

[illegible]

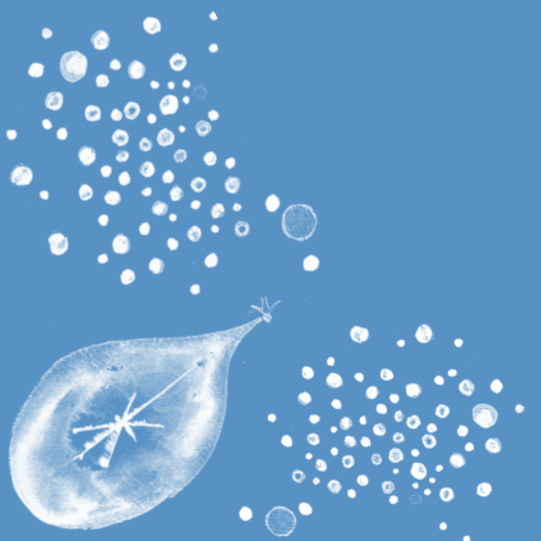
A collection of 25 small, colorful, abstract shapes and patterns scattered on a black background. The shapes include various geometric forms like circles, triangles, and lines, as well as more complex, organic-looking structures. Some shapes are solid colors, while others have internal patterns or textures.

東京藝術大学出版会



Table of Contents

Awareness of Human Charm	3
Main Story	6
TURN Afterword	107
Epilogue	111



Awareness of Human Charm

TURN was created in 2014 to accomplish a major social goal in Japan: "building a diverse society" through the power of art. It developed its first international project in 2016, during the Rio de Janeiro Olympic and Paralympic Games in Brazil. It was implemented then because TURN was one of the leading cultural programs for the Olympic and Paralympic Games in Tokyo 2020. Therefore, by conducting the project in Brazil, the project could showcase to the world the cultural activities that Tokyo, the host city for the coming Olympics, set out to work on.

In 2017, Tokyo University of the Arts took charge of the development of TURN's international projects, and it implemented projects in Buenos Aires, Argentina and Lima, Peru, as part of the 1st edition of BIENALSUR, the International Contemporary Art Biennial of South America. In 2018, it started a project in Quito, Ecuador. TURN continued to expand in Central and South America, participating in the Havana Biennale in Cuba and the 2nd edition of BIENARSUR in Quilmes, Argentina in 2019. Also in 2019, it started its first European project in Wroclaw, Poland. This continuous development was not planned from the beginning. However, it has led us to recognize that there is a need for the role that TURN plays, in South America and other countries.

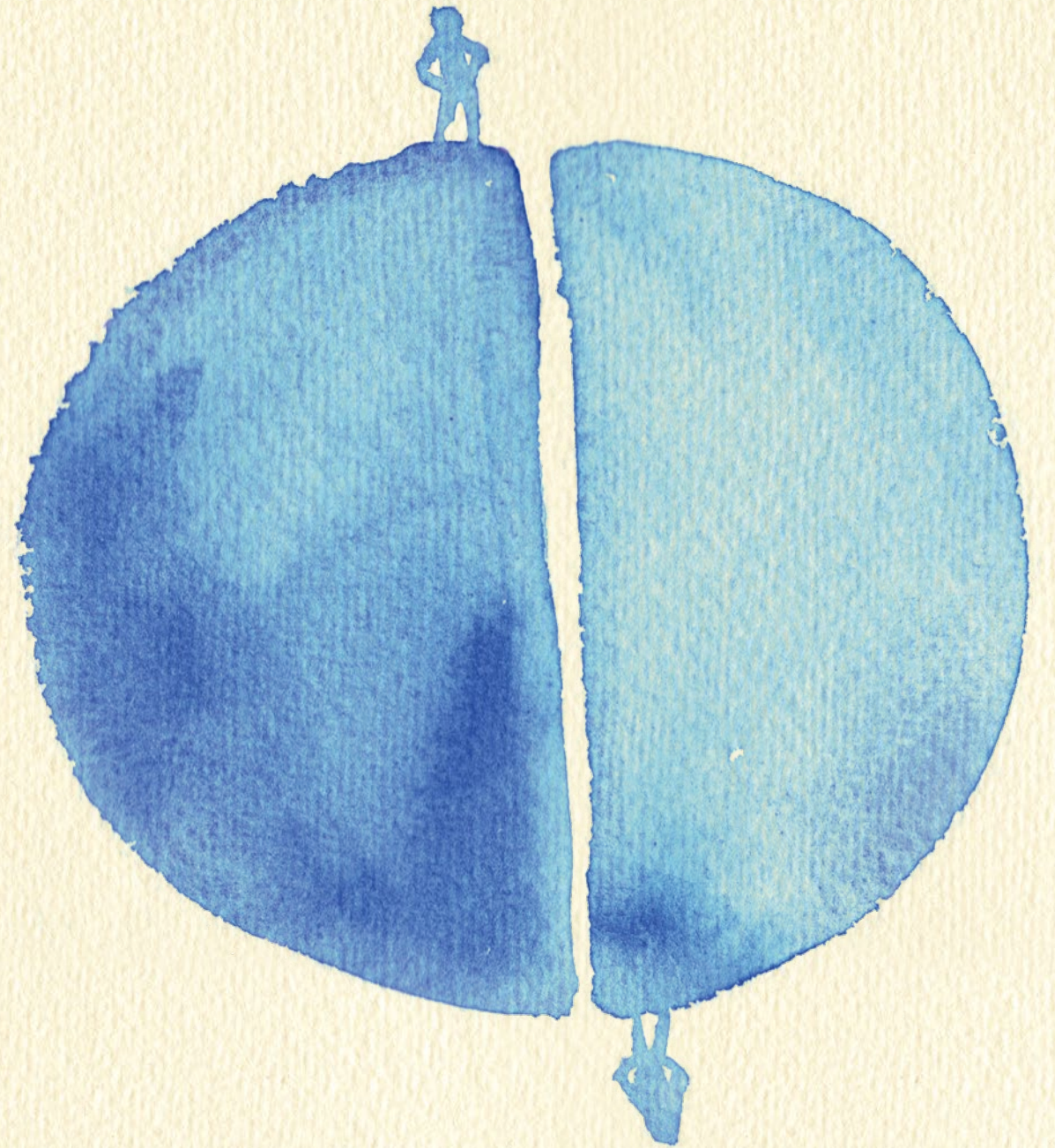
At the same time, art is now required to play a social function, not only in the context of the "material" structure that has been traditionally discussed, but also in the "relationship with people," as each partner institution outside of Japan that has hosted a TURN project has emphasized. I believe that TURN also has a mission to disseminate such a shift to the world. The practices of TURN are a cultural activity that has never been seen before. Instead of being based on geographical and indigenous cultural practices like traditional cultural exchanges between regions and countries, TURN is based on a belief that each individual has a unique culture (individuality) within himself / herself. With this in mind, we have designed projects that involve person-to-person exchange, which have created unique emotional moments and made us aware of the charm of human beings. I became even more aware of this through TURN's overseas activities. Now I am very excited to be able to introduce TURN's overseas activities in Spanish and English so that more people in the world can learn about them. With this publication project as a start, and I would love to meet you in the future.

