



T U R N  
N O T E

Words from **T U R N**  
**2 0 1 6**

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## Foreword

Most people won't be very familiar with the Cultural Program of the Tokyo 2020 Olympic and Paralympic Games. But with its implementation stipulated in the Olympic Charter, its place and role are by no means small. TURN project was started in 2015 as one of the Leading Project for the Cultural Program. But if we look back on the concept of TURN at the time, it was envisaged as a new framework for "art programs for the disabled" that would promote artistic and cultural activities for disabled people in the run-up to 2020, and be something that many able-bodied people and disabled people could experience together in the future.

However, what society should really be aiming for going forward is not fellowship between the two fixed types of people — able-bodied or disabled — but surely the creation of a new approach to the relationship, one through which we can establish a mechanism for appreciating each person's unique characteristics and respecting each other? To draw an analogy, imagine society as being made up of individual dots with their own brilliant colors which, when they come together, form not just density but resolution rich in expression.

Indispensable to such an approach is patiently taking the time required to meet people head-on, the integrity that motivates somebody to do this, and the creation of a tolerant atmosphere incorporating both these elements.

Before TURN became a model project, Katsuhiko Hibino, Tsukasa Mori and myself took part in an exhibition jointly held during 2014-2015 by four dedicated Art Brut museums in Japan and The Nippon Foundation called "TURN – From Land to Sea (Exploring People's Innate Capabilities)", which is where the name TURN comes from. I often recall the exciting day we realized the word TURN could function as a new guide for our project.

And so TURN took a new direction with the following aim:

*As an art project centering on interaction whereby people with different backgrounds and customs engage with each other and generate a variety of uniquely individual encounters, the aim of TURN is to create new cultural experiences for each and every unique individual.*

The artists we approach with this concept visit various facilities that have likewise been approached, i.e. those catering to specific communities such as social welfare facilities and educational support centers (I use facilities in the broader sense, not just in the sense of welfare facilities). There, the artists experience repeated interaction with the people who use and support the facilities.

What we think of as interaction under the TURN project has never involved the artists making courtesy calls or sharing responsibility for any rehabilitation or instruction in the capacity of lecturer. We think of it as a process of continual searching for moments of interaction with the people encountered. However, it is not easy for the artists and facilities, or for us as attendants, to always be in sync or to always be looking in the same direction with regards to the method and stages of engagement, longterm objectives, etc. We all have our own unique environment and background, and compelling motives. What's more, our expectations of a person and what we project onto them act on our subconscious, casting a shadow over the collaborative nature of exchange when it feels as if there's an obstacle between us and others.

For that reason, during the first year we focused on experiences rather than words. We wanted to find TURN not in the flowery language of persuasion

but from the experience of putting ourselves in a situation and in the time there, and the physical experiences of talking, feeling and the like. In this way, projects under the Interactive Program established various places were brought together under one roof for the first TURN FES (March 2016), giving artists who responded to the call of “engage and experience” an opportunity to start talking about their experiences at the facilities.

In its second year, TURN saw some big changes early on. To coincide with the Rio de Janeiro 2016 Olympics and Paralympics, “TURN in BRAZIL” was implemented in the host country of Brazil. The language barrier produced completely different relationships between artists and facilities to those in Japan, and a new interrelation was created through the help and support of many people.

Because some of the so-called “art meets facilities” initiatives in Tokyo got off to a late start compared to other areas, TURN was at the stage where locations had yet to be agreed upon. In the following year however, in one fell swoop it spread its field of vision and activities as far as the other side of the world.

There is no equation or solution for any of this, however.

For that very reason, it is the unique backgrounds and compelling motives of those involved which exert considerable influence on the carefully considered decisions we make on TURN activities, and which become the vital means by which to make these decisions. The second year was not only filled with possibility and expectation, but involved discord and unease, hesitation and anger as different thoughts and ideas were jumbled together. This is surely what provides the energy that shapes the TURN project.

Exploring people’s innate capabilities; recognizing their unique characteristics; sharing with others in a uniquely individual encounter. I always thought this process was difficult to express in words, but by going around and around inside everyone’s minds, through dialogue and through discussion, the days each person spends TURNing are now turning into words. We decided to begin documenting the resulting words as faithfully to the original words as possible. “TURN NOTE” is the product of this. We have gone for a notebook-like collection of diary entries. Of course, we were not able to include every word: this is just a small fraction of them. But no matter who it was who happened to be in that place on that day, Reading these words will probably cause that person to try to recall and chew over what they were thinking. And even if they don’t, we hope the thinking triggered by these words imbues them with meaning for that person.

We would like to commit words to paper in this way every year. Some years from now, I believe something will materialize from this accumulation of words by all the people who experienced TURN.

TURN.

I wonder what people imagine when they see the word and speak it aloud?

Riko Okuyama  
TURN Coordinator  
January, 2017

## About TURN

SOCIALLY INCLUSIVE ART PROJECT

# T U R N

TURN is an art project focusing on the interaction of people of different backgrounds and customs, and the variety of uniquely individual encounters this generates. It was started in 2015 as the Leading Project for the cultural program of the Tokyo 2020 Olympic and Paralympic Games.

Under its Interactive Program as its fundamental element, artists visit different locations that cater to specific communities such as social welfare facilities and educational support centers, and interact with the people who use and support them.

Through TURN FES, a festival where Interactive Programs from different regions are gathered under one roof, and the year-round activity hub initiative TURN LAND, organizers aim to bring new cultural experiences to each and every unique individual.

