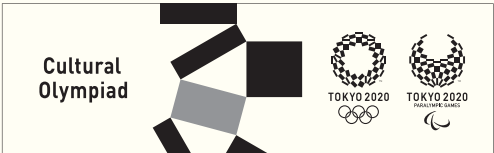


**Words with T U R N
2 0 1 8**

ARTS COUNCIL TOKYO 



TokyoTokyo
FESTIVAL

T U R N
N O T E

Words with **T U R N**
2 0 1 8

FOREWORD

I was looking at the calendar in order to confirm the schedule for next year, and the number “2020” jumped out at me.

When TURN began in Tokyo in 2015, it wasn’t easy then to imagine five years in the future, but time tells us that we’re finally almost there, like it or not.

TURN is in its fourth year.

–

TURN NOTE is probably a rarity among project deliverables referred to as booklets documenting projects. We are attempting to convey the activities of this year with hardly any photographs and in around 45 recorded words, of about 200-400 characters each written in Japanese.

TURN is an art project that has come to emphasize hands-on experience, without giving priority to fancily-worded interpretation and explanation. So the reason we are doing our booklet like this is because we are focused on the hope that an accumulation of bite-sized dialog and physical responses generated in the field and recorded in words just as they came out or happened will support those working people on projects, leading to the shaping of TURN.

–

When TURN first started, supervisor Katsuhiko Hibino often used the words “one by one.” He used it with such regularity that when we implemented TURN in Argentina*, virtually the first words that the local coordinator learned in Japanese was

“one by one.” It is art that makes it possible to realize and value the fact that each person has their own different charm. On the TURN practice frontlines, delivering the essence of art that values “being different” on a daily basis to people with diverse backgrounds and customs has allowed us to come into contact with a world we didn’t know before, and encounter moments that open new possibilities for relationships we thought could not be built.

–

However, we have to consider welfare as well.

Here we understand “welfare” as not being limited to welfare for people with disabilities or elderly adults, but also incorporating a wider area including support for social minorities. Welfare is the job of identifying the individual needs of people who find it difficult to live a normal life in society, or who feel difficulty living within the existing framework of society, and providing support that leads towards improvement in their situations. In order that the person in question leads a better life, it is necessary to work towards a broad understanding of everything around the person in question such as family, community and society. After all, that the starting point and ultimate goal always lie with the individual.

I believe that, as a cultural project aiming to realize a diversified society, the greatest reason for TURN to work in partnership with welfare is its expertise in getting close to people. When trying to develop TURN through communication among people

with diverse backgrounds, collaborating with welfare that has constantly been by people's sides will surely bring about an upsurge of possibilities.

–

When we hear the word “art,” we often understand it as something that must be created, or as a creation that must be accurately interpreted. However, the art I am referring to is the observation of unrealized things encountered in everyday life, or viewing with interest the moment something starts to turn into reality. The aim is that anywhere in everyday life becomes a place for experiencing art and everyone can become the subject of art.

Reality brims with the untidy and the unresolved, but the moment we are able to react to these situations is precisely when we can say we have “TURNed.”

I see this art project as a journey to find TURN itself, and TURN NOTE as a notebook that records what was experienced on the journey.

–

However, in the making of this third issue of the booklet, there have been changes to our approach.

In the process of selecting the words, we came across many words; not just in the process of looking for TURN, but also many words giving the sense that people working elsewhere on other projects were gathering together, and gathering experiences cultivated through their own initiatives “because

TURN the word already exists.” Hibino's phrase “TURN as a word to connect” is truly symbolic of TURN in its fourth year. Of course, when you have the experience, or the moment you utter the words, you cannot calculate where they belong in the overall picture of TURN. But we search for the next step to take while we are following in the footsteps of these experiences and thoughts.

Through encounters kickstarted by TURN between a variety of people, new reactions are happening; changes have been encouraged in frameworks and time thought unchangeable under a person's own steam and difficult matters from the world of reality are starting to be seen from a different angle. Time to think about each one of these matters will lead TURN to becoming a more creative project.

I hope this publication will be a guide towards supporting this.

–

–

TURN Coordinator
Riko Okuyama

*TURN in BIENALSUR (July — October, 2017 / Argentina, Peru)

ABOUT TURN

SOCIALLY INCLUSIVE ART PROJECT

T U R N

TURN is the umbrella term for an art project that brings about interaction in expressive form through encounters among diverse people, transcending differences in customs and background such as disabled/non disabled, generation, gender, nationality and living environment.

In the TURN Interactive Program, artists make repeated visits to welfare facilities and communities of people requiring social support, interacting with members and participating in cooperative activities. In TURN LAND, settings for the day-to-day implementation of TURN's activities are created in local communities. With these two programs as a foundation, the significance of TURN is widely disseminated through the TURN Meeting and TURN FES.

Supervisor: Katsuhiko Hibino (Artist; Dean of the Faculty of Fine Arts and professor in the Department of Inter-media Art, Tokyo University of the Arts) | Project Director: Tsukasa Mori (Project Coordination Division Program Director, Arts Council Tokyo) | Coordinator: Riko Okuyama (Arts Council Tokyo; Tokyo University of the Arts Project Research Assistant, Curator of 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, Tokyo University of the Arts

TURN came about through a joint exhibition held during 2014–2015 by The Nippon Foundation and a group of dedicated Art Brut museums, which was called "TURN — From Land to Sea (Exploring People's Innate Capabilities.*)" It was launched as a leading project for the Cultural Program of the Tokyo 2020 Olympic and Paralympic Games in 2015.