Katsuhiko Hibino

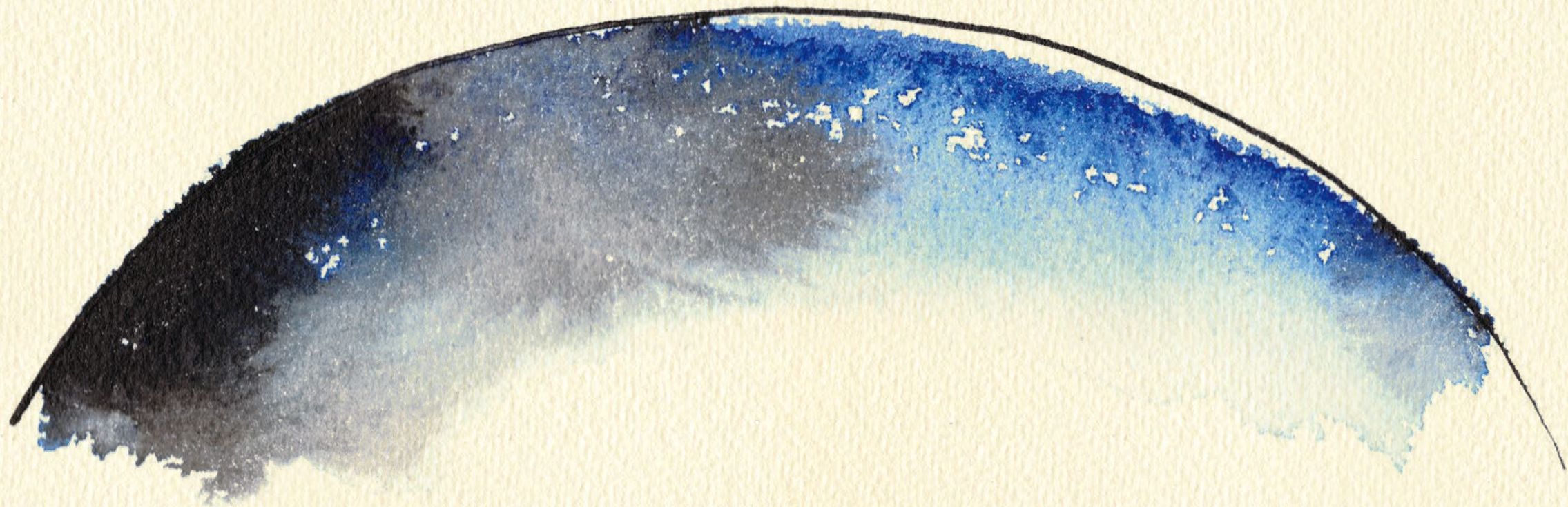
The Chronology of TURN on the EARTH

		Name of the Star (Breathing Artist Real Name Tradition Introduced Pages of Appearance)	
2016	Brazil	Yasuaki Yasuaki Igarashi	Edo-Kumihimo P 14
		Jum Jum Nakao	Cestaria PI52
		Tati Polo Tati Polo	Edo-Tsumami PI58
		Sachie Sachie Takiguchi	Kiriko PI64
2017	Argentina	Tomoko Tomoko Iwata	Orikata P 80
		Sebastian Sebastián Camacho Ramírez	Chaquira P 88
		lumi lumi Kataoka	Shibori P 94
		Daisuke Daisuke Nagaoka	Wagashi PI00
		Alejandra Alejandra Mizrahi	Randa P 106
	Peru	Yasuaki Yasuaki Igarashi	Aizome (Indigo Dyeing), Woven Fabric of the Andes P 19
		Henry Henry Ortiz Tapia	Shicra P 26
2018	Ecuador	Kentaro Kentaro Onishi	Shicchoisa P 64
		Ryuichi Ryuichi Ono	Mononone P 72
2019	Cuba	Naoko Naoko Nakamura	Shimenawa P 32
		Ruth Ruth Mariet Trueba	Yarey P 38
		Moeko Moeko Tokumoto	Koinobori P 44
		Ioan Ioan Carratala Corrales	Papalote P 52
		Kazuya Kazuya Matsuhashi P 58
	Poland	Taro Taro Takaoka	Treatment of the Soil PI26
		Przemek Przemek Pintal	Ema, Shimenawa PI34
		Daniela Daniela Tagowska	Wycinanki PI40
		Huh Yoon Huh Yoon	Washi, Hanji PI46
	Argentina	Shogo Shogo Nunoshita	Attitude Toward the Soil PI12
		Mai Mai Sone	Sakiori PI20

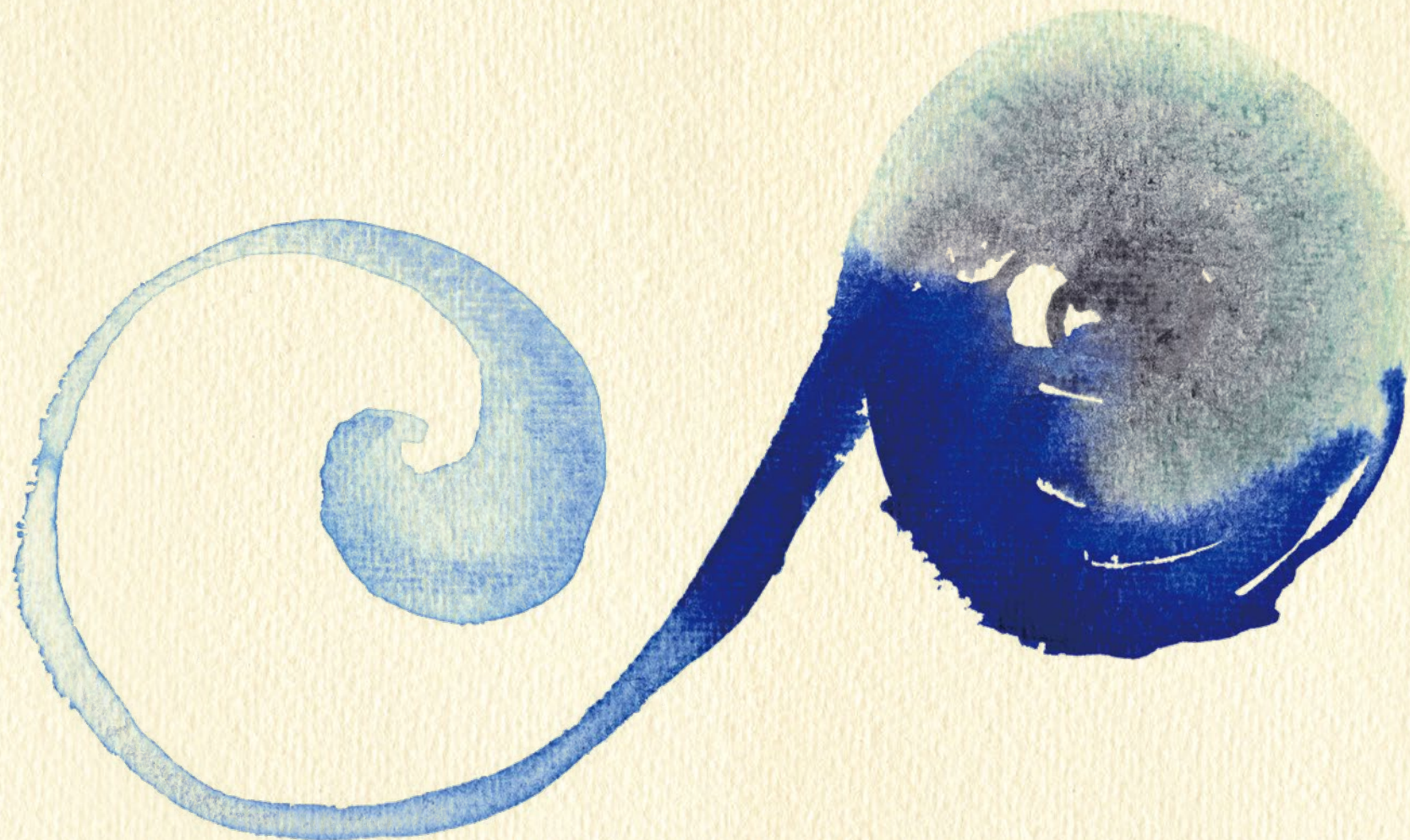
TURN on the EARTH
I Am the Echo of the Earth



I was on a rounded star.
I wondered what the farthest place from here might be like.
And what kind of people would be there.
I decided to dig a hole in the sand pool and go to the other side of the star.



Digging the hole, I became unable to see the tips of my hands.
And I became unsure how long my hands were.
Then, I thought I heard something from the other side of the hole.
Trying carefully to hear it, I was drawn to the sleeping breath of a star
that felt like an echo from nowhere, and I took a breath. Then...



I found that I had become Yasuaki.

His hands held something inside a blue liquid.
He slowly raised his hands to reveal a thread dyed blue.
This was “the star of thread.”
Around Yasuaki, children stared at the blue liquid.
He would run with them every morning,
and they would accept each other,
even without exchanging a word... hopefully.
When the thread was, he carried it back and forth
with Ricardo, Kent, and Hiroshi, inhabitants of the star,
to make them into bundles.
The four of them walked quietly with the thread,
walking 40 kilometers in seven days.
Together, Yasuaki and the children of the star
eventually wound 30 threads into balls of various shapes.



One day, Yasuaki was making a skein of thread by going back and forth on a sunny terrace.
That was when the blue thread became lighter and began to rise toward the sky.

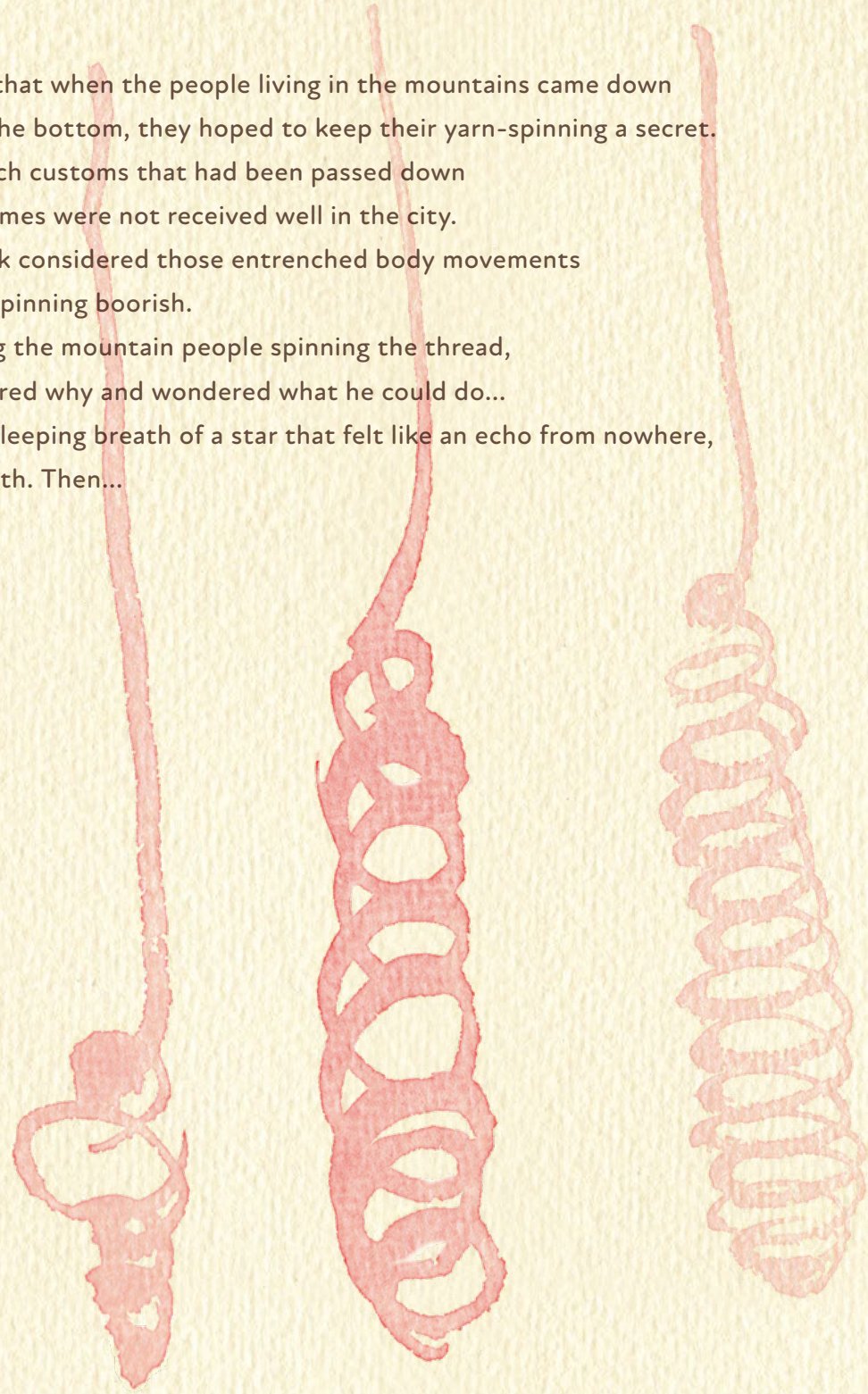
Yasuaki grabbed the thread,
and his body floated into the air,
soaring high.

