

**Tadao Ando, Ellsworth Kelly, and Richard Serra in Conversation at Powell
Symphony Hall**

Sat, Oct 13, 2001

Moderated by Angelica Zander Rudenstin featuring Tadao Ando (architect), Ellsworth Kelly (artist), and Richard Serra (artist) with remarks from Emily Rauh Pulitzer (founder of the Pulitzer Arts Foundation) and Laurie Stein (former Director of the Pulitzer Arts Foundation)

In a rare public appearance, architect **Tadao Ando** delivered a lecture about his vision for the Pulitzer Arts Foundation's building. **Ellsworth Kelly** and **Richard Serra** also participated in a panel discussion with Ando, which was moderated by Pulitzer Board Member **Angelica Zander Rudenstine**. Drawing from their experiences of collaboration on the Pulitzer project, Ando, Kelly, and Serra discussed the relationship between contemporary art and architecture—a subject of central importance to the Pulitzer's mission. The program was hosted by Powell Symphony Hall in Grand Center.

Part I: Lecture by Tadao Ando

ERP:

Good afternoon. I am Emily Rauh Pulitzer, and I am delighted to welcome you here today and to welcome Tadao Ando, Richard Serra, Ellsworth Kelly, and the many people who have been involved in creating The Pulitzer Foundation for the Arts. This is our first public program, and we are delighted to have it here.

The original idea for the Foundation building was actually not a building at all, a new building, but a renovation of an old building in Grand Center. The idea came to my husband and to me after an exhibition of our collection at the Fogg Art Museum at Harvard University and at the Saint Louis Art Museum in 1988. We were both very involved with Grand Center; my husband was on the original board. He was also a board member of the Symphony from the time he came home from college until the time he died, and so he was involved with the Symphony being the first institution to come to Grand Center and start the revitalization of this district, which had very fond and happy memories for him as a place where he came, when he was growing up, to wonderful theatrical and musical events.

Having found this building, we then started looking for an architect to renovate it. It was Richard Serra who first mentioned Tadao Ando's name to me, and I must say it meant nothing, and so I promptly forgot it. You have to realize that in this time, in the late 80s, Tadao Ando had built nothing in this country, and there was an exhibition of his work at the Museum of Modern Art, but it was several years after this. Jim Wood, the former director of the Saint Louis Art Museum and for the last twenty years, the Director of the Art Institute of Chicago, had commissioned Tadao Ando to do a wonderful gallery of Asian art, which is still there, and so again from Jim Wood, I heard about Tadao Ando. Later, in talking with Ellsworth Kelly about architects, he mentioned Tadao Ando as someone who had sent him publications because he was interested in doing an exhibition of Kelly's work in a gallery that Ando had designed in Japan. He sent us these publications, and literally with one voice, Joe and I, after looking at the photographs, said "This is the architect that we want to work with." Well, that was in 1990, and it's been a long decade-plus with many changes. Ando has developed and won virtually every major architectural prize internationally. He has created for us a building that has been the inspiration for a foundation that will develop as time goes forward: a foundation where art and architecture have a very special relationship with each other, and this collaboration between art and architecture is something we hope to continue with, both collaborating further with artists and architects, and also with other cultural and educational institutions. The Saint Louis Art Museum has a wonderful exhibition designed by Tadao Ando of his work, which I think puts our building in a much greater and very important context. This afternoon, Tadao Ando will present a lecture for which we are very pleased, and that will be followed by a short intermission, a fifteen-minute intermission, and then when you return to the hall, Angelica Zander Rudenstine, a distinguished art historian and member of the Board of The Pulitzer Foundation for the Arts, will moderate a discussion between Tadao Ando, Richard Serra, and Ellsworth Kelly, and I hope you will stay for that. I think you've all received index cards, and at 2:30, ushers will come down the aisles and collect these. You can write on them any questions you may have for the panel discussion.

It is now my pleasure to introduce Tadao Ando. He was born in Osaka, Japan, in 1941. He did not go to architectural school. He educated himself by traveling in Europe, this country, and in Asia, looking at architecture. In the west, I think the architects who were the greatest influence were Frank Lloyd Wright, Le Corbusier, Louis Kahn, and Mies van der Rohe, and I think one sees this influence in his work in extraordinarily interesting ways. But he is after all Japanese, and I think it is his Japanese background—the traditional gardens and traditional Japanese architecture—which has had equally or stronger influence. Most of his buildings have been in Japan, and no matter where it is— whether it's an urban site, a

beautiful rural site, or a suburban site—I was struck by how appropriate each building was to where it was located. He has built houses (and, I must say I wanted to move in immediately to the ones that I visited), stores, museums, offices, and most movingly of all, religious spaces. In Paris, there is the meditation space at the UNESCO building garden, but he has also built extraordinary churches in Japan and Buddhist temples. There is a sense of meditation, spirituality, profundity, and inspiration in his architecture. All these aspects have been noted in recent weeks in our building, a spirit which I think people have particularly appreciated in these very difficult times that we have been through. It is therefore my great privilege and pleasure to introduce Tadao Ando.

TA [speaking in Japanese, with an English translator]:

Well, my name is Tadao Ando, and I am sorry that I have to speak to you today in Japanese, because I have spent all my time studying architecture, and so I did not have a chance to study English. And so I have asked to have it translated for you. It is really an honor to be able to speak here in such an elegant place and in conjunction with the inauguration of The Pulitzer Foundation for the Arts. Well, it was exactly ten years ago when I first received a contact from Mr. Joseph and Mrs. Emily Pulitzer, and they asked me to come and help them think about a building for the Foundation. First, I was very surprised that day, calling me—I believe in Osaka, the city, the second city of Japan—to come all the way over here to help with things. I was amazed and surprised, but that is good, I realized. I also heard that I was recommended to the Pulitzers by the Director of the Art Institute of Chicago, Mr. Jim Wood, together also with the great sculptor, Mr. Richard Serra. I was very honored by that, and I am very proud, and it has been the beginning of a long and stimulating battle. For me, I mean, to be able to work with Mrs. Pulitzer, who also was a very able curator, and with two of the great artists of our time, Mr. Richard Serra and Mr. Ellsworth Kelly, this is really a true collaboration, or I can even say that it's really an intriguing and stimulating battle between all of us. Yesterday, when I was walking around and seeing the finished building, I really feel that we have come to a very successful collaboration.

