

A photograph of a sandy beach littered with plastic waste. In the upper center, a white plastic bottle lies on its side. Below it, a green plastic bottle is partially buried in the sand. To the right, another white plastic bottle is visible. The foreground is dominated by a large, white, bleached piece of driftwood or a branch, which is out of focus. The background shows more sand and sparse, dry vegetation. The overall scene conveys a message about environmental pollution and waste management.

# **OVER FLOW**

**TADASHI KAWAMATA**

**OVER  
FLOW**

This catalogue accompanies the exhibition 'Tadashi Kawamata: Over Flow',  
curated by Pedro Gadanho and Marta Jecu,  
from October 5, 2018 to April 1, 2019,  
at Oval Gallery, MAAT – Museu de Arte, Arquitetura e Tecnologia  
Fundação EDP  
Av. Brasília, Central Tejo  
1300-598 Lisbon  
[www.maat.pt](http://www.maat.pt)

**TADASHI KAWAMATA**

# OVER FLOW

kamel  
mennour

**maat**

fundação *edp*





# FOREWORD

BY PEDRO GADANHO

The Museum of Art, Architecture and Technology was honored to invite Tadashi Kawamata to create the sixth large site-specific commission for the museum's Oval Gallery. At the peak of a 40-year long career, Kawamata conceived a truly immersive installation revealing some of his favored themes: the sculptural reinvention of debris, the specific outcome of a community effort, and the questioning of how shelter is shaped and imagined. In *Over Flow*, however, he also delved into materials he had never used before—and dived deeper into questions of how a built environment can translate a critical worldview. Deploying plastic rubble handpicked from Portuguese shores, working in a city famously devastated by an earthquake and a tsunami, Kawamata revisited Japanese art traditions and works such as Katsushika Hokusai's *Under the Wave off Kanagawa*. In a probing inversion, however, where classic prints portrayed Nature's menace to human endeavor, Kawamata's upsurge instead evokes how our current activities pose an overwhelming threat to the natural environment. Expanding on the adjacent *Eco-Visionaries* group show, Kawamata's installation is awe-inspiring. And this is a matter of necessity. In a time when we must get a grip on our impact over Nature's stability, *Over Flow* makes ecological consciousness visceral, as only great art can do. It remains to be said that such an overwhelming art piece is only made possible through a large network of collaborations. We must thank all the organizations that helped develop the different stages of

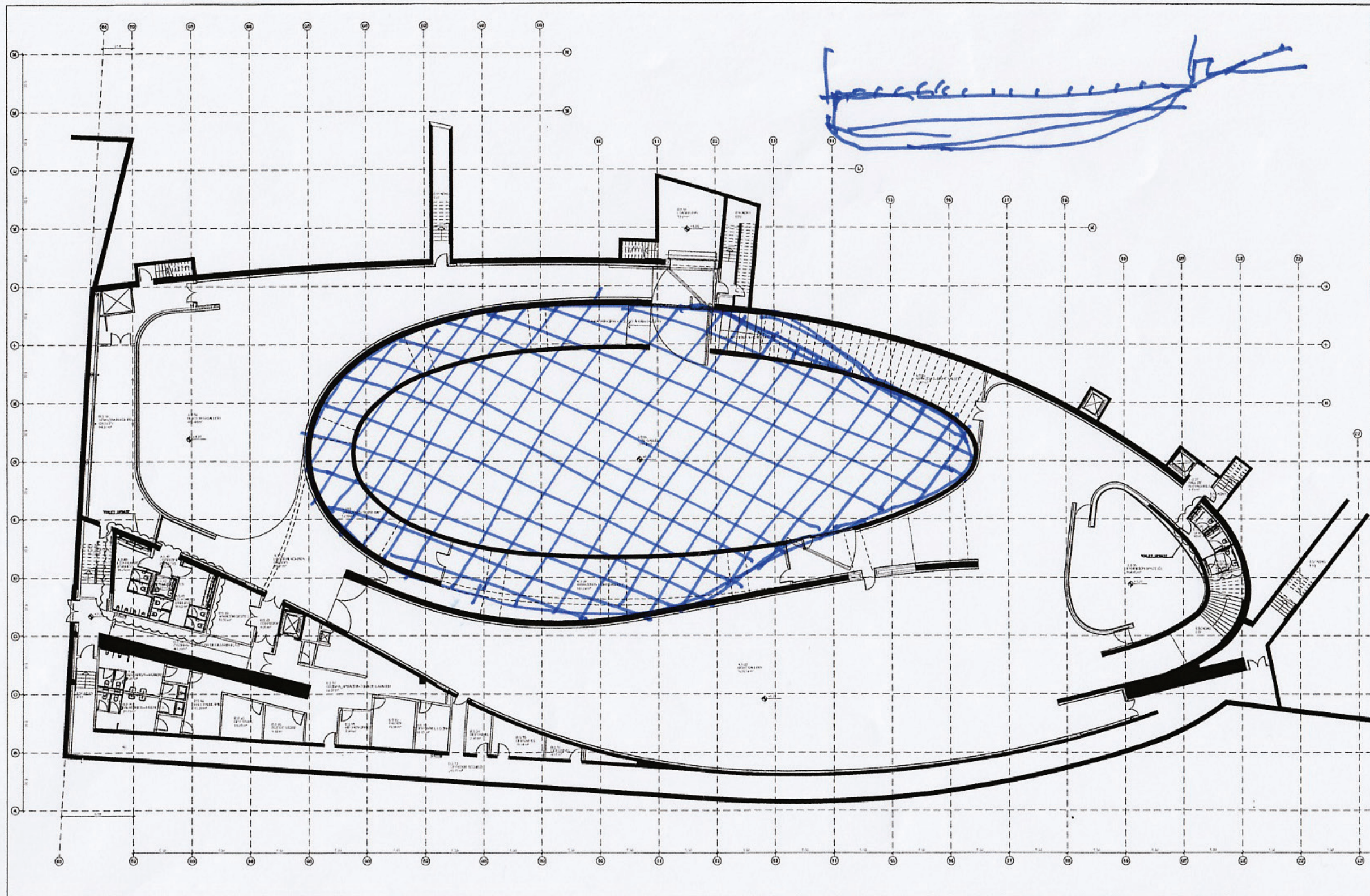
*Over Flow*. The collection of plastic debris was led by the Brigada do Mar activist nonprofit organization, with the essential contributions of Almada City Hall and the Fishing Port of Nazaré. The installation's design was finalized in an art and architecture workshop coordinated by architecture collective Os Espacialistas, in collaboration with the BoCA Summer school. This catalogue was made possible by the initiative of co-curator Marta Jecu and the generosity of the artist's gallery in Paris, kamel mennour. Finally, I express my sincere acknowledgments to Tadashi Kawamata, as well as to all the teams involved in accomplishing the complex set-up at MAAT's Oval Gallery.