A red thread appeared in the distance,
and the blue thread flew higher as if to meet it.
He realized he was floating above the top of the mountain.

The red thread turned out to be made from animal hair
dyed with fluids from the bodies of insects.

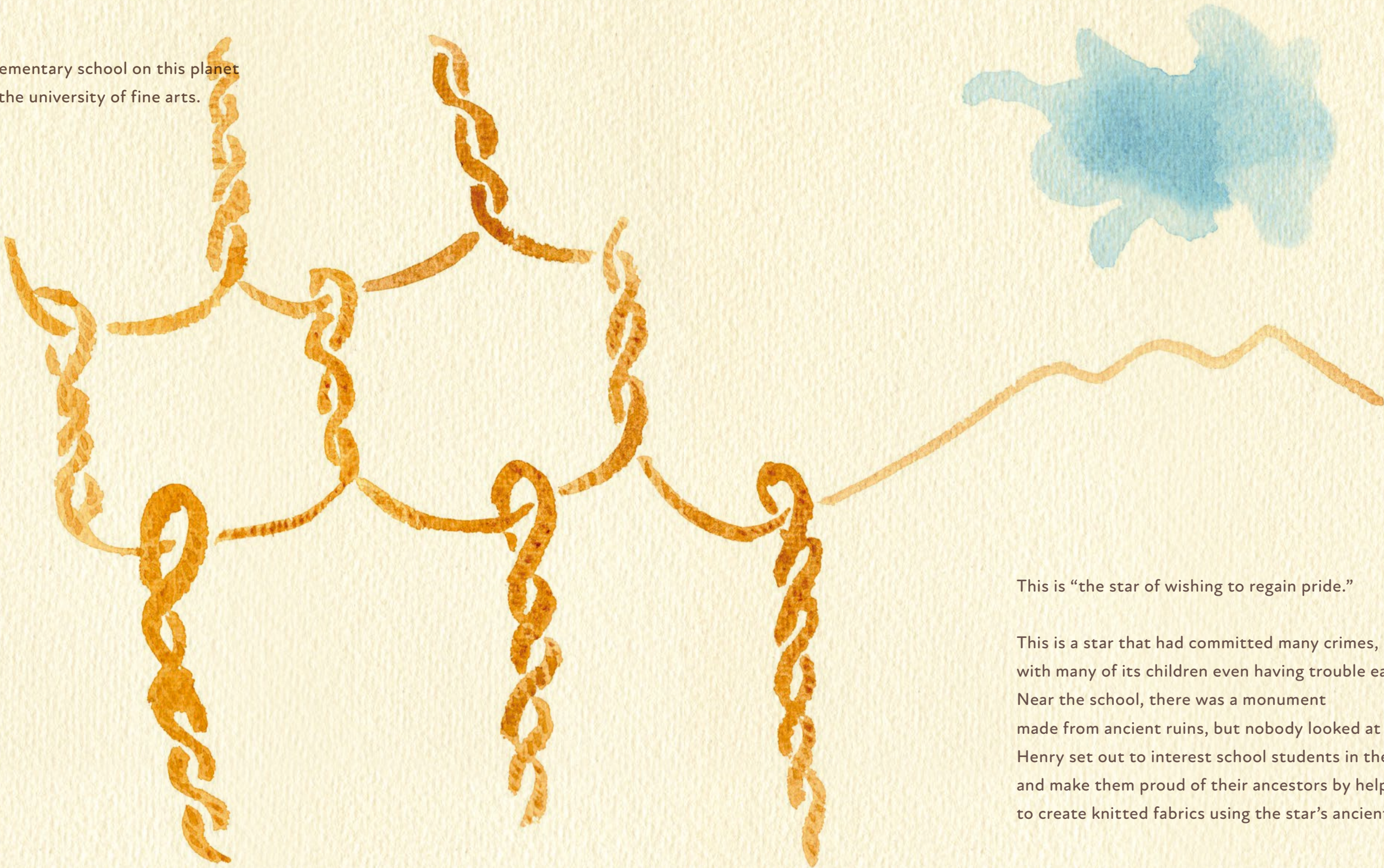
Landing on the ground on top of the mountain,
Yasuaki's head felt dizzy from the difference in altitude.
He rolled down the slope with the thread, became a thread ball,
and came to a stop in front of a house
with "Welcome Yasuaki" written outside the gate.
Mariella and Jorge's family lived there.
Yasuaki decided to live there
with them while he wound the thread.

Yasuaki heard that when the people living in the mountains came down to the city at the bottom, they hoped to keep their yarn-spinning a secret. Apparently, such customs that had been passed down from ancient times were not received well in the city. In fact, city folk considered those entrenched body movements they used for spinning boorish. While watching the mountain people spinning the thread, Yasuaki wondered why and wondered what he could do... Drawn to the sleeping breath of a star that felt like an echo from nowhere, he took a breath. Then...



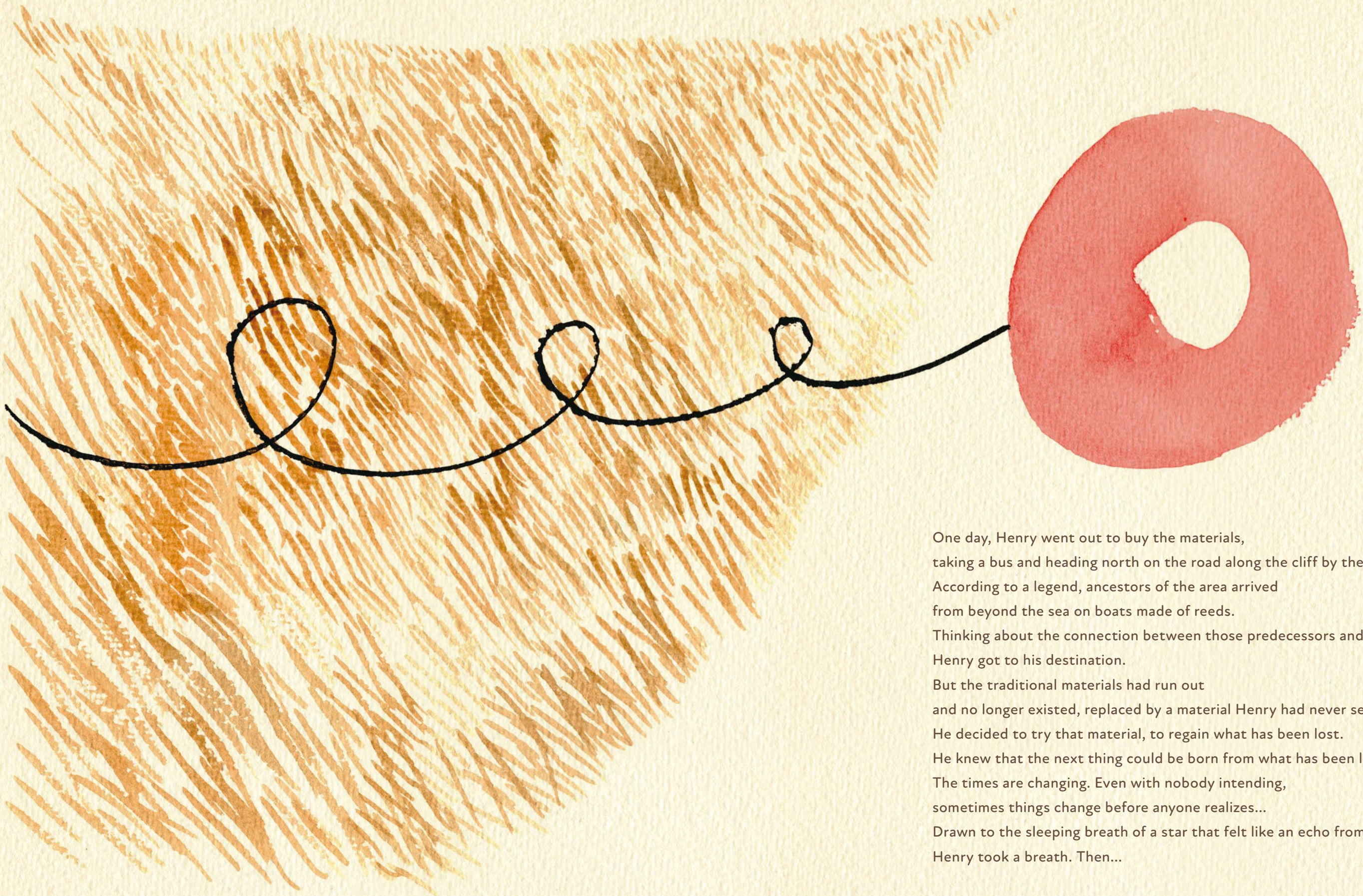
Yasuaki found that he had become Henry.

