



BIJUTSU SHUPPAN-SHA

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SHINJUKU-KU, TOKYO, JAPAN  
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CABLE: FINEARTBOOK

AIRMAIL/EXPRESS

December 25, 1972

Mr. Ernest Trova  
6, Layton Terrace  
St. Louise, Mo.  
U. S. A.

Dear Mr. Trova:

I wish to confirm receipt of the photographic material you kindly sent and thank you for your many kind considerations. Should the photographs of the one-man show you will be having at the Pace Gallery be completed, please send the prints also and a color transparency (size:4x5") of your latest work. It would be appreciated greatly if you would send the above so that they will be here in Tokyo by the 15th of February.

Listed herewith are 12 questions which we would like to have you answer as much in detail as possible. The length of your answer, if possible, should be about 10-15 pages long, typewritten, double-spaced and please send so that they will be here in Tokyo by the 10th of February.

1. You were at first painting works of abstract expressionism but what was the motive for getting away from it?
2. What is your thinking regarding Pop Art?
3. How and when did you start working on sculpture of human body with metal material?
4. Many of your works is a combination of human body and mechanism. What significance does mechanism have in such a work? Also, in having mechanism appear in your work, does this mean this is your resistance toward modern civilization?
5. Do you have interest in Robot or Automaton? Should you entertain interest in them, from what viewpoint do you entertain such interest?
6. It appears that in your works, the theme of "Falling Man" is quite numerous. What significance does this have in your art?
7. There is a feeling that in your works, the position-relationship of man against man, man against an object is emphasized. What is the foundation of this concept?

8. What role does the computer play in your art?
9. In your recent works, in addition to the assembling type doll, there are shadows but where did this interest in silhouette come from? Is this dimensional or three dimensional?
10. What do you think about the relationship between technology and creative power? Please answer on the basis of your work.
11. How do you think your work will develop, or shall I say, in what manner quality-wise will your work develop in the future?
12. What is your thinking regarding the presently popular hyper-realism?

I am very sorry to trouble you but I would appreciate greatly if you would answer the above questions as we would like to use them as text for the issue featuring you and your work in one of our forthcoming issues.

I thank you for your kind attention.

Yours sincerely,

*Tameyoshi Tanaka*  
Tameyoshi Tanaka  
Editor in Chief  
MIZUE

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