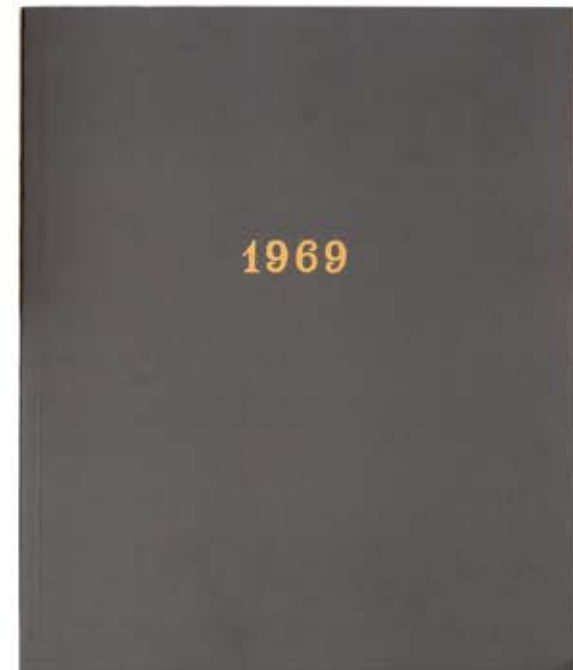
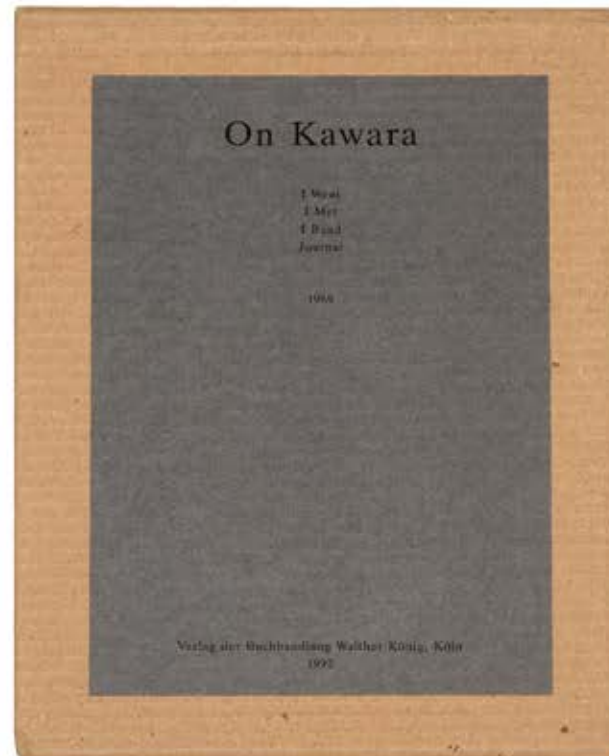
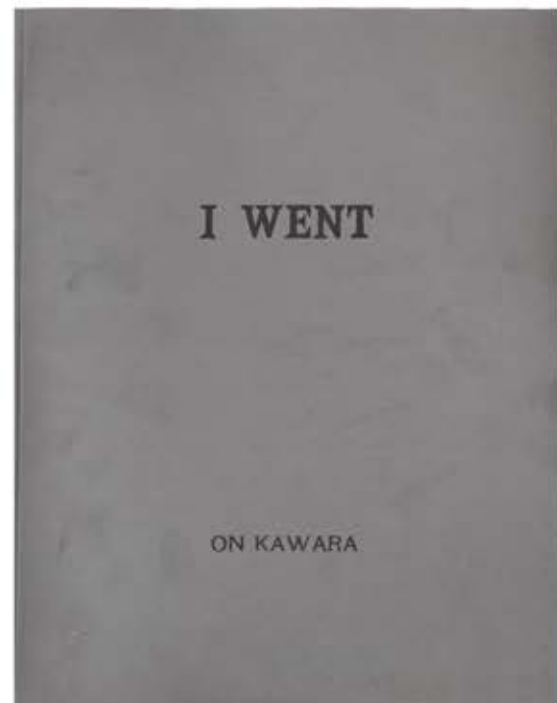
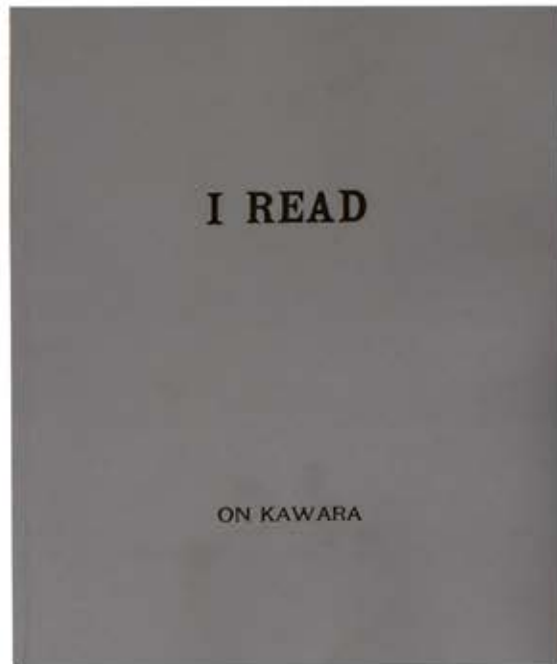
21,627 days

51. (KAWARA, On). Exhibition card: *On Kawara: One Million Years – Future, Date Paintings* (8 May-20 June 1992). Facsimile illus. on recto, details on verso. London: Lisson Gallery, 1992.

Invitation card to the private view opening of Kawara's 1992 exhibition with Lisson. Fine.



21,685 days



53. (KAWARA, On). Exhibition postcard: *On Kawara: One Thousand Days One Million Years* (1 January-31 December 1993). Color photographic illus. on recto, details on verso. Postcard. New York: Dia Center for the Arts, 1993.

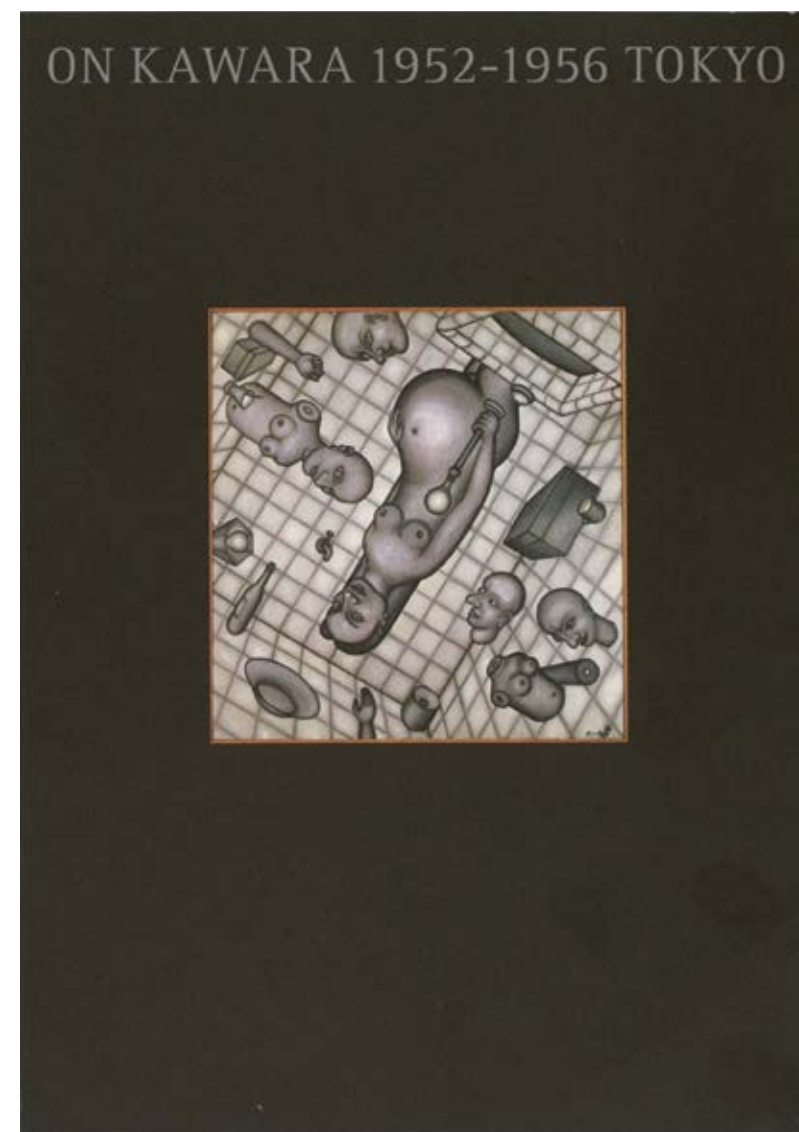
Postcard produced for Kawara's year-long presentation at Dia. Near fine.



21,923 days

54. (KAWARA, On). Exhibition card: *On Kawara: 1952-1956 Tokyo* (28 January-15 May 1994). Illus. & text on recto, details on verso. Pictorial card. Frankfurt am Main: Museum für Moderne Kunst, 1994.