Henry went to an elementary school on this planet
with students from the university of fine arts.

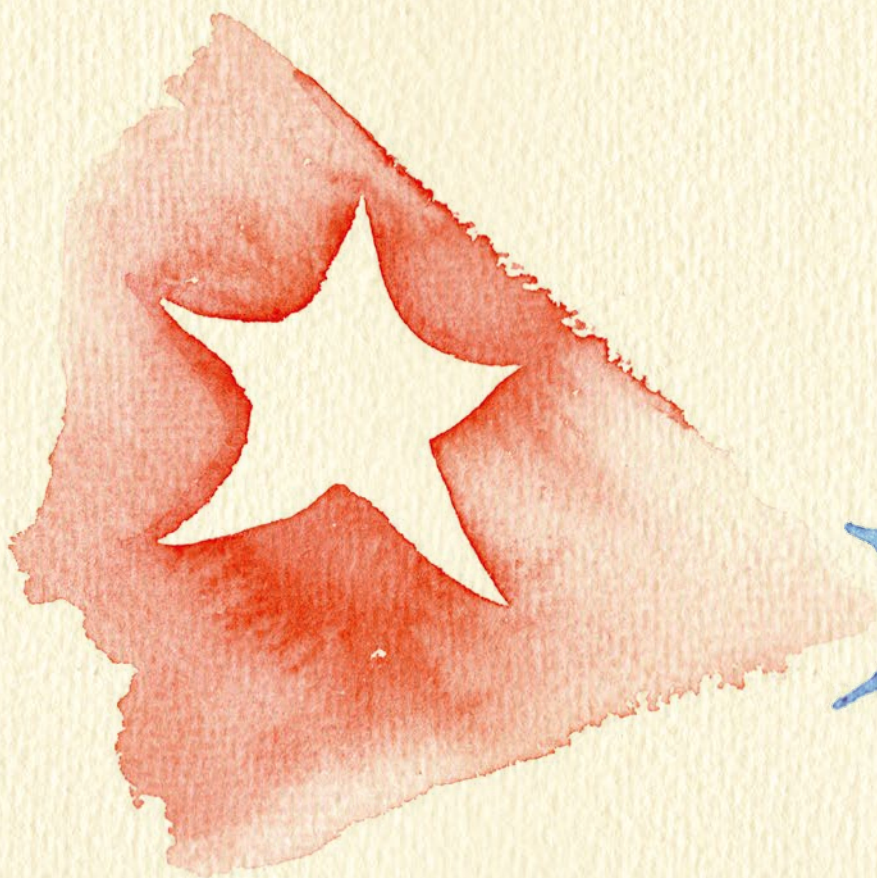


This is “the star of wishing to regain pride.”

This is a star that had committed many crimes,
with many of its children even having trouble eating.
Near the school, there was a monument
made from ancient ruins, but nobody looked at it.
Henry set out to interest school students in their culture
and make them proud of their ancestors by helping them
to create knitted fabrics using the star’s ancient materials.

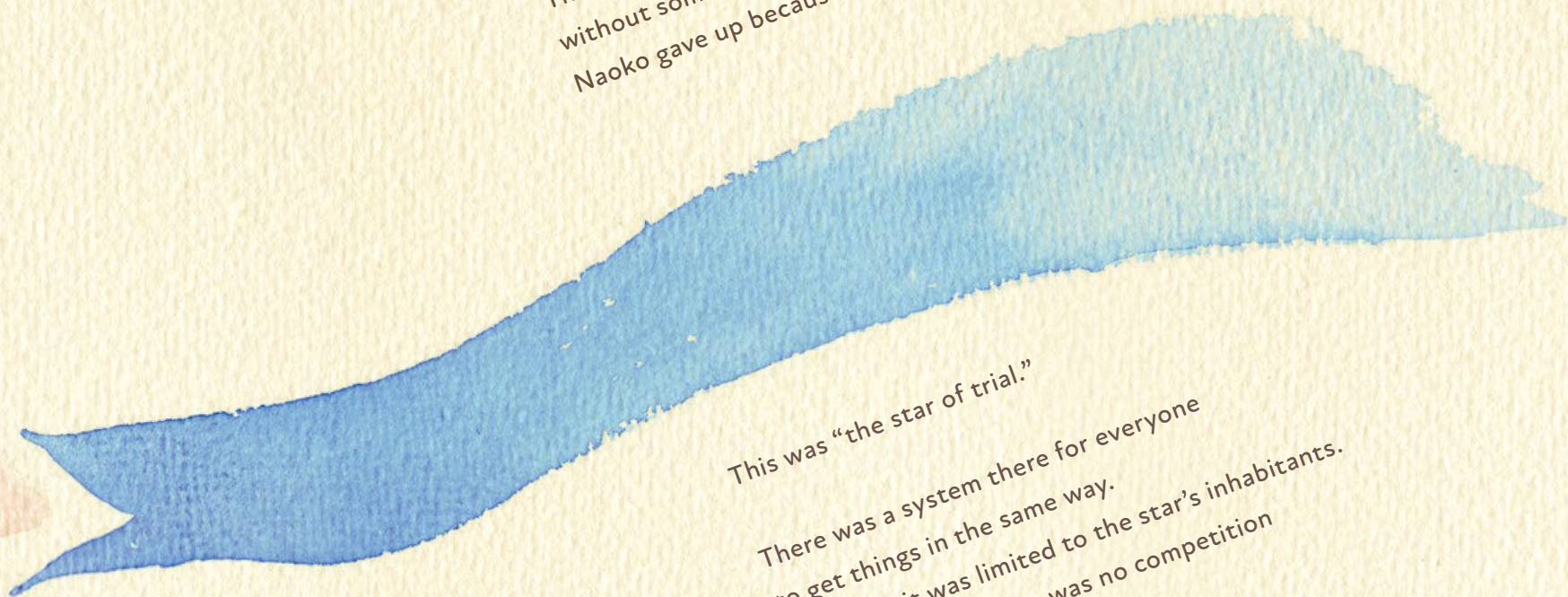


One day, Henry went out to buy the materials,
taking a bus and heading north on the road along the cliff by the sea.
According to a legend, ancestors of the area arrived
from beyond the sea on boats made of reeds.
Thinking about the connection between those predecessors and himself,
Henry got to his destination.
But the traditional materials had run out
and no longer existed, replaced by a material Henry had never seen.
He decided to try that material, to regain what has been lost.
He knew that the next thing could be born from what has been lost...
The times are changing. Even with nobody intending,
sometimes things change before anyone realizes...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Henry took a breath. Then...



Henry found that he had become Naoko.

Naoko was in line to buy milk.
The person next to her said, "you can't buy anything
without some document."
Naoko gave up because she didn't have the document.

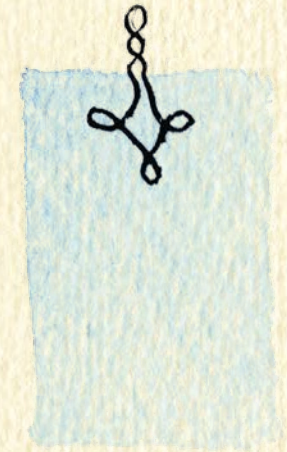
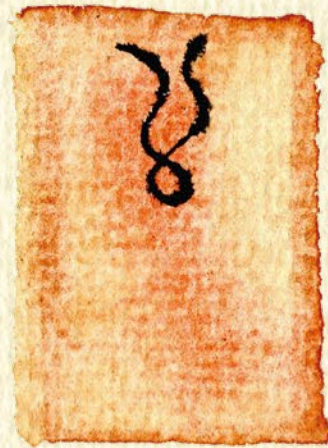
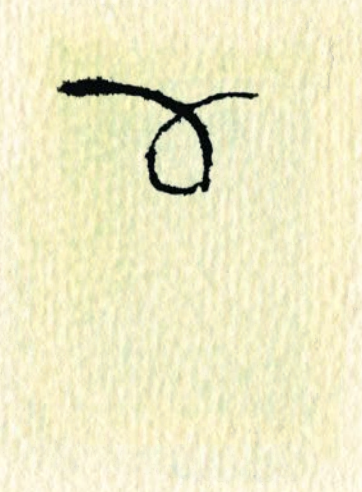


This was "the star of trial."

There was a system there for everyone
to get things in the same way.
However, it was limited to the star's inhabitants.
Equality meant there was no competition
and no private property.
It had been that way for a long time.