Today, what I would like to speak to you about is the issue of what power art has for our society, especially for the American society, which is a society based on economy. So, I think that the power of art is something that we could all contemplate together, especially since the incident that happened months ago at the World Trade Center. It has taught us that the relationship between human beings can turn into such a disaster and a conflict. How we relate to each other is something that we all have to rethink, and I think for those who have pursued freedom as our goal in life, and richness, I think this is an important time for us to reconsider. I was very impressed by how quickly the American people could

recover and be even stronger after the incidents, and I truly prayed that we would all be much stronger than before what happened.

First, I would like to show you some of the works that I have done throughout my career as an architect. Well, first let me speak a little bit about my background. It's rather uncommon because I finished my education at the high school level. I didn't go to college, and in Japan, the society bases a lot of achievement on education. This has been a very difficult case, but thanks to the support of all who have helped me, I have been able to work there. For me, because I always believe in the possibilities and potential that we could develop, I really have to thank the American society that has been very supportive of my work, because I have been a visiting professor at Harvard and Yale universities, which made the Japanese society see me in a different light. The reason I say that is because now I am the Professor of Architecture at the University of Tokyo, which is very prestigious and has a long history. The last professor that achieved a professorship without any college education was 100 years ago. So, I think that the reason that I have believed that I could do it is because I have received the chance from the American universities before. I am grateful for the courage that the American people have always given to me. Apart from The Pulitzer Foundation for the Arts that is opening today, I have been working on projects in this country, which are the Modern Art Museum of Fort Worth in Texas and also a Calder museum in Philadelphia, and the Clark Art Institute in Massachusetts. So, I have been thankful and encouraged that the American people have given to me the belief that if someone believes in what he is doing, then he can do it. This spirit of courage is really supportive.

I want to use some slides of my works as a departure for our discussion, not only for me to speak, but for us to look and contemplate what could be done in the relationship between art and society. Well, the reason I show the first image to you, which is the Parthenon in Athens, is because the very first meeting when I visited the Pulitzers at their house, they showed me to their collection, which includes work by Mr. Kelly and Mr. Serra. Mr. Joseph Pulitzer told me that to him, their works are like the Parthenon because of the eternal and perfect conditions of their works. This is a photograph that the four of us took on the very first visit that we made, and the Pulitzers came to see me at the airport, and I was very surprised and very grateful for them. This is the visit I took to their house with the work by Richard Serra, and when I look at that work, I was so surprised and stimulated. I have always been intrigued by the work of Mr. Kelly. I mean, many are in the collection of the Pulitzers. It really is a good opportunity for me to be able to work with these great people, and an honor, and I am very grateful for this.

Well, let me bring you back to the 60s when I was first beginning to think of being an architect. At the time, the first encounter I had with art was a picture of Jackson Pollock working on his work, which was very stimulating to me. Because at the time, I realized that the function of art in our life is that art gives us energy to live on. It stimulates us to have the will to live and the will to think. At the time, I mean some of the Japanese colleagues in Japan that were doing something very similar, I was also stimulated by the work of the Gutai Group. In this image is the work of Mr. Shiraga; he is similar to the manner of Pollock in the way that he puts paint on his painting. I mean, the Gutai Group worked with their bodies and used their feet to paint paintings. So I was stimulated by this possibility. Here is another work by that group, by Jiro Yoshihara, and this person only paints circles. For me, I mean, this seems to express the will to live and the will to express yourself through your life.

But at the same time, in reality, I was living in Osaka, which is the city in this photograph and is a city that doesn't seem to give you any imagination or possibility. Well, this is a photograph of Osaka after the Second World War. You can see that it's completely demolished, and nothing existed. This is back in the 50s. You can see that during this, not so many decades from this condition to what it is now, not so much time that the city has actually grown. Thirty years ago, because I was so fed up with the city, and so, I mean, I started as an architect. I designed to dream up something for the city that could help, and I thought a good design would be some floating gardens on top of the buildings and link this into a network, it could improve the quality of life in the city. And I did this without anyone asking me, so I made some designs and presented this to the city officials. Of course, as an architect, I was turned down, and they said, "What are you thinking of? Making something without us asking you?" So I thought that perhaps my design was not good enough; I came back and think that apart from the greenery, maybe we should put something into it. So, after that, I thought to also put together with the park some cultural facilities like museums and things. Perhaps these would be even better and convince them. So, some months later, I brought this design back to the city, but this time, they didn't even let me in. The thing that is very common, not just in Japan, but perhaps in America also, is that the authority, they do not listen to young people or what young people want to do. The thing that is very important for all of us is that we start from everything around us, because that's where you understand things, and that's where you can express yourselves.

This is a picture of Osaka, and my office is stuck right behind the black building in the center. It's very strange because Japanese people are always mentioned as characterless people, but when it comes to building, we seem to want to really

express ourselves and not listen to anyone else. So you end up having so many different styles together.

This is the very first house that I designed, and it's for a small family of three: a father, a mother, and a child. Well, it went very happily for some time, until they decided to have another child, but this child turned out to be a twin, and so the house became too small for them. The client came back to me and said, "Well, we are going to have a twin, and since you are a twin yourself, you have to take the responsibility and buy the house back from us." So I could not help but buy the house back and turn it into my office. We started by making an expansion to the house, but it's almost like a train you fall off in trying to expand into a growing office. It's not only the need for more spaces, but it's also training for us in the office that we expand what type of space we use. First, we started by putting something on top of the original building. Then we built another building next to it. In the end, we put another part of that on top of everything. Because of the outside we had to work on this expansion, on the inside I thought we should do something very, very rich, so I thought of having everything wrap the space by books. So from down to the top, you have books all around you. So, we started like this, with the stairs that were about seventy-five centimeters, but more and more we started to make more bookshelves. So in the end, the stairs ended up being just about thirty centimeters, or one foot wide. So when some of my very good friends, architect friends, come, and sometimes, you know, very good architects can be very big—for example, like the late James Sterling, or Charles Moore. They were very big, so they couldn't get up to the top.

