

## Methodicist Manifesto of Participation in War

War at this time will work nothing but as confirmation. Just as we pointed out in our former manifestos, the democratic system has been degraded to mobocracy since the last century, and sensationalism has been rampant all over the world. However, meaninglessness, which is what tautology means, does not excuse mobocracy nor sensationalism. In order to obey the mechanism of history, tautology rather requests to be authorized, sometimes even being attended with force. In such cases, tautological art, or art as art, can be seen, read, and heard as force.

Method painting is not a toy tank. It is a real weapon which stains the earth with blood, because it is a colored plane which is overlaid on method itself.

Method poem is not a toy missile. It is a real weapon which transmits enmity, because it is a row of letters which comes to method itself.

Method music is not a toy bomb. It is a real weapon which gives a death cry, because it is a vibrating time which embodies method itself.

We, methodicists, are convinced that art is force. We, methodicists, use these force tautologically against the belligerent nations and their supporting nations. We, methodicists, declare war tautologically on antiwar movements and artists around us, and also on ourselves.

### Supplement 1

War on Iraq is illegal. It will work as confirmation to the world that the September 11 was justifiable.

### Supplement 2

A methodicist obeys the mechanism of history; history of the world and history of each nation he/she belongs to. However, those two kinds of history sometimes conflict with each other. For instance, if his/her nation is belligerent or supporting war, tautology is surely to glorify war, at least in that case.

### Supplement 3

Our former manifestos were "Method Painting, Method Poem, Method Music (First Methodicist Manifesto)" in 2000, "Second Methodicist Manifesto" in 2001, and "Method Painting, Method Poem, Method Music (Third Methodicist Manifesto)" in 2002. "Methodicist Manifesto of Participation in War" is a rephrased one of the former manifestos.

### Supplement 4

Those in favor of this manifesto can forward it to acquaintances on your own responsibility, adding "In favor, Name, Nationality and profession" at the end. Those partially in favor and those not in favor can also do in the similar way. Or, you can of course forward it without adding your name.

April 1, 2003

Drafted by Group "Method":

Hideki Nakazawa, a Japanese artist

Shigeru Matsui, a Japanese poet

Masahiro Miwa, a Japanese composer

early 1990's Motoaki Shinohara, a poet, began to call his own pieces "Method Poem." June, 1997 Hideki Nakazawa, a (visual) artist, held his first solo exhibition as a fine artist at Gallery NW House, Tokyo. The pieces presented the first appearance of Methodicist ideas, but he had not yet named his style Methodicism. February, 1999 Masahiro Miwa, a composer, held a series of lectures and performance on music, "ICC Newschool" at ICC, Tokyo. He invited Nakazawa as one of the guest artists. March, 1999 Tomomi Adachi, a musician, started a series of experimental music events, "Ongaku Kosakujo (Music Factory)" at Mitaka Art and Culture Center, Tokyo (through November, 1999). He invited Nakazawa as one of the guest artists. April, 1999 Poets group "Mite (Please Look)," where Shigeru Matsui has been one of the members, started a series of poetic dialogues, "Katatte (Please Speak)" at Kanda Pensees, Tokyo. They invited Nakazawa as one of the guest artists. May, 1999 Nakazawa held his second solo exhibition at Gallery NW House, Tokyo. After this exhibition, he came to hold many solo and group exhibitions. January 1, 2000 "First Methodicist Manifesto" (drafter: Nakazawa, draft observer: Matsui, draft observer: Adachi). It was published via over 1000 emails and over 500 New Year cards. February 29, 2000 Nakazawa, Matsui, and Adachi started to publish email-bulletin "Method." It was a bimonthly in Japanese, carrying one text and one web piece by one guest artist, and three texts and three web pieces by the three members. Shinohara was the guest of "Method No. 1." August, 2000 "Method Tripartite" by Nakazawa, Matsui, and Adachi appeared in Japanese Newspaper, "Tosho Shinbun." October, 2000 Nakazawa participated in the Artists-In-Residence in Banff, Canada, and started to introduce Methodicism also out of Japan. December, 2000 "Second Method Tripartite" by Nakazawa, Matsui, and Adachi appeared in Japanese art magazine, "Bijutsu Techo."	January 1, 2001 "Second Methodicist Manifesto" (drafter: Adachi, draft observer: Nakazawa, draft observer: Matsui). March 10 and 11, 2001 "First Method Art Festival" by Nakazawa, Matsui, and Adachi at Kitakyushu Municipal Museum of Art, Fukuoka. December 31, 2001 Adachi seceded from the group. "Method No. 12" carried his last text and web piece. January 1, 2002 "Third Methodicist Manifesto" (drafter: Matsui, Nakazawa, draft observer: Miwa). Miwa joined the group. March 3, 2002 Email-bulletin "Method" changed to be published in English from the issue, No. 13. March 24, 2002 "Method Music Concert and Talk" by Miwa and Nakazawa at Kyoto Art Center, Kyoto April 14 and 28, 2002 "Second Method Art Festival" by Nakazawa, Matsui and Miwa at Asagaya Gallery Warehouse, Tokyo May, 2002 Nakazawa held weekly classes, "Methodicist Manifesto," at Bigakko, Tokyo (through July, 2002). September, 2002 Nakazawa held an on-line discussion on Methodicism through a half month as a guest of "empyre," an international on-line arena for media arts. December, 2002 Matsui directed a series of lectures and performance, "About Method Poem," at Urawa Art Museum, Saitama (through January, 2003). January 1, 2003 Email-bulletin "METHOD" changed to be published in a new format from the issue, No. 18; stopped inviting guest artists, changed the publishing cycle from bimonthly to monthly, decreased volume to one text and one web piece. January 24, 2003 Nakazawa started a monthly event, "METHOD NIGHT," at his studio at ISCP, or at some other places in New York. April 1, 2003 "Methodicist Manifesto of Participation in War," drafted by the Group "Method," was appeared in the email-bulletin "METHOD NO. 21 WAR ISSUE."
--	---