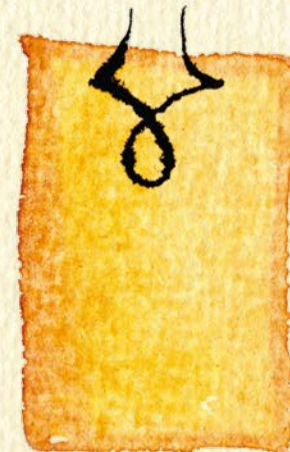
"But is it okay as it is?"
More and more people believed it,
and the star was about to
incorporate a system allowing people to get
what they want by making an effort proving they deserve it.
The star decided to explore the best approach for the star.

An old lady spoke to Naoko
as she wandered a city she didn't know.



"What do you have? What do you use it for?"
"This is a straw," Naoko answered.
"I'll use it to make a mark to greet another day."
"I want to try it."

Naoko was invited to a place
where there were a lot of elderly people.
Although it was the first time
they had used a new material,
everyone actively participated.



Naoko made marks to welcome new days
on the doors of everyone's room.
She felt like something new was coming,
and also like she could renew herself.

Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Naoko took a breath. Then...

Naoko found that she had become Ruth.

Ruth imagined a hat that she could wear
with the others.

This is “the star where the next is born.”

If there was a big hat, everyone could put it on together.
With everyone, something new would be born.
Neither the children, the elderly, nor the young people
stuck to one material. Instead,
they knitted hats together using straw and the raw material of Yarei.
Rather than comparing what was suitable and what was not,
it was natural to take what existed and let things follow their course.
Even though it looked different, knitting them together,
the next thing would be born.



All these people

--from a person looking in from the street to the schoolchildren who stopped by--
accidentally created a mysterious tree.

Many materials, various methods, and different people gathered beneath the tree.

The star's average temperature was 28°C in summer and 22°C in winter,
an agreeable climate where trees grew rapidly.

When Ruth climbed a big tree, she saw a big sea, with the surface of the water shining.

Looking at that sea, she thought about a star that wasn't there.

A giant wave crashed onto the coast of the sea,

and the water splashed off and swirled up and into the sky.

Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Ruth took a breath. Then...

Ruth found that she had become Moeko.

She saw a fast-moving fish swimming up the stream.
It was a carp.

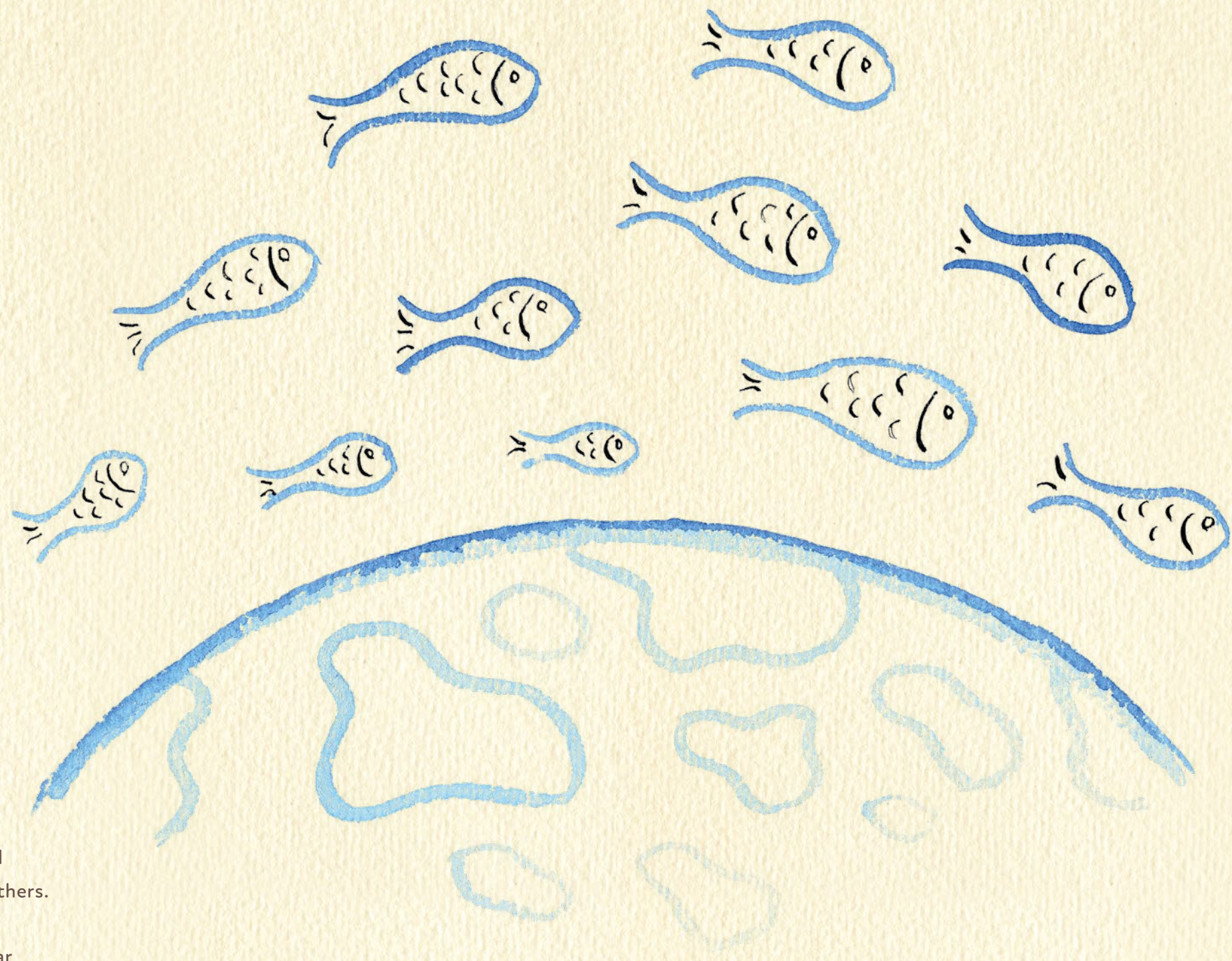
This was "the star of each one."

Moeko heard someone say that
boys should be as powerful as a carp climbing a waterfall.
She wondered why it should be just boys.

The carp jumped out of the waterfall so furiously
that it rose into the sky.
Male carp, female carp, adult carp, little carp.
All of them were lit up by the sun,
scales shining diverse colors.



A carp swam in the blue sky.
The ground became sky,
and the sky became the sea.
She could no longer distinguish
between the sea and the sky.
She was being blown by the wind
and closed her eyes for a while.
Before long, she couldn't understand
the boundary between herself and others.
And then she heard a song...
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Moeko took a breath. Then...





Moeko found that she had become Ioan.

Ioan was on a kite.

This was “the star of remembering childhood”.

Ioan was a master kite maker.

He rode a big kite made by everyone and,

from the sky, he could see every part of the star.

He could see the house where he was born, the river he swam in,

the mountains he ran up, the forest he got lost in,

the square he played in, the secret place, and many of his acquaintances.

People in the city waved their hands to Ioan on his kite.

When they saw the kite,

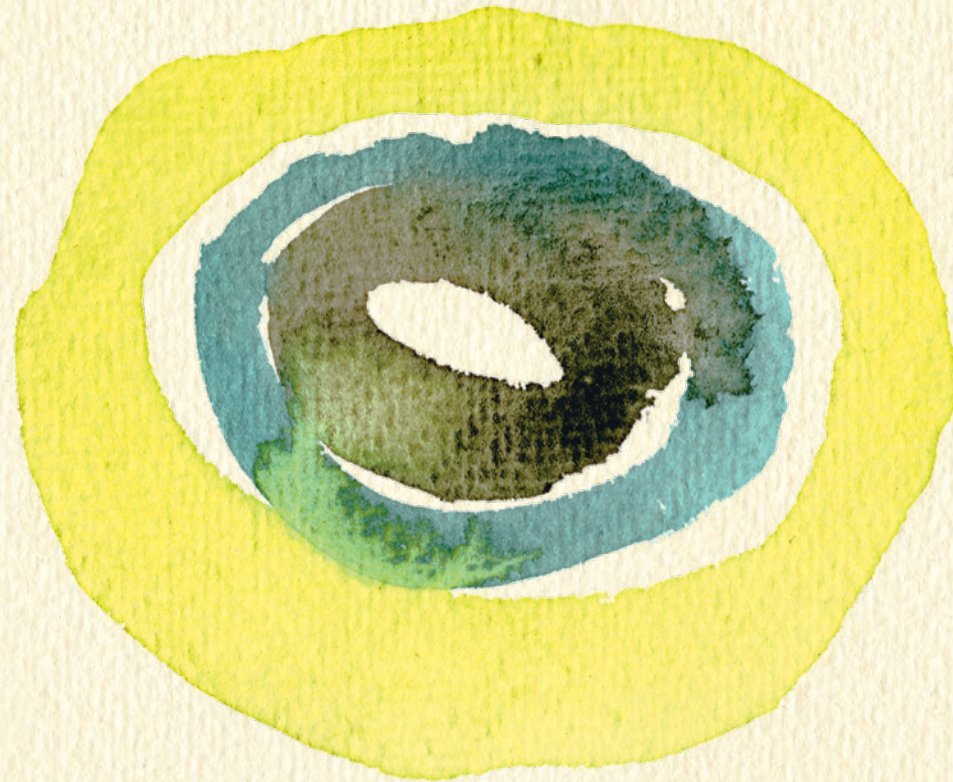
they sang the song of the Papalote, using the Spanish word for kite.