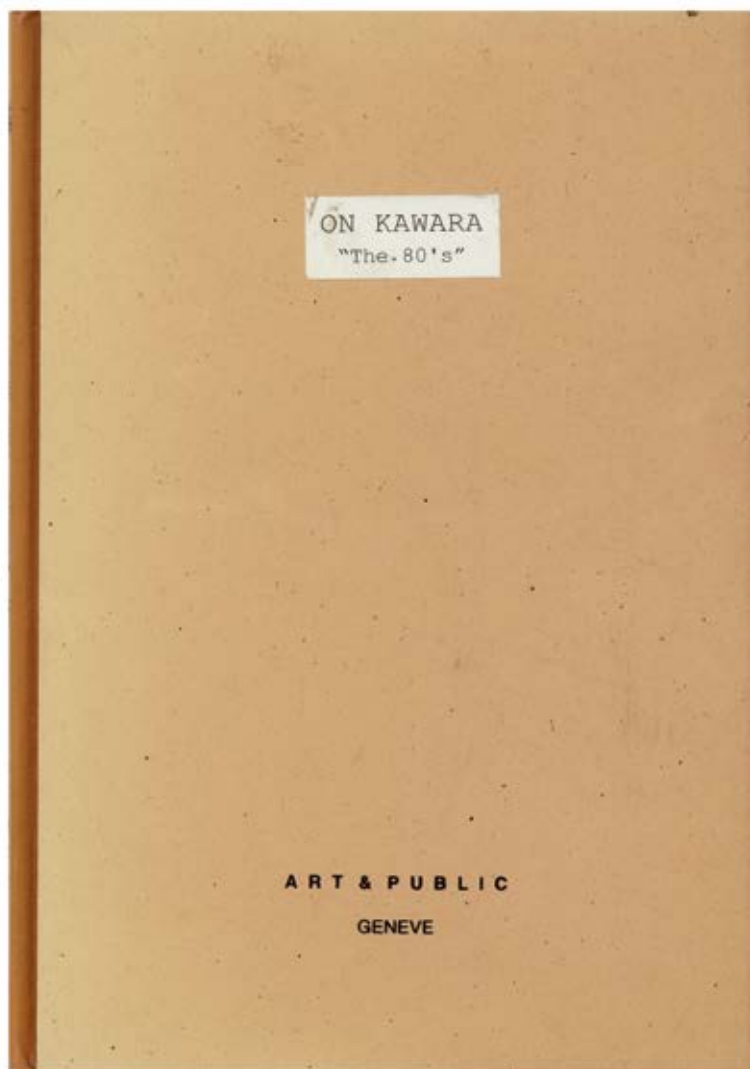
Announcement for a museum exhibition examining Kawara's earliest works made while he was living in Tokyo. A show with this title was first staged in 1993 at Parco Gallery in Tokyo. Fine.



22,315 days

55. (KAWARA, On). *"The 80's"* (21 April-28 May 1994). Many color illus. 41, [1] p. 8vo (205 x 143 mm.), thick boards over beige cloth, title label on upper cover. Geneva: Art & Public, 1994.

Exhibition catalogue for On Kawara's first show at Pierre Huber's Art & Public in Geneva. 10 "Date Paintings" were shown from every year of the decade, each of which is pictured. These are complemented by excerpts (by Beckett, D. Graham, Halley, DeLillo, Hawking, etc.) written in each year chosen by the writer Bob Nickas. Fine.



22,398 days

56. (KAWARA, On). Exhibition postcard: *On Kawara: Red Paintings, Bei Konrad Fischer* (18 February-14 March 1995). White text on orange recto, details on verso. Postcard. Düsseldorf: Konrad Fischer, 1995.

Postcard invitation for Kawara's 1995 presentation with Konrad Fischer in Düsseldorf. Fine.



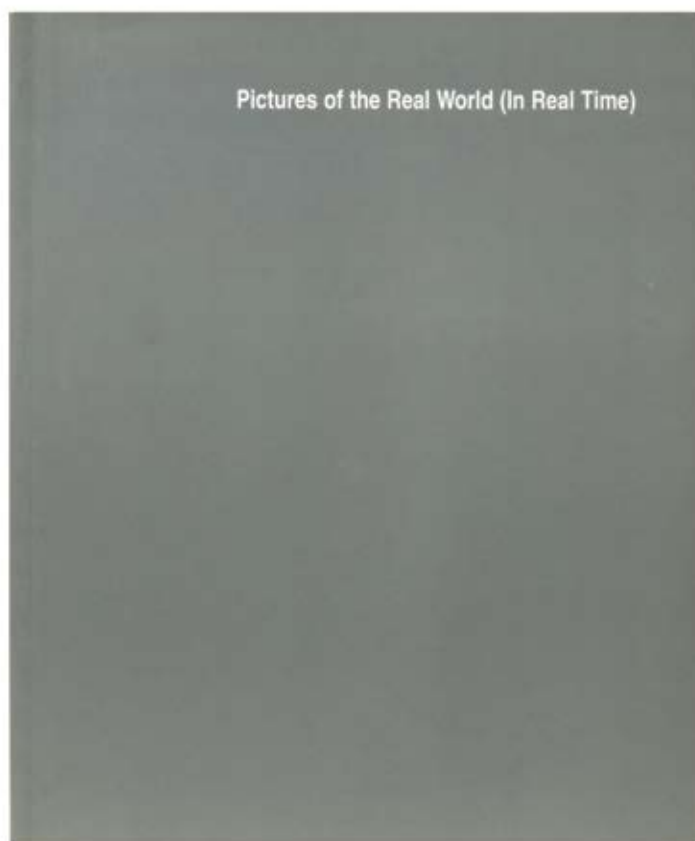
22,701 days

57. (KAWARA, On). *Pictures of the Real World (In Real Time)*. Many color illus. (one folding). 4to, gray printed wrappers, title on spine. Dijon: Temps Réel, 1995.

Catalogue for the exhibition curated by Bob Nickas. The show was held in five locations: Paula Cooper Gallery, New York (11 February-12 March 1994); Le Consortium, Dijon (10 September-22 October 1994); Le Capitou, centre d'art contemporain, Fréjus (19 November 1994-8 January 1995); Städtische Galerie Göppingen (22 January-26 February 1995); Galleria Massimo de Carlo (6 April-13 May 1995).

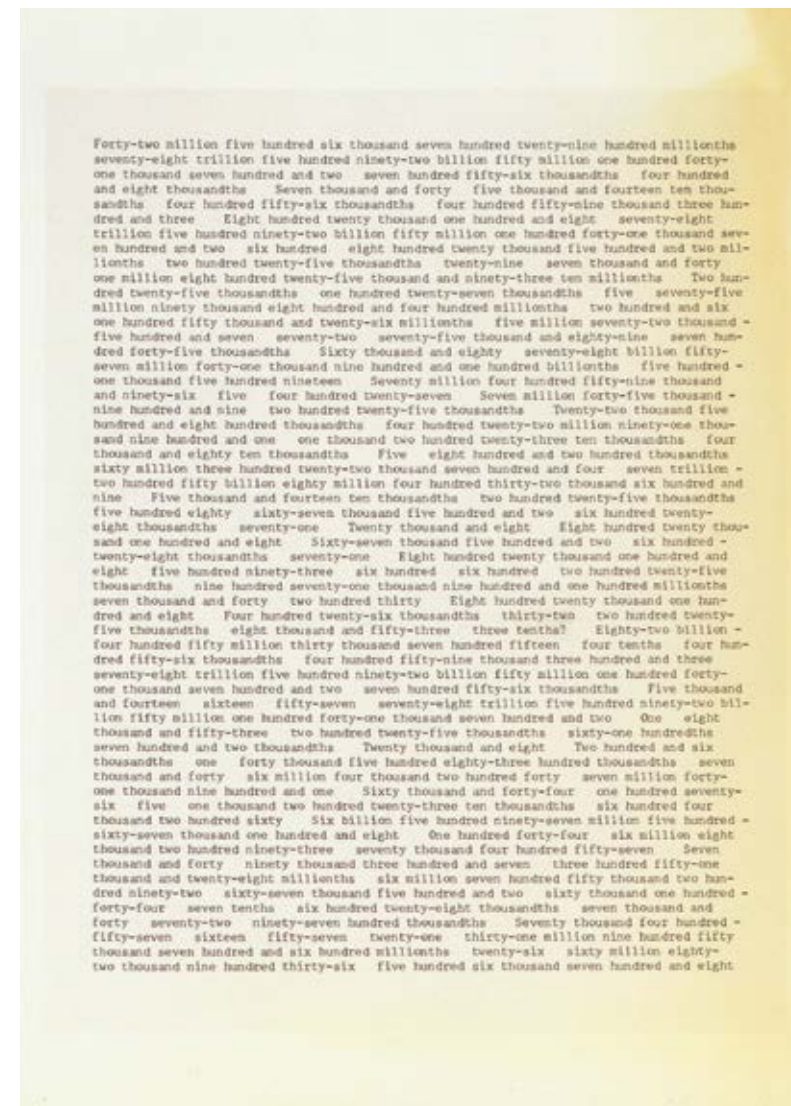
It juxtaposed Kawara's "Date Paintings" with photographs from the same year by Graham, Arbus, Winogrand, Huebler, Friedlander, Clark, Eggleston, Goldin, Hujar, Groover, Campus, Welling, Sherman, S. Levine, Prince, Bloom, Lawler, Samore, Coplans, Ess, A. Serrano, Robbins, Dunning, Z. Leonard, Gonzales-Torres, Di Corcia, C. Ray, R. Barry, and D. Lyon. Each work is illustrated.

Near fine.



58. (KAWARA, On). Exhibition card: *On Kawara: Whole and Parts, 1964-1995* (8 November 1996-1 February 1997). Printed on both sides. Large pictorial card. Villeurbanne: Le Nouveau Musée/Institut d'Art Contemporain, 1996.

Announcement card for the opening of Kawara's museum exhibition that toured to Musée d'Art Moderne (Lille), Castello di Rivoli (Turin), Museu d'Art Contemporani de Barcelona, Museum of Contemporary Art (Tokyo). Near fine; discoloration to one edge.

