

Reflections on Creative Collaboration in Contemporary Art

Collaborative Art of Nobuho Nagasawa

Midori Yoshimoto, Assistant Professor of Art History & Gallery Director

Often an artist is little more than a mediator between people and places, a catalyst of social action.
—NOBUHO NAGASAWA (2004)

French writer Andre Gide (1869–1951) once wrote, “Art is a collaboration between God and the artist, and the less the artist does the better.” In his romantic vision of “the artist,” he implies that the artist catalyzes God’s will or messages for the audience. If, however, I replace “God” with the “public” or “audience” in this quote, the concept seems to apply just as well to contemporary art. ¶ From the last decade of the 20th century into the 21st century, there has been an increasing tendency in contemporary art to involve the audience in the creative process. The audience members are often asked to interact with art works or even to participate in the realization of projects themselves. This kind of art is customarily given categories such as installation art, interactive art, performance art, and public art. While these new art forms expanded the artistic horizon, the artist’s authorship, in a traditional sense, was gradually diminishing. In his book discussing collaborative artist teams, such as Marina Abramovic and Ulay as well as Christo and Jeanne-Claude, Australian artist and art critic Charles Green (2002) establishes “collaboration” as a key trajectory in art since the late 1960s to the present, and argues that shared authorship is a strategy to convince the audience of new understandings of art and identity. Rather than narrowing down the notion of collaborative art to collaborations between/among artists, I explore it from a wider point of view, to consider the audience’s participation as an essential part of the artist’s creative act.

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 COLLABORATIVE ART OF NOBUHO NAGASAWA
 Midori Yoshimoto

A prime example of such art is Christo and Jeanne-Claude's *The Gates*, realized in February 2005 in Central Park, which consisted of 7500 sixteen-foot-high steel gates, placed along 23 miles of footpaths in twelve-foot intervals, festooned with saffron-colored fabric curtains. The artist couple not only recruited more than 600 staff to help them construct this monumental-scale project, but also engaged the public in physically experiencing their work. On February 12, the day *The Gates* opened to the public, hundreds of thousands of people, including myself and many foreign visitors, enjoyed walking through the gates, admiring the saffron fabrics dancing in the breeze and the transformed landscape of familiar Central Park. As I made my way through many different parts of the park with these strangers, it occurred to me that the most positive aspect of the project was the fact that it gathered a mass of strangers in one place for a non-political purpose and generated a sense of unity among them. People of different ages, gender, and color, all together became essential components of the gates, like the running water that makes up a river. *The Gates* can also be compared to *torii* gates in front of Japanese shrines, those of the Fushimi Inari Shrine, in particular, not only for their repeated structure and color, but also for their transcendental quality inducing the passersby into contemplation. "Gate" also happens to be the first word of the Buddhist mantra "Gate, Gate, Paragate, Parasamgate, Bodhi Svaha," which can be translated as "Beyond, Beyond, Gone Beyond, Gone Beyond the Beyond, [Transcending Even] Enlightenment Mind. May It Be So."¹ Although Christo and Jean-Claude may not be aware of such parallel symbolism, people walking through their *Gates* resemble pilgrims on a spiritual quest. In the context of the post-9/11 world, the artist's gift seemed especially uplifting and timely in terms of the public's need for connectedness. Although art critic Michael Kimmelman (2005) suggests Christo's utopian artistic philosophy seems to be rooted in Social Realism in Bulgaria, where he was born and educated, the seeds of his public art projects starting in the 1970s can also be found in experimental art movements such as Happenings and Fluxus in the 1960s.

Multimedia and performance art of the 1960s, including Happenings and Fluxus, formed the core of my doctoral dissertation at Rutgers University, where essential parts of these movements were born or nurtured.² My particular focus was on five Japanese women artists—Yayoi Kusama, Yoko Ono, Takako Saito, Mieko Shiomi, and Shigeko Kubota—who came to the United States and became major players in these movements. Through becoming

acquainted with many artists for this study, I have learned how to collaborate with living artists as a scholar. Without their collaboration during my interviews and visits, my research would not have been possible. Some of the artists such as Ono and Saito even invited me to participate in their performances. Through the first-hand experience of performance art, I came to understand the true value of audience participation in their work and in works by other contemporary artists.