Supervisor: Katsuhiko Hibino (Artist; Dean of the Faculty of Fine Arts, Tokyo University of the Arts)  
Project Director: Tsukasa Mori (Project Coordination Division Program Director, Arts Council Tokyo)  
TURN Coordinator: Riko Okuyama (Arts Council Tokyo; Curator, Mizunoki Museum of Art, Kameoka)  
Organized by: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), the nonprofit organization Art's Embrace

## TURN 2016

2016 April	Start of second year of the Interactive Program
May	Start of "TURN in BRAZIL" Interactive Program in São Paulo, Brazil
June	First "TURN Center (provisional title)" Conceptualization Meeting, subsequently held monthly until December
August-September	"TURN in RIO" held (Paço Imperial, Rio de Janeiro, Brazil)
October	"TURN in BRAZIL" Report Sessions (The National Art Center, Tokyo)
November	TURN presentation by Katsuhiko Hibino at "BIENALSUR ACTIONS" (Buenos Aires, Argentina)  Katsuhiko Hibino proposes "TURN LAND" concept at "TURN Center (provisional title)" Conceptualization Meetings
2017 January	Concept announced for "TURN LAND" (formerly "TURN Center") at the "Interim Briefing: Seeing, hearing and speaking about interaction in the TURN Project"
March	"TURN FES 2" to be held at Tokyo Metropolitan Art Museum (to be confirmed)

TURN resulted from a joint exhibition held during 2014-2015 by dedicated Art Brut museums in Japan and The Nippon Foundation called "TURN – From Land to Sea (Exploring People's Innate Capabilities)". It began in 2015 as one of the Leading Project with a key role in the cultural program for the Tokyo 2020 Olympic and Paralympic Games.

# T U R N N O T E

## Explanatory notes

\*This book is based on the following documents from TURN project (dating from between June 2016 and January 2017).

Interactive Program daily report;

Daily reports by participating artists on exchanges at various facilities.

TURN Center Conceptualization Meeting;

All minutes from 8 conceptualization meetings from June 2016 onwards, attended mainly by members of the facilities participating in Interactive Program and TURN Secretariat with the aim of establishing TURN Center (now called TURN LAND).

Interview;

Transcripts of interviews with Katsuhiko Hibino after his return to Japan from TURN in BRAZIL project.

TURN in BRAZIL Report Session;

Transcripts of "TURN in BRAZIL Report Sessions — TURNing on the other side of the world", held over three days between October 21 and 23 at The National Art Center, Tokyo.

\*This book is based on information current as of January 31, 2017

I challenged Harmony members to tackle this question “what is self” through words, images or any other media. I asked everyone to collect artworks, texts, creations that tells us more about this “self (island)”. These will all be considered for an artistic folio for “TURN FES 2”. The contents and details of this publication are in progress, but it will be created in the space between myself and Harmony. There will be a fresh new creative approach which is only possible in the space found together, not just the summary of the individual parts.

**James Jack (Artist)**  
from Interactive Program daily report

June 29, 2016

## Spending time with Takeshi

In the evening, in a room lit by the setting sun, Takeshi spent 20 or 30 minutes with me with an attendant staff present. He was swinging in a hammock next to me, but showed interest when I started playing on the organ, getting out of the hammock and banging on the keys. I took over and turned it into a tune, and then Takeshi banged on the keys again....we kept a repeat of this up for a while. I can't play the piano but it felt like my fingers were dancing on the keyboard.

**Kaiji Moriyama (Dancer and Choreographer)**  
from Interactive Program daily report

July 9, 2016



## Collaboration

Ms. Kubota says her art output isn't very good, and it bothers her.

She's constantly thinking about the relationship between the artists and people with severe intellectual disabilities. The pieces inevitably end up belonging to the artist.

In my case, I'm always thinking in the back of my mind what expressions I might find when I'm here, but I remind myself I'm not spending time here with that as my objective.

But to use the relationship with Takeshi as an example, I think the easiest relationship to establish is one of collaboration. Collaboration means an equal relationship. Sometimes you succeed and sometimes you fail. But there is always meaning in failure, too. Being "on a different page" is meaningful as well.

**Kaiji Moriyama** (Dancer and Choreographer)  
from Interactive Program daily report

July 10, 2016

## To look and be looked at

I was interested in both the bodies of the users and the bodies of the staff. I got a real sense of a person as a being that is looked at, as well as one that does the looking. I've certainly done a lot of observing, and I'm sure I've also been observed a lot by many people from the facility.

**Kaiji Moriyama** (Dancer and Choreographer)  
from Interactive Program daily report

July 12, 2016

## Expression

I think the act of expression is fairly exhausting. I always feel that things like making something, or performing music or acting are quite tiring things to do. Some people come to us wanting to do these things, but we do get service users who give up and disappear. It must get tough. Some people stop coming because they feel pressure to do something when they come to the Ars Nova facility. Even though we don't tell people they have to do something, they sometimes impose a task upon themselves. Ars Nova isn't an actual workshop, but some people feel they can't stay unless they do something.

**Midori Kubota** (Chairperson of Authorized Non-Profit Organization  
Creative Support Let's)  
from TURN Center Conceptualization Meeting

July 29, 2016

## Where is “the right direction” ?

There's something I don't quite understand in the bewitching ring of the word “welfare”. For example, some people with HIV might wish to be cured, but some may just decide to live with the condition. But in some ways welfare definitely suggests “healing”, or taking someone as far as possible in the right direction. I don't really know where that “right direction” is.