—August 2018



Hokusai Katsushika (1760-1849)  
*Under the Wave off Kanagawa* ('The Great Wave') [*Kanagawa oki nami ura*], 1830-1832  
 Edited by Eijudô  
 Collection musée Guimet – musée national des Arts asiatiques, Paris





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 01 30.10.2015 PEDESTAL TOILETS & NORTH FACADE UPDATE  
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# MUSEUM OVER FLOW

TADASHI KAWAMATA  
AT MAAT LISBON

BY MARTA JECU

'We are sinking. We *are* sinking, as individuals, as participants in a field that is sinking along with us, as members of a species, and as components in a massive, global ecological network. But we are not sinking because of the malevolence of natural forces, not because the sand is hungry for us and for our horses. [...] We are not sinking because whales and monstrous fish want to swallow us whole, not because the strange beings of the sea wish harm on us, nor because the sea itself is vengeful, though "the water comes", and who could blame it? We are sinking because of *our* collective hunger and callousness. As dwellers in the anthropocene, we can already see it all around us.' (Simon Mittman 2017)

Tadashi Kawamata's installation at MAAT Lisbon touches on this beginning-end-beginning loop which brings to the shores of a museum the shipwrecked hybrid configuration of the perpetually returning debris of human civilisation. The world of the inanimate uncannily outlasts the human dimension.

Beaches are the paradigmatic place of mutual rejection and encounter between the human and the natural, between what is 'ours' and what is 'foreign'. A very interesting question regarding 'otherness' arises: as the seas reject pollution, the beaches deliver back to us not unknown bodies from the seas' abyss, but mainly our own civilisation's wreckage, what we couldn't

tame or understand: our own garbage. The 'other' is no longer the unknown natural realm, but paradoxically turns out to be a mirror of our inescapable 'self' and exposes our own ecological failures.

Tadashi Kawamata's project at MAAT is a three-fold endeavour. The installation is the consequence of years of the artist's investigations into questions regarding ocean ecology, natural catastrophe, and ecological catastrophe, all of which he has explored during his career in site specific works around the world. On the other hand, the work produced in Lisbon is preceded by a thorough engagement with the found, site-specific situation, which Kawamata has been exploring over the course of many visits and data collections in Lisbon in the past year. The debris which flows into this installation was collected on the coast near Lisbon in 2018, as a part of a series of campaigns conducted by Brigada do Mar<sup>1</sup>—a volunteer organisation which regularly contributes to the cleaning of the beaches of Portugal. From them we learn about a global circulation of garbage in the world's seas: what we find on the shores of Portugal is waste produced by many continents. The boats shipwrecked inside Kawamata's installation also speak to questions related to global tourism and its fatal consumption of natural resources. Deposited in the warehouses of the town hall of Almada, which generously supported

this project, these found mountains of garbage have also passed through the Os Espacialistas<sup>2</sup> laboratory, a team of architects and researchers who, in collaboration with Tadashi Kawamata, studied the hybrid configurations that the ocean, its movements and artificial components progressively formed from the waste fragments. Applying principles found in these fusion pieces produced by the ocean, a student workshop and Os Espacialistas created new modules, which the artist incorporated into his installation.

When contemplating Tadashi Kawamata's underwater environment at MAAT, where the viewer hardly knows his own point of view—on shore or off, floating or already submerged, outdoors or in an artificial indoor environment—two questions arise: 'What is our conscious position in relation to Nature?' and 'What is the role of the museum in this relationship?'

## THE MUSEUM AND THE SEA

The Natural History Museum was historically the site where a world that did not surrender to humanity's desire for authority was slowly tamed. Colonial campaigns directed towards the surrender of distant cultures went hand in hand with the domestication of the seas not only by navigating and plundering them, but mostly by studying and representing them. This historically conflictual relationship between the technology of submission and

knowledge formation and a perpetually sovereign and changing nature is the object of contemporary eco-critique. It is in fact the sea itself which carries us back to our own representation of it. In Tadashi Kawamata's installation, the near-by sea overflows the museum, exhibiting not the remains of a scientific order constructed over centuries, but a hybrid artificial monster expelling as yet unknown morphologies—forms, materialities, colours—the products of atomic fusions with devastating finalities.

The idea of recurrence and overflow—the constant return of human input as part of larger ecological movements—that Tadashi Kawamata's installation speaks about is a prominent theme in science-fiction. One could here think of Nautilus, Captain Nemo's submarine in Jules Verne's novel *Twenty Thousand Leagues Under the Sea* (1870). This underwater museum in which the treasures of the underworld are collected figures Verne's critique and estrangement of his own society and its cultural values. But for Celeste Olalquiaga, Nemo's versatile and uterine museum represents at the same time the pragmatism and voyeurism of the 19th century and embodies the project of modernity: substituting tradition with technological progress, with the individual's consequent alienation (Olalquiaga 2011).