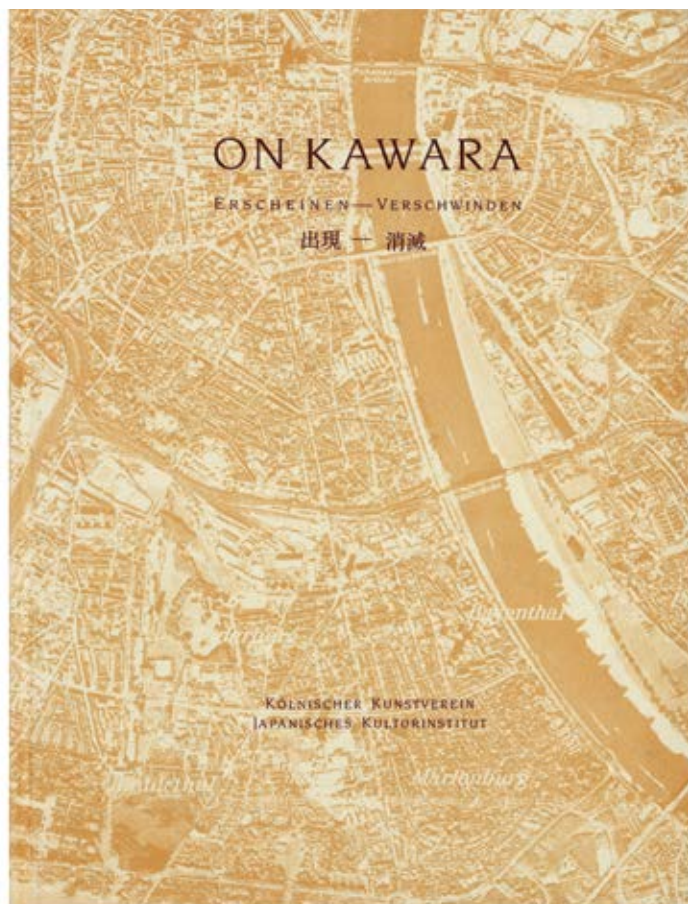


59. (KAWARA, On). *Erscheinen – Verschwinden*. Several color illus. 63 pp. Small 4to (223 x 169 mm.), pictorial boards, title on spine, pictorial endpapers. Cologne: Kölnischer Kunstverein & Japanisches Kulturinstitut, 1997.

Catalogue for an exhibition jointly organized by the Kölnischer Kunstverein and Japanisches Kulturinstitut in Cologne (26 August-8 October 1995). It was published two years after the exhibition took place.

The catalogue contains installation views, a diagram of the exhibition space, and lists of the rotating display of On Kawara's *Date Paintings*. Each week the paintings were rotated with new ones. On the facing wall copies of the newspapers which the artist used to construct the boxes for these paintings were available for reading. A text by Takashi Hiraide is printed in German and Japanese.

In fine condition.



60. (KAWARA, On). Exhibition card: *On Kawara: I Read, 1966-1995* (20 March-17 April 1999). Black & white illus. on recto, details on verso. Pictorial card. New York: David Zwirner, 1999.

Invitation card to Kawara's solo debut with David Zwirner. Fine.



61. KAWARA, On. *One Million Years*. 2 p.l., 2001; 2 p.l., 2001 pp. Two vols. Small 4to (152 x 118 mm.), orig. black cloth over semi-stiff boards, gilt & silver lettering on upper covers and spines, housed in a cloth-covered slip-case. [Brussels]: Editions M. Szwajcer & M. Didier, 1999.

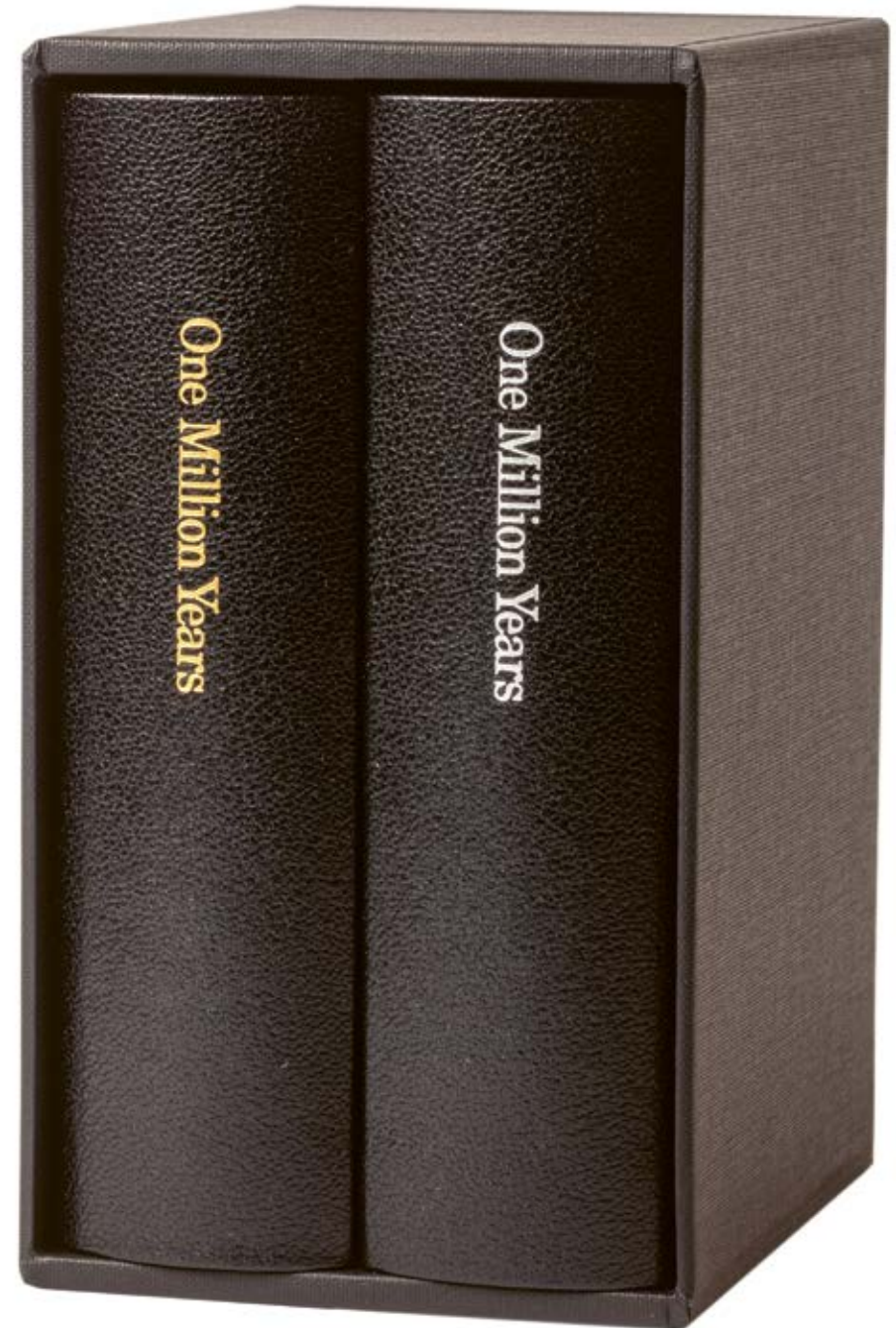
One of 60 signed copies (no. 11) — initialed on the colophons in both volumes — of this remarkable artist's book recasting Kawara's famed *One Million Years*. A total of 570 copies of this work were printed: 60 numbered and signed, 10 artist's proofs, and 500 numbered. The first volume, "Past" (998031 BC to 1969 AD), begins with the phrase, "For all those who have lived and died." The second volume, "Future" (1993 AD to 1001992 AD), commences with "For the last one." Both then proceed at a rate of 500 years a page. Each page is meticulously laid out so that the years on subsequent pages line up exactly and are not visible through the translucent 32g Bible Veritable Ivory paper.

In fine condition.

62. KAWARA, On. *One Million Years*. 2 p.l., 2001; 2 p.l., 2001 pp. Two vols. Small 4to (152 x 118 mm.), orig. black cloth over semi-stiff boards, gilt & silver lettering on upper covers and spines, housed in a cloth-covered slipcase. [Brussels]: Editions M. Szwajcer & M. Didier, 1999.

The artist's book revisiting On Kawara's *One Million Years*. A total of 570 copies of this work were printed: 60 numbered and signed, 10 artist's proofs, and 500 numbered; this is one of the numbered copies (no. 305).

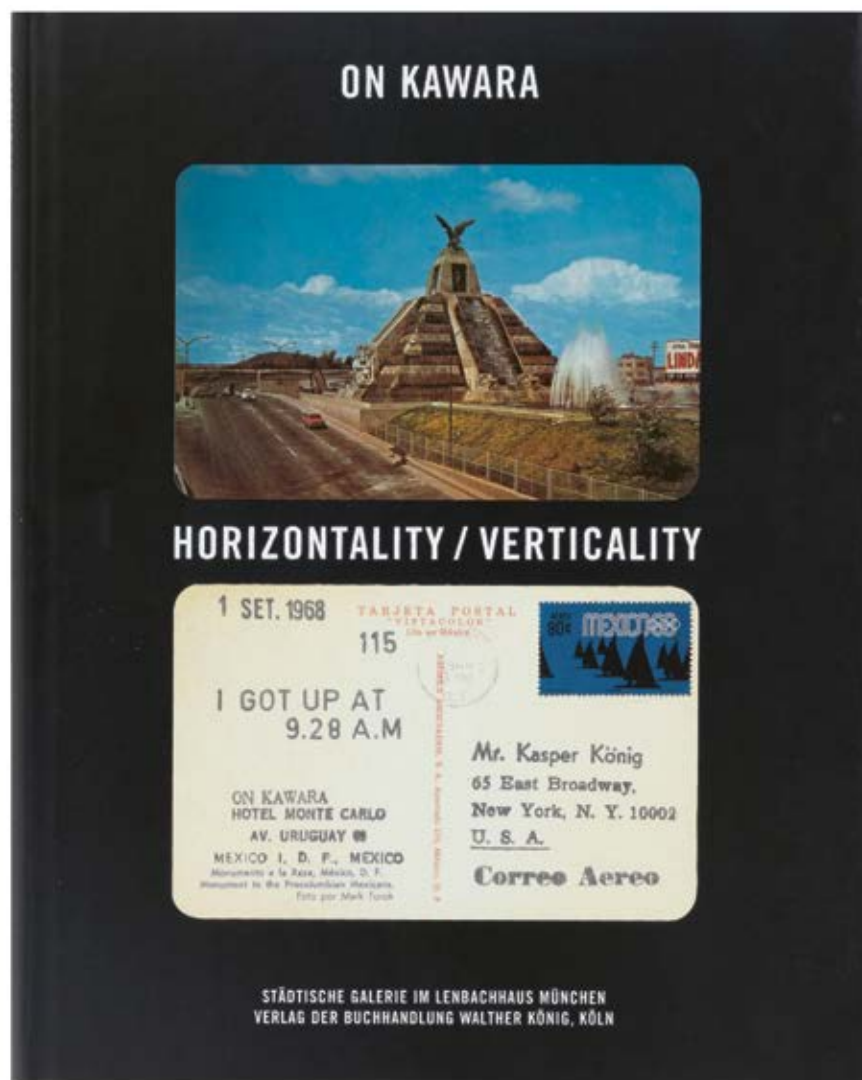
Fine.



