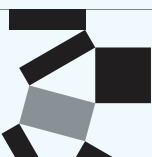


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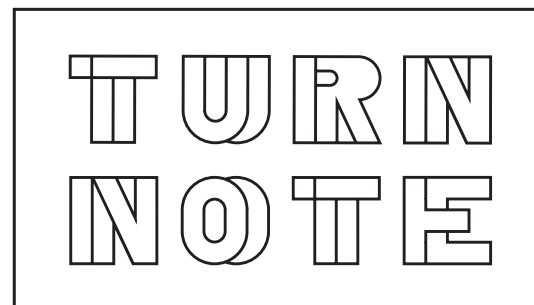
Words for **T U R N**
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Cultural
Olympiad



THE FUTURE IS ART

TokyoTokyo
FESTIVAL



Words for **T U R N**
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This publication is based on the following documentations of TURN project from January to December 2019.

The information is current as of December 31, 2019.

TURN Official Website Timeline page	Project Diaries written by people involved in TURN, posted on TURN's official website. https://turn-project.com/timeline
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Transcribed data	<ul style="list-style-type: none">•TURN Meeting (No.7–No.9) Open forum for exchanging opinions and sharing experiences of TURN with people from various expertise and backgrounds. Including extracts from 7th Meeting held at Tokyo Metropolitan Art Museum on February 2, and our 8th and 9th Meeting both held at Tokyo University of the Arts on May 12 and November 17.•TURN FES 5 An interactive event held at Tokyo Metropolitan Art Museum on August 16–18 and 20. The event includes talk sessions, stage performances, tours and many other contents.
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Other	<ul style="list-style-type: none">•Notes written by TURN FES 5 Supporters•Notes taken during meetings with people involved in TURN•Daily activity reports and notes made by those involved that are not published on TURN official website, etc.
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TURN NOTE

Sumiko Yanai
(TURN FES 5 Supporter)

From TURN FES 5 Supporter Notes
August 17, 2019

Just get involved and see

Rather than trying to understand everything beforehand, you just have to get involved and see. I realized that this in itself broadens your horizons and makes you feel more at ease.

Robert Campbell
(Scholar of Japanese literature/
Director-General of the National
Institute of Japanese Literature)

From TURN Meeting No.7
February 2, 2019

Eri Ishikawa
(General Secretariat, NPO
Theatre Accessibility network)

From the review meeting for “An
Empathetic Tour Created by Everyone
Including People Who Can’t See and
People Who Can’t Hear,” TURN FES 5
September 25, 2019

Something like an invisible sheath

I’m male, white and arrived in Japan with a high level of education, so personally I don’t feel any major difficulties in living here. While there might be opportunities lost which I can’t see or weren’t given to me because I’m gay or because I’m a foreigner, nobody’s throwing stones at me. However, I have occasionally come to feel unspoken tensions in some aspects of life here, that there may be walls, or rather something like an invisible sheath between me and those who surround me. How can we overcome these obstacles through art or expression, and through the TURN project? Or should we just get used to them?

A variety of methods

Getting people to understand the concept of failing to communicate. Through this tour, I want to communicate to people that there are a variety of methods for communicating and enjoyment to be gained if everyone strives to communicate even within a situation where there are limitations.

Kenji Shiratori
(Blind arts enthusiast)

From Tour “Art Appreciation that Emerges
from Conversation,” TURN FES 5
August 17, 2019

It’s not a big deal whether you can see or not

Sighted people perhaps think that you can understand everything if you see something, but even if you can see, I think that there are things that you can’t understand unless you try to look for them.

From the perspective of a non-sighted person, there’s an unconscious preconception that “people who can see without conscious effort understand everything because they can see, whereas there’s a lot that I don’t understand because I can’t see.”

But when appreciating art in this way (like today), I often think, “Oh, they don’t understand it, even though they can see it” and “They can see it, but what they are looking at is totally different.”

In fact, while there are situations in which whether or not you can see makes a big difference, when it comes to this kind of art appreciation, it’s not such a big deal whether you can see or not. That’s what you come to realize.

Keisuke Shimakage
(Founder, OTON GLASS/
FabBiotope)

From Talk “Case Study Presentation”
(OTON GLASS/FabBiotope), TURN FES 5
August 16, 2019

*Masataka Baba: Architect and Director of Real
Public Estate. Baba is visually impaired.

Something like threading a needle

Mr. Baba* said, “Don’t you think ideas and solutions that are like threading a needle seem to have a certain universality?” I was certainly surprised to discover this outlook on the world. It’s not simply about being told, “There’s this problem and it’ll definitely be efficient if we solve this obvious problem in this way.” Rather than something which solves already self-evident problems, it’s about the diversity that has been overlooked despite its existence. Through “threading the needle” we can show that “this kind of diversity has actually existed all along.”