At the same time, as an architect, I am very suspicious about computers, because I think architects work with living beings, whether it is human beings or plants or animals. We have to understand how our works relate to living beings. One good day, a dog came to the office and we decided to keep it. So, when it comes to the issue of what to name the dog, we wanted to name the dog with some architect we respect. So first we started by choosing the name Kenzo Tange, who was a very famous Japanese architect, but since he was living at the time, it might not be very good, so in the end, we named the dog Le Corbusier. It's so intriguing because when the dog first came to the office, it was all white, but when it was named Le Corbusier, then a pattern started to appear on the dog and it became very similar to the chaise longue that Le Corbusier designed. Le Corbusier has been very helpful to the office. I mean, she stayed with us for sixteen years and has been very useful, because when some clients turned very difficult, she would bark right away. Then I would have a reason to refuse them because the dog knew our collaboration might not be good. She gave us a good reason. From Le Corbusier, I

also wanted to remind myself that through his work of form and light, we would maintain the purity and work within that regard.

Another project I voluntarily worked on is a very old hall, about eighteen years ago, right in the middle of Osaka. I saw this building when I was growing up, and I thought that I would like to introduce a new spirit, a new heart and life within the building. I thought of making another egg-shaped hall within this old building. I thought of the symbol of the egg that represented new life, and at the same time, you enter through the old building into the new form inside. You also think of the new spirit at the same time as its relation to the old history. So the egg becomes enclosed by the old structure. Of course, when I took this to the city to show them what I wanted to do, they remembered me, and said, "Oh, you never become tired of making proposals." For me, I never gave up, because I think for architects, it's our job to have the courage and to have the will to do what we want to do. So I still keep on with my dream.

There's another of my works, the Church of the Light, which is a very simple box with just a cross-shaped opening on one of the walls. Through this cross, the light comes into the room, and it changes from the morning to the afternoon. So this is the inside of the room. I thought the theme of the project would only simply be a concrete box with some light in it. This is another work, which is the Church on the Water, and this time, the church is a simple box floating on the edge of the lake with the cross itself located inside of the pond. This is a photograph from inside of the church out to the lake, and you can see that the outer wall is all glass, and the inside and outside become one space. In winter, because this is located in a very cold place, snow can gather and become a totally different landscape. For me, like the last project, which was the Church of the Light, only the light could be the element that makes me think of life and contemplate and makes people think about things around them. At the same time, in this case, the cross in the water could be the symbol to make them think of their life and meditate. For me, I hope that for The Pulitzer Foundation for the Arts, the elements of light and water within the building could contribute something for people who come to visit—to think and contemplate their own things. This is a photograph of the church in winter. In winter, when they get a lot of snow there, maybe they can close off the window and all of the outsides will be covered with snow.

This is a photograph from the Great Hanshin earthquake of January 17, 1995. When I look at this photo, I realize that for architects, it's not really about architectural design, but the safety and functions of the buildings—the responsibility we have for society that we cannot take for granted. This is another photograph of the city of Kobe after the earthquake; six thousand people died after

that incident, and so safety has become something very important in my mind. Whatever I design, including The Pulitzer Foundation for the Arts, the safety of people and the artworks are very crucial. At the same time, when I look at the children who are very active during the rescue after the earthquake, I look at them and I feel the responsibility that we have for the next generations.

I feel that we need courage to live on, and I will talk about this in this project, which is located on the island where this very long bridge leads to, and this is one of the longest suspension bridges in the world now, totaling about four kilometers. This is a temple on the island that I designed in an eclipse shape with the length at about forty meters. You see that on the top is a pond full of water lilies, then you go down and there is a Buddhist temple below it. When you come, there would be about 500 water lilies on the surface of the water. I was asked by Mr. Inoue, the president of the SANYO electric company, who is one of the patrons of this temple, and when he asked me to design this temple, he said that he wanted something that would make people feel encouraged to gather here. At the same time, he wanted something that you could not find anywhere else in the world. So when I heard about his mission, I really tried very hard to come up with this design. So I presented this design to Mr. Inoue, and he really liked the idea. But the patrons of this temple were all against this idea, because they thought, "What happens if the water leaks and gets into the building? What happens in the case of typhoons? A leakage?" So, we were in this conflict, and they were against the design. Perhaps, for Japanese society, it's very similar to American society in that when someone on the top says "yes," everyone seems to want to agree to that. So when we had this conflict, we went to see a high priest in Kyoto who was in his nineties. When he saw the design, he said, "Well, lotus, the water lily, is one of the sources of the origin of Buddhism, and to be able to get into that underground is a concept that I really like, and I want to see this before I die." So when he said that, suddenly everyone was so agreeable to this design. On the next day after we had that meeting, everyone was so delighted to have this design, and I was so amazed that I asked them, "Well, the last time we met, you did not like the design." But they said, "Oh, perhaps you misheard what we said." Even though I was very surprised, I asked them, "Well, but you mentioned something about leakage and the problem with that." I was told, "Oh, when you do something this challenging, this innovating, you don't have to worry about it."

What I really wanted to do in this case, because in Japanese architectural history, the roof is always the symbol for authority, especially for temples, but for this temple you don't have a roof so you really completely change the concept of how people perceive architecture. At the beginning, at the opening of the temple, around thirty or forty priests came from all around to come to this event, and when

they came they were so surprised, and they were out of place because there was not a roof that felt like the symbol of authority, so they were very perplexed. This is how you approach the temple, you go through a narrow road up to the wall, and the temple is beyond, behind that wall. You get out, and you go behind the straight wall, then you go into this court with all white gravel, and a pond with the temple is behind a curved wall. So when they go across from the curved wall and come in and encounter the pond to go down, they look so perplexed like, "What do I do next?" I would like you to look closely at the expression on the face of the priest on the next slide. You can see they are rather surprised and found it very new wave, so perhaps because of the lack of the roof, it also made them disoriented. I like it very much with the image of the priest going down into the temple below.