NOBUHO NAGASAWA © 2005

Nobuho Nagasawa at her show *Making Invisible Visible: Mapping Chinatown*, Asian American Arts Center, New York City, 2004

In fall 2003, I had a great opportunity to collaborate with another Fluxus artist, Larry Miller, to organize the exhibition *Do-It-Yourself Fluxus* at an alternative art space, Art Interactive in Cambridge, Massachusetts. In order to create an entirely "interactive" exhibition, Miller and I continued intensive discussions day and night for several months. Our idea of the exhibition was to induce the audience to play or perform using various props set up in the space, including a fifteen-foot-square labyrinth filled with various physical obstacles. With dedicated support from the exhibition coordinator, Sharon Matt Atkins, director Chuck Lewin, and many staff members and volunteers of Art Interactive, the exhibition resulted in a great success, drawing in the largest number of visitors ever in the institution's history, as well as receiving much positive feedback from visitors. The main message that Miller and I hoped to communicate to the viewer through the exhibition was that "interactive art" should not be merely "offered to" the audience, but rather the audience should seek creative thought and action within themselves. We were just the catalysts of that process.³ This precious experience made me realize that the same principle could be applied to my teaching. Instead of lecturing to students throughout my class, I started incorporating more question-and-answer sessions and group discussions. Keeping the class dialogical seems to help students develop their own ability of critical thinking.⁴

Another memorable experience of participating in the artist's creative process came through my ongoing involvement with the Asian American Arts Centre (AAAC) in Chinatown, New York City in June 2004. I had nominated the artist Nobuho Nagasawa for the Centre's annual mid-career exhibition, and she was one of the two chosen. As a result, I was asked to write an essay for the exhibition brochure. I had learned of Nagasawa and her art during the College Art Association Annual Conference in Los Angeles in 1999 when she was teaching at the University of California, Santa Cruz, but this was the first time for me to become closely engaged in her creative process. Entitled, *Mapping Chinatown: Making the*

Invisible Visible, Nagasawa's project for the AAAC involved students in her public art class at State University of New York, Stony Brook campus, as her collaborators. Their mission was a kind of treasure hunt, "prospecting for unacknowledged yet powerful stories and places that make up the hidden life of Chinatown" (Quasha). After their research, students and Nagasawa then exhibited their discoveries in various media, including drawing, sculpture, photography, video, and illustrative text. In the center of the exhibition space of the AAAC was a round table borrowed from a local Chinese restaurant on which twelve pairs of chopsticks in sleeves were placed. Designed by Nagasawa, the chopstick sleeves could be unfolded into a Chinatown map and contained a description of the "hidden treasure" that each participant had discovered. Six thousand copies of these chopstick sleeves were distributed to seven Chinese restaurants in the vicinity, thus providing a chance for ordinary diners to encounter the art project and go for their own treasure hunt. To accompany the information printed on the chopstick sleeves, Nagasawa and the students further "mapped out" the locations of the indicated people, places, and things in the gallery of the Asian American Arts Centre. By stretching a red thread, they connected each artwork to a site of the newly found "treasures" in an oversized Chinatown map displayed on the wall.

Nagasawa's Chinatown project may be best categorized as "public art," a commonly used word today. To borrow Tom Finkelpearl's characterization, public art "is often sponsored by public agencies, usually exists outside museums and galleries, and addresses audiences outside the confines of the art world." It is also a "potent tool for communication" and it brings "different sorts of people into contact in creative ways" (Finkelpearl, 2000, x-xi). As one of the younger generation of artists who expand the notion of public art, all of the above apply to Nagasawa's art.