63. (KAWARA, On). *On Kawara: Horizontality/Verticality* (21 October 2000-14 January 2001). Color illus. throughout. 50 pp. & plates. Large 4to, cloth-covered boards, pictorial dust-jacket, title on spine. Köln: Lenbachhaus München & Verlag der Buchhandlung Walther König, 2000.

An important and richly illustrated On Kawara exhibition catalogue that is now rather scarce. This show was devoted to Kawara's *I Got Up* postcards. With texts by Ulrich Wilmes and Michel Butor in German, French, and English.

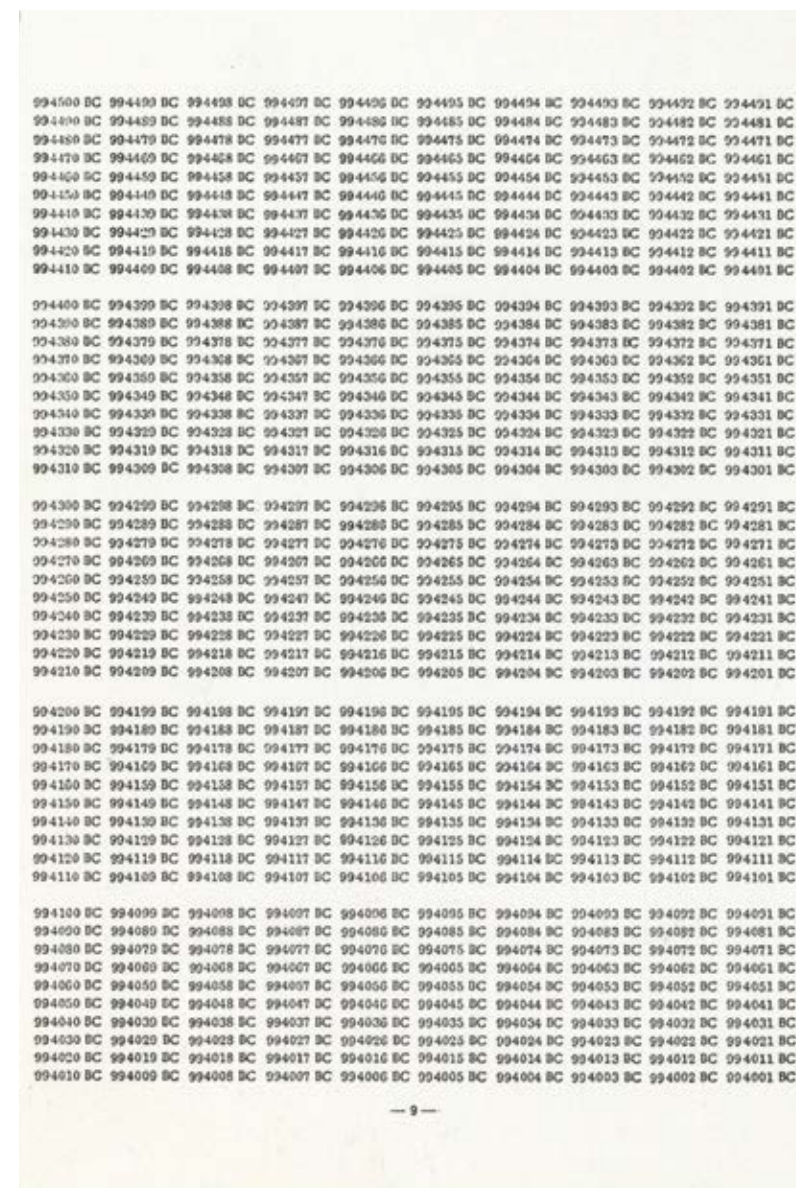
Fine.



24,773 days

64. (KAWARA, On). Exhibition card: *On Kawara: One Million Years* (6 January-3 February 2001). Printed on both sides. Card. New York: David Zwirner, 2001.

Invitation to Kawara's second David Zwirner exhibition. Fine.

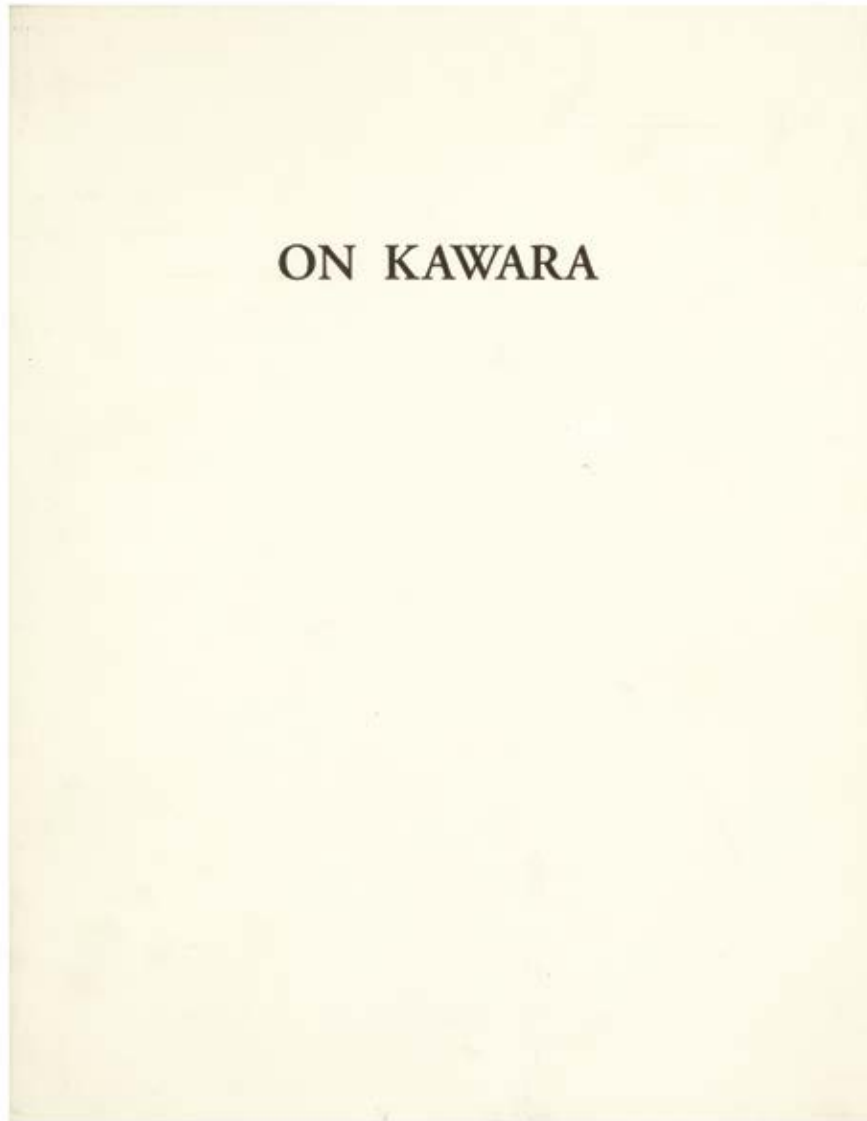


24,850 days

65. (KAWARA, On). *Date Painting* (1 September-31 October 2001). Black and white & color illus. [18] pp. Large 4to, printed wrappers, staple-bound. Nagoya: Akira Ikeda Gallery, 2002.

2002 exhibition catalogue published by Ikeda. Six "Date Paintings" (from 1967 to 2001) were shown, all of which are illustrated within.

In near fine condition; some marks to the lower wrappers.



25,088 days

66. (KAWARA, On). Announcement card: *On Kawara: One Million Years (Future)* (24 May-2 June 2002). White text on blue on recto, details on verso. Card. Düsseldorf: NRW-Forum Kultur und Wirtschaft, 2002.

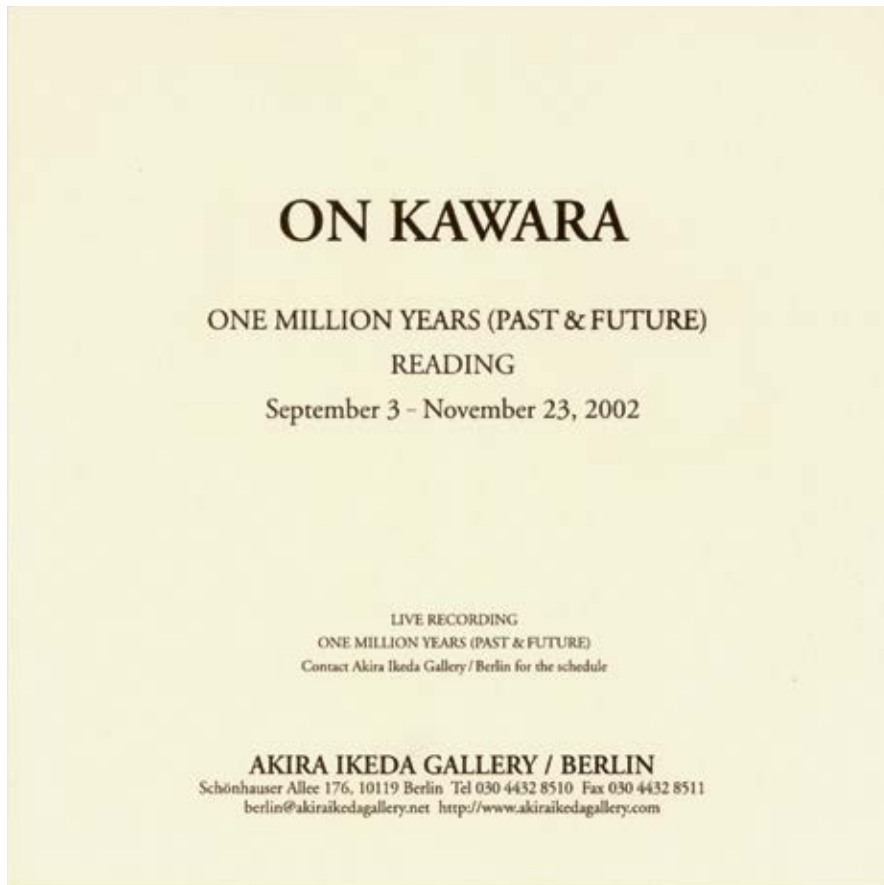
Announcement card made for the CD recording of *One Million Years*. Fine.