On the outside, because of it being like this on the inside, I want to go back to the original color of Buddhism, which is vermilion. This is the first photograph of the window where the light enters the room, and this is the inside, which is all in an orange color. This is how it is, and after it was opened, so many people came to see the temple that the priests came to me and said, "Because now we are so popular, we are thinking of charging admission to the temple." I was very against the idea because I think it's very unnatural, but anyway, they went on with the scheme. A half-year after they started charging admission, the big earthquake struck with the epicenter right on this island. I knew right away that they were wrong about that.

This is a photograph taken after the earthquake. You can see that the epicenter of the earthquake is somewhere on the top of the mountain. This is now the current condition of the temple. Also, I worked on another project on the same island, very close to the bridge. This project was to develop a deserted land where the soil was taken to build the Kansai Airport and reclaim many islands. This is the beginning of the project, more than ten years ago; the site was like was a deserted site, not even a leaf on grass on that. The dream was to bring this back into a natural park, and that's the beginning of it all. You see the image, the drawing of the project, and you make some models, but what is most important is that we began with planting trees on the site. We started with very small plants around four inches high, and we started this five years before the construction in hope that in the end, the plants and the building would grow together. We started by planting the trees, like in this photograph, on the slope of the hill—around 100 hectares of land. This is a photograph taken three years after the first planting. You see that now it's the current condition of the place with the area in the back of the amphitheater being planted ten years ago. This is another garden with 100 squares into a step garden, and I designed this garden as a memory to the people who died during the earthquake. This is the current condition of the whole project, and I hope that even

more, in some more years, the plants will get bigger and completely conceal the architecture.

After the earthquake, apart from that project, I also worked on another project which is in the Kobe area. Because most of the houses were destroyed after the earthquake, and the city would be replaced with prefabricated houses, I thought of upgrading this project to plant lots of trees along in that area, around 250,000 trees. With a lot of white blossom trees like this, we planted 300,000 trees along that area over the last five years. I worked on this project for the memory of the incident, for the earthquake, and at the same time for the people who died. Every year, at that time of year, the white blossoms will bloom, and people will remember every time. This is a photograph of when we planted the last tree, which is the 300,000th tree in Kobe, on April the 25th. People always tease me about being able to approach anyone, and they teased me about, "Why don't you write to the emperor and ask him to come?" So I did, and the emperor and empress of Japan actually came to commemorate the planting of that tree with us. The governor of the prefecture teased me about this, "Oh, since they come, perhaps you could ask them to stay in a hotel you designed." So I actually wrote to them, and they were delighted and finally they stayed in my hotel.

The reason to have the courage to do things when I feel I have the urge to do them is because I learned from artworks—when I was very young—that anything could be possible. So now, every spring in this place, we have white blossoms all around the city. Every spring the trees will bloom like this and make Kobe into a city of white blossoms, and I hope that everyone here today will have a chance to see it for yourselves.

The last project that I will talk to you about today is a small museum which is the Naoshima Contemporary Art Museum. Well, this is the beginning. Really, the photograph is at the beginning of the project, when the president of the Benesse company came to me and said he had a dream about a museum right in the lush green forests where our children and a lot of people can come and see the artwork. And this is an image about five years after the beginning. You can see the building and how we planted some trees along. The idea is to have most of the building buried underground, under the hills like this. The concept of the place as a museum is—I would like to create a museum, or a place, that would stimulate the artists who come to visit to want to do something there, and I had been trying to make a place like that. Up to now, so many people have had their works there. Richard Long came and made some work over there. Frank Stella and James Turrell also made work there. As you see, most of the area is underground and the site is surrounded on almost all sides by the sea. In one of the circular galleries,

we have a work by Bruce Nauman right in the middle. This is another long gallery with a slope, and you can see on the right is a work by Frank Stella, and this is a big room for the big piece over there. You can see the white wall where Frank Stella's work is located, and along the wall, closer, there will be another wall that when Richard Long came to visit, he felt the urge to draw something there. I always feel like artists, when you give them something in their hands, they always want to do something.

This is a photograph of an artist who also worked on the island, Yayoi Kusama, a Japanese artist who worked in New York. By looking at her, you can never tell how old she is. By the time of this photograph, she was 73. I think for an artist, because of the will inside, they always stay young. This is her work on the island, and you can say it is very similar to how she looks and expresses very well how she wants to express herself. At the same time, they are very creative, but of course, there are some interactions and sometimes even conflicts between architects and artists, and so there is always a tension and anxiety between us. This is a work by another young Japanese artist, Shinro Otake. This is Richard Long when he started to paint his painting on the white wall, and you can see that he is very focused on his work. For me, I was very anxious because he painted directly on the wall. I would have hoped that he would have painted on a canvas so we could actually do something to it, but because of this, I was troubled. So he goes on with his work, trying to make his circle, and right in the middle of the painting, I thought, "That would be the right moment to stop." Still, he kept on working on his work, and on the next day, when I went back to see him, the painting was totally changed. The next day when I went back, this is how it was; even though I prefer the last image, I still think this is okay. On the next day, we decided to meet again. The next day it was totally such a surprise to me, and I realized that this is what an artist does: the unexpected things. So the next day, this is what it looks like. It's really very fundamental. I kept saying, "This is the one I prefer the most," but he kept going from the version I would like it to be. I really believe in the energy to go on and with the respect to this line of thinking, I go on working with him. I think that he is a wonderful artist because, through his work, he has stimulated so many people who come into contact with the work. There is also talk of him coming back to the island to work on another piece, so I have already become nervous again to see what he would do there.