TURN 2018

- January [TURN Meeting No. 4 held \(Annual report meeting\)](#)
On the theme of community expansion and overseas development, together with guests we reviewed TURN in 2017 and discussed the outlook for the future.
- February [TURN LAND events held in various communities/facilities](#)
Welfare facilities and community spaces such as Itabashi-ku Komone Fukushima, Kimagure Yaoya Dandan, Atelier La Mano and Harmony together with artists held open TURN LAND events.
- March [Research Program report meeting held \(closed meeting\)](#)
Meeting implemented to report results of the artist-conducted research program exploring latent issues in society through the characteristics of various people.
- April [Launch of TURN 2018 program](#)
Year-round programs were implemented for TURN Interactive Program featuring new artists and facilities, and TURN LAND's second year. Tokyo University of the Arts joins organizers to collaborate on the development of TURN in Japan and overseas.
- May [TURN Meeting No. 5 held](#)
TURN project stakeholders met to share project topics for the year.
- July [TURN – LA TOLA](#)
Japanese artists traveled to the La Tola region of Quito, the capital of Ecuador, and staged performances generated through interactions with local artists, students, local residents and others.
- August [TURN FES 4 Ppjjoppjoppi \(Ordinary-extraordinary\) held](#)
Under the theme of "Ppjjoppjoppi (Ordinary- extraordinary)," a word coined by TURN supervisor Katsuhiko Hibino, guests from all around Japan and overseas gathered for a rollout of exhibitions, performances, workshop, talks and tours.
- October [TURN Meeting No.6 held](#)
As well as looking back on TURN FES 4, talks were held by special guests on human resource development and accessibility initiatives in cultural facilities looking towards a future of more social diversity.

This book is based on the following documents from TURN project
(January–December 2018)
As of December 31, 2018.

Timeline page

TURN daily reports are posted on TURN
official website
<https://turn-project.com/timeline>

Transcribed data

- Research Program Report Meetings
The 2017 Research Program Report Meeting
was held at Arts Council Tokyo on March 5, 2018
- TURN FES 4
Talk sessions and other parts of the program that
took place during the event at Tokyo Metropolitan
Art Museum on August 17-19, 2018
- TURN Meeting (No.4–No.6)
An open forum for sharing experiences of TURN
and exchanging opinions. No. 4 on January 28
was held at Tokyo National Museum, No. 5 on
May 13 and No. 6 on October 27 were both held
at Tokyo University of the Arts.

Other

Review meeting for TURN FES 4 Supporters
(volunteer staff), emails exchanged in the
course of the project, remarks made during
meetings, etc.

T U R N N O T E

With the advent of the word TURN, there is growing understanding in society at large that art is functioning in the world. I think it will become a vital word and movement.

Nowadays, even in the domains of art and welfare, all sorts of places and situations are heading in that direction; and although there is movement towards opening things that are closed, I hope TURN will also function as a word to connect them.

—

Katsuhiko Hibino (TURN Supervisor)

From TURN Meeting 4

January 28, 2018

We don't call autistic Mai Takahashi's stuff as "artworks" which is colored-tape-wrapped ornaments and toys. They are hers, but we're not sure what they are to her. If she asked us to sell them we would, but she doesn't refer to them as her "works" and neither does she ask us to sell them. Looking at her random figure, doing her thing all day long, moves me very much.

–

Midori Kubota (Director of Authorized the nonprofit organization Creative Support Lets)

From "A tour around mixed-up sister," TURN FES 4
August 17, 2018

That random figure

Words with TURN

That person didn't move for quite a long time, and people around began to get confused. While wondering whether to throw out a lifeline, we just stood our ground and watched. But then their index fingers moved slowly, and people around gasped involuntarily, "Oh!"
(Omitted)

I talked with facility staff about "Wait". Waiting meant the people around watching what was happening could breathe again: they will probably look at what happens in front of them again with fresh eyes.

–

Kentaro Onishi (Dancer)

From "Waiting," Timeline page
January 17, 2018

Wait

Words with TURN

If speak Japanese and have financial stability, can they have rich and fulfilling lives? That isn't all there is to it. Art is hope, and at the same time, it's a guide that shows us how to live.

Human beings live amid their connections with other people. It's completely OK to have times when we don't find answers, don't get results, don't know. What we don't know, we leave unknown; what we don't have an answer for, we leave unanswered. In the usual types of education and work, results are always required. Not just that type of steady growth — individuals' differences and weak points become strong points.

Whether or not they are having these sorts of experiences through art will be a major difference.

–

Shuko Ebihara

(General Incorporated Association kuriya*)

From “Towards the 2030 Agenda for Sustainable Development Goals (SDGs): Thinking about the community of the future,” TURN FES 4

August 17, 2018

*General Incorporated Association kuriya carries out programs for youths with migrant backgrounds, focusing on the development of potential and the creation of opportunities through art projects.

Art is a guide that shows us how to live

Words with TURN

I was really happy that I was able to be there together with people with disabilities. I was like, oh, so it's like this. I guess you could say it was really fulfilling for me to be in a place where I could look squarely at issues that I'd always sort of set aside. In that sense, I have a feeling that I've personally been “TURNed.” Oh, and above all, I received strong affirmation that, as an artist, “it's OK for me to be in this society, too.”

–

Katsuya Ise (Artist)

From Research Program Report Meeting

March 5, 2018

So it's OK for me to be in this society, too

Words with TURN

When I was with the president of a shopping street association on a certain art project one time, he didn't seem to know what to do at first.

"It's all the same to me," he said.