**Midori Kubota** (Chairperson of Authorized Non-Profit Organization  
Creative Support Let's)  
from TURN Center Conceptualization Meeting

July 29, 2016

## A welcoming situation

There are places where the staff have created a welcoming atmosphere for people whatever their condition, and I think that takes quite a high level of skill. They behave in a way that makes it possible to create a welcoming situation, by being consciously aware of the people there.

**Marina Yamaguchi** (Manager at Jun Kitazawa Office Yakumo)  
from TURN Center Conceptualization Meeting

July 29, 2016

## Questioning assumptions

For TURN Center concept, it is fundamental that everyone can be an individual, and that assumptions will be questioned. Also, that people encounter choices in life. Because of their disabilities, the circumstances are such that people cannot bring much experience to the workplace; some of them can be lacking in their experience of things we've done as a matter of course. We're always very conscious of trying to counterbalance this in some way in our work.

**Hideaki Kurosawa** (Kyosaren Recycled Bottle Washing Center)  
from TURN Center Conceptualization Meeting

August 25, 2016

When I organize “Delusion Karuta” playing card tournaments away from the facility, or when we’re in social situations, we meet all different sorts of people. With no awareness that something applies to themselves, people talk to me about delusion, or someone comes to meetings saying he/she was just thinking of jumping in front of a train. With this, the dividing lines start to crumble between the party in question (i.e. the person something applies to), the user (i.e. of a facility/service) and those who fall into a different camp. At such times I became conscious that although people already getting support from the welfare system are important, it would be good to think about the people who don’t as well. Moreover, say one of our members wants to play music, and goes ahead and plays music. At some point they reach a dead end, and fall into what we call detached self-sufficiency. They only open up by getting involved with people on the outside. So I have some vague ideas of connecting the world outside the facility with the world inside, or maybe creating occasions when there’s no boundary between the outside and the inside.

**Katsunori Shinzawa** (Director at Harmony)  
from TURN Center Conceptualization Meeting

August 25, 2016

## Tokyo

Particularly in big cities like Tokyo there are plenty of people with some sort of minority element. But circumstances may not always make it easy for each of them to meet. Even if there is no mutual understanding to begin with, I think you are more likely to meet people who want to understand in cities rather than in rural areas.

**Kageki Asakura** (Shure University staff member)  
from TURN Center Conceptualization Meeting

August 25, 2016

## Brazil

My first impression of an initiative to gather together people from different backgrounds was: “Hang on — Brazil’s already like that.” There’s a compartmentalized situation to some aspects of Japan, particularly in welfare, stemming from the belief that people of a similar minority find life easier together. The TURN project was an attempt to do away with some of that pigeonholing. But Brazil was mixed to begin with. So we found there was quite a lot to learn from Brazil.

Katsuhiko Hibino (Supervisor of TURN)  
from interview excerpt

September 17, 2016

## The sharing of time

The aim of TURN is not to introduce Japanese traditions, nor is it to present on-site care methods of welfare facilities and hospitals. I knew in Rio we had to properly demonstrate that the project was a so-called art program. And looking back on the journals and comments of the artists, the most important thing for us was not the creation of things but the sharing of time. In demonstrating that, and looking back over the shared time, I can say that TURN’s significance lies in the mutual exchange of time.

Katsuhiko Hibino (Supervisor of TURN)  
from interview excerpt

September 17, 2016

## Getting close to people

If you take the interpretation of TURN too far, anything and everything could become a TURN project, so you have to narrow it down and come up with a definition. There are TURN-like elements to what I do in rural areas. Artists visit so-called minorities, or should I say people and places removed from mainstream society, to reevaluate and rediscover them, and communicate what they find. Nowadays there are plenty of regional art festivals like this in Japan, but I think the next stage for art is to go into the minds of the people when you go into a place. You get close to a place by staying in deserted houses and closed-down schools, but you don't get close to the people that way. I think you can only do that by putting the time in.

**Katsuhiko Hibino** (Supervisor of TURN)  
from interview excerpt

September 17, 2016

## Removal of as many assumptions as possible

When I think about it now, rather than wondering why this sort of thing happened, or feeling frustration at not understanding it, I realize I still feel exasperation and regret that I was unable to react in that moment. Although my body experienced surprise, I think my response was blocked by a conscious effort to process the situation. Unless I can identify a response other than the two alternatives of understanding or not understanding, I probably won't be able to face up to what happened. In that sense, it's an unknown world from the minute I step foot in the door. I must remove as many inner assumptions as possible. If there is anything I can lean on, it's my body alone. So with my head already bursting with theoretical words that jostle harmoniously with feelings of excitement, I went through the entrance.

**Kentaro Onishi** (Dancer)  
from Interactive Program daily report

September 23, 2016

## The way to dialogue

There are plenty of despondent people. Unless a number of these people get involved and we can extend our reach, our campaign and activities will be hit fairly hard. Sometimes people say to me that people who isolate themselves from society have it easy, but I think people who say that must be fairly weary and demoralized by society themselves. Although they might oddly enough be a minority themselves, dialogue with people like this who vilify others is impossible, even if you make a fair case, because their arguments are pointless. I believe that people divided at present might be able to open a way to dialogue through artistic expression.