25,353 days

67. (KAWARA, On). Exhibition card: *On Kawara: One Million Years (Past & Future) Reading* (3 September-23 November 2002). Printed on one side. Square card. Berlin: Akira Ikeda Gallery, 2002.

Announcement card for a series of readings of Kawara's *One Million Years*. Fine.

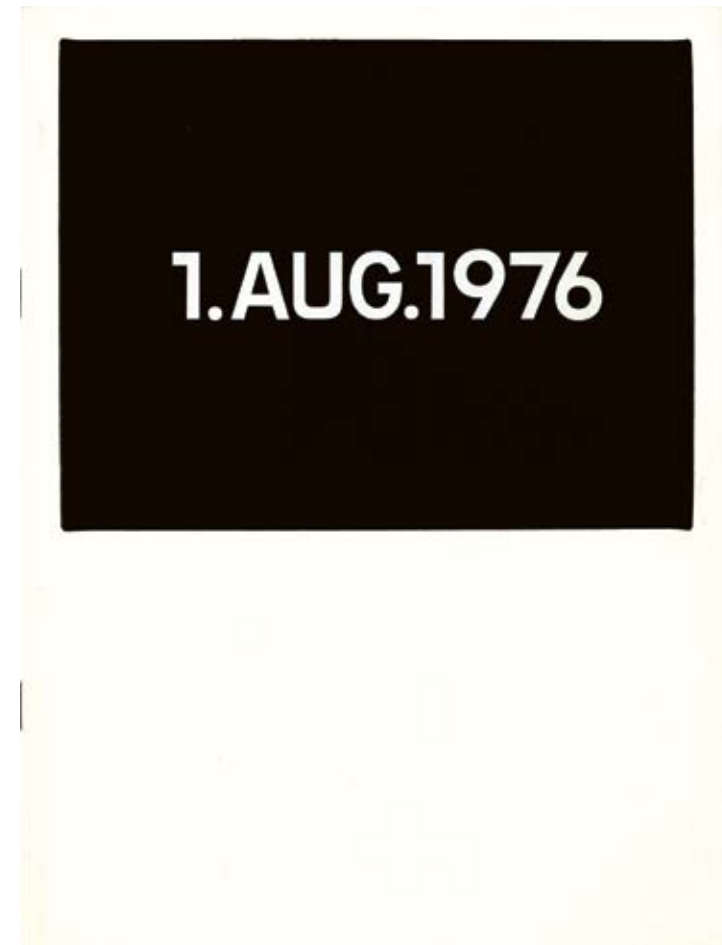


25,455 days

68. (KAWARA, On). *Consciousness - Meditation - Watcher on the Hills* (6 March-25 April 2004). Three black & white illus., one double-page. [12] pp. 4to, pictorial wrappers (upper wrapper a little creased), staple-bound. Braunschweig: Kunstverein Braunschweig, 2004.

Exhibition catalogue published for a show at the Kunstverein Braunschweig in Germany. The show included *Date Paintings* from 1976 and 2001, and a large group of *I am still alive* postcards, including one sent to the book artist Gabriele Schmidt Heins. Lucy Lippard's essay "Just in Time: On Kawara", originally published in 1977 for Kawara's solo exhibition at the Otis Art Institute Gallery, has been translated into German.

Very good copy, with a folded flyer for the exhibition. Ink annotation to the lower wrapper.



26,005 days

69. (KAWARA, On). Postcard: *On Kawara: Reading One Million Years* (29 March-5 April 2004). Color photographic illus. on recto, details on verso. Photographic postcard. London: South London Gallery, 2004.

Postcard made for a seven-day reading of Kawara's *One Million Years*. Fine.

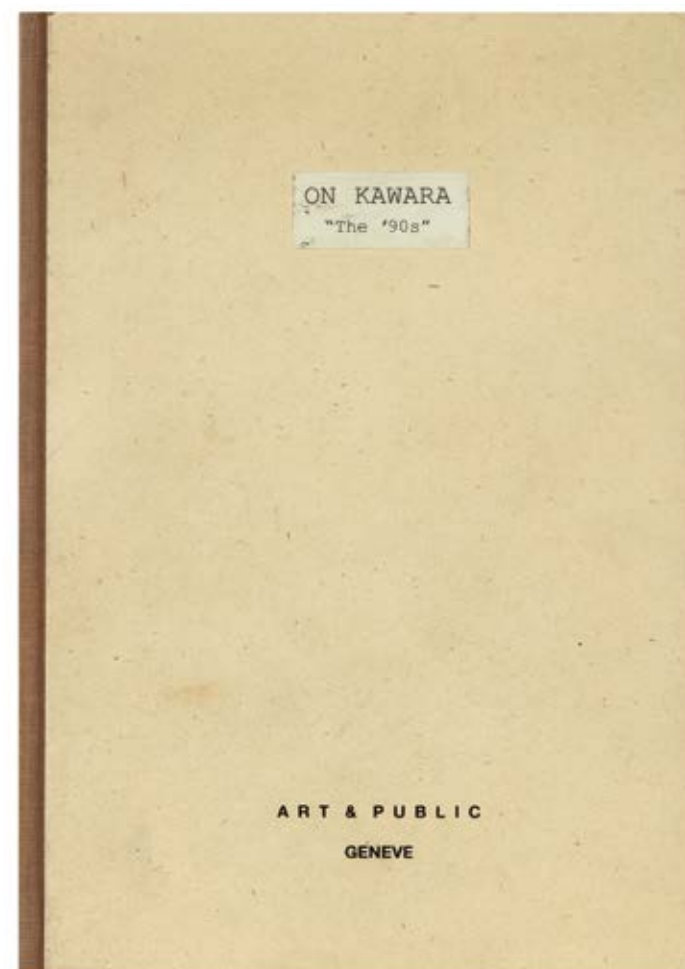


26,028 days

70. (KAWARA, On). *"The 90s"* (27 May-26 June 2004). Many color illus. 49, [1] p. 8vo (205 x 144 mm.), thick boards over beige cloth, title label on upper cover. Geneva: Art & Public, 2004.

The catalogue for Kawara's second show at Pierre Huber's Art & Public gallery in Geneva, held a decade later. Executed in Sydney, New York, Bordeaux, Frankfurt, and Fuginomiya, 10 "Date Paintings" were displayed, each of which is illustrated in the catalogue. This book's design is identical to the catalogue from the artist's first show with Huber in 1994. The curator Thierry Davila's essay (in French and English) on Kawara's artistic practice is entitled, "Prendre Date/Setting a Date."

Near fine copy; some scuffing to the lower cover.



26,087 days

71. KAWARA, On. / Met. Illus. throughout. Total of 4790 pp. 12 vols. Thick 4to (217 x 156 mm.), uniform gray cloth, titles on spines. Brussels: Editions Micheline Szwajcer & Michèle Didier, 2004.

The massive reproduction of On Kawara's *I Met* series (1968-79); signed by the artist. During this period, Kawara documented every single person with whom he conversed in the course of a day. He eventually grew tired of the practice, as did some of his closest friends, but it ended only when Kawara's attaché case containing the rubber stamps integral to several of his works was stolen at a bank in Stockholm. Besides Walther König's facsimile (1992, edition of 300) of Kawara's *I Went, I Met, I Read* of the year 1969, the present set is the sole re-publication of *I Met* authorized by the artist and his estate.

This facsimile of Kawara's original unique work was produced in an edition of 100 numbered and signed copies (including 10 A.P.); he has signed the colophon of the final volume. Kawara signed the "Date Paintings" comprising the *Today* series, otherwise examples of his signature are all but unattainable.

The Guggenheim's exhibition catalogue *Silence* (p. 129) spells out the original unique work: "The *I Met* series, begun on the same day as the *I Got Up* series, notes in chronological order the names of the people with whom On Kawara conversed during the course of each day. Each page consists of a list of names typed into a single column centered on a sheet of paper with the date stamped at the bottom. Loose-leaf binders, two for each year, gather the pages in transparent plastic sleeves; binders contain at least one list of names per day, with intercity travel marked by an extra sheet indicating the new location..."