On Naoshima Island, where we have the museum, another part of the island is this old village around 300 years old, with so many old houses. The owner and I thought of doing something with these houses by restoring them and turning them into some new usage. So, we restored the old house and turned it into a gallery for contemporary art and put a work of art inside. In this case, it's a work by a

Japanese artist Tatsuo Miyajima, who worked with numbers blinking below this water surface within this old house.

This is a photograph of the American artist James Turrell. In the opposite direction of Yayoi Kusama—because she was 73, but looked very young— in this case, I always feel like James Turrell, who is actually very young, looks very old. So it's the opposite direction. For those of you who know his work, he works with light and how people perceive the light to be, and when you encounter his work, sometimes you have to wait for five or ten minutes before you can actually see the work. That is how he operates in his work. This is a building I designed for his work, and when you get inside, it's so completely dark that you can't even see the person sitting next to you, and within that darkness, it's about ten minutes before your eyes adjust and you see the work. So you sit there in the darkness for ten minutes in this condition. This to me is a test for people who come into encounter with his work, because when they come to this point, so many people would just leave the room and go out because they do not see anything. Only people who believe in possibilities and are curious enough to see what would happen next will remain in the room and wait until they see the work. So you see, those that are finished just go, but those who believe in possibilities stay and pursue it—especially in Japan because around seven out of ten people left the room directly after they didn't see anything. I trust that all of us here have the power, the belief in possibilities, and we are ready to be able to see it. After ten minutes, this is how the works will appear before your eyes.

This is another project we also worked on by restoring the old houses. For us, we were very stimulated when Mr. Kelly came to visit the island because he was so interested in the old colors of the walls on the island. We were so intrigued by his interest and tried to do something with it. So, we turned this into a gallery space to display works. This is another house, a great building that we wanted to turn into a gallery space, but the owner was an old lady in her eighties, and she said that she didn't have any interest in artworks and didn't want to do that, but still she was eighty-five, so I hope we have some time to do this in the future. This is also a lesson for us that we have to be patient. From the island, you can see the building on top is the original building from 1992, and I also designed another building, which is the annex, in the year 1995. This is the original condition of the annex building. The annex building has an ellipse court in the middle with a water court, and at certain times of the day, you have a perfect circle within that oval court. This is how you will see it.

This is the last image that I will leave with you today. It is a photograph of the children who participate in a painting program. This was taken before the

earthquake, and after that, many children died. When I look at this painting, I always remember the joy of expressing themselves and how art encouraged them with the will to live on. I think that through art, people can be properly encouraged and they can have the energy to live on, the power to think, and the will to live. I think that through art we could overcome everything. I mean, the economy can be one thing, but art is a fundamental power for us to live on. The thing that is very important for us is to have our children get into contact with art at a very young age. Have them have art as part of their life—as their will to live on—and not only for our children, but everyone, even in their twenties or in their seventies, because once you forget the will to live or the power to live on, you do not know, and art is the only way you can regain this. Through working on the Pulitzer Foundation for the Arts, I came into encounter with so many great minds in the art world, so many great minds of artists, and I feel that I learned a lot from working on this building. I would like to take this opportunity to thank everyone here. Thank you very much.

ERP:

I want to thank Tadao Ando so very much for sharing with us his very inspiring ideas about life, art, and his extraordinary buildings. We will all, I'm sure, look forward to a discussion that will further these concepts with the artists Richard Serra and Ellsworth Kelly, and I think you must also agree with me that Tadao Ando is also a very good artist himself. So, we will now have a fifteen-minute break and reassemble here shortly. Thank you.

Part II: Conversation with Tadao Ando, Richard Serra, and Ellsworth Kelly

LS:

We welcome you back to the second half of our program today. I am Laurie Stein, and I am the Director of The Pulitzer Foundation for the Arts, and seeing all of you here makes me realize that this position is a wonderful mandate: that if we can fulfill the role of being a viewing place for art and a place for programs, ideas and discussions can be generated, then we will have done something wonderful. I also wonder if perhaps the building project that we began isn't finished. Perhaps we needed to build an auditorium.

The processes of conception and gestation and birth have been used as a metaphor for the building—The Pulitzer Foundation for the Arts building, as it has been developed—and now that the building is being born, my role as director is to raise it. I arrived at the Foundation just three months ago, and the four people who join us now here today on stage have been integral to the conception of this building through the many years of its gestation. In our gene pool, they are the prime contributors. And as is common practice after any birth, everyone likes to sit

down and discuss the whole process from fertilization to delivery, and we have decided to share that discussion with you today in our first official program. I must say that after finally seeing these individuals together for the first time yesterday and being confronted with the brilliance and the contradictory approaches and natures of each, I believe that this will be a very lively discussion: an interplay of very strong wills and exciting characters.

Angelica Rudenstine, Program Officer for Museums and Conservation at the Andrew W. Mellon Foundation, and art historian extraordinaire is responsible for the research and explication of so many works of art in the Pulitzer collection. She has also served as a source of nourishment and counsel as the building has developed in her role as a board member of the Pulitzer Foundation. You've already heard from Tadao Ando, whose architectural design for the building is visionary. I think he needs no further introduction. The other two artists here today—Ellsworth Kelly and Richard Serra—are known for work that is paramount in the history of art of our time. They have created works of art that give defining character to the Pulitzer collection and the Foundation building, and their clear sense of what constitutes good art has been an unflinching influence in the growth of this building. Ellsworth Kelly's paintings and sculptures, with minimalist force, have expanded our sense of the nature of modernism. Richard Serra is represented in St. Louis by major sculptures and other works of art. Their bold and challenging presences direct us to look at the built world and our place in it, in new ways and with a fresh and uncluttered vision, as a newborn would. It is my pleasure to introduce all of them to you today and to welcome you to what we intend to be the first of many stimulating programs. Thank you.