Children and the elderly all loved kites and,

looking at Ioan’s kite, the adults remembered their childhood.

A mysterious thing happened
when Ioan was making that big kite.
An old man helping him became a boy.
An old lady helping him became a girl.
With everyone making the big kite,
it flew into the sky with all of them on board.
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Ioan took a breath. Then...





Ioan found that he had become Kazuya.

Kazuya was surrounded by old ladies.

It was the first time he had jumped off his home star.

This was “the star of welcoming even without understanding.”

Kazuya wondered how to get involved with people without understanding the words or knowing anything about a place.

For the time being, he just said his name. “I’m Kazuya.”

The old ladies heard “CASIO” instead, and, very convinced, called him by that name.

It was a little bit different, but it was okay.

They told him that his hair was getting longer, so they took him to a barber, even though he was not sure what was going on.





A lively voice could always be heard coming from somewhere on that planet.

“Let’s attach a big decoration to the square.”

“With decorations, something will start. Let’s all go to the square with a big decoration!”

“Pip! Pip!... Pip! Pip!... Pip! Pip!...”

People flowed out onto the street.

Let’s all enter the next era!

What kind of society will be next?

We don’t know, but we are sure

it will change, change, change! Change the times!

Then the decorations themselves began to dance...

Drawn to the sleeping breath of a star

that felt like an echo from nowhere,

Kazuya took a breath. Then...

Kazuya found that he had become Kentaro.

“Pip! Pip! ... Shichoisa! ... Pip! Pip! Shichoisa!”

The shouting became “Shichoisa” before anyone realized it.

Kentaro started singing.

“Triangle Man is ...” “Shichoisa!”

A lot of people danced around Kentaro with unique and tenacious footsteps.

“Where on earth are we?”

Javier, who was dancing awkwardly, paused and said,

“This is ‘the star of dancing while screaming’.”

The star had recently become off-balance and unstable.

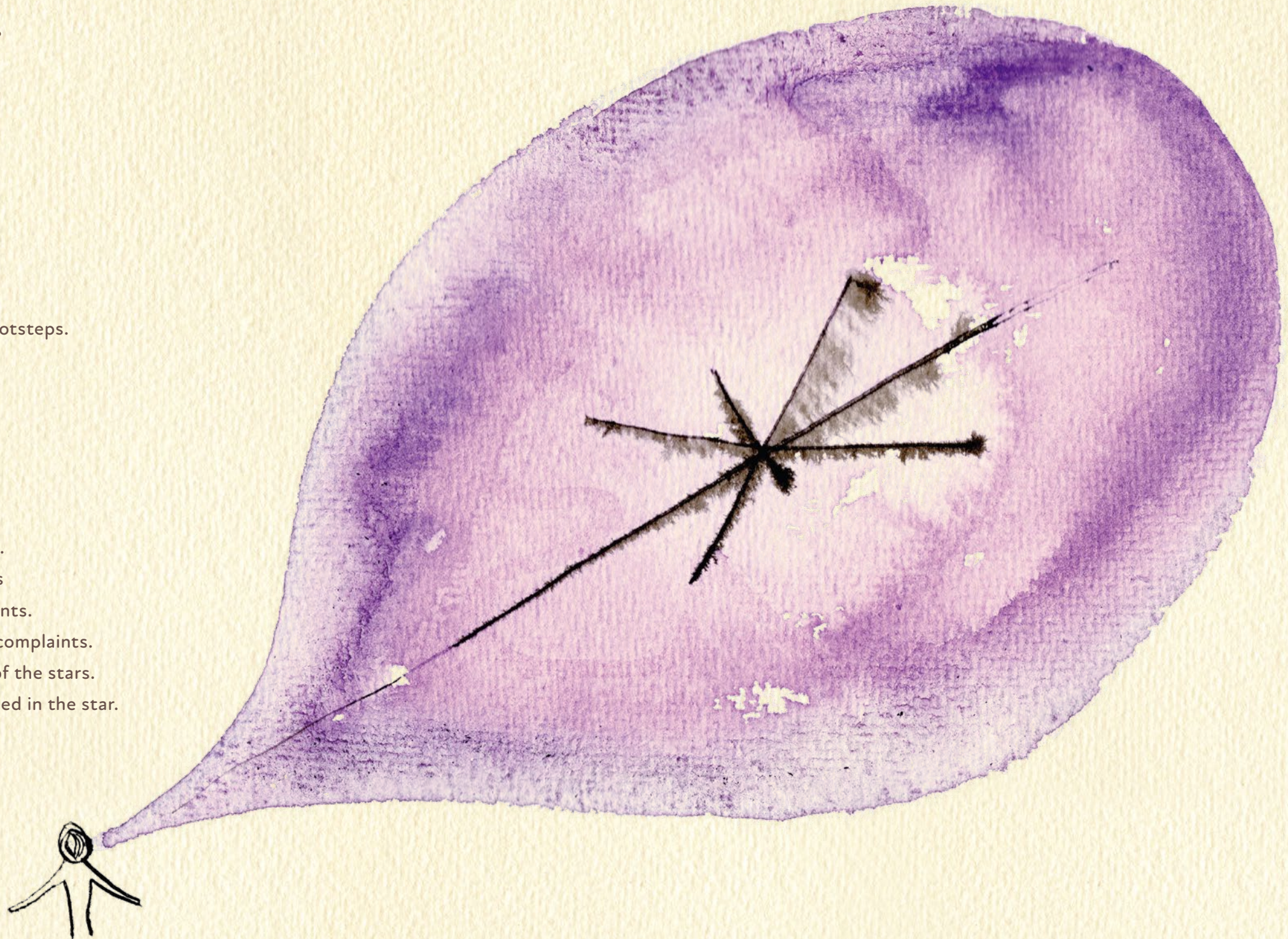
Everyone was in trouble because everything was extremely unsteady.

Javier, Samuel, and others had begun to work to regenerate the stars by inviting university students and artists to interact with the residents.

One part of the lyrics of Shichoisa improvises about daily anger and complaints.

As they danced, everyone sang and danced about the current state of the stars.

Shout out nasty things! Scream while dancing! Everyone’s voice echoed in the star.





With all of the people absorbed in dancing
It got darker and darker as the sun went down.
When Kentaro noticed, a big moon came out.

Something was shining in the moonlight.
Something like a thin string...
Closer inspection confirmed
that the strings had spread all over the city.

When one of the dancers plucked at the string,
the sound echoed like a piano string.
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Kentaro took a breath. Then...

Kentaro found that he had become Ryuichi.

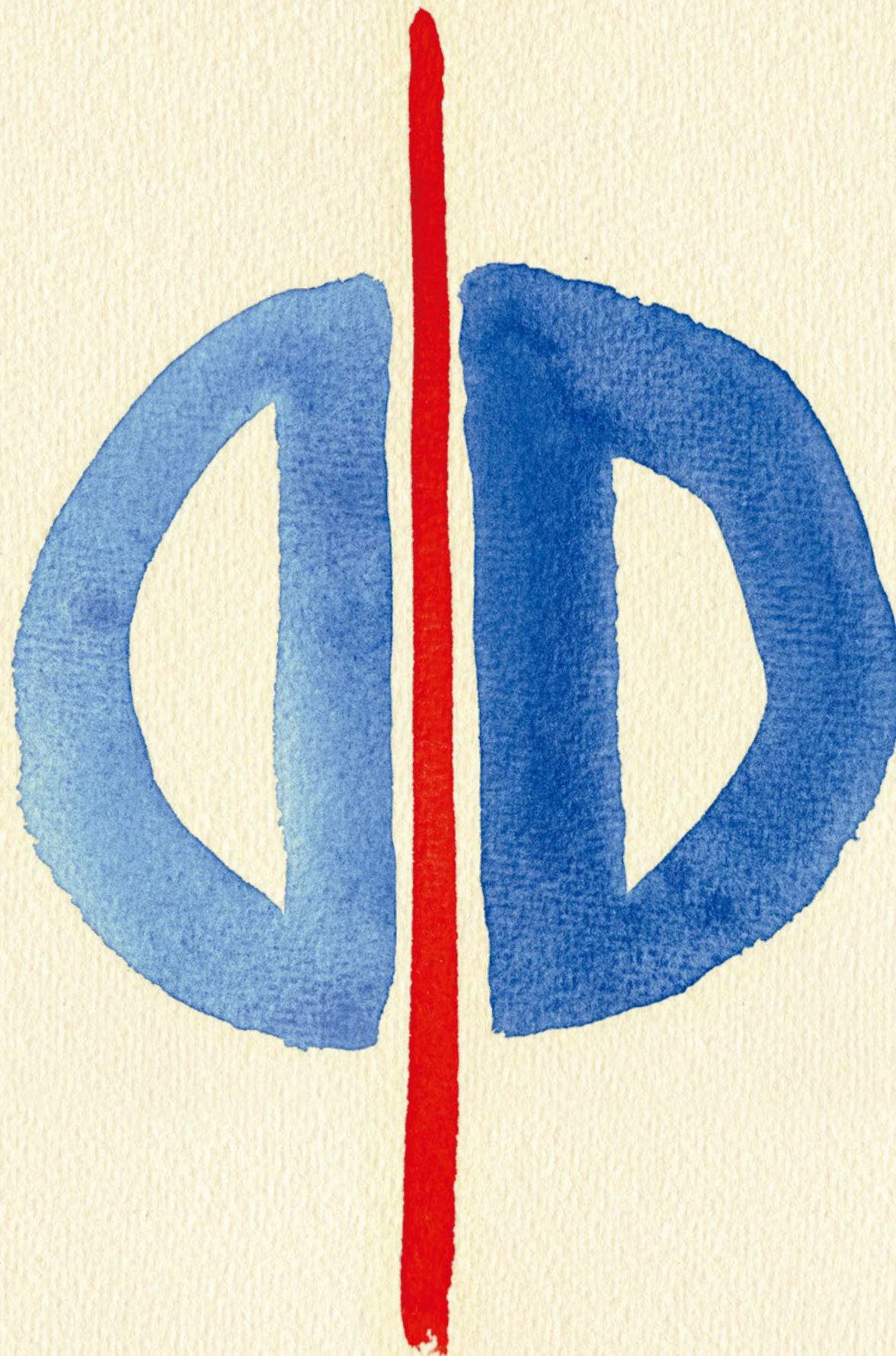
The 88 strings running across the city were connected to the piano in the music hall on the hill.