The museum installation of Tadashi Kawamata can be also seen through the



prism of a long tradition of land art and the dialogue of rejection–attraction that it maintained with the museum as an institution. Robert Smithson’s terms would be relevant in this context, in particular his notion of ‘non-site’ versus ‘site’, which were foundational for the conceptual coordinates of ecological art. The terms describe the correspondences between site-specific action and artistic representation/documentation inside the museum space (‘site’), while ‘non-site’ (the work inside the museum) conceptualises the problems posed by the environment. Realised between 1965 and 1969, the ‘non-sites’, these proto-ecological art forms, were works which condensed in an abstract form the unlimited, dispersed and un-graspable open air ‘site’. Similar to Kawamata’s working process, the ‘non-sites’ were a means of collecting material from the ‘site’, condensing their nature and at the same time reproducing a museological principle: taking samples and tracing their dense net of implications for the terrain and the context.

## NATURE AND THE MUSEUM-LAB

Bruno Latour (Latour 2003: 38) argues that we already live in the ruins of Nature—on which we produce our future. Latour imagines our planet as an extended outdoors laboratory—the *world wide lab*. The experiments and the lab are spreading outside and nature goes indoors. *Over Flow* catches this precise moment when the results of scientific modifications (previously reserved to the confines of the lab or the museum) spread onto the beach and in the deep sea, while nature turns artificial and goes inside the contemporary museum.

In the same article, Latour affirms that we have currently transited from the era of *science* to the era of *research* (Latour 2003: 30):

‘We have shifted from science and its modernist dream of total control, with unwanted consequences appearing only later, without ever putting the original dream of control into doubt, to research. Research is just the opposite of science, careful experiments just the opposite of total control.’ (Latour 2003: 30)

And indeed the hybrid models and conglomerates which form the body of Tadashi Kawamata’s installation and produced during Os Espacialistas’ experimental workshop are the product of research. Besides its apocalyptic tones, Tadashi Kawamata’s installation thus also introduces a positive perspective. These emerging modules—based on an investigation into the principle of natural fusion that the ocean conducts in its movement—extend these principles to the creation of original pieces.

Based on both digital and analogue production, on pieces of natural and artificial materials which the sea brings back to us and which cover the surface of the sea, these newly produced hybrid forms extract from the apocalyptic products of our ecological disasters possibly functional principles. As the modules and patterns found in the ocean and assembled in various ways in the body of this installation show, the objects represented inside ‘the museum’ are ultimately unforeseen. The status of the *museum-lab* itself becomes indefinite while oriented towards *scientific-artistic experiments*. The nature of this new museum, based on complex variables, is oriented towards the exploration of future possibilities, rather than the museum’s historic function of documenting ‘the world outside’.

‘Nature, contrary to superficial impression, is not an object out there but above all a political animal!: it is the way we used to define

the world we have in common, the obvious existence we share, the sphere to which we all equally pertain.’ (Latour 2003: 38).

As a viewer of Kawamata’s installation, we re-enact a position of disaster–tourist, coming to explore the spectacularity of destroyed sites—similar to the subculture of illegal tourism around the Fukushima site. It is important to ask (beyond mere contemplation) how can a work of art activate a regenerative potential latent in the disaster depicted. *Over Flow* itself functions as an agent of memory, a record of a continuous global movement leading to erosion and destruction and a document of powerful interconnections across geography and history. The acts of colossal destruction that this installation evokes reverberate between historic and contemporary times, between Japan and Europe for example.

Being eco-critically positioned, but also being located in the Museum of Art, Architecture and Technology, Tadashi Kawamata’s installation challenges nevertheless a dualistic perspective on nature being opposed to urbanity and opens the field towards urban ecology. In fact, MAAT, which borders the river Tejo close to where it spills into the sea, proposes permeation. The installation represents not only what nature delivers back to civilisation, but also a possible point of creative fusion: the point where the museum and the installation itself can transform and re-digest the *status quo*, proposing new and counter-hegemonic solutions.

Just as Kawamata’s installation is the result of a confluence of actions by militant and eco-active groups (Brigada do Mar) and a long tradition of collective ecologically aware efforts in Portugal, it gives continuation to ecologically oriented

examinations (Os Espacialistas), counter-acting loss and the strangeness of our encounter with artificial and prosthetic extensions of nature—with creativity and agency.

How to represent the ocean—a body in perpetual movement, fundamentally unknown to humans? Tadashi Kawamata’s work and working process chooses to represent it as a mirror of our own social and political condition—in a long cultural tradition that stretches from the medieval maritime monsters that were incarnations of social sins and fears through Nemo’s futuristic Nautilus–museum.... When being immersed in Tadashi Kawamata’s installation we are physically confronted with what we have made of nature, but our reflection in it remains continuously distorted—as we find ourselves involved in collective experiments that we are only partially aware of.

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- Tadashi Kawamata (18 October 2017), Informal discussion, Paris.
- Tadashi Kawamata and Guy Tortosa (2013), Interview—*Kawamata: The Metabolism of the World*, Edition kamel mennour, Paris.
- Bruno Latour (2003), *Atmosphere, atmosphere*, in Susan May (ed.), ‘Exhibition catalog of Olafur Eliasson’, at New Tate, 2003, New Tate, London, pp. 29–42.
- Celeste Olalquiaga (2011), *L’Homme Meuble*, in ‘Oceanomania, Souvenirs des Mers Mystérieuses’, Nouveau Musée National de Monaco, Monaco, pp. 36–43.