Instead of continuing my one-way discussion of Nagasawa's work, I have decided to include my interview with her here, in order to make a point that "creative collaboration" essentially starts from a dialogue. Although the interview was originally written in Japanese and published in New York-based *OCS News* (Yoshimoto, 2004), I translated it into English for *The Academic Forum* and Nagasawa considerably expanded on it in order to better suit the theme of the "Creative Process." The following text has been formed through numerous e-mail messages, telephone calls, and in-person dialogues between the artist and author. Here I would like to thank Nagasawa for willingly accepting my proposal for this article and wholeheartedly participating in it with her collaborative spirit.

YOSHIMOTO: This project is entitled *Mapping Chinatown: Making the Invisible Visible*. Can you explain it a little?

NAGASAWA: By calling the project *Mapping Chinatown: Making the Invisible Visible*, I wanted to address certain facets of Chinatown which go unnoticed by both its own community and the outside world. The students of diverse cultural backgrounds and disciplines were sent for an exploratory journey

into Chinatown. I encouraged them to "get lost" and "smell and taste" the community with their own senses. Their mission was to find hidden treasures through their own inquiry, investigation, and discovery of Chinatown, and then to transmit the appropriate "living stories" through written words and art making—ultimately rendering the *invisible visible*.

The end result aimed to motivate people to venture deeper into the district and experience on their own these newly found "treasures"—the previously "invisible" people, places, things, and historical information; e.g., an unknown folk artist on the street, the last surviving Chinese-language movie theatre, community temple, etc., thus rendered visible. For example, a photography student's discovery of his "invisible" Chinatown was Chinatown after midnight when there is hardly any traffic. Two students and I met a fortuneteller who is quadra-lingual. He revealed his own life story and told us our fortune, and one of the students did a story on him.

YOSHIMOTO: What was your work like?

NAGASAWA: I created an artwork with found objects based on a lithograph I came across at the Chinese Community Centre of Afong Moy, who was supposedly the first Chinese woman that landed in the United States in 1835.

YOSHIMOTO: This is a collaborative project with your Stony Brook University students in Manhattan. How did the project get started, and what was your course on "Public Art"?

YOSHIMOTO: Was it difficult to get the restaurants to actually use the chopstick sleeves you had designed with the students?

NAGASAWA: At first, most of the restaurant owners and managers didn't seem to understand the purpose of our project, but when I visited them for the second time, and asked Robert Lee, the director of the AAAC, and two students who could speak Chinese and Vietnamese to go with me, this was the beginning of a successful collaboration—they understood our full intention. In the end, the restaurants not only donated the chopsticks, but also contributed foods for the opening reception.

YOSHIMOTO: You have recently participated in many international exhibitions. For the Echigo-Tsumari Triennial festival of the arts in Niigata, Japan, 2003, you presented a work called *See-through Eyes* (pictured at right). I understand that you lived in a small village and worked with the local people. Can you describe the project?

NAGASAWA: I stayed in an old uninhabited house while making the work and getting to know the community. In the end, I installed 10 oversized, revolving lanterns, one or two per room, each covered with photographic portraits of a single family—children, parents, grandparents, and sometimes even great-grandparents.

Sitting in front of the lanterns, viewers face vivid, lifelike photo-portraits representing multiple generations of a single family. The viewer's eyes momentarily align with the superimposing eyes of both the unmoving exterior portrait and the rotating interior portrait. In this single moment, past, present and future “see-through eyes.” The viewer becomes a meeting point for the palpable force of family ties—land and people as ancient, yet present, community.

YOSHIMOTO: What was the intention of this specific way of viewing?

NAGASAWA: The intent of this austere viewing was to invite the sudden meeting with a radical presence, the *tamashii* or human spirit, the very ancestors who still somehow inhabit family lineage. I lived in the house while collecting neighbors' memories in recorded stories which played back as emanations from the attic. As people gathered by the lanterns, they brought new vitality to the house and a village where depopulation was painfully in evidence.

YOSHIMOTO: What led you to work in the public domain?

NAGASAWA: While I was a student in (West) Berlin in the mid 80s, I became aware of the works and Actions of Joseph Beuys. Influenced by his philosophy that everyone is an artist, and that creativity is the most important tool for social transformation, I became more and more interested in creating works on an environmental scale and to engage people in a dialogue during the process of creation.