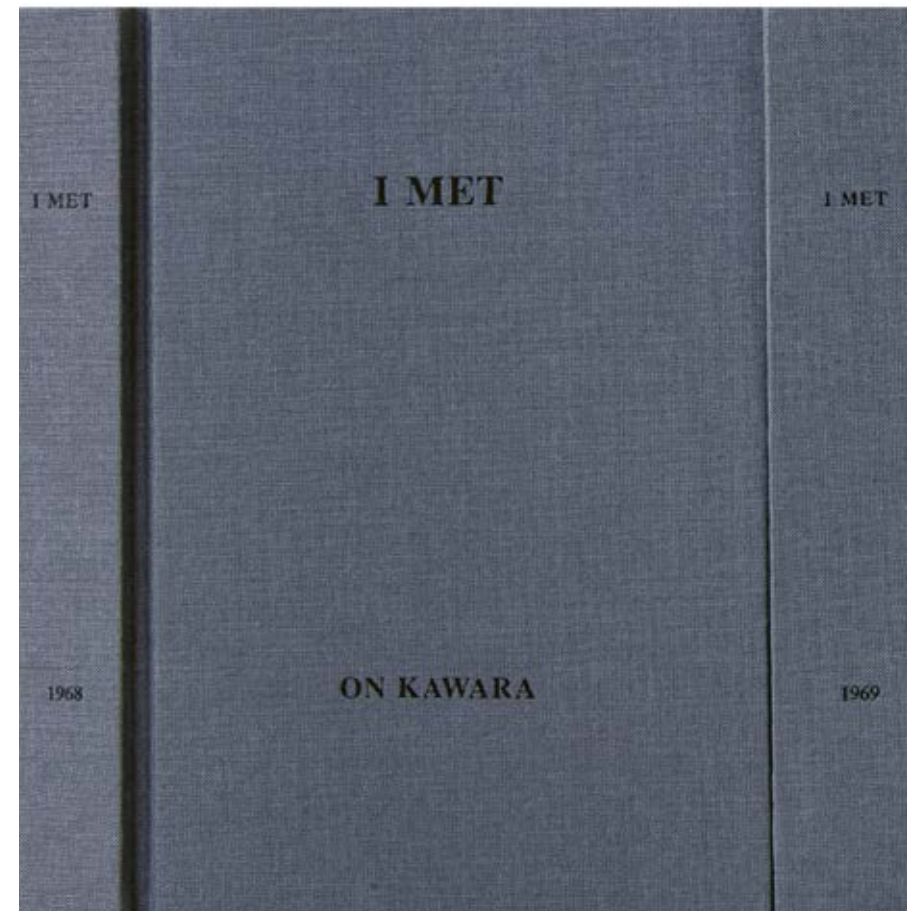
"*I Met* represents a conjunction of two of Kawara's fundamental interests: language and travel. His peregrinations brought him into constant contact with new people, and he at times had difficulty remembering unfamiliar Western names. As a result, he often asked people to give him their business cards or write down their names to help him memorize them. In 1968, during his extended stay at a Mexico City hotel frequented by international students and artists, Kawara encountered a particularly wide variety of names and languages. One day, struck by a name of Hispanic origin as written on a business card, he recalled a challenge posed to him by his friend Kasper König: write a poem that could be understood anywhere in the world. The name seemed to him a kind of readymade poem, comprehensible anywhere, and with König's proposition in mind, he realized that the international language he'd been seeking could be found in names..."

"The people listed in *I Met* include not only shop and hotel clerks, waiters, and bartenders, but, of course, the people to whom he was closest. The names of a group of friends in New York with whom Kawara played mah-jongg, for example, appear often throughout the early years of the series, both concluding and beginning a number of the lists. As in Kawara's other works, the day begins and ends at midnight, so anyone he was with at that hour appears on two

consecutive pages...

"Early exhibitions of *I Met* caused occasional trouble for some of Kawara's associates, providing circumstantial evidence of indiscretions - when someone's name appeared in a strange city, for example, or in a suspicious configuration with certain others. Eventually Kawara too seemed to come to find it tiresome to reveal so much of his personal life. When the attaché case carrying his rubber stamps was stolen from him in a bank on a trip to Stockholm, depriving him of the materials needed to continue *I Met, I Got Up*, and *I Went*, Kawara took the opportunity to bring all three series to a close. The end date for each of these works is September 17, 1979."

All of the volumes are in fine condition; a few trivial scuffs. With the publisher's original cardboard box.



I MET	I MET	I MET	I MET	I MET	I MET	I MET	I MET	I MET	I MET	I MET	I MET
1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979

72. (KAWARA, On). Exhibition card: *On Kawara: One Million Years (Past & Future) Reading* (8 January-19 February 2005). Printed on one side. Card. Taura, Japan: Akira Ikeda Gallery, 2005.

Card announcing a reading of Kawara's *One Million Years* at Akira Ikeda's Taura space. Fine.



26,313 days

73. (KAWARA, On). Exhibition postcard: *On Kawara: I Met* (4 March-23 April 2005). Facsimile black & white illus. on recto, details on verso. Postcard, mailed. Berlin: Barbara Wien, 2005.

Postcard invitation for Wien's presentation of *I Met*. Fine. Mailed to Oscar & Renate Ackermann of Berlin.



26,368 days

74. (KAWARA, On). *Eternal Return* (26 July-17 September 2006). Black & white illus. 13, [1] p. Small 8vo, printed wrappers, stitched. Birmingham: Ikon Gallery, 2006.

Exhibition catalogue for On Kawara's solo presentation at Ikon Gallery. With a foreword by curator Jonathan Watkins. Fine.

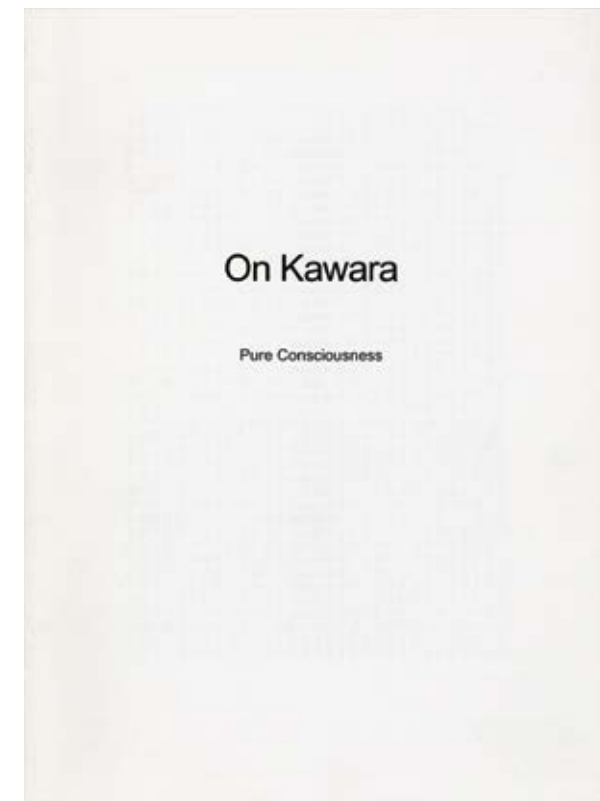


26,877 days

75. (KAWARA, On). *On Kawara: Pure Consciousness* [February 2006]. Black & white full-page & double-page illus. throughout. [10] pp. (incl. inside of wrappers). 12mo, printed wrappers, staple-bound. Toronto: Power Plant Contemporary Art Gallery & Bywater Bros. Editions, [2006].

Booklet for the Toronto leg of On Kawara's *Pure Consciousness* traveling exhibition of "Date Paintings." For each exhibition, seven "Date Paintings" from the *Today* series (1966-2013) are displayed in a kindergarten classroom. These paintings have traveled around the world to cities and towns such as Sydney; Tongyeong, South Korea; Reykjavik; Istanbul; Goa; Inari, Finland; Thimphu, Bhutan; Abidjan, Ulaanbaatar; Toliara, Madagascar, etc. The photographs in the booklet focus on the students with the paintings only blurry or in the background. The series began in Sydney in 1998 and continues to this day, per the artist's wishes.

The paintings in this show were exhibited at Ossington Old Orchard Public school in Toronto in February 2006. It was organized by Reid Shier. The booklet's cryptic text is excerpted from Shigeru Matsui's *Pure Poem* (2001). Fine.



...

76. (KAWARA, On). *On Kawara: Pure Consciousness* (22-25 October 2007). Black & white illus. (one double-page). 18 pp. Small 8vo, printed wrappers, staple-bound. Palestine: Alpha Studio, 2007.

Booklet published for the Bethlehem leg of Kawara's traveling exhibition *Pure Consciousness*. The text is in parallel English and Arabic. The director of the Ikon Gallery Jonathan Watkins has contributed an eloquent essay. Watkins was a close collaborator with Kawara on several exhibitions.

Fine.



77. KAWARA, On. *I Went*. Illus. throughout. Total of 4740 pp. 13 vols. Thick 4to (all 216 x 155 mm.), uniform gray cloth, titles on spines. Brussels: mfc-michèle didier, 2007.

The monumental facsimile of On Kawara's *I Went* series (1968-79); signed by the artist. For more than a decade, Kawara (1932-2014, i.e., 29,771 days,) assiduously recorded all of his movements on photocopied local maps on which he traced his peregrinations in red. This period of the artist's life was especially peripatetic; he traveled around North America, South America, Europe, and Japan. This reproduction of Kawara's original unique work was produced in an edition of 100 numbered copies (including 10 A.P.); he has signed the colophon of the final volume.

Our set of *I Went* retains the suppressed misprinted "1974" volume, making a total of 13 volumes, instead of the intended 12. It seems that several maps were not properly printed in the first run. The publisher quickly sent out replacement volumes, suggesting that owners of the work dispose of the misprinted volume.

The Guggenheim's exhibition catalogue *Silence* (p. 139) describes the original work: "In *I Went*, On Kawara traced his movements in the course of each day in red ballpoint on a photocopy of a local map stamped with the date. As in *I Met*, individual pages are sheathed in transparent plastic sleeves and gathered into loose-leaf binders, two for each year. Kawara completed at least one map per day, and two on days he traveled, with any change of location indicated on a separate sheet..."

"Kawara began the series on June 1, 1968, in Mexico City during the key period of travel that also saw the inauguration of *I Got Up* and *I Met*. His interest in place had been germinating for some time, however, perhaps most evidently in his 1965 painting *Location*. Maps are also a key element in the 1964 Paris-New York Drawings, and early paintings feature subtitles such as 'From 123 Chambers St. to 405 E. 13th St.' (Jan. 19, 1966), describing the trip to his studio from the studio of his future wife..."