But after several years, this shopping street president had made words like "diversity" and "tolerance" his own. He pointed out bias and unfairness when discussing the future of the shopping street, such as the fact that there were no women and nobody from a welfare facility among association members. This probably wasn't entirely related to the art project, but I felt there had been some influence there.

If left alone, people interact with each other according to title, social position and personal attributes, but you can also communicate where this is not the case.

—

Ichirota Suzuki (Director, Large, Small & Ref)

From TURN Meeting No. 4

January 28, 2018

In considering the roles of art, education is very important.

When we have arts and crafts class, we

"learn" art, don't we?

After becoming adults, some people say, "I'm not good at art." But it seems to me that art is not intrinsically something that people can become "bad at."

If the way in which people encounter art for the first time leads them to say, "I'm not good at art," it means that only some of the roles of art were communicated to them. Art has a wider range of roles (than people realize). Art has the power to discover each person's special qualities and the power to change people's values.

—

Katsuhiko Hibino (TURN Supervisor)

From "Closing talk: Looking to the future,"

TURN FES 4

August 19, 2018

A time when you feel alive

Words with TURN

Whatever our students making, they put all their energy into making it. It's not about doing it for the money, nor for anything really. They stay up pretty late hard at it, and forget the time.

At the time, they do have quite a sense of concentrating on creation. They lose themselves and get caught up in what they are doing in the moment. But after a bit of time has passed and they look back, they think, that's right: they did feel alive then.

I think what this means is that the act of creation can offer you a time when you feel utterly alive. I wonder how that concentrated time of feeling alive is connected to creative expression.

—

Kageki Asakura (Staff member at Shure University*)

From "Shure University Talk," TURN FES 4

August 18, 2018

*Shure University is a Shinjuku-based alternative university exploring the connection between people and society. It is attended by hikikomori or socially-withdrawn students, and students who do not attend regular school.

What does the time of old age mean? I think that it's an important time in terms of journeying or going to the other world. It's the time where we self-edit the meaning of our own lives.

—

Katsuya Ise (Artist)

From Research Program Report Meeting

March 5, 2018

Words with TURN

A self-editing
world

The noise revolution

Words with TURN

Giant of experimental music John Cage produced “music” consisting entirely of noise, bringing a sort of Copernican revolution to music. Since this “revolution,” noise has become inclusive media as music. Here in Ecuador we are foreigners, a kind of noise. So I wonder about whether we’ll bring about a revolution, stuff like that.

–

Ryuichi Ono (Artist)

From “The nature of noise music,” Timeline page
June 18, 2018

Nowadays the world is a convenient place, but when things become convenient, they are immobilized.

(Omitted)

For example, children who don’t go to class. They are seen as having no intention of participating in class. If that was really the case, you could turn it around and say that they are in fact expressing intention: the intention not to go to class.

However we can’t see it like that in today’s world. We take one function, i.e. this chair. It is here to sit on, so we mustn’t use it for anything else. If we have this sense of there being no leeway, how can we internally receive external relations and roles? How can we accept things that fall outside the standard?

–

Ichirota Suzuki (Director, Large, Small & Ref)

From “Living local: what we can offer the local community through practices on the front lines of education,” TURN FES 4

August 18, 2018

Words with TURN

Expression of intention

Different sensibilities

Words with TURN

A variety of exhibits are set up side by side. There's a feeling of coexistence among diverse people. In that environment, people can learn about one another's sensibilities, which are informed by different values. It's likely that the type of interaction will also differ from one person to the next.

—

Mariko Tanaka (TURN Supporter)

From a review meeting for TURN FES 4 Supporters
September 10, 2018

Daily communication that hurts people — maybe everyone has experienced something along those lines, but I really experienced it with my family. To me, a family is a group in which the culture of each individual is very different. They have different cultures, but they live together. I think it's a mistaken idea that people are naturally able to understand one another because they're related by blood; and I think there are people who don't have a mental image of a big, happy family circle where all is warm and cozy. I had something different in mind — an expanded family image... diverse people who are there even though they're not sure about things. That was the starting point of the concept of Yama Yama Art Center*.

—

Mari Ishiwata (Artist/Director of Yama Yama Art Center)

From “Yomoyamabanashi (wide-ranging conversation) – vision of an art center created by migration,” TURN FES 4
August 18, 2018

*Yama Yama Art Center is a project based amid the mountains of northern Kyoto prefecture, this project aims to bring together the strengths of diverse people and live life with energy through art.

An expanded family image

Words with TURN

Confession of discomfort

Words with TURN

(Regarding Sato's own booth, in which a visitor enters a small wooden room equipped with a phone and Sato and the visitor converse on either side of a wall) I had the strange sensation that the more I spoke, the farther away the other person felt. My activity is usually based on communication, and at the root of that is the feeling that "the more we talk, the less we convey," "the more we talk, the less we understand each other," and "in the end, communication may not be possible." In spite of that, I still want to share my thoughts and feelings, so I assumed an attitude of attempting to communicate, and in this installation I felt that I had truly arrived at that paradoxical kind of sensation. Since I'm the one who devised the structure of the installation — "Actually, you're talking with someone on the other side of a wall" — I should have had a good understanding of it; but the longer the conversation went on, the less sure I felt about where the other person was. That aspect was very interesting, and I was able to experience the feeling that this is what communication really is.

—

Yu Sato (Artist)

From "Confession of discomfort," Timeline page
September 7, 2018

When someone who is "foreign" to a place goes there regularly, at some point they are no longer "foreign." That's a pity...

That's why we do a variety of activities in the programs. We carry out unexpected events.