**Kageki Asakura** (Shure University staff member)  
from TURN Center Conceptualization Meeting

September 23, 2016

## A place where wide-ranging interaction is possible

Welfare beneficiaries are not necessarily well-off, so people won't be able to visit facilities if the fees are too expensive, or if it costs too much money to get to them. So unless we make our facilities an arena for a wide range of interaction, where people can get involved without physically coming along, through the internet or other means, they will remain rather difficult to use. Realistically I think keeping down costs is a really important factor. But in terms of places where people can meet, of course there are ways to meet people which are probably unique to Tokyo. And regardless of whether someone has a disability or not, I think facilities should increase opportunities for interaction between a variety of people. If a variety of people come, you know you can expect certain risks and operational difficulties.

**Kageki Asakura** (Shure University staff member)  
from TURN Center Conceptualization Meeting

September 23, 2016

From an era when we didn't have a solid system of social security, welfare services have steadily undergone segmentation with each change in law in a bid for improvement, and continue to be focused on change. What is unfortunate in Japan is that while there has been progress in some areas, welfare has consequently become service- and system-oriented, and hasn't easily absorbed organic change by people. It seems to me that because things have to be labeled black or white in this system, a situation has arisen whereby the people in-between those who should receive welfare services and who shouldn't are deemed non-existent. But I think since the broader meaning of the word "welfare" was originally not about welfare services but about better lives for people, I hope through TURN we can create a new blueprint to renew awareness of welfare in the wider sense, and bring about its restoration.

**Riko Okayama** (Coordinator of TURN)  
from TURN Center Conceptualization Meeting

September 23, 2016

## Tired of poster child status

I think artists who get involved in this project should be artists who want to think about relationships with others. Of course this does not mean they have to be this sort of person. We often hear people say it is upsetting to be thought of as a disability, or as so-and-so the hikikomori. Calling them representative is the same thing: they get tired of being the poster child for a particular disability or the poster child for a hikikomori. More to the point, it upsets them. I want to avoid that in what I do. Something else that we often hear is that it distresses them to be over-praised. Visitors praise them with good intentions but the people in question realize their visitors are exaggerating. I think it's less hurtful to tell people you don't understand when you actually don't understand.

**Kageki Asakura** (Shure University staff member)  
from TURN Center Conceptualization Meeting

September 23, 2016



## Who is the “party in question” ?

I've always thought we have to listen to the voice of the “party in question” but who is that, I wonder?

There is also the issue of how you determine the party in question. Rather than doing something in terms of the party in question, it might be better, since everyone basically has their own viewpoint, to start with the approach of canvassing general opinion on the very concept of a party in question. Either way, although TURN Center was founded as a reflection of various opinions, going forward I want it to be an arena that continues to incorporate the viewpoints of a variety of people and evolves accordingly.

**Tatsuya Yamada** (Staff member at Ota City Support Center for People With Disabilities)

from TURN Center Conceptualization Meeting

September 23, 2016

## Appetite and Dysphagia

When an elderly person has dysphagia [difficulty in swallowing], eating is an action that exists side by side with death.

Nevertheless, the thing that remains until the end is the appetite. There are people who, just before death, ask for beer or elderly people who are happy to eat tempura. In fact, it's because they have dysphagia that they want to eat the foods that they used to love.

But when people reach old age, dangers are often removed, and in many cases people are not allowed to use the gas in their homes. Some people eat nothing but cold bread and the like, since they don't use cooking equipment. When I hear this kind of thing, I feel it's extremely important to provide good, substantial lunches and make sure that food for people with dysphagia is high-quality and tasty.

Incidentally, I've heard that when people reach an advanced age, their sense of taste gradually dulls, and eventually the only taste remaining is sweetness.

**EAT & ART TARO** (Artist)

from Interactive Program daily report

October 5, 2016

I've heard various stories about liquor. Of course, there are many people who are ordered by the doctor to abstain from drinking. But I've heard that there are elderly people who actually become intoxicated when given plum juice and told by staff members, "This is liquor," and "Today is special because it's New Year's Day, but it's a secret—don't tell the others." Their relationship of trust with the staff changes the way things taste. It turns plum juice into liquor.

In the case of dysphagia diet [difficulty in swallowing patient food] as well, this sort of management is important. I heard that certain foods prepared for people with dysphagia are molded to look like the foods in their original form. I imagine that, because of their form, the foods are associated with the person's original memory and taste good to them. It may be that the logic in their method for seeking tasty food becomes a little different.

**EAT & ART TARO (Artist)**  
from Interactive Program daily report

October 5, 2016

## "KI-AN-BON": The easy-feeling book

Mr. Nakayama has a book, one that he wrote and crafted all by himself. His pen name is Senseki Nakayama. The book, titled "KI-AN-BON" [The easy-feeling book], is a collection of 3.5-inch x 5-inch photos with plenty of accompanying text (in beautiful, handwritten characters, no less) about his thoughts and discoveries and experiences.

It's his "life's work," he says—he knows that it can help others and make him feel better, too.

When he's feeling down or anxious, he turns back to his book and read about all the things he's learned. It's like he wrote it to get himself back together.

The words on the pages are so honest and sincere. As I read through the work, my mind taking solace in the comfort of the writing, Mr. Nakayama handed me a copy and told me to keep it.

**Kazue Kawase (Photographer)**  
from Interactive Program daily report

October 7, 2016

Mr. Nakayama's photos are incredible. Everything he shoots—from the food he eats and the rooms in his house to the views from his window and the people he works with—resonates in his work, showing just how conscious and respectful he is of his subjects. He had a quiet, gently demeanor, answering all of my questions about his work in a slow, thoughtful cadence. Seeing the care that he put into his photos, I could feel a kind of inspiration start to stir inside me.