This is “the star of the surrounding sounds.”

Ryuichi played the piano. Dancers plucked strings here and there.
The atmosphere of the whole city seemed to echo.
Ryuichi had created a “Symphony” for everyone to perform.
The sounds surrounding the people became music.



Whether to repeat the past or to foresee the
future? Tuned or untuned?
The middle... It should be in the middle.
Thinking about that, Ryuichi came to the middle
of the star of the surrounding sounds.
There was a red line drawn there.



It is said that when water is sucked into the hole,
it spins the other way around
on the right and left side of the red line.
The guard in the middle started the experiment.
He was looking at the vortex sucked into the hole.
Drawn to the sleeping breath of the stars
that felt like an echo from nowhere,
Ryuichi took a breath. Then...

Ryuichi found that he had become Tomoko.

Tomoko picked a stone up off the ground.
When she took her hand off the stone, it fell to the ground again.
Why does this stone fall to the ground?
Does it want to go to the other side of this star?
Tomoko walked while looking at the ground
and wondering all of these different things.

“Welcome Tomoko,” said Pablo.
He was waiting for Tomoko with maté tea.

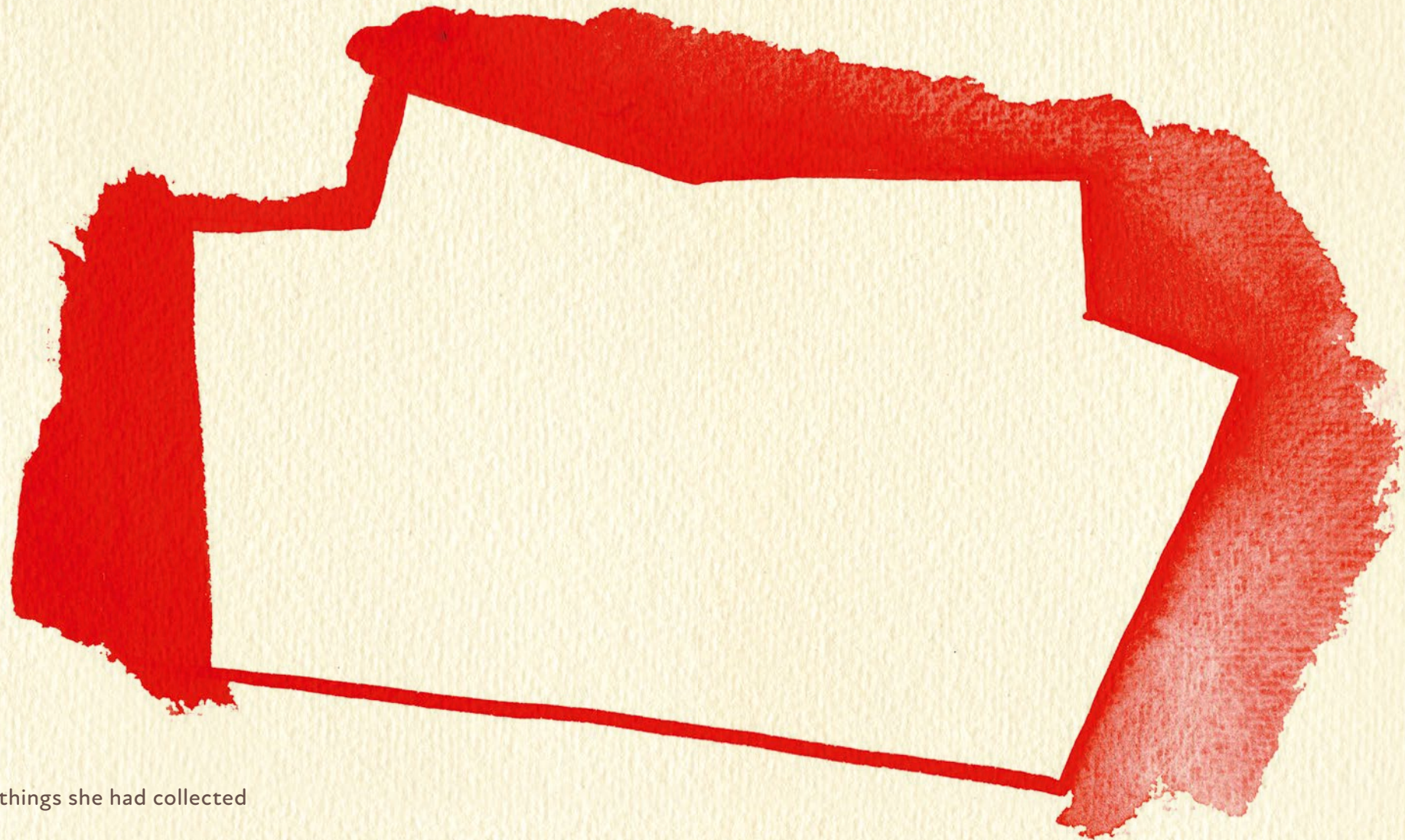
This was “the star of looking at the feet”.

Everyone was talking to Tomoko.
But she didn’t understand their words.
Whether or not she understood,
everyone spoke in waves because they had something to tell.
Because something had been conveyed but not through words,
Tomoko, after hearing the words as sounds,
changed her mind.

When Tomoko walked there every day,
she remembered everyone while staring at her feet
and picking up what she was interested in.
One day, she realized that
her room had filled up with stones, branches, and leaves.

Tomoko folded a square piece of paper to make something like a plate
so that everyone could see what she had collected.

She folded it slowly with her feelings,
and then everyone entered the room,
and they all folded a piece of paper with their feelings too.



One by one, Tomoko put the important things she had collected
on that piece of paper folded in two.

Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Tomoko took a breath. Then...

Tomoko found that she had become Sebastian.

This is “the star of sharing secrets.”

Sebastian was talking to the children while arranging round balls.

Julio: “We may be celebrities!”

Angel: “What was the first song you heard?”

Sabrina: “Can you be the main character if I make a movie?”

Gustavo: “I feel sad because Miri has transferred, but I will study more!”



Without realizing it, the children’s stories became balls
and formed the pattern of the day.

It was just like Chaquila,
and Sebastian remembered a necklace from his star.



Sebastian felt that he might also have a memory of his own star,
which was ingrained in his body.
And he thought there might be a secret that he could share with the children.
Let's keep all of the stories that have become a ball in a cylinder of darkness.
And let's make it a secret that nobody can see anymore.
There was a noise as the curious children tilted the tube,
and that noise became a secret sound.
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Sebastian took a breath. Then...