Shinji Kajitani
(Professor, Graduate School of Arts
and Sciences, University of Tokyo)

From TURN Meeting No. 8
May 12, 2019

Eliminating categorization

In philosophical dialogue, the way people introduce themselves is different than usual. For example, you don't have to use your real name. You could say, "I'm Carrot." You don't have to mention your status. The moment someone says, "I work at a bank," people can get a preconception that they must be a dependable person. Nor do you need to state your age. Plus, even if you say your name when introducing yourself, people never remember it, anyway. Instead, we get people to answer everyday questions like, "What's your favorite food?". By doing this, we get a better picture of that person's personality, which can serve as their self-introduction. Even if you can't remember someone's name, you can remember what they like. This, in a sense, is the task of eliminating categorization. If we do that, we can have a dialogue with that person's actual self.

Macheedef
(Rapper)
Komone Fukushien
(Disability Welfare
Organization)

From Stage Performance "TURN Rap
Showcase*" (lyrics to *From a Close Call
to a Glimmering Moment* by Komone
Fukushien), TURN FES 5
August 18, 2019

*TURN Rap Showcase: Rapper Macheedef created new rap songs after interviewing facility users and staff at the places he visited as part of the TURN Interactive program. The facility users and staff then performed these songs on stage themselves.

From a Close Call to a Glimmering Moment

That day I felt so blue
Shut myself up in my room
Then Ms. Matsuda showed up
And said to me straight out
"Hi, I'm Lady Gaga"
And then it all changed
From a close call to a glimmering moment

Kazue Kawase
(Photographer)

From TURN FES 5 Artist Talk
August 18, 2019

*Masahiro Takahashi: User of Recycled
Bottle Washing Center, a work center for people
with disabilities.

Communication which isn't like that

They decide on their own poses, so I might be able to loosen up.
Right now I kind of feel that communicating through taking
photographs is a bit like cheating.

Mr. Takahashi's* face changes when I say, "I'm going to take a
picture." ...I think in many ways, they're replying to me when I point
my camera at them, but I'd also like to engage with them through
other forms of communication.

Ryo Abe
(Architect)

From TURN Meeting No. 9
November 17, 2019

How much I can mix in other people and partners in dialogue

What I want to do now is look at how much I can mix other people and
partners in dialogue into the process of creating and get them involved.
That's one of the things I want to do in various projects.

Makito Momota
(Company Employee)

From Talk “Perspectives on Being a Family
Member of Someone with a Disability”
(OTON GLASS / FabBiotope), TURN FES 5
August 17, 2019

Being able to notice naturally

Because society inevitably thinks in terms of efficiency, we have created this category of “people with disabilities” and tend not to notice them (people with disabilities) who are around us. That’s why I think it’s really important to create an environment where we’re better able to notice them more naturally.

Emi Tomizuka
(Artist)

From a social media post by Tomizuka
August 22, 2019

A space for killing time together

Interaction with deafblind people made me completely and painfully aware of the complexities and difficulties of expression, to the extent that I even forgot about discussion of freedom of expression or lack thereof over the course of the history of visual arts and audio arts. Just spending time with people whose way of life is based on different perceptions felt miraculous. We have to express ourselves to each other in order to build environments that offer peace of mind and relationships that allow us to trust each other, but I gained a very real sense that expressing ourselves to each other involves courage and risk for everyone and, as soon as we become aware of important things, a lot of hurt as well.

The plan was to just kill time together, but we were moved, shared the same dreams, but on the other hand were hurt; we experienced hate, were encouraged, got exhausted and fell asleep, sometimes became vigilant, were anxious, helped each other out ... time passed in this complicated and peaceful way.

Katsunori Shinzawa
(Manager of Harmony)

From Talk “Seminar 3: Creating yourself,”
TURN FES 5
August 17, 2019

Both sides of the line

The band Love Ero Peace has eight diverse members and I play guitar for them, as they were kind enough to invite me to join them.

There’ve been times when I asked myself whether it’s really okay for me to be up there on stage with them, who use wheelchairs, to voice our opposition to discrimination. I’m not registered disabled myself and it would be easy for them to say, “Well, what does he know, as an able-bodied person?” One of the songs written by the band’s leader and frontman Yuji is titled *Normal*. He positions himself on both sides of the line demarcating “normal,” singing that “I desire the normal,” “I pursue the normal,” “I flirt with the normal,” and he says “I’m singing that people shouldn’t discriminate, but maybe I’m discriminating as well,” “I envy the normal.” Because of those words, I felt a great sense of relief, or that I had found a place where I fit in.

Tetsu Akaogi
(Founder, atelier A)

From Talk “The Affinity Between Art,
Soccer, and TURN,” TURN FES 5
August 16, 2019

Preconceptions

When I first started I passed on the information that I had asked the parents and guardians regarding the participants’ disabilities to the staff members. But then I realized that it led to needless preconceptions. So now, even when someone new takes part, we just sit next to them, engage them in conversation, and draw pictures with them. There haven’t been any problems as a result, and watching the nervousness on both sides — staff members and participants alike — on meeting each other for the first time, is really interesting...