—

Tomoko Matsumoto (Certified Social Worker/
Speech-Language-Hearing Therapist)

From "Encounters of heterogeneity: compatibility between artists and the front lines of rehabilitation,"
TURN FES 4

August 17, 2018

No longer "foreign"

Words with TURN

Bodies that start moving before thinking

Words with TURN

There are times when the side effects of a drug they take regularly stiffens their expression, and make it difficult to express in words what they think or feel. When facility users are engaging in “hand conversation,” an activity designed to create non-verbal communication through hand movement only. The waves that flow through the body in various forms present as expressions. There are moments when consciousness suddenly falls away; a profound silence as if they’ve started to fall asleep; and just when you think they’re in a different place, that moment they “come back” when called, and various scenes are changing. Things that they are not even aware of themselves, movements they make unintentionally, interruptions happening: to what extent is this about them or the other person? Confused, illogical behavior with no basis and no direction. The person involved also has a look on their face like “How (did this happen)?” Everyone around suddenly laughs. You might have good intentions, i.e. to do things properly, or to understand and cover details, but you can get bogged down in over-enthusiasm. Having said that, just messing around wastes the opportunity of the moment.

–

Kentaro Onishi (Dancer)

From “A spirit unreliant on answers, a body that starts moving before thinking,” Timeline page

January 17, 2018

I often thought repeatedly about why I want to take the photos. Sometimes the reason changed continually as I faced my subjects. Rather than the subject changing for me, I thought that if I didn’t change, the relationship wouldn’t change. I spent quite a lot more time together with the hospital patients who were participating in the project than I did taking pictures.

I think that what we shared there can go on changing in various places. When I’m creating a piece, what’s important for me is looking inside and looking outside.

–

Naoko Tamura (Photographer)

From “Art initiatives by psychiatric hospitals,”

TURN FES 4

August 19, 2018

Looking inside,
looking outside

Words with TURN

Artists are people who understand the knack of switching on the power of imagining. Just like a physical therapist pressing trigger points, they massage the “trigger points” that bring out creativity in facility users and staff members, letting them know that they too can be artists.

So when an artist goes into a facility, the power to create is generated among people around the artist. You can do this, you can do that, and while you’re having these thoughts, you can move your hands as you imagine yourself three minutes ahead. And then the time that stopped starts to move, and you are able to imagine that the you of yesterday, today and tomorrow will be different for sure. Being able to imagine tomorrow stimulates the power and energy to live.

–

Katsuhiko Hibino (TURN Supervisor)

From TURN FES 4 Opening talk

August 17, 2018

As in the case of schools, exam preparation schools and households, roles are quite rigidly determined. Subjects like Japanese, arithmetic, science, and social studies also have very strict objectives set down, and fields are separated from one another from the time we’re young children.

But I think a human being is a single unified whole, an entire entity. After all, music isn’t only about sounds. As a human experience, it reverberates not only in the sense of hearing, but in our minds and hearts, and influences many things. I’d like to make this a program where each person is perceived and encountered as a unified whole, rather than classified in terms of school subjects or adult roles.

–

Miho Miyashita (Executive Director of the nonprofit organization Artfull Action)

From “On the streets: Presenting the community with practices from the front line of education,”

TURN FES 4

August 18, 2018

When we were doing “hand conversation,” an activity designed to create communication through hand movement without words. One user from Hibari Group who happened to be next to me started grabbing Onishi’s hair. Artist Onishi went along with this, and continued with the exercise while he tasted his hair, but a staff member next to him tapped H’s shoulders and head, trying to draw attention elsewhere.

This one-to-one activity “hand conversation” was cut by “hand interruption” of another person, then there was “hand stop” and again “hand interruption” happened behind them. Finally five people ultimately got involved in the activity.

While it was a somewhat comical scene, at the same time I felt those watching had been able to share a feeling of widening our focus, which had been centered on the two doing the “hand conversation,” to the “hand chat” of five people instead.

–

Atsushi Miyata (Artist)

From “Hand chat,” Timeline page

February 21, 2018

I entered (the TURN FES 4 venue) without knowing anything and feeling perplexed, and at the same time... there are people from other countries, works by people with disabilities... all getting together... somehow I have a very curious feeling. I don’t know why, but it’s as if I were experiencing it all with my arms held out wide... that kind of feeling.

–

Visitor at TURN FES 4

Dialogue at Yu Sato’s booth

August 19, 2018

Things that we think might stay the same actually change in some way. Organizers may need some sort of evaluation criteria for “positive points,” but what is considered the right thing to have?

While “change” itself is fine, to put it in an extreme way, it isn’t even possible to judge whether something is going in the right or the wrong direction.

The value placed on “change” — that may actually be the essence of TURN.

–

Yasuaki Igarashi (Artist)

From TURN FES 4 Artist Talk

August 18, 2018

A patient at our hospital had assigned himself the daily work of collecting seedlings from the ground. During his stay at the hospital, he would go into the mountains around the hospital without permission and pull out seedlings... But there were no planting pots at the hospital, so he would get empty cup ramen containers from trash cans and replant the seedlings in them. From the perspective of the nurses and standard hospital procedure, this was problem behavior. But (contemporary artist) Kouo Uehara said, “Why not make it a work of art?” This led us to ask the question, “Who gets to decide what’s the ordinary, or what’s common sense?”