AZR:

Good afternoon. We are all happy to be with you, and we are very aware of the brevity of time at our disposal for this discussion which given the number of people, the number of you who have turned out to listen to it, is obviously going to be of great interest and should have been much longer. When Joe and Emily Pulitzer selected Tadao Ando as the architect they wanted for their Grand Center project a decade ago, they did so with amazing decisiveness after studying printed material on Ando's work that was sent to them by Ellsworth Kelly. They had first heard about the architect from Richard Serra, as you know, in the early 1980s, but they had not seen Ando's buildings, and they had not of course met him. But there was an immediate, intuitive, and deeply felt response on both Joe and Emily's part to Ando's aesthetic, which they saw as closely related to their own. Critically important, they saw it as an aesthetic shared by those artists whose work had most interested them over the years—namely, Ellsworth Kelly and Richard Serra. As Emily has recently written, "It seems preordained in hindsight that we came to

Ando's architecture through Richard Serra and Ellsworth Kelly." Since the early 1970s, Joe and Emily have been acquiring works by each of these artists, and their appreciation of both was longstanding and deep. It, therefore, seemed very important to Emily to commission works by them for the new building. She did so reasonably early in the process, and she wanted both artists to be integrally involved, an idea that Ando welcomed and which he now believes was fortunate and extremely significant to the outcome. It provided him with what he has described as "a rare and stimulating opportunity to reconsider architecture and to rethink what it means to create." He has also acknowledged that it was demanding throughout, and at times very difficult, and I mean that not in an interpersonal sense, difficult challenging intellectually. His goal was to stretch to the limit the relationship between the works of art and the volume of the building's space. Each of these three artists works brilliantly with scale and with space. For each of them, these elements are fundamental and essential to their work. All three wanted their work enhanced—not compromised—by the collaboration. Each of them is incidentally, essentially uncompromising. Not surprisingly, the kinds of issues that had to be addressed by Ando and Kelly were very different from those engaged by Ando and Serra. I would like to ask Mr. Ando to begin this discussion, to describe if possible, quite explicitly, the nature of his dialogue with Ellsworth Kelly, and then the dialogue with Richard Serra, and I think it will be revealing for all of us to hear how these two sets of conversations had to be different because of the nature of the work.

TA:

Well, first the issue was about the dialogue between me and Mr. Kelly and Mr. Serra. It is a very difficult question, because for me, as an architect, we make the box with the artworks inside, and for this box to be a living being, the artwork inside has to be very interesting. So, I couldn't help but try to do it on my own, by the way that I usually do it, that I just do it and whatever it turns out to be, then it will be. Well, in the case of the work of Mr. Richard Serra, I seem to remember that when we started with the idea, the size of this sculpture seems to be almost half the size of what it is today, and a lot of things have been changed after that, including the environment where the work would be located, which turned out to be what it is today. Also in the case of the work of Mr. Kelly, first I think we started with the idea of a sculpture in the middle of the reflecting pool, but that was not pursued and we changed to the idea of having a piece at the end of the stairwell. Because of that, because of the space—the interaction between the space and the work of art—certain dimensions and certain spatial qualities have to be reconsidered. So, even now, because I always believe that artists are people who pursue possibilities, who pursue new things, and even yesterday, we had a conversation between me and Mr. Kelly that perhaps in front of the piece that he has that we

may think of some solid walls in front of that in order for the space to interact with his work, and so I am also thinking about that and very nervous now. So when I went back to the hotel last night, I was thinking about the comments that he made about the wall in front of the space and how that would interact with his work, and I hope that when I get back to Japan, I would start making a model and trying to see the best way to do it, and this has been the process how we work together. The thing that it has been is long, rewarding, and very successful working together.

AZR:

Would either of you comment on your own sense of the relationship, partly because I think you saw the building, probably both of you, saw the building as more a given, a finished product, by the time you became involved with it, and I wonder how you felt about the fact that he clearly regarded you as integral to the unfolding of the way the building would be experienced?

EK:

Well, it was really a wordless confrontation because Ando was mostly traveling or in Japan, and I had not met him. But early in the mid-1990s, a gallery owner, Takahashi or Hashikura had a gallery in Osaka, and it was not a very large gallery, but Ando had designed it. For the first show, the opening show, I heard from Takahashi, and he said "We want to show your painted wall sculptures" which I had done some years ago, and they had a whole set. There are eleven of them, and most of them have been sold singly. I wanted to really be involved in that, and then I got some books from Takahashi, and I looked through them and I said, "Wonderful buildings. Wonderful walls." I sent my plan. I made a model and sent the plan to Takahashi, and they sent me photographs back since I didn't go to Japan until last year, and then I did see the museums.

AZR:

Can you talk, Ellsworth, about the specific interaction you had with Ando about the placement of your sculpture in this building?

EK:

I will get to that. I was very thankful to Emmy for including me in this building, and I had a large totem sculpture, and when I saw the plans, I hadn't seen the building yet. I had seen the drawing and plans, and so I thought that I could put it in the water, and that didn't really work out. So, Emmy said let's do something at the bottom of the staircase, down on the second floor in front of the thirty-five-foot wall, and I said, "Well, I didn't want to look down at the sculpture from the gallery, looking down the staircase" so I said, "Why not do it on the wall? Do a wall sculpture, since the wall is thirty-five feet?" Then I started drawing the plans and

it's twenty-eight feet. Each panel is fourteen feet. It was quite easy for me to respond to his wall. It was a vertical wall, and on the right side, there is this kind of balcony with windows leading to another door, and on the left side, it was just a plain wall, so it was easy for me to come finally. I don't really remember how long I was working with it, but to place it was very crucial because my model was to thirty scale (that means one inch is thirty inches). The model of the sculpture is this big, about ten inches. When I was in the model trying to place it, one inch was so small, I couldn't decide exactly where it should come from the wall. I said, "Maybe it's twenty-eight inches, thirty inches, thirty-one." So I said, "I'm not going to be able to place it until we get it there." They put a big scaffolding up, of course, and it was very, well it took several days to get ready for it. They said that once the scaffolding was up, and they hang the piece, it is going to be very difficult to move it, and then they said, "No, we can move it." And of course, when they first put it up, something just didn't click with me. So I said, "Let's try it two inches over to the left." Because to balance that whole space, because it's not a symmetrical space at all, and of course, they moved it over, and then I said, "You moved it too much. Move it over back an inch." Then I said, well, and they couldn't see... well, Emily was there, and a lot of the workers and some photographers were filming it. Everyone was joking and said they couldn't see the difference. I said, "Well, my eyes see a great deal of difference, even to a quarter of an inch."