YOSHIMOTO: Tell me about the first reclamation project you did in Berlin.

NAGASAWA: *Navel of the Earth* was one of my early projects in 1985 that took place in the ruin of a Jewish synagogue in Krezberg, a district of Berlin near the former Berlin Wall. This project was designed to encourage social communication and transformation, and involved the community in the process of creation. My goal was to give new life to the earth that had been destroyed during World War II. It was about healing the place, and the people who lived through that ordeal. Excavating the earth in Berlin was a dangerous endeavor, because the bombs buried in the ground during the war could still detonate without warning. Needless to say, my proposal of excavating and burning the earth to revitalize the land was intensely debated among the Jewish and German communities.

YOSHIMOTO: So the process of negotiation was quite extensive.

NAGASAWA: Yes. The long process of gaining approval from the community and the city for the project became a “project” of its own. The debate was not only about the artwork, but also involved how to come to terms with the past in postwar Berlin. I spent several months listening to the community



See-Through Eyes, at Echigo-Tsumari Triennale, Japan, 2003

while sculpting the earth in the shape and size of a bomb crater. Eventually I received permission to burn the site in order to revitalize the earth. The following spring, the project was completed as life came back to the earth and the people embraced the site. The site still exists to this day as a small community garden in the reunited city of Berlin. The process resulted not only in reclamation of the natural environment there, but also the regeneration of the local community.

YOSHIMOTO: I understand that you were beginning to show in museums and galleries in Japan in the late 80s, but you also took part in several international venues. What were your projects in the 90s that had a collaborative aspect?

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NAGASAWA: Between 1993-1994, I was invited by the Office of the President of the Czech Republic to participate in the first contemporary Japanese art exhibition ever to be held in Eastern Europe. The exhibitions took place in the Czech Republic, Hungary, and Germany, and I produced site-specific works for each venue and asked the local youth to assist me in the construction of the work.

YOSHIMOTO: What did you do in Prague?

NAGASAWA: The first installation entitled, *Where are you going? Where are you from?* was installed during my four-week residency at the Royal Garden of the Prague Castle. A bridge structure resembling the Charles Bridge of Prague was constructed from thousands of jute bags filled with 100 tons of sand. I orchestrated a group of young workers from both the Czech Republic and Slovakia to collaborate with me in the construction. The idea was to “bridge” the two nations through sharing daily physical labor and facilitating conversations between the two parties. By the end of the construction, more people from other countries had come together as my friends arrived from Berlin and Los Angeles. At times, tourists from around the world who



Where are you going? Where are you from?, Prague, The Czech Republic, 1993

came across our construction would volunteer their time toward the construction of the bridge.

YOSHIMOTO: What was the meaning of placing a large hourglass opposite the bridge? I understand that the Czech Republic is famous for Bohemian crystal.

NAGASAWA: While I was in Prague, I was privileged to work with a leading glass studio, and once the bridge construction was done, I installed a large hourglass made from the Bohemian crystal. The large-scale hourglass contained two colors of sand, one from the Czech Republic and the other from Slovakia. As sand ran through the hourglass, the two colors mixed and flowed into one another, and yet individual grains remained distinct, emphasizing the individuality of the two nations. The hourglass embodies temporal repetition as itself is an event of history. I felt honored that President Havel was the first person at the opening to recognize the significance of the work and to manually turn the hourglass – a resonance of consolidation between the Czech Republic and Slovakia.

YOSHIMOTO: Your 1993-94 project in Hungary is entitled *Arcus*, meaning “gate” in Latin, isn’t it?

NAGASAWA: Yes, the project took place at the Ludwig Museum, which is located near the historical bridge of Budapest. The concept for this work developed in relation to Hungary’s contribution to the ending of the Cold War. Hungary was the first country to take down its barbed wire barriers and open its borders to Eastern Europeans fleeing to the West. Using sandbags, I constructed in collaboration with Hungarian youth a triumphal arch that resembled the historic Chain Bridge. Tangled barbed wire barriers were stacked on both sides, forcing viewers to walk through the arch. The structure was sited in such a way that the real Chain Bridge became visible as one passed through the arch. The installation addressed the historical significance of Hungary’s role as a gateway to freedom.