**Kazue Kawase** (Photographer)  
from Interactive Program daily report

October 7, 2016

## TURN identity

Our belief in the vital necessity of expression and art is a premise that shapes everything we do. Ms. Kubota from Creative Support Let's was talking about how difficult it is to express yourself—how that process can unintentionally force things on others. Mr. Shinzawa from Harmony, on the other hand, said that we can see the simple act of being as a form of expression. Making things together, making things to connect with others, discovering new possibilities through the liberating dimensions of art, using the unique features of artistic expression to make our voices heard on a broader, farther-reaching scale—that's what gives TURN its identity. That's the kind of vision I want to associate with our organization.

**Riko Okuyama** (Coordinator of TURN)  
from TURN Center Conceptualization Meeting

October 13, 2016

## School

We said that it would be great to make TURN a school where you could learn what you want to know about, study what you want to study, and explore a world where there aren't any right or wrong answers. There were lots of different ideas for the curriculum: things like social studies classes that focus on failure, art classes with disabled instructors, and classes for learning the techniques that go into providing support for creative projects—an area that people may have been involved in but never actually learned the specifics of. Another part of the school concept was guidance counseling; people wanted a system that would give them the opportunity to scout out a wide range of different options.

**Marina Yamaguchi** (Manager at Jun Kitazawa Office Yakumo)  
from TURN Center Conceptualization Meeting

October 13, 2016

A place where new,  
eye-opening encounters await

“TURN FES” in March 2016 brought people from so many different facilities and communities together. Not only did we meet people from outside our normal circles and learn new things from each other, but we also got the momentum going toward our next gathering. “TURN Center” should have that kind of boundary-spanning, network-forming capacity—I want it to be a place where new, eye-opening encounters are always ready to take shape.

**Katsuhiko Hibino** (Supervisor of TURN)  
from TURN Center Conceptualization Meeting

October 13, 2016

The tabletop was full of markers, permanent markers, pastels, colored pencils, crayons, and more, leaving little room for anything else.

“You can put your stuff over here,” Ms. N said.

She must’ve seen me looking around awkwardly.

Another voice chimed in. “Have a seat,” Ms. I smiled.

That’s when I finally realized something: If you go somewhere new and all you think about is staying out of people’s way and trying to be as discreet as possible, you end up feeling—and looking—pretty stupid. The people wanted me to feel comfortable, not self-conscious. It was a resounding sense of welcome.

The people there were all doing their own paintings and drawings. It was amazing—they were all in their own, individual worlds, releasing their boundless creativity. Everything I saw was so intriguing, so captivating, so engrossing that I couldn’t help but stare. That lit the fire under me, I guess. I decided to start putting my own illustrations on paper and see how I measured up.

I spent the rest of the time immersed in my drawings, never even saying a word.

**Kentaro Onishi** (Dancer and Performance Artist)  
from Interactive Program daily report

October 13, 2016

## Seeking out TURN

TURN project is about seeking out TURN and always going out in search of the next thing. It can feel like there’s an end goal, I suppose, but there really isn’t. For an artist, a project normally ends when the creation is complete. When we were in São Paulo, too, the artists would tell me that they’d “finished” their works—but I’d find myself second-guessing them, wanting them to understand that the effort was just getting started. Their individual works may have been complete in terms of actual creation, of course. They weren’t wrong, in that sense. What we’re trying to do through the TURN project, though, operates on a different focus—something that goes beyond the act of creative production. I tried to help the artists understand that concept.

**Tsukasa Mori** (Project Director of TURN)  
from TURN in BRAZIL Report Session

October 21, 2016

## Giving art a new identity

Art has the power to translate value. Artists have the power to discover beauty and wonder in the things that lie hidden under the weight of our world, escaping our modern-day consciousness. When artists spend time in “minority” communities, places that tend to be less visible than others, they start to see new potential and new value that they’d never encountered before. The experiences they get in unfamiliar contexts open their eyes to the diverse mix of issues facing us as a society—and can even shed light on possible solutions. To me, driving that process is the biggest goal for the whole TURN initiative.

Welfare has been a big element of the TURN project, but that doesn’t change what TURN has always been, first and foremost: an art project. As we continue to push TURN forward, I’m excited about using our efforts to help art play a more central role in society, more vital identity, and show people what it can do. There are still so many possibilities to explore.

Katsuhiko Hibino (Supervisor of TURN)  
from TURN in BRAZIL Report Session

October 21, 2016

## Just like handling thread

I was trying to bundle 240 threads into a 25-meter-long cord. I was short on time and feeling frantic, so I just decided to yank the threads into place at the end—and when I did, the threads got so tight that I ended up cutting my finger. “I came all the way to Brazil to do this? Slice my finger open?” I thought. Half resigned at half at a kind of odd peace with what I’d managed to do, I lay my hand on the thread. Right then, as I looked on, the threads somehow fell into a natural order and took a clean, tidy shape. That was quite a TURN for me—the parallels between that miniature miracle of thread and my relationships with the kids from PIPA suddenly came into sharp focus. Thread changes slightly depending on the weather, humidity, and light. When I was out running with the PIPA kids, which was part of my morning routine, I could make out little changes happening.