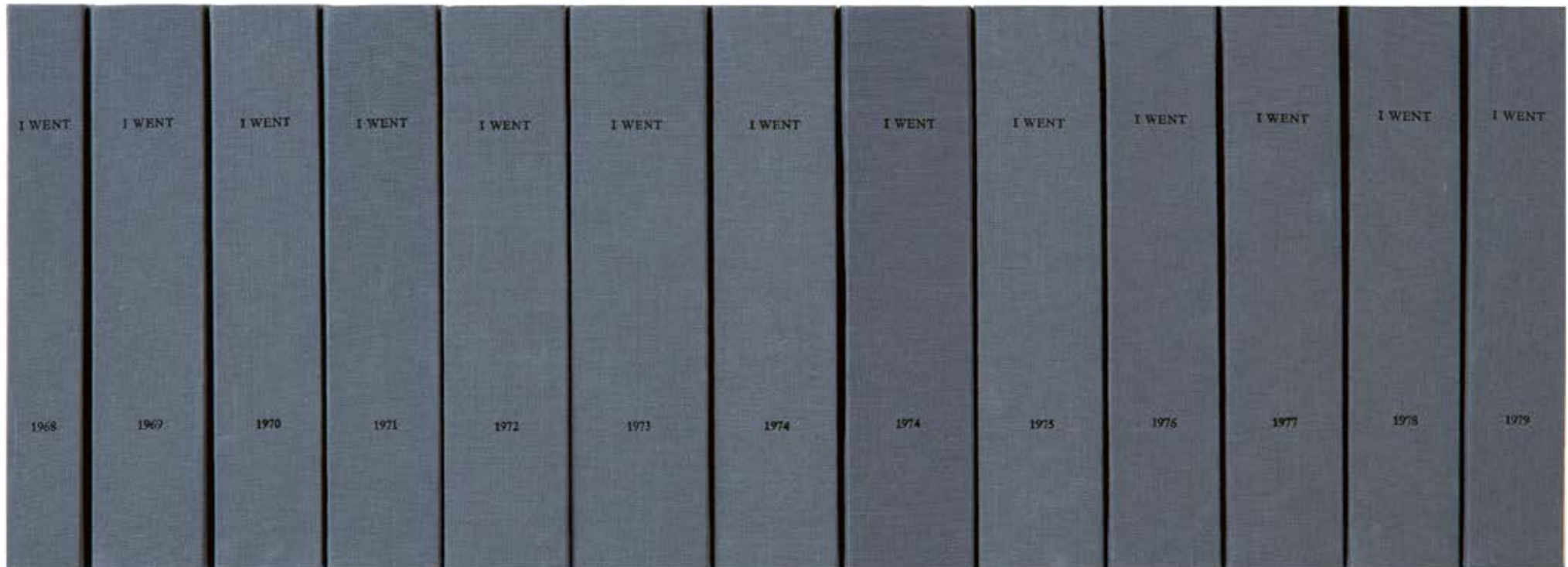
"The markings on an *I Went* map indicate Kawara's movements regardless of his mode of transportation. When Kawara left the area shown by the map, arrows and notes designate his ultimate destination and his path of return. Short lines denote buildings he stopped in; red dots indicate where he awoke that day (also the location from which that day's *I Got Up* postcard was addressed); a single red dot without any other mark means he did not leave home..."

"Throughout his travels, Kawara chose maps of the same general scale and color balance, often from a stationer's store, then photocopied them, cropping and making adjustments to assure uniform size and appearance in the work. Unlike *I Met*, whose lists of names were typed from field notes only at home in New York, Kawara composed *I Went* while traveling: when unable to immediately procure or photocopy an appropriate map upon arriving in a city, he drew his routes on a quick tracing he made from any available map, then

completed the real *I Went* on a satisfactory copy after returning home. Maps are cropped depending on where exactly the artist traveled or lived. Most maps of New York depict Manhattan below Forty-seventh Street, providing a consistent template for routes to and from Kawara's residences and haunts over the years...

"Kawara's movements were to some degree circumscribed by *I Went*. For example, on late nights out, he had to make careful note of his precise location at midnight to properly transition to the following day's map. Kasper König tells a story of a trip to Nova Scotia when Kawara, feeling ill, declined to accompany him to a late-night gathering – not because he felt unwell per se but because he had already completed his map for the day and felt he would be unable to remember the path they took."

In fine condition; some inoffensive scuffs to a couple volumes. With the original publisher's wooden box.



78. KAWARA, On. *I Got Up*. Color illus. throughout. Total of 4740 pp. 12 vols. Thick 4to (210 x 148 mm.), uniform gray cloth, titles on spines. Brussels: mfc-michèle didier, 2008.

The impressive publication of Kawara's *I Got Up* postcards; printed in an edition of 100 copies (including 10 A.P.) and signed by the artist. From 10 May 1968 until 17 September 1979, Kawara mailed postcards to friends, colleagues, curators, dealers, etc., every day, announcing the time when he had gotten out of bed. The set is housed in the publisher's original gray wooden case.

From the Guggenheim's exhibition catalogue *Silence* (p. 119): "The *I Got Up* series began after Kawara received a gift of two hundred dollars from a friend, the curator Kasper König, to help support the artist's 1968-69 trip to Mexico, Central America, and South America. Wishing to somehow repay the gift, and knowing his friend's love of postcards, Kawara began sending König postcards from the road bearing a variety of typed, rubber-stamped, and handwritten inscriptions. On May 10, 1968, he settled on the message *I GOT UP AT*, followed by the time. For two days, Kawara sent these cards to König only. Then, knowing how commonly mail was lost or destroyed, and perhaps anticipating the seriality of the work, he added a second recipient on May 12. These terms would remain consistent throughout the more than eleven years of the series...

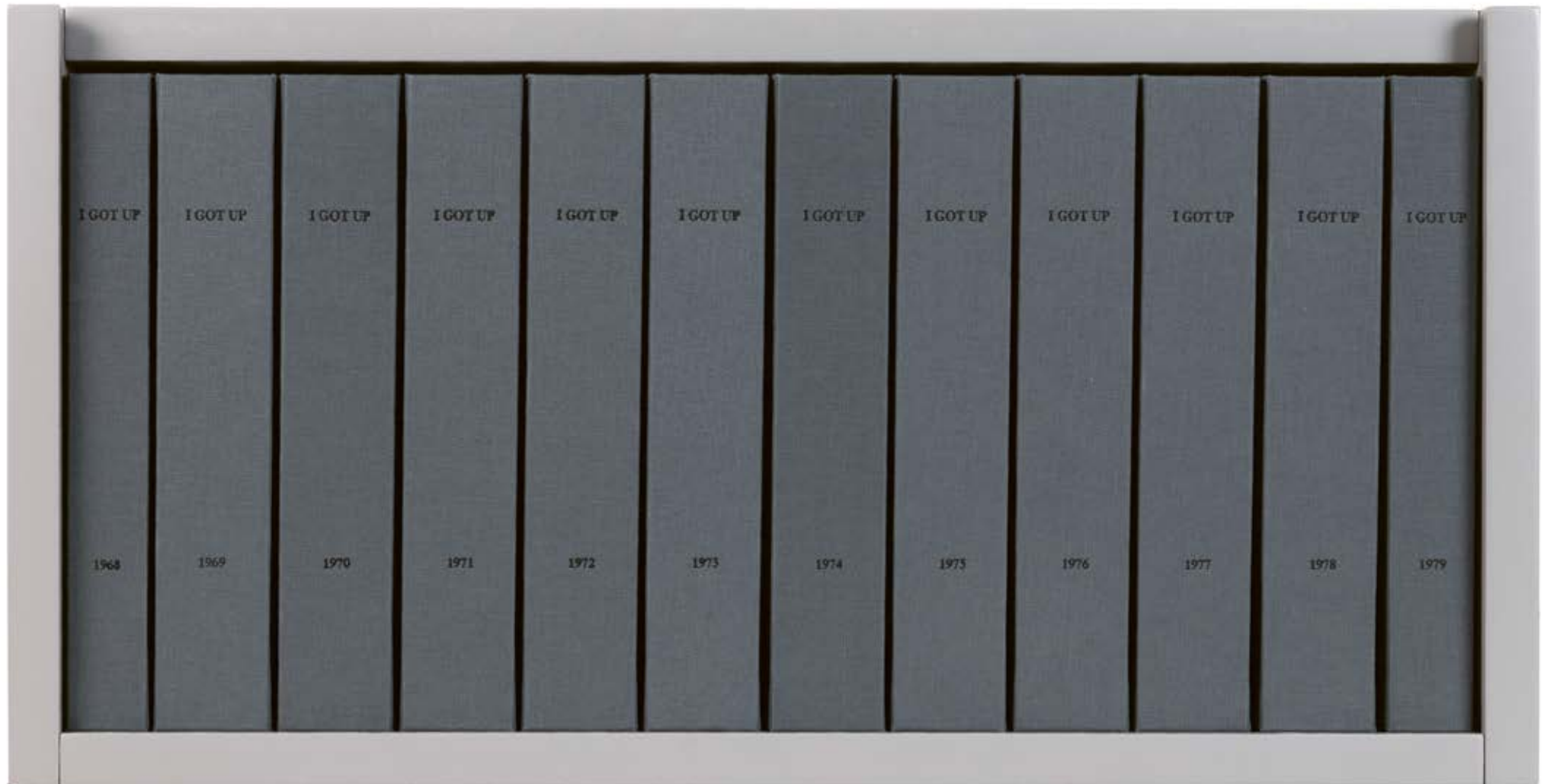
"In *I Got Up*, Kawara sent two picture postcards every day to friends, family, collectors, and colleagues, on which he stamped the date, his name, the address at which he was staying, the name and address of the recipient, and the phrase *I GOT UP AT*, all in capital letters, adding the precise time at which he had arisen from bed that day (as opposed to the time he had awakened). One might receive postcards from Kawara daily for as long as a month or more, or one might receive just a single card, with silence before and after. Postcards always arrived without prior notice and with no indication of how long they would continue to appear...

"Kawara often purchased many postcards at a time, always in color, always horizontal in format, always of the touristic variety. When sending a long run of postcards to the same person from the same city, he played games with the variety of combinations he could make – taking people on tours down the east side of Manhattan around the island's tip to the west side, for example, or choosing multiple views of the same monument, or sometimes even sending the same card to the same person over and over...