–

Keiko Watanabe

(Occupational Therapist at Fukuroda Hospital)

From “Art initiatives by psychiatric hospitals,” TURN FES 4

August 19, 2018

What Frog and Toad created was not a letter. The most important thing they created was a time of anticipation. Through Frog writing a letter, Toad, who was desperate because a letter hadn't come, had his time of waiting for a letter changed from a time of despair to a time of hope. The act of "creating" something (a letter in this case) led to change (in time). The two of them sit down in front their door and wait for four days, but the important sentence is "They sat there feeling very happy." When we create something, our eyes tend to be drawn to the finished product. But actually I think the most important thing is changing the quality of time: i.e. the act of creation itself, or how the quality of the time spent making it was full of hope, and whether it was fun to make.

–

Hiroshi Fuji (Artist)
From TURN Meeting No. 6
October 27, 2018

Looking at the uninhibited environment of TURN where people can freely express themselves made me think how concepts like "normal" and "discipline" have a ponderous presence in society where we don't realize it.

–

TURN FES 4 Supporter

From notes

August 19, 2018

I also create material for the stage, and performances are seemingly often a connection of smooth and polished parts. But in fact the creative process takes a huge amount of time, and this is when all sorts of incidents happen. Ideas come and go daily, and there are plenty of moments when I think of something good — I just don't have the power to get it all down on paper. Looking at TURN NOTE made me think how well the creative process is put together.

—

Ryohei Kondo

(Choreographer/Dancer/Condors Leader)

From TURN Meeting No. 5

May 13, 2018

As mentioned in the title of Nicolas Philibert's film *La moindre des choses* (Every Little Thing), always picking up the little things and the things that people don't notice and "sharing with everyone" is what creates a place or environment. This is the philosophy of Jean Oury (the psychiatrist and founder of La Borde clinic where I used to be visiting) and what he always said.

—

Naoko Tamura (Photographer)

From TURN FES 4 Artist Talk

August 18, 2018

Because of the 2020 Tokyo Olympics, there is increasing attention on “art brut,” outsider art, and art by people with disabilities. Up to now these things have been described from the perspectives of artists and art critics or the social welfare community. But there has not been sufficient research focusing on the effects on the families who have lived with the people in question for so long; how the families have changed; and the relationships among artworks and their creators and the family members around them. That is why I would like to interview various family members of artists with disabilities.

—

Rika Takahashi (Graduate Student)

From “The Sister Tour*,” TURN FES 4

August 19, 2018

*The Sister Tour is a tour facilitated by graduate student Rika Takahashi, whose older sister has autism in which participants enjoy conversation among themselves in tandem with sharing her intimate memories with the elder sister and interviews of people in the venue.

You can’t tell by looking whether people have intellectual disabilities and developmental disorders; each individual’s condition and circumstances are different. Rather than ask them if they can describe their condition or circumstances in words, a good way to meet a child for the first time is to find out how they spent their time: this creates an environment for you to understand the child. Without that environment, even if people around want to give some help, it is difficult to approach the child. I hope that by interacting with children, we can provide an understanding of their conditions/circumstances.

—

Tomoko Matsumoto

(Social Worker / Speech-Language-Hearing Therapist)

From “Encounters of heterogeneity: compatibility between artists and the front lines of rehabilitation,”

TURN FES 4

August 17, 2018

When artists go to facilities, they often fail at various things. Not everything goes well, and the artists are tackling things like people there not knowing what they are doing, or what the outcome will be. I want to draw a connection between the artist in this condition with welfare.

I believe that seeing artists in this condition might inspire people at facilities to rise to even more challenges. Certainly nobody wants to fail, but if we do, it's not really all that bad.

I hope as artists we introduce a culture of innovation into the welfare industry and among its employees.

—

Ichirota Suzuki (Director, Large, Small & Ref)

From TURN Meeting No. 4

January 28, 2018

I feel that we quickly forget minor emotional agitation, or things that bother or interest us in the moment. Maybe this is close to a “flash” of light. When you are moved by something, trying to convey how you feel to someone gives your feelings an outline for the first time.

—

Atsushi Miyata (Artist)

From “Today's hypothesis,” Timeline page

February 7, 2018

Barriers come down

Barriers to all cultural facilities disappear and people can come and go as they please. At facilities throughout Japan, the entry and exit barriers come down and all sorts of people are free to go in and out. Artists are there to help bring this about. Transmitting the values of each person through that person's special qualities is a distinctive characteristic of art. I believe the fact that distinctive communities are connecting through artists with these special characteristics will surely be a foundation of the next new society, and I would like to make TURN a catalyst for this phenomenon.

–

Katsuhiko Hibino (TURN Supervisor)

From TURN Meeting No. 4

January 28, 2018

I want to make them the protagonists

Words with TURN

Imagine the following problem, for example. A preschool is going to be opened, but things aren't going smoothly because of complaints from local residents. People will say, "That's outrageous. The local residents are being too self-centered." But some of the people I interact with on a daily basis may be among those who think, "I don't want a preschool here." Maybe they seal up their apartment windows and close the curtains, and just when they're feeling calm and peaceful, they're startled by children's voices outside. They get to the point where they can't take it anymore, and make repeated phone calls, saying, "Don't open the preschool!" Things like that. Isn't that why they aren't so well liked by the community?

(text omitted)

People who the community may regard as troublesome; I want to make them the protagonists.

–

Katsunori Shinzawa (Director of Harmony*)

From "Discussion by a psychiatric social worker and a community designer about community, welfare and art project," TURN FES 4

August 19, 2018

*Harmony, located in Setagaya-ku, Tokyo, is a Support for Continuous Employment (Type B) designated facility for a maximum of 20 users, managed by the nonprofit organization Yattoko.