Just like thread responds differently based on how I handle it, the kids behaved differently depending on how I felt when I was with them. If I were in a bad mood when I spent time with them, they’d always get wound up and go overboard. If I were in a good mood with a clear state of mind, they’d be calm and even hang around me like they were my little brothers and sisters. It was like I was looking in a mirror. My feelings shaped how the thread behaved. My moods shaped how the kids behaved. Different reflections producing different results—it was impossible not to see everything overlapping.

Yasuaki Igarashi (Artist)  
from TURN in BRAZIL Report Session

October 22, 2016

The next morning, I ran around with the kids from PIPA again. My mind was moving about as fast as my feet. People's hearts and minds change, I thought. They say every person represents a world unto himself, but I don't think so: Every heart and every mind represents a world unto itself. When your heart changes, so does your view of the world—and that's what makes it possible for the world itself to undergo transformations. Today, I think my view of the world changed.

Depending on how you look at things, your entire view of the world can change. That morning, when I started to see how shifting my perspective on the world was just the same as taking a new angle on my threadwork or connecting in a different way with the PIPA kids, the world looked different to me. I was running with the kids—the same thing I'd done the day before—but with a totally different mindset.

I learned something valuable from my thread and the autistic kids from PIPA: The world might not seem like it changes very much, but taking a different perspective on things makes it possible to nudge the world in new directions.

**Yasuaki Igarashi (Artist)**  
from TURN in BRAZIL Report Session

October 22, 2016

## As if we were tuning in

When we're interacting with the people with disabilities, things usually don't go well if we try to impose things on them according to our own fixed ideas, for example our rules or sensibilities. At times like that, if we change things gradually—as if we were taking a step back or tuning in—we find a point of connection. There are times when we really experience the kind of feeling that Mr. Igarashi was talking about.

**Kenji Takano (Director at Atelier La Mano)**  
from TURN in BRAZIL Report Session

October 22, 2016

## A new type of platform

TURN has a double structure. It's the "art program" of artist Katsuhiko Hibino, and at same time it's a "platform" in which artists besides Mr. Hibino as well as other people from diverse backgrounds can take an active part. This role as "platform" is particularly important. In the upcoming Cultural Program of the Tokyo 2020 Olympic and Paralympic Games, I think it will be a mechanism in which a wide range of people can be involved in art, not just as viewers or consumers. I also think it might function effectively when we introduce current Japanese culture to people overseas in the future.

**Yoshiyuki Oshita** (General Manager and Principal Consultant, Center for Arts Policy & Management, Mitsubishi UFJ Research and Consulting Co., Ltd.)  
from TURN in BRAZIL Report Session

October 22, 2016

## The expanding role of art

It's true that TURN is a program in which people share time and experiences with others who come from different situations and perspectives; but ultimately, the traditional culture and arts, workshops, artworks and exhibits at the center remain as experience and memory. These experiences eventually return in each person, with his or her individual perspective, and ferment; and they become aware of and awaken to the "people's innate capabilities." I had the feeling that this is the TURN model, you might say, or TURN's place in society, and tried making a diagram of it. After this "TURN Model BRAZIL," a different model may be created. However, it seems to me that it will be worthwhile to thoroughly examine and report on its meaning, since I don't think there has ever been a time when the role and position of art in society have been as extensive as they are now.

**Mitsuhiro Yoshimoto** (Director of Center for Arts and Culture, NLI Research Institute)  
from TURN in BRAZIL Report Session

October 22, 2016



## The power to transform the foundations of society

TURN aspires to be neither a mere art project nor a next-generation social welfare program. TURN has the power to reinterpret or recreate the foundations of society, and I hope we will take it to that point.

**Katsuhiko Hibino** (Supervisor of TURN)  
from TURN in BRAZIL Report Session

October 22, 2016

## I may had done TURN when I was 12

Since I was 12 years old, I'd been spending time at "Mizunoki." The only people who crossed paths there were residents—people with severe intellectual disabilities—and staff members. I thought, this is such a lovely place, you can spend time here in various ways, the scenery is pretty, it's very pleasant, so why aren't there other people here? In my child's heart I felt an intense unease. I think the feeling of wanting to change a situation was what led me to my current work. It's a feeling I'll continue to treasure. The thought that I must had done TURN when I was 12 suddenly came to me as I was winding yarn a little while ago.

**Riko Okuyama** (Coordinator of TURN)  
from TURN in BRAZIL Report Session

October 22, 2016

## Be overwhelmed by the intense reality that the body perceive

When I return from Komone Fukushien, I experience an extreme kind of exhaustion (I think this feeling is tremendously important, so the word “exhaustion” alone doesn’t describe it adequately). I often come across examples like Mr.K, and in those cases it’s akin to the feeling of receiving a physical shock from coming into contact with an incredibly intense presence or signal. There are times when I’m overwhelmed by a sort of intense reality that the body perceives and that reason (the process of thinking and understanding with the brain) can’t keep up with.

Kentaro Onishi (Dancer)  
from Interactive Program daily report

November 14, 2016

## “Calling out”

In work situations, for example, I often observe this kind of scene. Let’s say some sort of group activity time (like a meeting) is running a little over. When that happens, there are people who frequently point at their watches and raise their voices, people who start walking around the work space, looking restless. Quite a few people feel anxious or uneasy because things are “different from usual.” In this type of situation, there are times when the intention or meaning behind this behavior can’t be fully grasped right away. At that point the staff members put in a comment. A comment to that person and to everyone. And they do it very calmly and casually. That’s “calling out.” With that brief comment, that person and everyone else calms down. Something that is different from usual, some sort of commotion, feelings of anxiety... These things are all intuitive, and directly connected to the emotions. Things that are unseen, things that are difficult to grasp. When you put them into words or calls of encouragement and bring them out into the open, everyone can verify the situation. “Calling out” is not a function limited to staff members. Some of the participants take on this role as well. “Are you OK?” “That’s the spirit!” “Don’t be angry.” There are people who observe the situation and sensitively direct comments or encouragement like this towards the assembled group. It’s also possible to rephrase and explain in this way. Communication isn’t one-to-one; there’s always someone in between. At Komone Fukushien, carrying out a conversation is like drawing a circle.