Rika Takahashi
(Staff member at Sendai
Mediatheque)

From Talk “Siblings of People with Disabilities:
Perspectives on Disability, Society and
Themselves from Those Who Are Neither
Parents Nor Friends,” TURN FES 5
August 20, 2019

The term “siblings of people with disabilities”

I’m speaking as a sibling of a person with disabilities for the first time, but I feel a bit uncomfortable about the grouping created by this term. I feel that, by grouping young people with disabilities as “children with disabilities” and people whose siblings have disabilities as “siblings of people with disabilities,” there is a danger that we will shut off the two groups from each other, even if their suffering is shared. I want to expand our framework to encompass siblings in general, regardless of whether or not they have disabilities. Even siblings without disabilities experience problems and conflict, so I think it would be good if we could share those more evenly.

Maria Hata
(Staff member of Arts
Council Tokyo)

From Talk “Physical Recreation, Dancing
with Expressions,” TURN FES 5
August 18, 2019

“Waiting” cannot happen alone

Waiting is not something that involves just one person: you have to be conscious of others for it to happen. I believe this is also linked to thinking that a space is composed of various people. And I believe that this leads to thinking about relating to others through our bodies, facing up to things one at a time, considering who is in the space, and even who is in society itself.

Shogo Nunoshita
(Craft Artist)

From TURN in TUCUMAN,
BIENALSUR Daily Report
May 29, 2019

Materials are a language that transcend borders

I can't communicate in words with Sergio, who I met today for the first time. However, when we're both touching clay, we can communicate naturally. I got the feeling that materials can be a language that transcends borders.

Katsuhiko Hibino
(TURN Director / Artist)

From Talk "TURN and BIENALSUR:
Chance Encounters Between People
and Pathways," TURN FES 5
August 20, 2019

Art's closeness to everyday life

Art is part of people's daily lives. Art's closeness to everyday life. I believe that a major reason why art became an academic discipline here in Japan was that Western art entered the country during the Meiji period in the form of artworks entirely divorced from the background that spawned them. Universities of art were created because it had become an academic discipline, so there was a willingness to study art. But art in the form of an awareness and sense of beauty already existed within people's everyday lives. Art is art precisely because it is a product created in the course of people's lives.

Takayuki Shiose
(Associate Professor, The
Kyoto University Museum)

From Talk “IN-Accessibility: Achieving
Accessibility through Consideration of
Social Exclusion,” TURN FES 5
August 16, 2019

A person who is made Disabled

I became aware of a fresh perspective: that the things that engineers and designers can do will increase if we switch the term used to describe people with disabilities (in Japanese) from “disable person” (a person who is unable do something) to a “disabled person” (person who is prevented from being able to do something).

Chikara Matsumoto
(Artist)

From “Exhaustively Looking,” Timeline page
March 13, 2019

Compelling thoughts

When I was asked what I wanted to do in the future, the words “I want my own voice”, popped out of my mouth. The person I was talking to laughed and even I thought it was funny. I was surprised. I want to live up to my words and expand my activities. When I say it like that, I guess it means I still haven’t managed to do it.

I wonder what expression really is. It’s got to involve more compelling thoughts than mere likes and dislikes. I plan to continue speaking up like I have until now, however shyly.

Someone else might be thinking the same things that others have thought.

Laila Cassim
(TURN Project Designer)

From TURN Meeting No. 8
May 12, 2019

Accessing one's inner senses

I think there's something much more urgent to which we need greater access before food, clothing, housing and education: to access one's inner senses.

Everyone has sensations and emotions that arise from their physical experiences, but I believe that it's only when we access and engage with them that we really understand our position in the world and the possibilities of what we can do.

Wakayo Takahashi
(TURN FES 5 Supporter)

From TURN FES 5 Supporter Notes
August 20, 2019

*Exchange with a tour participant. As part of an interactive workshop artist Tomoko Iwata created fine wrinkles made on paper where seen as lines on a map. Participants imagined the scenery around them while looking at the piece of paper in their hand.

What can you see?

"What can you see along the way?"

"Did you have fun on the journey or was it hard going?"

... I was astonished when I got the response,

"There was a breeze, it felt good."

Masanori Ikeda
(Photographer)

From TURN FES 5 Artist Talk
August 18, 2019

*Recycled Bottle Washing Center: A work center for people with disabilities run by social welfare service corporation Kyosaren. Located in Akishima City, this facility provides vocational support for people with disabilities, primarily focusing on bottle washing.

**Shure University: Located in Shinjuku Ward, this alternative university is attended by students with social withdrawal or truancy issues and explores links between people and societies.