(Giving an example of a doll with plastic tape wound around it, one of the objects made by her older sister, who has autism) Before, my family had only thought of trying to get her to stop making them, so if someone ask me if this is art, I don't really know yet. But our perspective changed from thinking that making the objects was a problem and that we had to get her to stop, to thinking that they're actually kind of nice. Our preoccupation about getting her to stop has softened and turned into an affirmative attitude.

–

Rika Takahashi (Graduate Student)
From "The Sister Tour," TURN FES 4
August 19, 2018

Children with disabilities are seen by society as inferior, but when they find something that interests them or they encounter something they like, they can concentrate and carry on with something. They can perform some things not just as being inferior.

If it comes to that, another way of looking at it would be to say that adults who don't prepare anything suitable for them lack capability. It makes me think about the life trajectory of these children all over again.

–

Kumiko Hamazaki (Director of Kanamachi Gakuen)
From an e-mail
August 26, 2018

It will be an enriching mixture. When thinking ahead about how we should mix, I don't think about the distinction made by broad terms such as a handicapped person or a non-handicapped person; I think more about the kind of bearing and behavior of people when they enjoy a rich life or a fulfilling or relaxing time. I think this bearing and behavior can be seen in the future direction TURN is heading in; I see hope in experiments along these lines at the TURN LAND facility, part of a huge, huge concept.

—

Tsukasa Mori (TURN Project Director)

From "Art initiatives by psychiatric hospitals,"

TURN FES 4

August 19, 2018

I got involved in TURN as an artist, and when I found there was a difference between the objectives of the artist and the objectives of the facility, it was a real dilemma for me, or rather a conflict. The more I tried to get down to some serious work, the more I placed a burden on facility staff members and facility users. It defeats the purpose. They seemed to be having a hard time, and because I felt bad for causing them such trouble I decided not to push my luck. But facility users got on board to a surprising extent. The dilemma for me was wondering who was happy about this, when the artist and facility users were so involved in something that facility users and staff members couldn't do their daily work.

—

Daisuke Yamashiro (Artist / Video Director)

From TURN Meeting No. 4

January 28, 2018

People with disabilities came to art. We weren't the ones who went there; they were the ones who came. Of their own volition. It would be good if we could create this type of environment somewhere. There's no place to make art now. If this type of space could be created, I think it would be ideal for her (Satomi Okamoto, an with autism and former student of Ise who participated in TURN FES4). I'm sure it would be an environment that also influences the artists who share the space and make their work there.

But the way she creates her works is — how can I put it? — like a natural phenomenon. It isn't volition or something like that.

—

Katsuya Ise (Artist)

From "TURN Walk," TURN FES 4

August 19, 2018

Words with TURN

like a natural phenomenon

Creation

Words with TURN

everyone must take

Paths that

Everyone treads the path of either old age or disability, don't they? That and aging. And we'll probably also experience multiple disabilities. Communities consisting solely of people who treat old age and disability as if they belong to a world with no relation to themselves is unfortunate for those communities, regardless of whether it is a bad thing for the facilities themselves. I think it's an unhappy situation that a community should be peopled only with those who are utterly indifferent to the fact that they will experience one or the other, or that people older than them are having these experiences now. Whether you are for or against, we have to think about how communities, welfare and caregiving are connected.

—

Ryo Yamazaki

(Director of studio-L/Community Designer/Social Worker)

From "Discussion by a psychiatric social worker and a community designer about community, welfare and art project," TURN FES 4

August 19, 2018

Among the staff, there are quite a few people who don't like eating. People with so-called eating disorders. I've known some who were able to eat, but throw up their food immediately.

I've always created works that suggest the fun and pleasure of eating, but for people like them, I and my work must seem like some kind of enemy.

I had a feeling of something conflicting, so from there I got interested and did a bit of research on eating disorders.

—

EAT & ART TARO (Artist)

From Research Program Report Meeting

March 5, 2018

Words with TURN

Something conflicting

Words with TURN

Artists feel a low psychological “wall” when they comes to social welfare — so why do we feel such a high wall in regard to art and feel that it's so difficult to surmount?

(text omitted)

Even when I think about taking the children at my workplace out to a place like a museum, I tend to hold myself back. The reason may be that when I return to the workplace, I won't have the skills required to communicate the experience, so I'm afraid there will be differences in awareness and knowledge among the staff members.

—

Yukako Fujii

(Facility for Children with Disabilities Staff member)

From TURN supporters study meeting

May 23, 2018

Low wall/high wall

You forget it's an art museum, bit by bit... it's not often you can stay still in a place with so many people coming and going.

—

Ichirota Suzuki (Director, Large, Small & Ref)

From "Between Support and Creative Expression,"

TURN FES 4

August 18, 2018

Staying still

Words with TURN

I was relaxing after an interview that went on for some hours, chatting to Cocoroom* president, Kanayo Ueda. She told me about a "rather annoying" and common incident that happens in the Kamagasaki neighborhood in Nishinari (Osaka).

"The police respond but we never press charges. If the same thing happens again the next day, we just get the police to come again. We don't press charges. You see, the person causing the trouble is actually the person who is in the most trouble."

The way she said this so matter-of-factly, I felt I had seen into her heart or the feelings at her very core, and this is strongly engraved on my memory. Ever since that day, I remember her words whenever I encounter a trying situation.

—

Tsukasa Mori (TURN Project Director)

From a TURN internal management meeting

Early October 2018

*Cocoroom is a cafe and guest house rooted in Kamagasaki in Nishinari, Osaka. It provides a place for people to meet, express themselves creatively and learn together.