Kentaro Onishi (Dancer)  
from Interactive Program daily report

November 18, 2016

## The workshop was a great success

Things get really lively at lunchtime. Everyone seems to have a good time. It's a very enjoyable time for the facility users, a time that provides some variety in the cycle of work and rest. When someone gets overexcited and can't calm down, we on the support staff help them. If there are people who feel it's too noisy and are able to go somewhere else, that's OK.

The workshop was a great success. This is the fourth year since I became a 2nd-floor staff member, but I was surprised by the facility users' unexpected movements. I was amazed by people's range of motion (especially elderly people), ideas about movement, capacity to accept even unexpected developments, ways of switching emotion on and off even during work. It was surprising how people put things on, moved freely, and enjoyed the spotlight!

**Noriko Takada** (Staff Member at Komone Fukushien)  
from Interactive Program daily report

November 28, 2016

## Dual role

Ms. Kondo who holds a Kodomo Shokudo (Children's Restaurant) and I were talking about what Kodomo Shokudo is.

She said, "They say they create a place where children can feel at home, but it also becomes a place where the adults who create it can feel at home. Those people can spend time there, too!" Her comment was very straightforward.

What it comes down to is whether we do what we can when we sense that another person really needs something.

And that there's a dual role in that situation.

**Daisuke Nagaoka** (Artist)  
from Interactive Program daily report

December 1, 2016

## Key phrases about communication styles

These are the (personal) key phrases about communication styles that come to mind when I go to Komone Fukushien:

- It's never one-to-one. Someone will always help. (In other words, at least a triangular relationship?!)
- When I try to “understand” the other person, I can't meet them halfway. (I can't be “natural,” and it seems to me that “friendliness” is lacking...)

**Kentaro Onishi** (Dancer)  
from Interactive Program daily report

December 12, 2016

**Like a land that rises from the sea  
only on the night of the full moon**

The way we do things is very time-consuming and leisurely. That's why such a sudden change is quite difficult. But the facility users don't mind when people from outside come to the facility, and they feel it's all right to work with them in making things. On the other hand, I think our way of doing things is really inefficient, so we've talked about the possibility of Harmony taking on some part of TURN LAND if we can work, without being hurried, together with people who can create relationships of trust. It would be difficult to do this all the time, but with this “LAND” that rises from the sea only on the night of the full moon, I think it will be OK.

**Katsunori Shinzawa** (Director at Harmony)  
from TURN Center Conceptualization Meeting

December 19, 2016

## TURN LAND

When I hear the word “Center” I always think of a building or structure, but I think “LAND” has more of a feeling of an area where people come and go. The image in my mind is that there are various people coming and going—some disembarking on the island and others boarding the boat and leaving—creating an atmosphere of being in an area.

**Katsuhiko Hibino** (Supervisor of TURN)  
from TURN Center Conceptualization Meeting

December 19, 2016

## I want to let people know about the reality of facilities

I think the social welfare facility has one of the most important roles in society. In talking about the concept of “TURN LAND” with the people at these facilities, I had the thought for the first time that it isn’t because of artists alone that TURN project opens up. You could say that these people also have the spirit to show with appealing qualities that their world will become an indispensable part of life... I thought it would be a good thing if we could create the concepts of this LAND.

I’m sure the desire to tell people about the reality of facilities as clearly as possible is something we all share. For me, though, this is the first endeavor to do so as a cultural project rather than a social welfare project. When you consider that TURN hopes to have a situation where there are people at facilities who are not in a relationship of caring for or being cared for, perhaps this situation can actually be created by a time frame which differs from that of conventional facility management.

**Riko Okuyama** (Coordinator of TURN)  
from TURN Center Conceptualization Meeting

December 19, 2016

## For the staff

Staff members sometimes have trouble talking to one another. But when I was visiting a facility, I heard that when an artist with no knowledge about the facility asks basic questions about their daily work and the facility, it's as if a blockage was suddenly removed. This is surely one of the roles that TURN fulfills.

I hope that, for the facility staff, interaction with artists in the programs of TURN and TURN LAND will be an occasion to feel joy in knowing that “there are people who seek us out,” and an opportunity to talk about things they can't or don't tell their work colleagues.

**Katsuhiko Hibino** (Supervisor of TURN)  
from TURN Center Conceptualization Meeting

December 19, 2016

## Meeting styles

In terms of compatibility with a workplace, there are cases when the process ends at the applicant screening stage because of the word “disability.” But sometimes a person is matched with a workplace based not on information in documents, but on the feeling that “You're a good person, so come and work for us.” This sort of meeting style, which has “I” as its starting point rather than objective indices like “ability” or “aptitude,” is absolutely fascinating.

It starts from a mutual feeling of wanting to work together; and to me, thinking about doing something interesting with this person is a tremendously creative, thrilling activity.