YOSHIMOTO: Can you talk about your project entitled, *Bunker Motel: Emergency Womb*, which you produced for an international venue, *Peace Sculpture 1995* in Denmark?

NAGASAWA: *Peace Sculpture 1995*, was a site-specific event organized both to commemorate the 50th anniversary of the end of the World War II and to coincide with Danish Liberation Day, celebrated annually on the 5th of May. The Danish coast is littered with 7000 military bunkers built during World War II under Hitler’s Atlantic Wall Fortification Project. These bunkers have stood empty and without use like a painful scar on the Danish landscape for more than 50 years. For this project, I transformed several of the bunkers in the village of Thyborøn into motels for lovers. I heard that some of the bunkers were used as a secret hideaway for lovers after the war. However, the locals were not comfortable discussing the past, and I was even more troubled that some of the “living memories” of the people were not being passed down to the younger generation.

I furnished several of the bunkers with military cots; pillows and blankets were made from military bags and filled with sand and sugar. The use of sugar was a symbol for the heroism of local fishermen during World War II, an example of one such living memory. At a time when sugar was a precious commodity, they secretly gathered it and mixed it with the concrete. They thought that adding sugar to concrete would reduce the strength of the bunker structures. This was a highly risky attempt and a desperate act of resistance against the Nazi Germans. However since sugar and cement have no chemical reaction, their effort was unsuccessful, and resulted in a shortage of sugar for the Danish households. For me, these stories embody a bittersweet memory of the history of this place which no one seemed to talk about or care to pass on to the younger generation.

While staying in this village, I offered a workshop at the only school there and invited all 500 school children to participate in my project. They joined me in casting 500 plaster eggs, each the size of a human brain. On the anniversary of Liberation Day, children and their families gathered together at the school and I handed each child a plaster egg. Together we formed a procession and placed all the eggs in the *Bunker Motels*.

YOSHIMOTO: What’s the significance of 500 white eggs?

NAGASAWA: The number 500 corresponds to the approximate number of ova a woman releases in her reproductive lifetime. Hence, the 500 eggs act as a symbol of rebirth and regeneration from the calamities of war. White, on the other hand, is the flag color of surrender.

YOSHIMOTO: You also gave candles to the children’s parents

and grandparents so that they would also have an active role in the project.

NAGASAWA: Often during the war there were nighttime light curfews. It was during one such curfew that the end of the war was announced by the BBC on radio. Since at that time there were only a few people who had radios in this village, those who heard the news lit candles in the dark by the windows to send the message of peace to their neighbors. Lighting a candle by the windowsill then became a tradition of the Liberation Day. I installed 500 votive candles in the *Bunker Motels* and asked the community to light them with me on the eve of Liberation Day. Once the candles were lit, the project was taken over by the entire community. I felt that my mission was accomplished. I left the village that night and never returned.

By collaborating with the community, I sought to reveal old wounds from the past and give dignity to their healing process. The emotional and psychological intensity of working on the site with the community made me re-evaluate my social role as an artist. My projects have consistently grown out of my physical and psychological excavations and recollection of places and people. For me this was a turning point—the process of creating social interactions among people would now become a nucleus of my work.

YOSHIMOTO: Your project realized for the 6th Sharjah Biennial in the United Arab Emirates involved local women, didn't it? Can you talk about that project?

NAGASAWA: The project entitled *her render* was installed at a moment of global conflict at the start of the war in Iraq in 2003. The installation consisted of “eggs” cast in *salt*, a life-essential mineral worked here as basic earth material and dry matter, and a film projection of running water. Some of the eggs bore inscriptions by local women.