AZR:

Well, I think the critical thing here, Ellsworth, is that Ando's eye saw a difference too, and I think the interaction between the two of you in the placement of that piece, which is after all a permanent piece. This is a very courageous thing that Emily has done. She has introduced two permanent works of art into the building, and they are in fact a part of the building. I think the degree to which Ellsworth orchestrated millimeter by millimeter, purely intuitively by eye, where on the wall his piece should be, a twenty-eight-foot piece on a thirty-five-foot wall, but every millimeter counted, and I think that was what Ando was referring to when he spoke about the fact that these works of art have really affected the outcome of the building. Richard, you recently observed that Ando's buildings are about framing sky and holding space. In working closely with him, you exerted some real control over the space within which your torqued spiral was going to stand, and that's a very significant space: it's outside the building, but it's a part of the building. You controlled to some extent the access to it, the way in which the space, the stairs come down, the scale of the space in relation to his architecture, and by urging the construction of a wall, the closing of the space. The result is a brilliant, delicate equilibrium between contrasting structures. The architectural complexity of your piece, and in particular the way in which one experiences its central opening, is also clearly to me about framing sky and holding space.

RS:

Are you going to ask me a question? [Laughter]

AZR:

Can you ask—I am going to ask it to you now. [Applause] I want you to talk about that relationship and to elaborate on your comment about Ando, which is so profound because it deals with the essential meaning of his architecture.

RS:

I went with my wife Clara to Japan about twenty years ago, and I saw a small house that Ando had built in Tokyo. I was totally amazed by it, and I thought not only the circulation, but the way that Ando can hold the volume and the way that he traps light in a space, and the way that he actually makes the physical space palpable. You have to understand that Ando comes out of a tradition that goes—I mean, its apotheosis is here as in classical modernism—but it goes right back to the Renaissance, which is also true of Ellsworth. They are both very, very involved with a strict geometry that has to do with axial lines, and it has to do with a grid. Emily asked me if I would be involved with the project, and she showed me the plan, and then the cardboard model. When I first came to the site, I really thought that there was a possibility of building on the lower elevation on the corner, and that proved not to be a possibility. At the time, I was working on some torqued ellipses; I hadn't produced any spirals yet. Basically, what I had to do was find a way of being useful to Ando and to Brad Cloepfil, who is doing the other building, the adjacent building, because what I really needed to do was navigate between the two architects to find a space and a place to build my work that would also address the issues that Ando had presented in the architecture, and deal with the space in between both buildings which had not been resolved. So, my role is to be a useful consultant and also define a space and a place where I could put a work of one of which was a series I had been working on. So, really what I wanted to was to make a space, a kind of Ando-like space in conjunction with his architecture to define a space and place for my own work. Having said that, the space of my work differed significantly from the architecture of Ando's, in this instance, in that my piece is about walking into a kind of decentered space, a kind of decentered subjective space where you walk the path and it's a thrust downward and then a thrust up to the sky upward. In some sense, it harkens back to the classical Baroque which is what I would say is the counterpoint to what this building is about. Really, what I needed to do was to find and locate and build a space and a place to make that the obvious condition as a kind of a counterpoint in both weight and scale, and then deal with his language in relation to his architecture to house my piece. One of the things that happened in building this piece is that I hadn't

placed any of these pieces outside before, and I didn't build the piece to frame the sky; that's just like a happy coincidence of the work because I think that's one of the things that gives the work another lift. I am very, very happy for that, and I am also very happy about the way I was able to deal with Ando. I didn't understand his comment earlier about a battle. It seemed to me that we had a very kind of useful, helpful, fun, all three of us, the other architect also, in the days we spent together, but he may feel somehow that if someone comes in from the outside and actually defines a space and place within his architecture that it's more of a confrontation. I didn't see it that way, and I don't think it was meant that way, nor do I think the people who were involved felt that was the situation. I can say in terms of my own work that to be able to make a space for your work in a place of architecture that you admire is rare, hardly ever happens, and I'd like to thank both Emily and Ando for that privilege.

TA:

For me, the reason that I called this is a battle is because the two artists, Mr. Kelly and Mr. Serra, are the people that I have always respected, and always, in my mind, there is this anxiety for me as a person that has to build a building to house their works, and it remained with me all the time when I was designing this building. Even though we don't have a conflict, the tension of being able to work with them stays within me and makes an unrest in myself that I think that is the condition I was trying to explain. Of course, I think that we have a very smooth and very successful collaboration working together, and I was very relieved and very happy, but when you are in the process, the anxiety and the tension has always been with me.

AZR:

So, it is more in the nature of an inner tension, entirely created tension, not a negative tension that allowed him to feel that he was working closely with the artists, rather than in any way confronting.

RS:

To be able to build the piece in relation to Ando's architecture was particularly gratifying for me because Ando deals with a kind of sensible tectonics. There is nothing kind of hidden in relation to his building. You know what is holding the wall up. You know what is holding the roof up. You know how the extension of the corridor works. You can see the building is almost revealed in its essence, and a lot of you who deal with the tectonics of a building deal with the tectonics for art's sake, so you see that buildings that are overbuilt or display their building function as in end in itself. Ando doesn't do that. He is a very pure builder. He is a very sensible builder. He gets down to the essence of what is needed, and it's kind of a

parsimony of building. Nothing's there that is unnecessary to trap the light and hold the volume. I have always wanted to build in relation to Ando, and I was very glad I was being asked and able to. I think that kind of architecture right now differs from what I would call the spectacular architecture that is going on that deals with more of scenographic architecture where you are dealing with a kind of trompe-l'oeil scene of the... —I don't have to name names of who these architects are. I have always respected the sober, sensible way that Ando arrived that the purity and calmness of his buildings. I think right now, at this particular moment in our history, there is something very self-assuring with the spaces and places that Ando has been able to create. I can say that he is one of the few living architects that I have an enormous admiration for.