First, you need to open up

Rakugo storyteller Shofukutei Tsurube said in a magazine interview that “Unless you open up your own heart first, it’s difficult to see into other people’s hearts! But it’s not good to open up too much, either.” It was the same for us, too. When we visited the Recycled Bottle Washing Center* or when we met with Mr. Asakura from Shure University**, one of the key points was that the people from these organizations opened up and worked with us outsiders. As a photographer, it’s my job to knock on doors and meet people. What I try to do in that situation is to open myself up first, as far as possible, like Mr. Tsurube said.

Miyuki Tanaka
(Curator / Producer)

From Talk “IN-Accessibility: Achieving
Accessibility through Consideration of Social
Exclusion,” TURN FES 5
August 16, 2019

The presence of one person who can’t visually see

It’s interesting that the presence (when shooting the film *Night Cruising*) of one person who cannot see (within the team) means that sighted people tend to make more effort than usual to communicate things to one another about situations and things in front of them. Thinking about it this way, I believe that sighted people usually think as if they have shared something simply because the situation is literally visible to them.

Tsukasa Mori
(TURN Project Director)

From Talk “Not Changing the Way
Things Change” (OTON GLASS/
FabBiotope), TURN FES 5
August 20, 2019

I couldn't find any words

It was when I met Atsushi Mori, who is deafblind. When meeting face to face with him, someone who can't see nor can't hear, I couldn't find any words (to communicate to him) for about half an hour.

...I just wasn't able to imagine how to approach meeting someone for the first time, when I couldn't speak to them or even use written words. In fact, as the conversation progressed with the aid of sign language interpreting and a device, I found that he didn't feel anything was missing. He has a completed solid perspective on the world, with no sense of deprivation about not being able to see or hear. When you're simply communicating, you don't notice his disability. It was a truly fascinating experience.

Takashi Otsuka
(Bar Owner)

From Stage Performance “YES! FUTURE Song
Contest — Let's Talk About Sex,” TURN FES 5
August 17, 2019

We can do it if the two of us work together

(After seeing the performance by Monky Takano and Yumiko Takashima)

I've seen sign language and sign interpreting many times before, but this isn't simply just sign language and interpreting, it's something that unites these two people into one. That in itself is a performance. I'm really interested in same-sex partnerships and minority partnerships, and I feel that they showed me something rather wonderful. It's like there are things that are hard to do in life if you're on your own, but we can do it if the two of us work together. I really feel that I've seen something great today.

Toru Koyamada
(Artist / Professor, Faculty of Fine
Arts, Kyoto City University of Arts)

From Talk “Diverse Approaches to
Inspiring Autonomous Learning for Each
Individual,” TURN FES 5
August 18, 2019

The ability to reinterpret the problem and turn it into something else

Looking at the actual good points or finding the strengths of the child in front of you rather than just molycoddling them. Children in particular can tell immediately whether or not you have that attitude. For adults, what’s being tested there is their ability to reinterpret the problem and turn it into something else.

Julia Cassim
(Specially Appointed
Professor, Kyoto Institute of
Technology)

From Talk “IN-Accessibility: Achieving
Accessibility through Consideration of Social
Exclusion,” TURN FES 5
August 16, 2019

Don’t just interact with similar groups representing “people with disabilities”

I want government and organizations to give greater recognition to the diversity within disability. For example, when embarking on initiatives focused on “inclusion” or “diversity,” there’s a tendency to go straight to specific established organizations or groups representing people with disabilities. Society in general and the public sector, overlook the social and cultural diversity within disability itself, focusing instead on generic groups rather than individuals and favouring the older generation of people with disabilities over the young.

When I first came to Japan in 1971, the non-profit and voluntary sector was just emerging. But now things are different. I look at TURN and see that it is brimming with youth and fun. So (in order that this kind of place can be created elsewhere as well), what I want to ask to public sector bodies and organizations is to engage with a wider more diverse range of people.

Eri Makihara
(President, Rou no tori
Productions / Film Director)

From TURN Meeting No. 7
February 2, 2019

The term “listening culture”

First and foremost, sign language is a language in itself. It’s different than the languages used by hearing people. And the various ways of thinking, customs and activities of deaf people in daily life differ from those of hearing people. We are visual people, or rather, we have judged everything with our eyes, in many ways.

Among ourselves, we used the term “listening culture,” but when we ask hearing people “What’s listening culture like?”, they seem to get very puzzled. Diversity actually encompasses hearing people as well: I think that they too are part of diversity.

While deaf people are the main focus at the Tokyo Deaf Film Festival, we also work with hearing people. When doing so, we think about what listening culture actually is, noticing for ourselves the kind of things that it includes.