Close to the heart of this installation was my collaboration with Muslim women. Rock salt mixed with sodium silicate was wrapped in women's undergarments (nylon stockings) as the protective skin and then cast in plaster molds. The quantity of salt in each egg is roughly equivalent to what is required for a year of human life. Viewed as a group, these brain-sized objects look alike; but examined one by one their distinct qualities become clear. One hundred eggs removed from the nylon sheath after drying were considered male. An additional hundred remaining wrapped in the nylon were considered female and bore secrets or inner thoughts pertaining to women; these secrets could be social, political, and/or personal matters that women in the Islamic world would not normally be comfortable discussing in public. During the collaborative process, a group of young Muslim women (who were to become the first female graduates from the art department of the Sharjah University) expressed their private thoughts by writing them directly in Arabic text on 100 female eggs.



Bunker Motel: Emergency Womb, Thyborøn, Denmark, 1995

YOSHIMOTO: What was your goal, and the reaction among the women?

NAGASAWA: The intention of bringing such unconventional expression into view was to enhance the dignity of women. It subtly posits the woman's life as that of an individual yet without the loss of the 'elemental force' embodied in the salt and egg form. This positing was furthered by the intimate handwriting which carries energy on the scale of actual life. It is what I would call the score and trace of a gesture of disclosure, the trajectory of human release.

On the personal level, a number of the participating women reported that the collaboration process inspired meaningful change and a real sense of possibility. This responds to a true aspiration of the work, which emphatically does not impose any particular interpretation of the issues it makes manifest; it simply asks the viewer, from whatever social, religious, or political background, to be open to new awareness about the inner concerns of women.

YOSHIMOTO: Your installation had a component of a film projection.

NAGASAWA: As I mentioned, the intimate handwriting by the women carried energy on the scale of actual life. I sought to carry it beyond the personal by the *virtual* presence of water through film projection of a waterfall. The film was created by Anima G. Kamei, and through our dialogical collaboration. The film projection extended a sculptural landscape of salt created on the floor. Water—flowing in two directions—here calls up life's flow as a sort of countercurrent or external force that bears on one's individual life. At the end of one cycle of projection, the running water gradually takes the shape of a sphere, rising and vanishing into the sky like a moon, hopefully giving some sense of possible freedom.

YOSHIMOTO: You also collaborated with two poets?

NAGASAWA: Another aspect of collaboration in this piece was the verbal focus, worked on with New York poet/artist George Quasha and manifested in the texts, “she gives back naturally what is true in her nature,” and title, “her render,” which sounds a bit like a mix of “horrendous” and “surrender.” The definition of “her render” is “giving oneself to another, rendering oneself, and flowering.” In Sharjah, the collaboration was carried into Arabic with Iraqi poet Jalal Alrazaz. The translation into Arabic was done very carefully so that the text would not mean “the woman gives herself to the man,” but “what woman can offer from within herself.” Then I produced a small hand-out publication in English and Arabic, bearing the words on the reverse side, “*her true surrender reverses the stance.*”

I want to emphasize that the collaboration with George Quasha has touched many of my projects. He contributed, for instance, to both the language and concepts of “See-through Eyes,” and the notion of “art prospecting” for the Chinatown project.

YOSHIMOTO: I heard that you faced some difficulties with the organizing committee of the Biennial. Can you talk about it?

NAGASAWA: Prior to my visit, I received a serious warning letter stating that I might be arrested for public indecency because of ‘contentious’ material (nylon stockings!). They presumed that my proposal was based on “American feminism” in some categorical sense. They seemed to find it patronizing, as if it were judged legitimate through a culture foreign to theirs in an attempt to universalize its own (the “American feminist”) values. Essentially, they misunderstood my proposal and overreacted, and I had to correct certain misconceptions.

It has never been my intention to impose a Western feminist ideology. “Secrets” and “inner thoughts” are not necessarily something women need to hide, nor a direct provocation to social order. It can be a celebration of what women possess in the culture they live in, yet something in need of new possibilities of expression and acknowledgment. I believe that this could be a function of art-making at a time when people are ready for change.