1. [www.brigadadomar.org](http://www.brigadadomar.org)
2. [www.osespacialistas.com](http://www.osespacialistas.com)



*Over Flow*

2018

Collected debris (fishing objects, ropes, barrels, medical utensils and medicines, lamps, glass and plastic bottles, electrical appliances, etc.) on different Portuguese beaches

Beach cleanups organizers: Almada City Council and Brigada do Mar

Site-specific installation, Oval Gallery, MAAT – Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal























# OVERFLOW

# ARCHIVES





## Une immense décharge en mer

**C'est une autre conséquence du tsunami qui a touché le Japon au printemps dernier.** La catastrophe aurait engendré un nombre considérable de déchets (et inchiffable, selon l'association Robin des Bois) qui ont pour beaucoup été emportés par les flots. Direction le courant du Pacifique Nord et sa plaque de déchets aussi connue sous le nom de « soupe plastique » ou « Huitième Continent » ou encore « Grande zone d'ordures du Pacifique ». Jusqu'à

une époque récente, les débris de nature organique, qui s'accumulaient, du fait des courants, dans cette zone comprise entre Hawaï et la Californie, subissaient une biodégradation mais, avec l'accumulation de déchets plastiques, l'endroit, et au-delà l'océan Pacifique, subit une pollution massive. Le tsunami japonais et les torrents d'ordures qu'il a engendrés ont encore un peu plus alimenté cette plaque de déchets. Et pourri la planète. ■

A. LEG.



**Les déchets liés au tsunami (archives) vont rejoindre la plaque du Pacifique.**

Huge garbage dump in the ocean. Another consequence of the tsunami that struck Japan last spring is the considerable amount of trash (uncountable, according to the association Robin des Bois) that was largely carried off by the tide in the direction of the North Pacific current and its floating layer of garbage also known as the 'plastic soup', the 'Eighth Continent', or the 'Greater Pacific Trash Zone'. Until recently, the organic trash swept together

by the currents into this area between Hawaii and California biodegraded. But with the accumulation of plastic waste, the zone—and beyond it the Pacific Ocean—has become subject to massive pollution. The Japanese tsunami and the torrents of waste it created have added a little more to this layer of trash. And helped spoil the planet.

A. Le G., « Une immense décharge en mer », *20 minutes*, 26 October 2011





Research materials by Tadashi Kawamata:  
images collected on internet for personal use







Maat · Lisbon  
"over flow"



# OVERFLOW

BY TADASHI KAWAMATA

The world is full of things—not only physical objects, but an overwhelming quantity of information and variety of products: over-production beyond all needs is happening everywhere.

Things with a use-by date are discarded when the date comes, regardless of the real quality of the product, and replaced by new ones. Many, many things are multiplying faster than necessary, and far more than are needed are tossed away or lost in the limbo of consumption, unused.

In fact, the true state of the world is that things do not reach the people who need them, but concentrate in the hands of those who have already received them. Food, money, information, knowledge, connections, access... and on and on.

In the name of economic efficiency and the progress of mankind, many things are invented and manufactured.

And sometimes these cause harm to people. These activities wreak large-scale destruction, making places difficult to inhabit and forcing people to move away from where they had built their lives.

Many people are driven out of their own regions or countries by necessity, floating in the world as 'suspended people'.

They are the human outcasts of the consumption system, whose use-by date has arrived and who are discarded by nations that feed on themselves.

The only areas that relish stable manufacturing and supplies are those in which a closed system is operating.

And even there, natural disasters can upset the balance of the system.

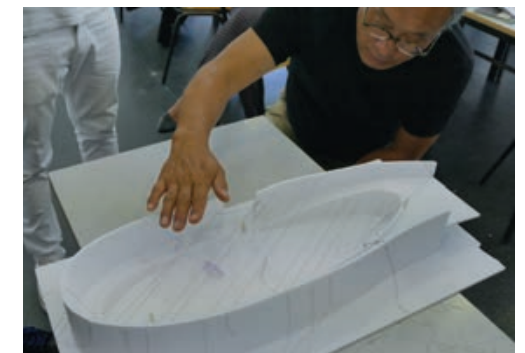
Unexpected disasters have the potential to overturn our daily lives so easily.

That is how fragile the environment we live in is. And that is where the production of an unlimited quantity of things leads to an excessive world. The word 'overflow' describes the situation in our world of overwhelming consumption.

I thought through the ideas expressed above as I exhibited my work in Lisbon's Museum of Art, Architecture and Technology in Portugal.

The museum is located facing a river that leads to the ocean. At a nearby beach, volunteers often work collecting rubbish. A few tons of plastic drift are collected with every campaign. In discussing with the director of the museum, we decided to use this plastic as material for my work, and the museum established contact with the volunteers and accompanied the campaigns.

It is not exactly that I was conscious of ecology or recycling, but I wanted to visualize the current status of the world and its relentless accumulation of things.



Workshop with Tadashi Kawamata in Lisbon



# CHRONOLOGY OF PRODUCTION



Quantity of total debris collected by the end of campaigns: 700m<sup>2</sup> of debris

## 1. **CLEANING & COLLECTION OF DEBRIS ON PORTUGUESE BEACHES** **ACTIONS - BRIGADA DO MAR BEACH CLEANING 2018**

• 5-13 May 2018

**Place:** Tróia to Melides, about 45km of beach cleaning—<https://goo.gl/maps/bjafhgYSuzo>

Cleaning of the Beaches of the Coast of Grândola, 10th Edition—2018, Brigada do Mar

**Organizer and promoter:** Brigada do Mar

**Number of participants:** 400 from 6 different nationalities

**Materials collected:** Fishing objects, plastic objects, ropes, barrels (most of the time containing corrosive liquids and oils), medical utensils and medicines, lamps, glass and plastic bottles, electrical appliances, etc.

**Context:** Every May for the past 10 years, Brigada do Mar has brought together volunteers from Portugal and the rest of Europe for 15 days of beach cleaning between Tróia and Melides. Sado Estuary Nature Reserve, Santo Andre, and Sancha Lagoons Natural Reserve are areas of sandy beaches and natural reserves, classified as natural heritage by different national and international organizations. They are populated by a colony of bottlenose dolphins, among other species.

**Statement provided by Brigada do Mar to the press:**

[https://ionline.sapo.pt/artigo/615473/associacao-apanha-26-toneladas-de-lixo-em-45-km-de-costa?seccao=Portugal\\_i#disqus\\_thread](https://ionline.sapo.pt/artigo/615473/associacao-apanha-26-toneladas-de-lixo-em-45-km-de-costa?seccao=Portugal_i#disqus_thread)

• 1 April-31 May 2018

**Place:** Cova do Vapor to Fonte da Telha, about 19km—<https://goo.gl/maps/Mqw3skdsrW52>

**Organizer and promoter:** Almada City Council

**Number of participants:** Team of 6 people, 2 tractors and 1 trailer

**Material:** During the spring season, the debris arrives with tides and with the Tejo river from industry, shipping, and commercial fishing. During the summer, the waste is left behind by beach users. During this season, the cleanup activities take place every day.