Love Ero Peace
(Outsider Folk Punk Band)

From Stage Performance
“Opening Night,” TURN FES 5
August 16, 2019

*Extract from the lyrics of *Classmate*
Writer: Ojama Yuji
Composer: Sugawara Nyoki

Cut off from their own wishes

The world has changed
We can use low-floor buses
Train stations now have elevators

But when my classmate’s mom got injured
They got shut away in a house on a hill

Cut off from friends, cut off from family
Cut off from their own wishes
Cut off, cut off, cut off

Yuichiro Nagatsu
(Assistant Professor, Faculty of
Design, Kyushu University)

From Lecture “*in/ex-clusion*: considering
a place for us,” TURN FES 5
August 17, 2019

We have to do it together

Whether you are part of a minority or a majority changes according to your situation, position and the place where you are, so attitudes like “people with disabilities just need to cheer up” don’t make sense. All kinds of people are minorities and majorities, so I think we have to do it together, being empowered by each other and changing each other’s awareness.

Takaya Matsuda
(Representative Director,
HERALBONY / Director, MIRAI
GENGO)

From TURN Meeting No. 8
May 12, 2019

The assumption that we can’t understand one another

We communicate with each other in various ways, based on the assumption that we can understand one another. However, if, for example, we keep communicating, thinking that we can understand one another, when we reach the point where we’re not able to understand one another, the sense of community between the people unable to understand each other vanishes. If we face up to the assumption that we cannot understand one another 100%, I believe we can sustain that sense of community.

Rio Sekiba
(Guide at Dialog in the Dark)

From Orientation
for TURN FES 5 Supporters
August 2, 2019

Having others convey what I can't know for myself

I think very few visually impaired people are unfamiliar with color. The everyday world is full of color and there is information from the people all around us. Given that nobody lives entirely without a knowledge of color, I find having people describe in words what they're seeing is effective, absolutely wonderful, in fact. It's great to have others convey what I can't fully know for myself.

Hiromichi Sato
(Staff member of Tanpopo-No-
Ye Art Center HANA)

From Talk "Physical Recreation, Dancing
with Expressions," TURN FES 5
August 18, 2019

Programs change

Programs change, depending on what attracts workshop participants' interest. And that's fine. Some (participants) just attend and then leave. If they leave, we look on their leaving as perhaps a kind of dance. It reminded me of a public bath. It's not necessarily the case that someone (in the workshop) is there because they want to dance.

Keisuke Shimakage
(Founder, OTON GLASS/
FabBiotope)

From Talk “Inclusive Design in the Future”
(OTON GLASS / FabBiotope), TURN FES 5
August 17, 2019

Inventions of diversity

I want to call the diversity that an individual has or the tools that allow their individuality to exist unaltered “inventions of diversity.”

Yumi Okubo
(Dancer)

From “Birthday Party for August,”
Timeline page
August 9, 2019

Natural reaction

Their reactions to winning or losing are subtle: no obvious sign of being annoyed if they lose, nor rejoicing if they win. Nevertheless, they seem to be having fun. But my own natural reaction is probably something like that. I’d expected that most of them would be upset if they lost, like most children are. The last time I was included in this event, I made a point of looking my opponent in the eye and went a little over the top in celebrating when winning. Although I didn’t do anything bad, I feel a bit ashamed when I think back on it now. (Laughs)

I became aware that, to some extent, I’m performing the role of Yumi.

Sachie Takiguchi
(Project Worker)

From Talk “TURN in All Kinds of Places
on Earth,” TURN FES 5
August 20, 2019

*Monte Azul: A facility providing Support for people with
disabilities in Brazil, with which Takiguchi took part in the
TURN Interactive program with.

The beauty of places with diversity

(At Monte Azul*) there was a cultural facility and an after-school childcare facility within the same small site, so all kinds of people mix with each other and interact on a daily basis. It's a bit chaotic, but this oddly pleasant scene is seared into my memory. In Japan, these would generally be discreet facilities separated by walls, giving greater tendency for a gap between people you encounter and people you don't encounter in daily life, but here it was totally different. It's diverse, inefficient and endearing. I have the feeling that I was given an object lesson experiencing the beauty of places with diversity.

Ruth Mariet Trueba
(Artist)

From TURN in HAVANA Daily Report
March 14, 2019

Affective Relationships

The traditional techniques had not come alive until we began to create affective relationships within the group. Perhaps this is why these traditions have been transmitted from one generation to another and that is the way they survive.

Takayuki Nakahama
(Board of Directors, NPO Ubdobe/
Director, Gran Arc Mizuho Senior
Nursing Home)

From Talk “People of the Future:
Education and Welfare in Japan in
2029,” TURN FES 5
August 20, 2019

*Katsuyama: A region in Fukui Prefecture, Japan

Changing the focus of the spotlight

What I thought was amazing was that if we change the way we focus the spotlight on people with dementia, we discover that someone who had appeared simply an elderly man in a care home is actually a person who knows the region really well. One elderly guy in Katsuyama* said, “In Katsuyama, every single man had a decent kitchen knife and back in the day, it was the man’s job to use it to fillet big fish and wild game, you know.” And as he was speaking, his personality was really coming out because it is he and others like him had passed this culture on that this region is the way it is today.