AZR:

Very good. Richard, could I ask you to elaborate a little bit more, because I think it is so crucial, on your formulation of the way in which Ando uses and captures light.

RS:

I don't know how many of you have been in the building, but if you see the long low window that runs adjacent to the pool. When we were first in Tokyo.... he has also done that in houses, and what happens is when the light during the day comes down, it will flood across the volume, so the entire volume of a given room or given hallway will change in relation to the atmospheric conditions of the day. He also does it by sometimes framing the sky in that way, where on a given day there will be a lid because of the overcast, or on another day, the light will open up. So it's a way, in some ways, of subtracting what's outside to make what's inside more relevant. It's in a way, in some ways, it is like Turell in that way. It is a way of desensitizing some of our senses so we can concentrate on what there is there to look at. And if seeing is a way of thinking, I think Ando's buildings really ask that you see. When you see, you think, and he asks you to take time. His buildings are really about a kind of protracted vision. They take time to see, and they put you in the time of their space. That's a very interesting thing for architects to do. Ando's buildings are not like the space of the airport. They are not like the space of the everyday haphazardness of connections. They are really spaces and places that ask you to deal with a different aspect of time in relation to the nature of their containment and their compression. There are very few people who can do that, and I think he has learned it intuitively. He's learned it in a way... When I first met him, I asked him a question. I don't know if he'll remember this. I said, "Look, I don't think you do this by drawing elevations," and he said "No." I said, "How did you...?" He started telling me he started as a boxer and so forth and so on, and I really wanted to get to the point. He said he took, maybe he can elaborate on this. If I remember it correctly, he said he took a cardboard box, put some concrete in it,

impaled some pieces of glass in the concrete box, took another half of the box and put concrete and put it on the top, and then looked at the spaces of the light that were created between the various panes of glass, and then used those as an index to build spaces. Architects don't work that way. Very few people work that way. So, Ando has a certain intuitive ability to understand how to hold light into volume, and I think it gives him a great advantage in terms of being able to deal with the purity and sensitivity in the elements in which he is dealing.

AZR:

Mr. Ando, maybe you could elaborate a little bit from your own perspective.

TA:

As I was listening to Mr. Richard Serra, I realized that my building in very articulate ways—I have become aware of so many qualities in my building that I have never thought about before. My mind is running very fast now, trying to think of the things that he talks about. I see the interaction between myself and the artists, and everyone asks for a challenge because it feels like I was challenged for the better. I was challenged to be able to go forward, do something out of the ordinary way that I would do. The tension is always there. I try to use it as a good lesson. The Pulitzer Foundation for the Arts has really been a great lesson. For example, with The Pulitzer Foundation for the Arts, there are simple boxes. There are two boxes with the court in the middle, but from these very simple boxes, I would like people to come in to feel volume, to feel the mathematics of the space through the use of light and through the use of other materials in the space. By achieving some richness through this simplicity, that's what I want to do.

AZR:

Ellsworth, maybe you would like to comment briefly on how you feel the sources of light around your wall sculpture affect one's perception and experience of that sculpture because I know you had some real issues about that light, and you had to think very carefully about how you were going to use it.

EK:

Well, I am very thankful that he put a skylight. When we first started, that wasn't mentioned, I don't think.

AZR:

For those of you that have not seen the building, there is a very narrow skylight right above the wall sculpture.

EK:

I wasn't able to really able to see how it worked until I was there, seeing them installing it. I was at the site many times at the beginning, and it was just walls at that time, and I was watching. I liked very much the way he makes walls. I think that you know, a lot of the architects that do museums today, a lot of them, they think they are sculptors, I think, and sometimes I think they are not thinking of the wall. The way I have developed my own painting is that I say the wall behind the painting of mine is mine. The painting or sculpture that's on it has to relate not so much to itself because the content of it is just color and shape; it has to relate to the space between the viewer and the work. At the end of the wall, to the right of the wall, there are windows, and I was worried about it. There is a short wall, and the windows come down, and I thought the shadow would make a line right across the middle of my piece, and then Emmy said, "Well, we're going to do some very good lighting, and we will light it from the top." Then I said, "What about that water?" I saw that when I was there and they hadn't filled it with water yet, but it had rained and there was a lot of plastic around a lot of water puddles. The sun shined on that, and it reflected onto the ceiling and on the walls, and I thought, "Well, I will have to see how that works too." I didn't want little bouncing light on my piece exactly. But the skylight really works very well with it because it changes the view of the painting, constantly. It's at noon I guess when it's straight up, and I have only been there that day that we installed it, or two days there, and one day the sun wasn't out, so Emmy would call me and say she'd gone there different days, and she'd say, "My God, it's always different." Light comes in and then some slits of light get on the wall, which I like very much. So, I think that it was, for me, because it was the end of a long, long wall, or room, I'm not sure how long that is, but when you are coming into the entrance, you only see about a little more than half of the picture. As you move toward it, it then reveals itself. I sort of feel that when I solve the problem of the painting on the wall, it has to work. I mean, he gave me this wall, and I said "That's a good wall to work with." But it had its difficulty because it wasn't symmetrical and the windows and the doors and things like that on the right side. But I sort of feel that when I've solved a problem, whatever happens to it, in light, or even walls in front of it, it's going to work. It solves itself.

AZR:

I think that it really does work, and alas, I see us drawing to the deadline when we have to leave, but I want to leave you with a thought that Ando recently wrote about the experience of working with these artists and what effect it had on the building from his standpoint: "Into the spaces, I composed with form, material, and light, Ellsworth Kelly and Richard Serra brought their own expression, conceiving a space for art that could exist only there." I think that's a very profound observation about Ando's own way of responding to the opportunity of working with these two

artists and having their work permanently integrated with his architecture. Thank you all for coming.