"The format and language of the date, addresses, and airmail and postage stamps vary throughout the series according to Kawara's location, but the message always appears in English, and the time is always written in twelve-hour, a.m./p.m. format. The artist applied text to the card with stamping tools – adjustable rubber date stamps; stamps using removable rubber type positioned within an acrylic block; wooden-handled airmail stamps; and custom stamps specially made for addresses at which he remained for any extended period of

time. Kawara made sure to align the placement of the text in precisely the same way on every card to give the series an unvarying appearance across time. The time-intensive nature of this process led him to sometimes prepare the stamps the night before, especially when traveling. But, as with the Date Paintings, the execution of the individual card always took place on the date the work represents."

A spectacular production, recording Kawara's mail art practice, with the final volume's colophon signed by the artist. Each of the 12 volumes is in fine condition. With the publisher's gray wooden case.



29,771 days

79. KAWARA, On. *I Read*. Color illus. throughout. Total of 3272 pp. 6 vols. Thick & large 4to, uniform beige cloth, titles on spines. Brussels: mfc-michèle didier, 2017.

The posthumously published compendium of On Kawara's *I Read* series, one of 50 numbered copies (+ 10 H.C.).

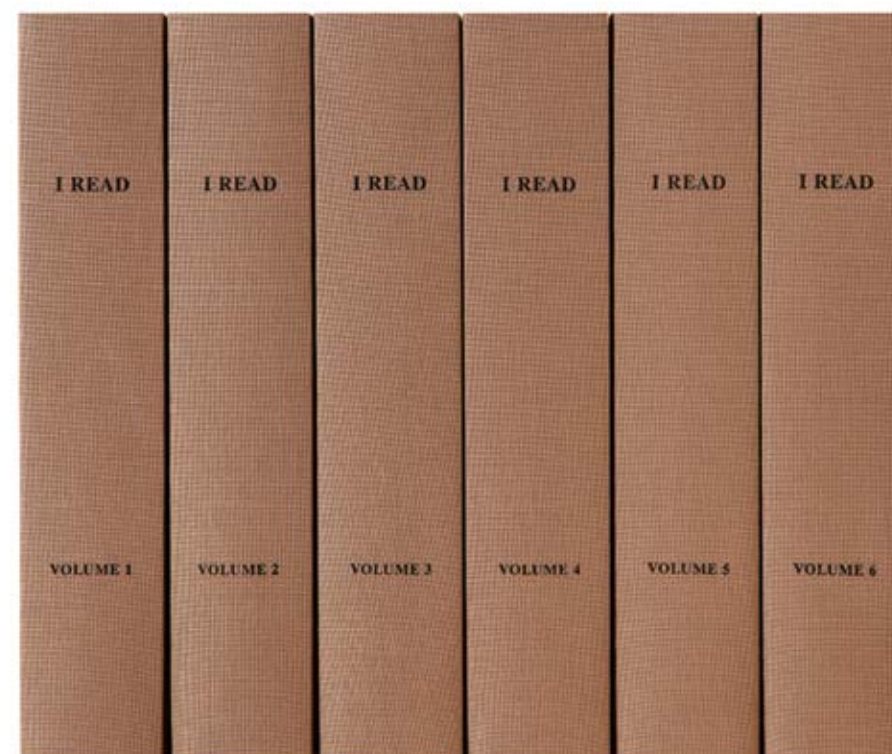
The Guggenheim's exhibition catalogue *Silence* (p. 109) describes the original work: "Like a number of Kawara's works, *I Read* is collected in common, office-supply, three-ring binders covered in blue-gray cloth. Inside, plastic sleeves each hold one or more newspaper clippings, glued onto one or both sides of a single sheet of lined notebook paper. Clippings are labeled, typically in red ballpoint pen, with the name and date of the newspaper from which they came; ink is also used to circle, underline, outline, or otherwise annotate particular sentences or paragraphs. Often cuttings that are too large for a single page are folded over, so that unless removed from its sleeve the article is mostly concealed...

"Kawara created an *I Read* page only for days on which he made a painting in the *Today* series. (The number of pages for a particular date varies, depending on how many articles the artist collected that day.) The date of the corresponding work is stamped or written at the top of the page in black ink. In the top left corner, usually in black or blue ballpoint, Kawara inscribed the unique alphanumeric code he assigned each painting, which signifies the work's place in the order of that year's production, its format, and its place in order [of] that month. Unlike the similarly bound works *I Went* and *I Met*, for which two volumes were produced each year, an *I Read* binder often covers a number of years, always to a length of approximately one hundred eighty recto-verso pages...

"From the inception of the *Today* series, Kawara assigned each painting not only a title — the date as inscribed on the canvas — but also a subtitle: a word or phrase related to the events of that date. In the early years of the series, subtitles tend to alternate diaristic observations ("I didn't sleep well last night") with current events ("Newspaper guild of New York on strike"). *I Read* began as a part of this titling process. Articles clipped often serve as reference for Kawara's choice of subtitle - the one for JUL. 20, 1969, "MAN WALKS ON MOON," pairs directly with the subject of that day's *I Read*. On other dates, however, correspondence seems oblique at best. For example, the subtitle for OCT. 12, 1967, is "Dan Graham brought Joseph Kosuth to my apartment this afternoon," while the clipped article in the *I Read* binder for that day concerns the Cardinals' seventh-game World Series win. After 1972, Kawara ceased to use news events in his subtitles, replacing them simply with the day of the week on which each Date Painting was executed ("Fredag," "Sabado," "Dimanche"). *I Read*, however, continued. The artist's preoccupations with certain news topics remained surprisingly consistent throughout the nearly thirty years of this series...

"The newspaper clippings in *I Read* are often thought to be related to those contained in the Date Paintings' boxes, but they differ in at least one vital aspect. The box linings are taken from the newspaper printed on the date the painting was painted, so that the news reported is that of the previous day. The *I Read* clippings come, instead, from the following day's paper, so that the events reported are those that happened on the date the corresponding painting was made — a reflection of what was taking place outside the studio while Kawara was making the work."

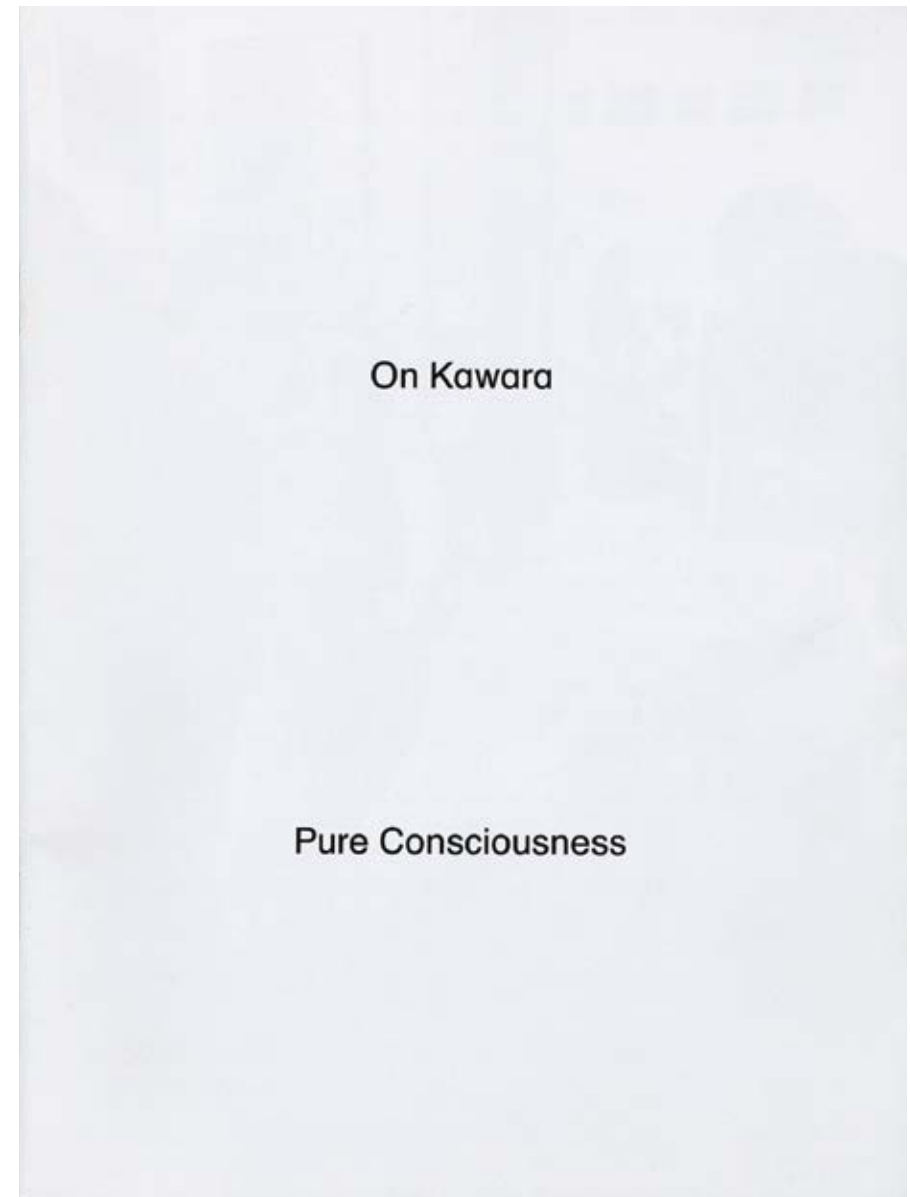
In excellent condition. With the original publisher's wooden box.



80. (KAWARA, On). *On Kawara: Pure Consciousness* [13-31 March 2017]. Black & white full-page and double-page illus. throughout. [14] pp. (incl. inside of wrappers). 12mo, printed wrappers, staple-bound. Münster, Germany: A. Bernhöft & Skulptur Projekte Münster, 2017.

Booklet published for the 2017 iteration of Kawara's traveling exhibition *Pure Consciousness*. Seven "Date Paintings" completed on seven consecutive days in January 1997 were displayed at the Berg Fidel child day-care center in Münster, Germany. Text by Akiko Bernhöft in German and English.

Fine.





Typeset in
Neue Kabel

Design
Flat Fix

Photography
Robert & Dominique Lorenzson

Paper
Munken Print White

Printing
Kopa, Lithuania