Satoko Fujioka
(Welfare Environment Designer)

From TURN Meeting No. 9
November 17, 2019

Rebuilding Welfare

When thinking about what “rebuilding welfare” actually is, I realized that it means changing the flow of people who are there.

Katsuya Ise
(Artist / Professor, Joshibi University
of Art and Design Junior College)

From "Thinking About the Things
I've Seen This Year," Timeline page
June 15, 2019

Having an inner diversity

A single individual has a variety of different facets within them. For myself, there's myself as an artist, myself as a Japanese national, myself as a human, myself as a father... We have to accept that even each individual's identity encompasses an inner diversity. People with disabilities and people in the world called social minorities are simultaneously part of society, male or female, humans, people who live in one country or another... I felt that sort of thing really strongly. And art can't exist without a society that accepts a variety of diversities. We (as artists) are a minority in Japan. ... And in that, we're no different from all the people we interact with in TURN.

Profile

including nature, artificial creations and media spaces. He has participated in TURN since 2017, interacting and working with Momosan Fureai no Ie — a day service center for elderly people.

Masanori Ikeda

Photographer | Ikeda has been a regular visitor to Recycled Bottle Washing Center as part of the TURN Interactive Program* since 2015. In 2019, he visited the center together with students from Shure University, engaging and interacting through photography. At TURN FES 5*, he exhibited and gave a talk based on the photographs, he and the students took, documenting their interaction with people from the center.

Komone Fukushima

Disability Welfare Organization | Day care center providing living care and the employment continuation support (type B) service. They have been involved in TURN Interactive program* since 2015 and TURN LAND* from 2017, collaborating and executing projects with various artists.

Yumi Okubo

Dancer | Okubo, served as a sketch model at the artist Katsuya Ise's "Symbiotic Studio" at TURN FES 4* in 2018. Since 2019, she has been participating in the TURN Interactive Program*, visiting the Kamimachi Kobo support facility for people with disabilities together with Latin music band La Maña.

Takashi Otsuka

Bar Owner | Participated in TURN FES 5* as a commentator at "The Song Contest YES! FUTURE — Let's Talk About Sex," which was organized by Madame Bonjour JohnJ. As well as running the bar that he owns in Shinjuku-sanchome, Otsuka paints pictures and makes

objets, among other activities.

Shinji Kajitani

Professor, Graduate School of Arts and Sciences, University of Tokyo | Practitioner of "Inclusive Philosophy," in which participants engage in free discussion on a single theme. Kajitani practices activities focused on creating "places for thinking together" in school education, local communities and the like, while emphasizing on creating an equal ground relationships in doing so.

Kazue Kawase

Photographer | Kawase takes photographs on impulse, without deciding on a theme, and, while editing them, produces works that explore the reasons behind them. She has been participating in TURN since 2015, engaging in interaction at Recycled Bottle Washing Center and Group home "Flower" along with Masanori Ikeda.

Toru Koyamada

Artist/Professor, Faculty of Fine Arts, Kyoto City University of Arts | Until 1998, Koyamada was in charge of scenic design and stage management for the performance group "Dumb Type". While creating various co-sharing spaces, in recent years he has been developing projects such as *Weekend café* and *Chibihi*, which attempt to create places centered around bonfires.

Hiromichi Sato

Staff member of Tanpopo-No-Ye Art Center HANA | Involved in running a community art center where everyone can express themselves freely through art and share each other's sensibilities. Sato also coordinates physical workshops that utilize drama and dance.

Takayuki Shiose

Associate Professor, The Kyoto University Museum | Shiose conducts research focused

on inclusive design practices in museums and schools.

Keisuke Shimakage

Founder, OTON GLASS / FabBiotope | Began developing the "Oton Glass" spectacles, which convert text to speech, after his father developed the visual agnosia. Focusing on the living environments visualized by each person — first and foremost, visually impaired people — and individual preferences, Shimakage strives to develop inventions and environments that will translate their ideas and preferences into reality. At TURN FES 5*, he planned six public talks and an exhibit exploring the possibilities offered by manufacturing.

Julia Cassim

Specially Appointed Professor, Kyoto Institute of Technology | Plans projects, crates exhibitions and runs workshops aimed at sharing skills and knowledge from the perspective of inclusive design. She was involved in setting up D-Lab at Kyoto Institute of Technology in 2014 and undertakes many interdisciplinary design projects in Japan and internationally.

Kenji Shiratori

Blind arts enthusiast | At TURN FES 5*, Shiratori conducted a tour in which blind and sighted people chatted in front of artworks. He explores a variety of approaches to art appreciation.