If I hadn't been in TURN FES 4 venue, for example if someone (who didn't understand my way of speaking) asked me for directions and I didn't know what to do... if I had met them by chance, I would have thought, "I wish I knew sign language" or "I wish I knew a little of their language," but... there's no point in thinking that kind of thing. What I have here and now... interacting with the people who are here at this moment is all I can do. I realized that feeling was something I don't usually experience. It really made an impression on me.

–

Chikako Wajima (TURN FES 4 Supporter)

From TURN supporters study meeting

May 23, 2018

What I have

Words with TURN

In the TURN event, I realized that Mr. Ise, Mr. Hibino and all the staff members had a different attitude, or should I say stance, towards Satomi than I have as her mother. They accepted Satomi's personality and conversed with her in an ordinary way, regardless of the presence or absence of a disability. When I saw Mr. Hibino ask Satomi, "Where are you taking it?" I was unexpectedly moved by the fact that he asked her "Where?" and not "What?" He was good at eliciting her ideas and feelings as well. When Satomi was attending Joshibi and spoke with Mr. Ise and the other instructors in the sculpture seminar, her facial expression was calm and relaxed. I think this was also due to their stance (towards her). For some time after she graduated from Joshibi, she didn't have the benefit of this kind of environment. When she participated in TURN, it was the first time in quite a while that she was in an environment that was so wonderful for her.

–

Takako Okamoto (Mother of Satomi Okamoto)

From an e-mail

November 27, 2018

“Where?”

Words with TURN

Profile

Kageki Asakura

Shure University Staff member | Shure University has been part of the TURN project since 2015. For many years he has provided learning support activities for young people with life challenges such as hikikomori social withdrawal and non-attendance at school.

Yasuaki Igarashi

Artist | Born in Chiba Prefecture in 1978. Earned a master's degree from Tokyo University of the Arts Graduate School. With the cooperation of local people, Igarashi carries out art projects that transform the landscape in various regions by connecting local life and the natural environment in an aesthetically beautiful way.

Mari Ishiwata

Artist/Director of Yama Yama Art Center | Born in Yokohama, Kanagawa Prefecture in 1983. Lives in Fukuchiyama, Kyoto Prefecture. After studying sociology at Keio University and studying painting at Setsu Mode Seminar, she carried out a one-year residency in the Basque region of northern Spain in 2008 on a grant from the foundation BilbaoArte. Based in a large area of northern Kyoto Prefecture, she is engaged in developing the vision of the Yama Yama Art Center.

Katsuya Ise

Artist | Born in Morioka city, Iwate Prefecture in 1960. In 1986 he completed his masters in design at the Fine Arts Research Department of Tokyo University of the Arts, Graduate School of Fine Arts. He creates works on the theme of the forms made by objects and images that occur and exist in various environments like nature, manmade settings, and media spaces. He also runs a variety of workshops. He is currently professor in charge of media for the design

course at Joshibi College of Art and Design, Joshibi University of Art and Design.

EAT & ART TARO

Artist | Having worked at restaurants after graduating from cooking school, he now does catering and food workshops at places like art galleries and museums, as well as engaging in café production.

Shuko Ebihara

Director of kuriya / Interpreter | Ebihara had a multicultural upbringing in Peru, the United Kingdom and Japan. After graduating from Keio University, she worked at the Japan Foundation and an agency of the United Nations. In 2009 she launched an art project for migrant children, and she organizes programs for multicultural community creation and human resources development.

Kentaro Onishi

Artist/Dancer | Born in 1985. After graduating from the Inter-media Art Department of Tokyo University of the Arts Graduate School, Onishi established his activity base in the Yanaka neighborhood of Tokyo. A performer who continually seeks the "spirit of dance" when uncovering the charm of places, people and customs, he gives dance performances on the theme of "wind."

Ryuichi Ono

Musician | Ono studied contemporary composition, music history and musical aesthetics at the Department of Composition, Tokyo University of the Arts. He currently conducts practical research on listening theory with a focus on the creation of contemporary music pieces, crossing diverse genres such as exhibition and stage performance in the process.

Takako Okamoto

Mother of Satomi Okamoto who in 2005 entered Joshibi College of Art and Design, where artist Katsuya Ise was an instructor.

Midori Kubota

Director of Authorized the nonprofit organization Creative Support Lets | In 2015 she took part in TURN FES with artist Tohru Nakazaki, and attended the TURN Center concept meeting in 2016.

Ryohei Kondo

Choreographer/Dancer/Condors leader | Heads the all-male dance company the Condors, who create dance, videos and skits in "gakuran" high school uniforms. He takes a variety of approaches to his efforts towards contributing to society via contemporary dance. Projects include *Condors no asoiku keikaku* (The Condors' Playing and Learning Plan) with NHK Educational, concerts for young children centered on audience participation; and *Handles*: dance performances with people with disabilities in a project sponsored by the Saitama prefectural government.

Yu Sato

Artist | Born in Mie Prefecture in 1985. Based on the theme of communication, Sato creates expressive forms that involve speech and conversation. Recently he has been interested in the behavior of art appreciation, and has implemented unique art appreciation programs in a number of art museums.

Katsunori Shinzawa

Director of Harmony | Manages Harmony, a facility where people living with mental illnesses including schizophrenia can spend time just as they wish.

Ichirota Suzuki

Director, Large, Small & Ref | Born in Hamamatsu, Shizuoka Prefecture. After 10 years working in the United Kingdom as an artist, at early of Creative Support Lets Suzuki was chiefly in charge of planning, in collaboration with various areas of the Takeshi Cultural Center project he drew up together with Takafumi Fukasawa. Suzuki also serves as culture program coordinator for Shizuoka Prefecture, and Representative director of the nonprofit organization Cocoroom.