At night, the sand cleanup is done with specific beach cleaning machines and in the morning by the municipal workers. Around 900 waste containers are placed on the beaches.

• 11 June 2018

**Place:** Salinas do Samouco, about 2km—<https://goo.gl/maps/C86UX3raRUr>

**Organizer and promoter:** Brigada do Mar

**Number of participants:** 240 students

**Material:** Plastic objects, glass and plastic bottles, etc.

**Photographic documentation:** Tworlds Productions



## ACTIONS - COLLECTION OF DEBRIS IN ALMADA

• April-August 2018

For the exhibition, the teams of the Almada City Council collected debris from other organizations that had made cleaning actions in the city: Federação Portuguesa de Naturismo; Projetos Oceanos—biodegradação - colégio Nossa Senhora da Conceição da Casa Pia de Lisboa; Agrupamento Anselmo de Andrade, in the context of the program 'Eco Escolas'; Divisão de Juventude da Câmara Municipal de Almada; Old School Surf School; Surfrider Foundation Lisboa.



## 2. ACTIONS - PRESELECTION OF DEBRIS FOR THE EXHIBITION

• 26 May 2018

Preselection of materials in Almada municipal workyard with volunteers from the association Brigada do Mar  
**Material:** 200m<sup>2</sup> of big objects on a beach area of 65km  
**Photographic documentation:**  
EDP Foundation



• 30 June 2018

Preselection of debris in Almada municipal workyard  
**Material:** 100m<sup>2</sup> of big objects on a beach area of 65km  
**Photographic documentation:**  
EDP Foundation



• 25-26 July 2018

Preselection of debris accumulated in the Port of Nazaré, before transferring them to Lisnave (Lisbon)  
**Photographic documentation:**  
Os Espacialistas

## 3. WORKSHOP

• 28-30 August 2018

Workshop with Tadashi Kawamata to design the debris modules required to build the installation *Over Flow*

**Estimated number of modules needed:** 300

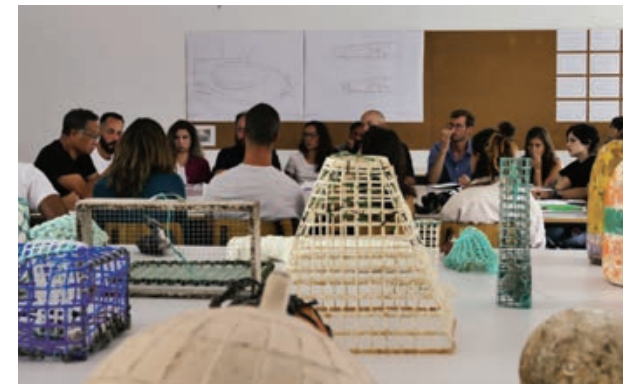
**Organizer:** Os Espacialistas and BoCA—Biennial

**Number of participants:** 16

(Os Espacialistas team in collaboration with art and architecture professionals)

**Photographic documentation:**

Os Espacialistas and EDP Foundation



## 4. EXHIBITION MONTAGE AT MAAT

• 3 September-3 October 2018

Construction and installation made by Decor Galamba under Tadashi Kawamata's supervision

**Photographic documentation:** Tworlds Productions

## PROJECT PARTNERS

**Almada City Council:** They offered one of their municipal workyards for the storage and cleaning of the collected debris for the exhibition. They are also responsible for the cleaning of these large amounts of debris. The building of the modules designed during the workshop with the Os Espacialistas architects team took place at Lisnave, Cacilhas, Almada—[www.lisnave.pt/company.htm](http://www.lisnave.pt/company.htm).

**Os Espacialistas architects team**—[www.osespacialistas.com](http://www.osespacialistas.com): They designed the debris modules in collaboration with architecture students under the supervision of the artist.

**Brigada do Mar**—[www.brigadadomar.org](http://www.brigadadomar.org): Volunteer organization responsible for regular beach cleaning campaigns on the Portuguese coastline. They selected and offered collected debris, from Almada (north) to Sines (south), to be included in the installation and accompanied the entire project.

**Grândola City Council:** They offered the transportation from Grândola to Almada of the debris collected during the Cleaning of the Beaches of the Coast of Grândola, 10th Edition—2018, Brigada do Mar.

## OTHER PROJECT PARTNERS

Portuguese Marine and the Portugal Fishing Ports association

Marinha Portuguesa-Porto da Nazaré, Docapesca

Portos e Lotas, SA

Câmara Municipal de Alcochete

To see the installation making-of, please check out the QR Code:

*Over Flow*, 2018. Video, 12 min

Directed by Abilio Leitão and Gilles Coudert

Photography: Victor Ferreira; Editing: Abilio Leitão, David La Rua

Graphics & Video Post-production: David La Rua

Sound: André Pires, Ricardo Leal; Music & Audio Post-production: Nuno Rua























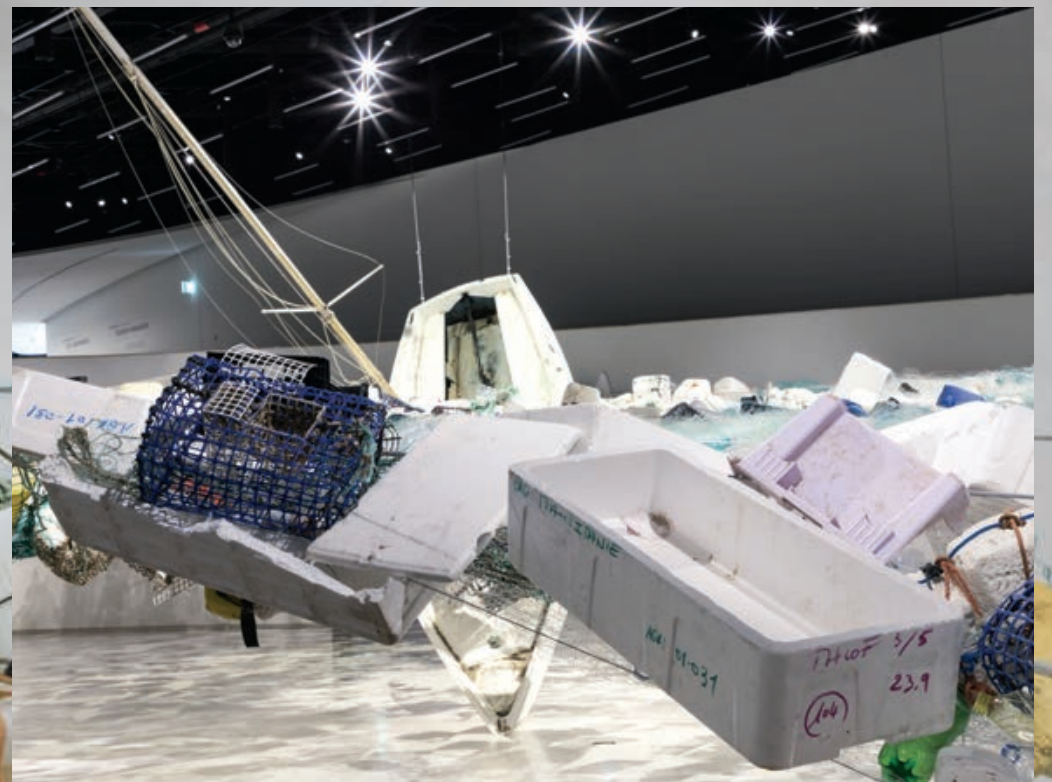














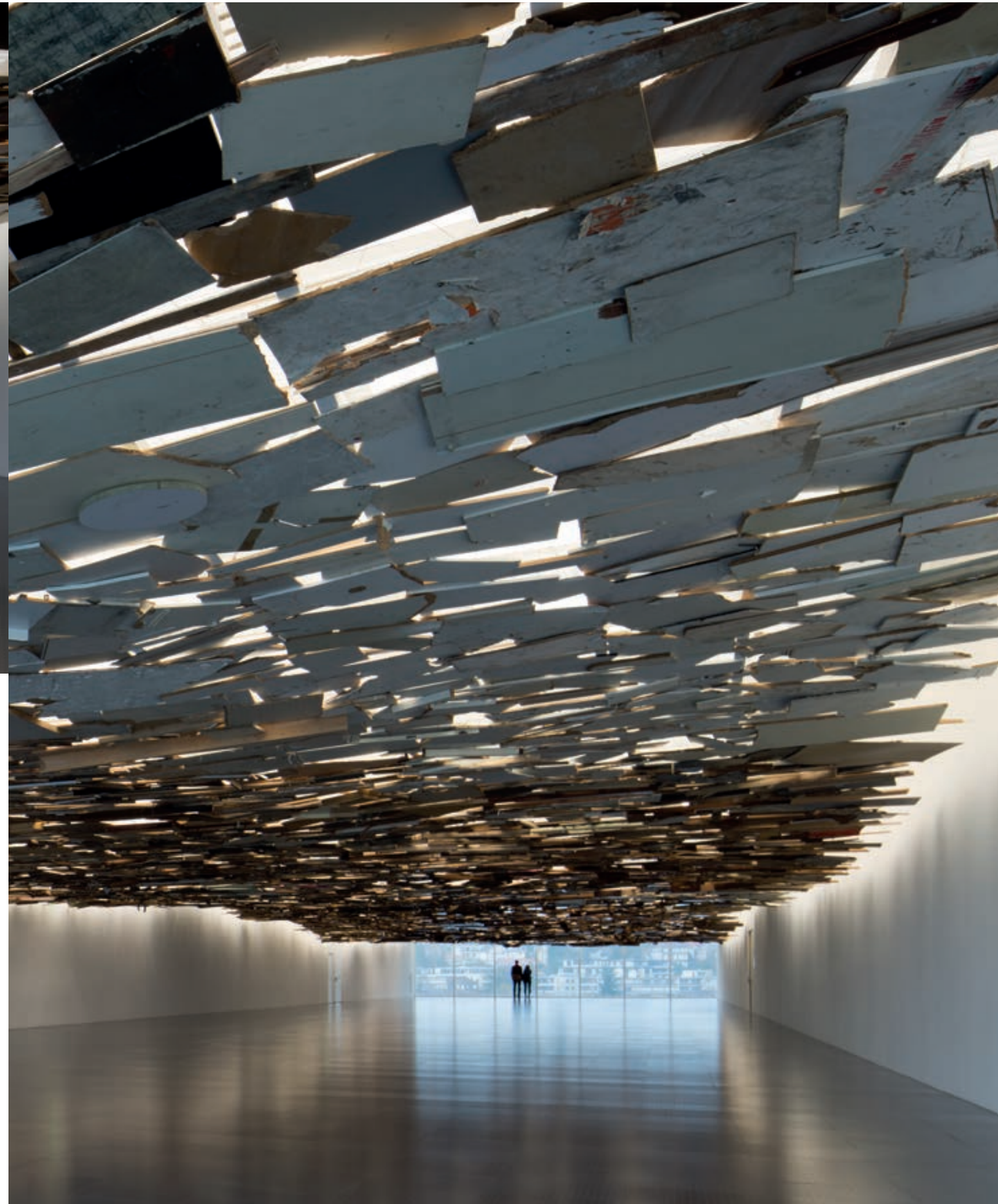




**RELATED**

**PROJECTS**  
**1982-2017**





*Under The Water—Metz*

2016

Aluminium structure, steel cables  
and elements of reclaimed wooden furniture

Site-specific installation, Centre Pompidou—Metz, France





*Wave*  
2016  
Elements of reclaimed wooden furniture  
Site-specific installation, Centre Pompidou–Metz, France