Katsunori Shinzawa

Manager of Harmony | Shinzawa runs Harmony as a facility or rather place where people living with mental illnesses can spend time as they choose. He has participated in TURN since 2015. From 2017, Harmony started participating in TURN LAND*, actively planning and executing projects in partnership with artists such as Takafumi Fukasawa and Laila Cassim.

Tetsu Akaogi

Founder, atelier A | Akaogi runs painting classes mainly for children with Down syndrome and autism, as well as Able FC soccer team. Since 2017, artists participating in TURN have visited atelier A regularly to interact with members of Atelier A.

Ryo Abe

Architect | Involved with projects that span multiple realms, including welfare, child-rearing, tourism, and migration. Among these is *Shima Kitchen*, a project aimed at creating a venue for encounters that connect people through food and art. Abe creates the foundations to revitalize regions designing places for communities to become visible for all.

Eri Ishikawa

General Secretariat, NPO Theatre Accessibility network | Ishikawa organises activities which enable people with disabilities to provide support and engagement for inclusive theatre going. She also serves as a accessibility coordinator for TURN project. At TURN FES 5*, she planned a tour with Rio Sekiba, who is blind.

Katsuya Ise

Artist/Professor, Joshibi University of Art and Design Junior College | Ise produces artworks based on forms composed of objects and images that arise and exist in various environments,

Rio Sekiba

Guide at Dialog in the Dark | Sekiba who is blind, facilitates activities that provide experiences and encounters which use senses other than vision. At TURN FES 5*, she planned a tour with Eri Ishikawa, who is deaf.

Wakayo Takahashi

TURN FES 5 Supporter | Participated in TURN FES 5 as a supporter.

Rika Takahashi

Staff member of Sendai Mediatheque | Facilitated “The Sister Tour” at TURN FES 4* in 2018. Takahashi has an older sister with autism.

Sachie Takiguchi

Project Worker | Participated in TURN in BRAZIL* in 2016 as a workshop facilitator. Takiguchi plans, produces and initiates projects based in Tokyo’s Sumida Ward.

Miyuki Tanaka

Curator/Producer | Tanaka regards disability as a perspective which enables perceiving the world in new ways and adopts an approach not bound by categories.

Emi Tomizuka

Artist | Founded Yanaka-no-okatte and engages in planning and running art projects as its director. Tomizuka has participated in TURN since 2015 and at TURN FES 5*, created a space for the purpose of “killing time” through dialogue with deafblind people.

Yuichiro Nagatsu

Assistant Professor, Faculty of Design, Kyushu University | Conducts research focused on the expressive activities of people with diverse backgrounds, including people with disabilities basing his studies on the fields of

arts management, cultural policy studies and the sociology of art.

Takayuki Nakahama

Board of Directors, NPO Ubdobe/Director, Gran Arc Mizuho Senior Nursing Home for the Aged Certified care worker | Nakahama initiates activities aimed at achieving the active social engagement of all kinds of people through medical and welfare entertainment.

Shogo Nunoshita

Craft Artist | Currently enrolled on the Graduate School of Fine Arts doctoral program in crafts (ceramics) at Tokyo University of the Arts. Nunoshita participated in TURN in TUCUMAN, BIENALSUR* in northern Argentina in 2019.

Satoko Fujioka

Welfare Environment Designer | Fujioka is currently attempting to turn a home medical care center in the town of Karuizawa into a place that generates flows of people like a living organism, naming it a “care and culture center.” In 2019, she launched (something akin to) a home nursing station. In 2020, she will open Hocchi-no-Lodge, which will have a clinic and a large kitchen.

Eri Makihara

President, Rou no tori Productions/Film Director | Deaf film director. Founded the Tokyo International Deaf Film Festival in 2017. At TURN FES 5*, she planned and facilitated a film-making workshop for deaf students in secondary and higher education.

Macheedef

Rapper | Writes lyrics for commercials, advises Raps for Television and also works as a Rap Creator. Participating in TURN from 2019, he is currently interacting with Sakuranbo Disability Welfare Home.

Takaya Matsuda

Representative Director, HERALBONY/Director, MIRAI GENGO | Involved in activities including the experimental welfare unit Heralbony and MIRAI GENGO, which aims to think of communication 100 years from now. By branding the creativity of people with learning disabilities, he aims to propose and present new values towards society.

Chikara Matsumoto

Artist | Painter, film-maker and animator. Matsumoto has participated in TURN since 2018 and interacting with children through animation, at Kanamachi Gakuen, a residential welfare facility for children with hearing impairments.

Makito Momota

Company Employee | Momota was a guest of a talk held at TURN FES 5*. He lives with his son, who is visually impaired.

Sumiko Yanai

TURN FES 5 Supporter | Participated in TURN FES 5* as a supporter.

Love Ero Peace

Outsider Folk Punk Band | A band that questions discriminatory attitudes. Katsunori Shinzawa, director of Harmony, a facility for people with mental health issues, is one of the members.