**Katsunori Shinzawa** (Director at Harmony)  
from TURN Center Conceptualization Meeting

December 19, 2016

## Is TURN the work of artists ?

Last November, I went to a TURN presentation in Buenos Aires with Mr. Hibino.

On that occasion we had a meeting with the artist Christian Boltanski, and he asked us the following question.

“I understand what you’ve told me about TURN. I think it’s wonderful. But is that the work of artists? Isn’t it the work of psychiatrists and therapists?”

It was such a simple and important question that all we could do at that time was take it in.

Now we’ve renewed our resolve to continue asserting, through this project, that “this is the work of artists, and this is art.”

**Riko Okuyama** (Coordinator of TURN)  
from an e-mail

January 4, 2017

## Profile of Authors

### Kageki Asakura

Member of staff at Shure University who provides learning support activities for young people with life challenges such as hikikomori social withdrawal and non-attendance at school. Shure University has been part of the TURN project since 2015, sharing a series of exchanges with artist Satsuki Imai.

### Kazue Kawase

TURN participating artist and photographer. In 2015 she made repeat visits to Kyosaren Recycled Bottle Washing Center where she encountered disabled people in their work and daily life.

### EAT & ART TARO

TURN participating artist who develops food-themed art projects throughout Japan. His ongoing research for TURN includes exploring cookery classes for the mentally-handicapped, cafes with sign language as the official language, and traditional diner-style restaurants operated by care services.

### Midori Kubota

Chairperson of Creative Support Let's (authorized NPO). She took part in TURN FES with artist Tohru Nakazaki in 2015, and throughout 2016 attended TURN Center Reporting Session.

### Yasuaki Igarashi

TURN participating artist. In addition to his exchange with Atelier La Mano since 2015, in 2016 he conducted an exchange with the PIPA rehabilitation for autistic children in São Paulo as part of TURN in BRAZIL.

### Hideaki Kurosawa

Head of General Affairs at Kyosaren Recycled Bottle Washing Center, a bottle cleaning outfit that provides employment support for the disabled. He joined TURN in 2015 and took charge of interactive activities with photographers Masanori Ikeda and Kazue Kawase.

### Yoshiyuki Oshita

General Manager and Principal Consultant, Center for Arts Policy & Management, Mitsubishi UFJ Research and Consulting Co., Ltd. Speaker at the TURN in RIO conference and the TURN in BRAZIL Reporting Session.

### James Jack

TURN participating artist who develops locally/socially-engaged art projects. Since 2015 he has had a series of exchanges with Harmony.

### Kentaro Onishi

Dancer and performance artist. In 2015 he took part in TURN FES with Emi Tomizuka. In 2016 as a participating artist for TURN he had a series of exchanges with Itabashi-ku Komone Fukushima.

### Katsunori Shinzawa

Head of Harmony, a facility where people with mental illnesses such as schizophrenia can live as they want to. He has been involved with TURN since 2015 through exchanges with James Jack and Sam Stocker.

### Noriko Takada

Support staff member at Komone Fukushima involved in the daily care and employment support of people with mental illnesses. Having joined TURN in 2015, she is currently in charge of exchanges with Kentaro Onishi.

### Tatsuya Yamada

Staff member at Ota City Support Center for People With Disabilities. As part of employment support for the disabled, he gathers people in general employment for his weekly Tamariba hangout event, which has been the subject of exchanges with artist Manami Kakudo since 2015.

### Kenji Takano

Director of Atelier La Mano. He runs craft workshops for the disabled and able-bodied from a 90-year old Japanese house. He joined TURN in 2015, and is involved in the Interactive Program and the Center Conceptualization Meeting.

### Mitsuhiro Yoshimoto

Director of Center for Arts and Culture, NLI Research Institute. Speaker at the TURN in RIO conference and the TURN in BRAZIL Reporting Session.

### Daisuke Nagaoka

TURN participating artist. He looks at the relationship between memory and the body through pencil drawings and the video animations he creates with them. From 2016 he began a series of exchanges with Kodomo Kaigi, an enterprise created by three Ota-ku organizations who supervise cafeterias for children.

### Katsuhiko Hibino

Supervisor of TURN. Artist, Dean of the Faculty of Fine Arts and professor in the Department of Intermedia Art at Tokyo University of the Arts.

### Kaiji Moriyama

Dancer and choreographer. He has been involved with TURN since 2016, visiting numerous support facilities for the disabled and interacting with people there through dance.

### Tsukasa Mori

Project Director of TURN and Project Coordination Division Program Director, Arts Council Tokyo.

### Marina Yamaguchi

Manager, Jun Kitazawa Office Yakumo. She develops art projects in hospitals, schools, housing complexes, etc. Based on her experience in preschool children's rehabilitation and special needs education, she joined the project as a managing member for TURN Center Conceptualization meetings.

### Riko Okuyama

As Coordinator of TURN, she handles project planning and coordinates the Interaction Program. She is also active as Curator at the Mizunoki Museum of Art, Kameoka, operated by an Syokaen Social Welfare Corporation providing support services for the disabled.



## TURN NOTE

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Kudan First Place 8F, 4-1-28, Kudankita, Chiyoda-ku, Tokyo 102-0073

Tel: 03-6256-8435 / Fax : 03-6256-8829

Email: [turn-project@artscouncil-tokyo.jp](mailto:turn-project@artscouncil-tokyo.jp)

URL: [www.artscouncil-tokyo.jp](http://www.artscouncil-tokyo.jp)

TURN official site: <http://turn-project.com/>

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