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Rika Takahashi

Graduate Student | A younger sister of a person with autism, she carried out “The Sister Tour” in which participants share her intimate memory with the elder sister, and exchange dialogue as they ramble through TURN FES 4 venue.

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Mariko Tanaka

TURN supporter | University staff member. Participated as a supporter in TURN FES 4.

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Naoko Tamura

Photographer | Born in Tokushima Prefecture. Kyoto-based Tamura exhibits in Japan and overseas, primarily in the medium of photography, in which she continues to take pictures of her subjects over a long time. Her work includes abstract color images, portraits, and books *La Forêt de Sologne* (Igaku-shoin Care series). She has collaborated with numerous artists, from French filmmakers to musicians. She also heads up the art and film-based collective, Vutter Kohen.

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Kumiko Hamazaki

Director of Kanamachi Gakuen | Provides support to hearing-impaired children as head of Kanamachi Gakuen, a residential welfare facility

for children with disabilities.

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Hiroshi Fuji

Artist/Vice-president and professor at Akita University of Art | Born in Kagoshima Prefecture in 1960. After immersing himself in theater as a student at the Kyoto City University of Arts, he explored frontline artistic expression in the form of projects in various locations to fulfill his aspiration of doing local community-based creative work. After completing a masters at Kyoto City University of Arts he went to work in Papua New Guinea at the National Arts School, where he encountered “primitive” art and sociology. After a stint in a redevelopment and urban planning office following the collapse of the bubble economy, he studied land and city issues. He now practices “dialogue and regional experiment” through demonstration-style artistic expression based on his ethos, “regional resources, aptitude technology and cooperative relationships.”

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Yukako Fujii

Staff member, TURN Operation Headquarters | Works in the facility for children with disabilities in Aichi Prefecture which runs activities such as after-school programs. Fujii is a second-generation student in the “Diversity on the Arts Project (DOOR),” a certification program of Tokyo University of the Arts.

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Tomoko Matsumoto

Head of Nearai Gakuen, Hamamatsu | Nearai Gakuen is treats and cares for preschool-aged children. Matsumoto is a certified social worker and speech-language-hearing therapist.

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Miho Miyashita

Executive director of the nonprofit organization Artfull Action | Since 2011 Miyashita has been

engaged in the operation of projects by Koganei Artfull Action! (Koganei City Arts Culture Promotion Project), supported by Koganei City, Tokyo.

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Atsushi Miyata

Artist | Born in 1984 in Aichi Prefecture and resident in Tokyo. Completed postgraduate studies at Aichi University of the Arts, Graduate School of Fine Arts in 2009. Miyata finds creative opportunities in the scrutiny of differences in relationships with other people through workshops and drawings, as seen in projects like his interactive and playful *Bibuncho* book project for children and adults.

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Ryo Yamazaki

Director of studio-L/Community Designer/Certified Social Worker | Born in Aichi Prefecture in 1973, Yamazaki is a graduate of Osaka Prefecture University Graduate School and University of Tokyo Graduate School, and holds a doctorate in engineering. After a stint at an architecture and landscape design office, in 2005 he formed studio-L, a “community design” company offering innovative solutions to help communities tackle local issues.

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Daisuke Yamashiro

Artist | Born in 1983 in Osaka Prefecture, lives and works in Nagoya Prefecture. He applies the concept of time in video footage to various spaces and projects in order to create a version of “time” that can only be experienced then and there. He is a lecturer in the Department of Art Studies and Cultural Production, Kyoto University of Art and Design.

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Chikako Wajima

TURN FES 4 Supporter/Kindergarten Teacher | Participated as a supporter in TURN FES 4.

Keiko Watanabe

Occupational Therapist | Born in Tochigi Prefecture in 1980. Graduated from the Occupational Therapy Department of the International University of Health and Welfare in 2002. Staff member of Medical Corporation Chokushi-kai since 2005. As a university student, Watanabe participated in the launch and operation of an employment support-related NPO. She has been a staff member of Fukuroda Hospital’s current day care program (Atelier HOLOS) since 2009.

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Katsuhiko Hibino

TURN Supervisor/Artist | Born in Gifu Prefecture in 1958, Hibino has acted as Supervisor of the TURN projects since it began in Tokyo in 2015. He also serves as Dean of the Faculty of Fine Arts and Professor of the Department of Intermedia Art at Tokyo University of the Arts, as well as director of the Museum of Fine Arts, Gifu and Chairman of the Japan Football Association’s Committee for Social Responsibility.

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Tsukasa Mori

TURN Project Director/Project Coordination Division Program Director, Arts Council Tokyo | As director, Mori is involved in the planning and operation of art projects in collaboration with NPOs and other groups, as well as human resource development and research project “Tokyo Art Research Lab,” and “Art Support Tohoku-Tokyo: a project implementing artistic program in disaster-stricken communities,” co-organized by Tokyo Metropolitan Government.

TURN NOTE

Words with TURN 2018

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March 13, 2019

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Editorial Supervisor: Tsukasa Mori (Project Director of TURN, Arts Council Tokyo)

Editor: Mitsuhiro Nagase, Riko Okuyama (Coordinator of TURN, Arts Council Tokyo)

Editorial Cooperator: Arts Council Tokyo [Satsuki Asano, Maria Hata]

the nonprofit organization Art's Embrace [Eriko Amo, Kanako Iwanaka, Yuki Tamura,

Takuto Higashino, Makoto Higashino, Yukako Fujii, Kaori Motojima, Marina Yamaguchi]

Design: Genki Abe

Translation: Office Miyazaki

Printing: Yamada Photo Process

-

Published by: Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

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