YOSHIMOTO: It seems to be an underlying pattern in your work to make the usually “invisible” aspects of a society “visible” through collaborative work on site.



her render, at the 6th Sharjah Biennale, the United Arab Emirates, 2003

NAGASAWA: Often an artist is little more than a mediator between people and places, a catalyst of social action. My philosophy of art-making has always been dialogical. I see art as accurate listening, not imposing values on a locality and its people. Its center of gravity is human, and as a woman, I was particularly interested in the lives and concerns and conditions of women in the Islamic world at the time. In my view, art is not political and social rhetoric in disguise; it is an actual interaction with living people in a real place, in a real time, from which insights of social import hopefully arise as individual experience.

YOSHIMOTO: What projects do you hope to realize in the future in New York?

NAGASAWA: Perhaps due to the timing of the Sharjah Biennial’s coinciding with the war in Iraq, my sense of art’s vital importance in a time of social challenge—in fact, its *local* significance—came home with new force. If the opportunity is given to me to make a new installation in New York City, I would want to find a local fit: unspoken and withheld seeds (“eggs”) of possible communication—what poet Quasha has called “the salt of the city that is the stripped down life of earth in hiding.” Perhaps the inner reality of art is always the matter of what it means to make art now, here. I want this art to be a medium for what needs to speak in us—the inscription on the eggs of the possible. The people, probably still, for me, mostly the women, and the issues, still in some way gender issues, and whatever manifests in true speech beyond gender—this is what a new installation in New York City would seek out.

NOTES

The author and the artist would like to thank George Quasha for reviewing our earlier draft and commenting on it. My husband C. Greg Hagerty has also greatly helped me deepen my thoughts.

- 1 This parallel was brought to my attention by Keith Voos, a member of the New Brunswick Monthly Meeting of the Religious Society of Friends.
- 2 A revised version of my dissertation, *Into Performance: Japanese Women Artists in New York* has just been published from Rutgers University Press. See <http://rutgerspress.rutgers.edu/>
- 3 For more details of this exhibition, see my text in the exhibition brochure (2003) as well as Art Interactive’s website: <http://www.artinteractive.org/shows/fluxus/>

4 An expert on adult learning, Jane Vella argues in her *Learning to Listen* (2001) that adults learn best through a “dialogue” that takes place in an atmosphere of mutual respect and safety, and with learning designs that are grounded in the reality of their lives.

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<http://universes-in-universe.de/car/echigo-tsumari/2003/tokamachi/e-img-0.8.htm>
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<http://www.ci.austin.tx.us/cityhall/art.htm>
- CITY OF ANAHEIM – DOWNTOWN ANAHEIM’S ART IN PUBLIC PLACES
http://www.anaheim.net/com_dev/aipp/7.htm
- *
- A native of Japan, and based in New York City, Nobuho Nagasawa received her art education in Europe and the United States. Her works involves in depth research into the cultural history and memory, and extensive community participation.
- She has exhibited extensively in galleries and museums in Europe, Asia, the Middle East, and the United States. The venues include, the Royal Garden of the Prague Castle (Czech Republic), Ludwig Museum (Hungary and Germany), Rufino Tamayo Museum (Mexico), Sharjah Art Museum (United Arab Emirates), Alexandria Library (Egypt), Italy, Denmark, Japan and the United States.
- She was a representative of the Asian Art Biennial (Bangladesh, 2002), Sharjah International Biennial (United Arab Emirates, 2003), and Echigo-Tsumari Triennial (Japan, 2003). She received several international awards and grants, including DAAD and Berlin State Grants from Germany, Rockefeller Grant, California Arts Council Fellowships Award, Brody Arts Fund and several Japan Foundation Grants.
- Recipient of the 1997 Design Excellence Award for Architecture and Public Art, through the Cultural Affairs Office in Los Angeles, she has been commissioned more than 20 public art projects, including projects in California, Washington, Texas, New York, and Japan. In 2000, she designed 42,000-square-foot plaza for the Urban Government Center in Japan, commissioned by the Ministry of Construction of the Metropolitan government. Her work has been cited in several books including, *Japanese art after 1945: Scream against the sky* (Alexandra Monroe, Abrams, Inc, 1994), *Lure of the Local-Senses of Place in Multicentered Society* (Lucy Lippard, New Press, 1997), and most recently in *New York Times* and *Art in America*.