*Under The Water*

2011-2012

Aluminium structure, steel cables  
and elements of reclaimed wooden furniture

Site-specific installation, kamel mennour, Paris, France





### *Expand BankART*

November 2012-January 2013

Reclaimed windows

Site-specific installation, BankART Studio  
NYK, Yokohama, Japan

### *Relocation >*

August-September 1997

Reclaimed glass doors and windows

Site-specific installation, Annely Juda

Fine Art, London, United Kingdom

Courtesy Annely Juda Fine Art, London







*Installation de Portes et de Fenêtres*

2008

Reclaimed doors and windows

Site-specific installation, kamel mennour,  
Paris, France

*Bunker* ^

May-July 1995

Wooden planks

Site-specific installation, Kunsthalle  
Recklinghausen, Germany





*Haus der Kunst*

1998

Reclaimed wooden planks

Site-specific installation, Staatsgalerie Moderne Kunst,  
Munich, Germany



*Détour des Tours*

June-September 2005

Reclaimed wooden planks and concrete

Site-specific installation, Le Creux de l'enfer, Thiers, France





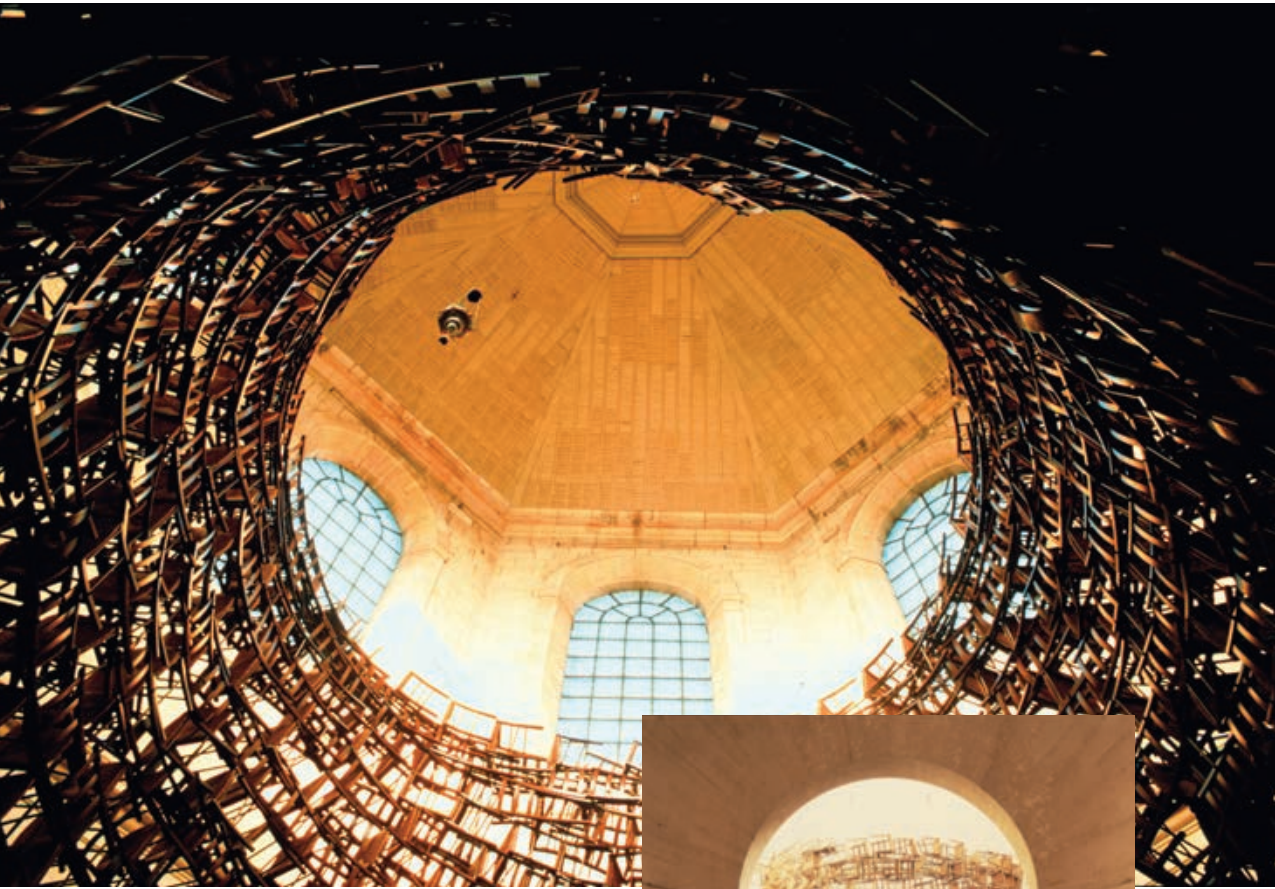
*Les Chaises de Traverse*

June-October 1998

Wooden chairs

Site-specific installations, Centre d'art  
contemporain—La Synagogue de Delme  
& Hôtel Saint-Livier, Metz, France





*Le Passage des Chaises*  
 September–November 1997  
 Wooden chairs and benches  
 Site-specific installation, Festival  
 d'Automne, Chapelle Saint-Louis  
 de la Salpêtrière, Paris, France



*Chairs for Abu Dhabi*  
 November 2012–January 2013  
 Chairs, armchairs, sofas, benches, stools  
 and metallic structure  
 6 x 7 x 6 m  
 Installation view, Abu Dhabi Art,  
 Manarat Al Saadiyat, United Arab Emirates  
 Private collection