Ruth Mariet Trueba

Artist | From Cuba. Participated in TURN in HAVANA* in 2019. Trueba produces works on the theme of memory, using handicrafts and traditional techniques.

Robert Campbell

Scholar of Japanese literature /Director-General of the National Institute of Japanese Literature | Campbell conducts research into Edo and Meiji

period literature, with a particular focus on mid-Edo to Meiji period art, thought and literature written in classical Chinese.

Katsuhiko Hibino

TURN Director/Artist | Has served as director of TURN since its inception in Tokyo in 2015. Hibino serves as Dean of the Faculty of Fine Arts and Professor in the Department of Intermedia Art at Tokyo University of the Arts. He also holds the post of Director of the Museum of Fine Arts, Gifu and chairs the Japan Football Association's Social Contribution Committee.

Tsukasa Mori

TURN Project Director | Program Director of the Project Coordination Division at Arts Council Tokyo. As director, Mori plans and runs art projects in partnership with NPOs and other organizations, as well as working on human resource development and research and development projects.

Maria Hata

Staff member of Arts Council Tokyo | Has been involved in TURN since 2016 is interested in cultural policy and art projects undertaken in partnership with local citizens.

Laila Cassim

TURN Project Designer | Using her expertise as a designer in disability welfare environment and fields, Cassim creates artworks together with members and support staff at facilities, developing design products based on those artworks, which are sustainable in production. She also runs and plans similar workshops, both within Japan and overseas.

*Refer to “About TURN” for detailed description of each project / event.

About TURN NOTE

The first volume of TURN NOTE was published in 2016.

This volume will be our fourth.

Our editorial policy of presenting the book, which we value every year is not to rephrase the words of people who are involved with TURN. Along with all their discoveries, conflicts, hunches and thoughts from various situations, we value to record and present words that provide a sense of the speaker or writer's personality. Not only that, we also aim to present the distinctive features of the space they are in, while also replicating the actual moment when those words were said or written.

Through these efforts, this volume of TURN NOTE has, like its predecessors, become something that provides the reader with a sense of how TURN activities have expanded and evolved, sometimes in conjunction with society itself.

We hope that the diverse viewpoints gathered in this publication will help readers gain a sense of TURN in 2019 and assist them in considering the importance of creativity and diverse societies.

ABOUT TURN

SOCIALLY INCLUSIVE ART PRACTICE PROJECT

T U R N

TURN is the umbrella term for an art project that intends to bring creative interaction through encounters among people, transcending differences in customs background, such as disabled/non disabled, generation, gender, nationality and living environment. Over 70 artists, and 60 facilities and communities have participated until now. Based on various programs unfolding throughout year, practicing both widely across Japan and abroad.

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) | 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 Interactive Program

This cooperative program provides repeated opportunities for encounters and mutual interaction between artists and social welfare facilities as well as communities of people requiring various forms of social support. Artists in the program also carry out research to explore phenomena not readily apparent in society and daily life.

TURN LAND

In this program, social welfare facilities and communities plan participatory programs together with artists. Added to the sites' original functions is a different role as a cultural facility open to the community where members of the public can gather, creating a setting for the day-to-day implementation of TURN.

TURN FES

In this festival, the activities of diverse artists and partner facilities and communities that carry out the TURN Interactive Program and TURN LAND come together under one roof. Visitors experience TURN close up through displays of creative work, workshops, speaking events, original programs and more.

TURN Meeting

This is a setting for sharing, speaking about and considering the possibilities of TURN. Along with participating artists and relevant members of partner facilities and communities, as well as invited special guests from different fields, we consider TURN from a variety of diverse perspectives.

Overseas Programs

In collaboration with cultural and arts organizations both domestic and overseas, TURN expands its practices overseas. Participating artists interact with welfare facilities and local communities using traditional techniques, in each country, developing exhibitions, workshops or performances.

[e.g. "TURN in HAVANA," "TURN in TUCUMAN, BIENALSUR," etc.]

TURN NOTE

Words for TURN 2019

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

Editor: Yuki Tamura (the nonprofit organization Art's Embrace),
Maria Hata (Arts Council Tokyo)

Editorial Cooperator: the nonprofit organization Art's Embrace [Eriko Amo,
Kanao Iwanaka, Yasuhiro Shimizu, Makoto Tamaoki, Takuto Higashino, Makoto Higashino,
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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: info@turn-project.com

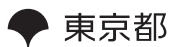
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TURN official site: <https://turn-project.com>

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THE FUTURE IS ART

Tokyo Tokyo
FESTIVAL

About Tokyo Tokyo FESTIVAL ...

Tokyo Tokyo FESTIVAL is an initiative that will see a variety of cultural programs unfold in 2020 when the Olympic and Paralympic Games will take place in Tokyo, promoting Tokyo's appeal as a city of arts and culture.