***Box Construction***

2012

3000 wooden crates recovered from Busan harbor

Site-specific installation, Gallery 604, Busan, South Korea





***Box Construction***

August-November 2012

9000 wooden apple crates

Site-specific installation, Daegu Art  
Museum, South Korea

***Expand BankART*** ^

November 2012-January 2013

Wooden pallets and windows

Site-specific installation,  
BankART Studio NYK, Yokohama, Japan





*Expand BankART*

November 2012–January 2013

Wooden paletts

Site-specific installation, BankART Studio NYK,  
Yokohama, Japan



*Gandamaison*

2009

Wooden crates

Site-specific installation, La Maréchalerie—Centre d'art contemporain,  
École nationale supérieure d'architecture de Versailles, France





*The Shower*

2017

Wooden crates

Site-specific installation,  
Fondazione Made in Cloister, Napoly, Italy



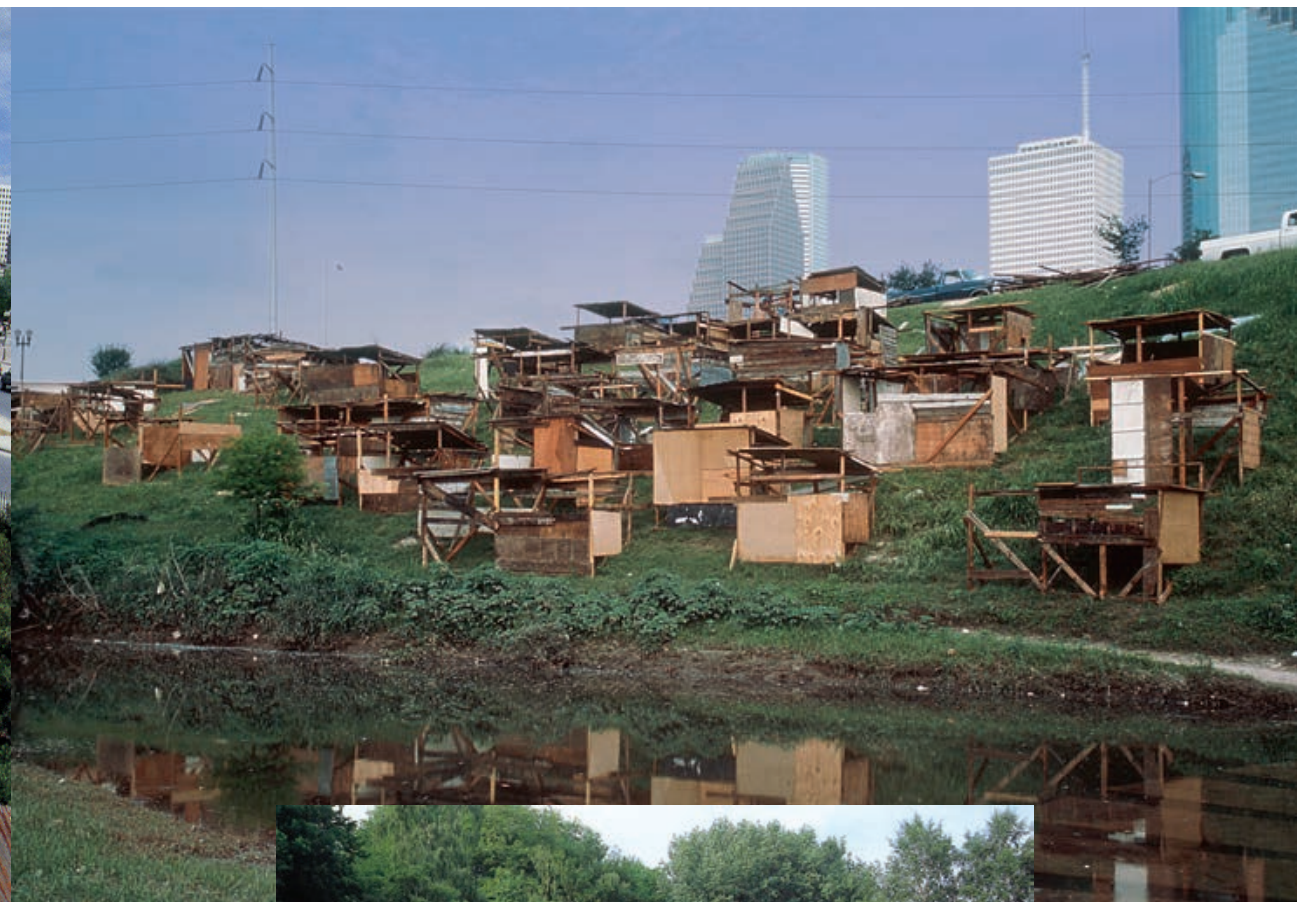


*Favela in Ottawa*

September 1991

Wood, metal sheets and reclaimed materials

Site-specific installation, National Gallery of Canada, Ottawa, Canada



*Favela in Houston*

1991

Wood, metal sheets and reclaimed materials

Site-specific installation, Houston, United States of America





*Favela for Ghent*

2012

Wood, metal sheets and reclaimed materials  
Site-specific installation, turning basin,  
Ghent, Belgium

*Drift Structure* ^

October 2010

Wood  
Permanent site-specific installation, Uster,  
Switzerland





*Project on Roosevelt Island*

July-November 1992

Wood and reclaimed materials

Site-specific installation, Smallpox Hospital, Roosevelt Island,  
New York, United States of America



*Untitled*

June-September 1982

Wood

Site-specific installation, Japanese Pavilion,  
Venice Biennale, Italy





*Chevalets*  
January 1987  
Wooden easels  
Site-specific installation, École des beaux-  
arts, Aix-en-Provence, France



*Okotori Basket* >  
September 2009  
Wood  
Site-specific installation, Eternal Network,  
Tours, France





*Construction Site Project 'Spui Project'*  
 May-July 1986  
 Wood  
 Site-specific installation, The Hague, Netherlands



*Project at Colonial Tavern Park*  
 July-October 1989  
 Wood  
 Site-specific installation, 201 Yonge Street, Toronto, Canada





*Daily News*

November 2001-January 2002

Newspapers

Site-specific installation, Art Tower Mito-Contemporary Art Gallery, Japan



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