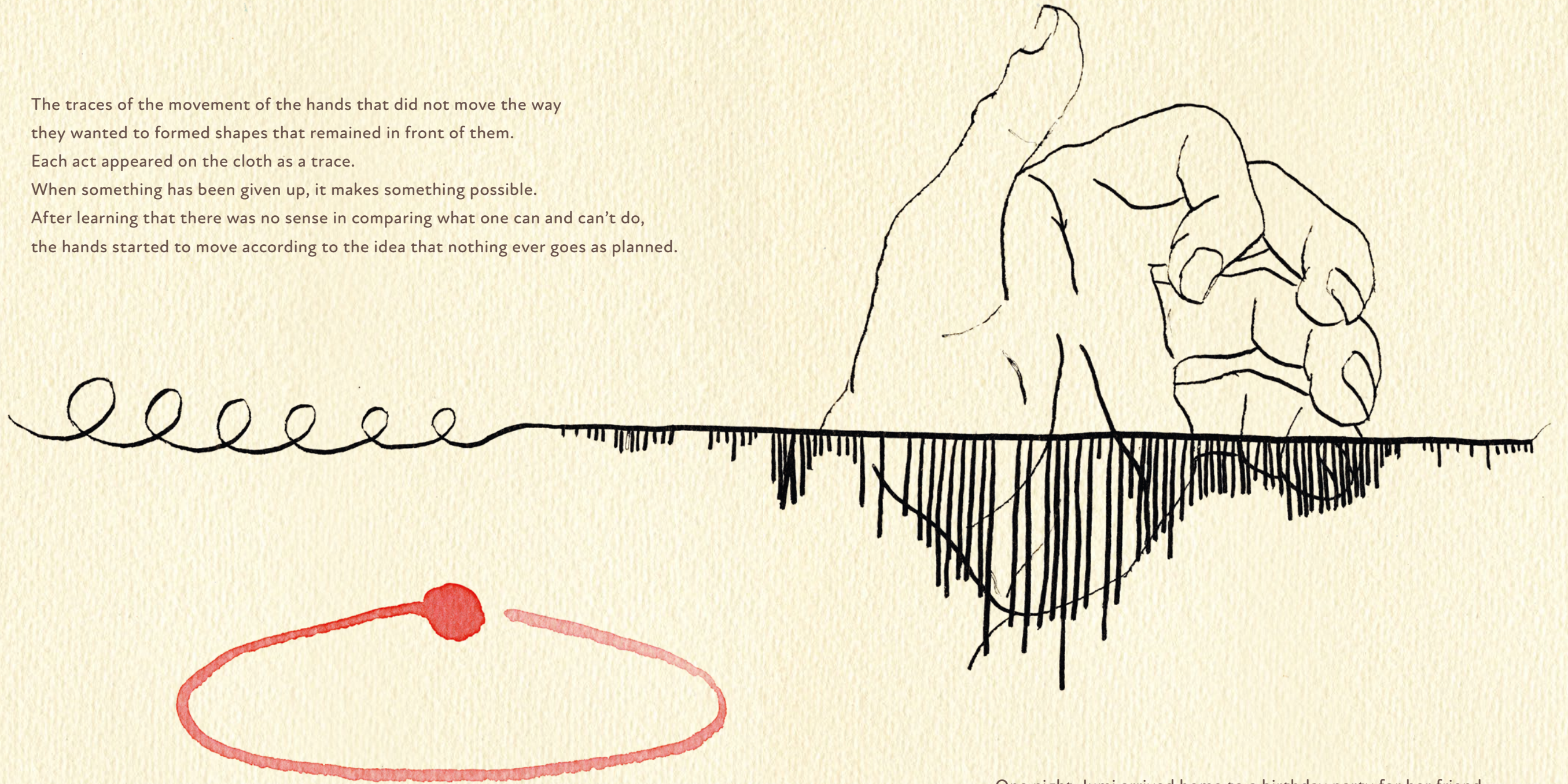
Sebastian found himself that he had become lumi.

Listening to the sound of the waves,
lumi was surrounded by a blue cloth.
There were many ripple-like patterns on the cloth.

This was “the star of one’s own.”

Quiet ripples, large ripples, delicate ripples, ripples about to disappear.
Ripples were patterns created by tying threads to the cloth.
Each person had a different way to tie the thread.
“My fingers don’t move well.” “I don’t have an ounce of strength.” “I can’t concentrate.”
Everyone complained about many different things to lumi.
But when the blue cloth was finished, they all wanted to know which ripple they had made.
And when they found it, they would stare at it for a while.

The traces of the movement of the hands that did not move the way they wanted to formed shapes that remained in front of them.
Each act appeared on the cloth as a trace.
When something has been given up, it makes something possible.
After learning that there was no sense in comparing what one can and can't do, the hands started to move according to the idea that nothing ever goes as planned.



One night, lumi arrived home to a birthday party for her friend.
“Everybody’s birthday comes when we go all the way around the star.”
lumi started cooking in the kitchen for her friends.
It smelled so good as it simmered and, naturally, everyone got hungry...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
lumi took a breath. Then...

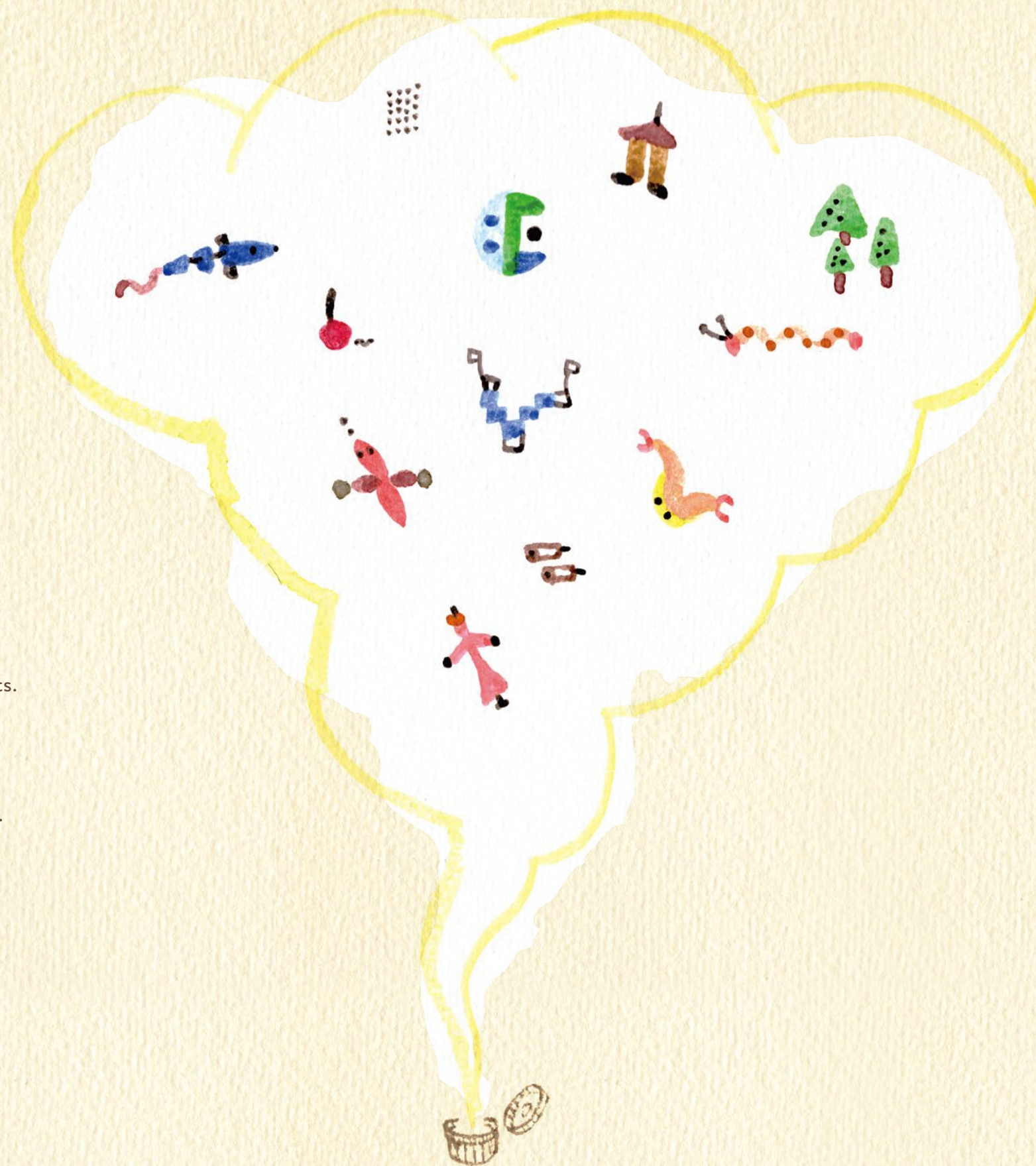
lumi found that she had become Daisuke.

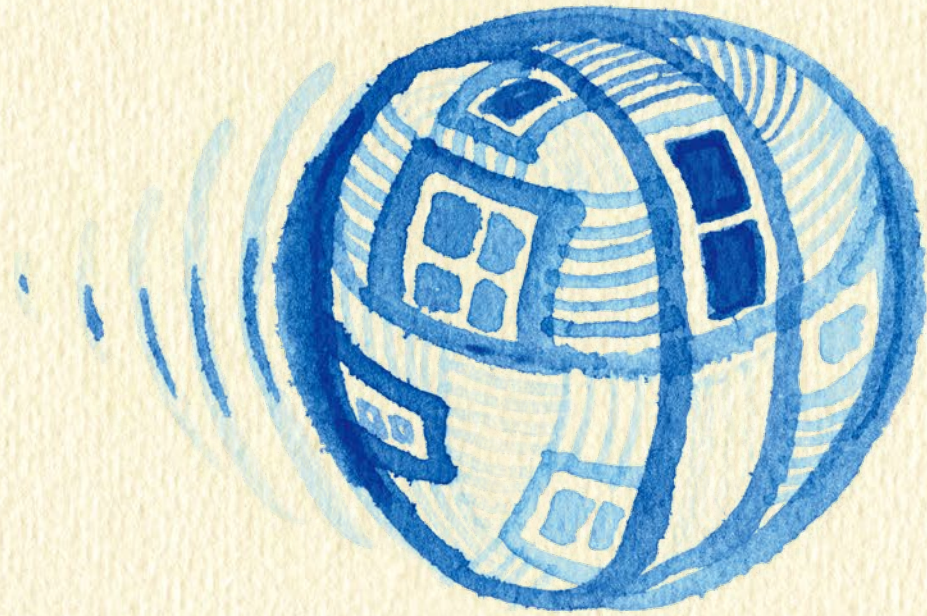
The simmering pot was full of beans.
Daisuke boiled the beans to make sweets.

This was “the star of rounded sweets.”

He also steamed rice to make sweets.
He made sweets in the kitchen and hoped everyone would like his sweets.
When he opened the lid of the steamer, white steam rose up.

The steam cloud grew bigger and bigger, and Daisuke was folded into it. Then, he heard the story of children's sweets from the pure white world.

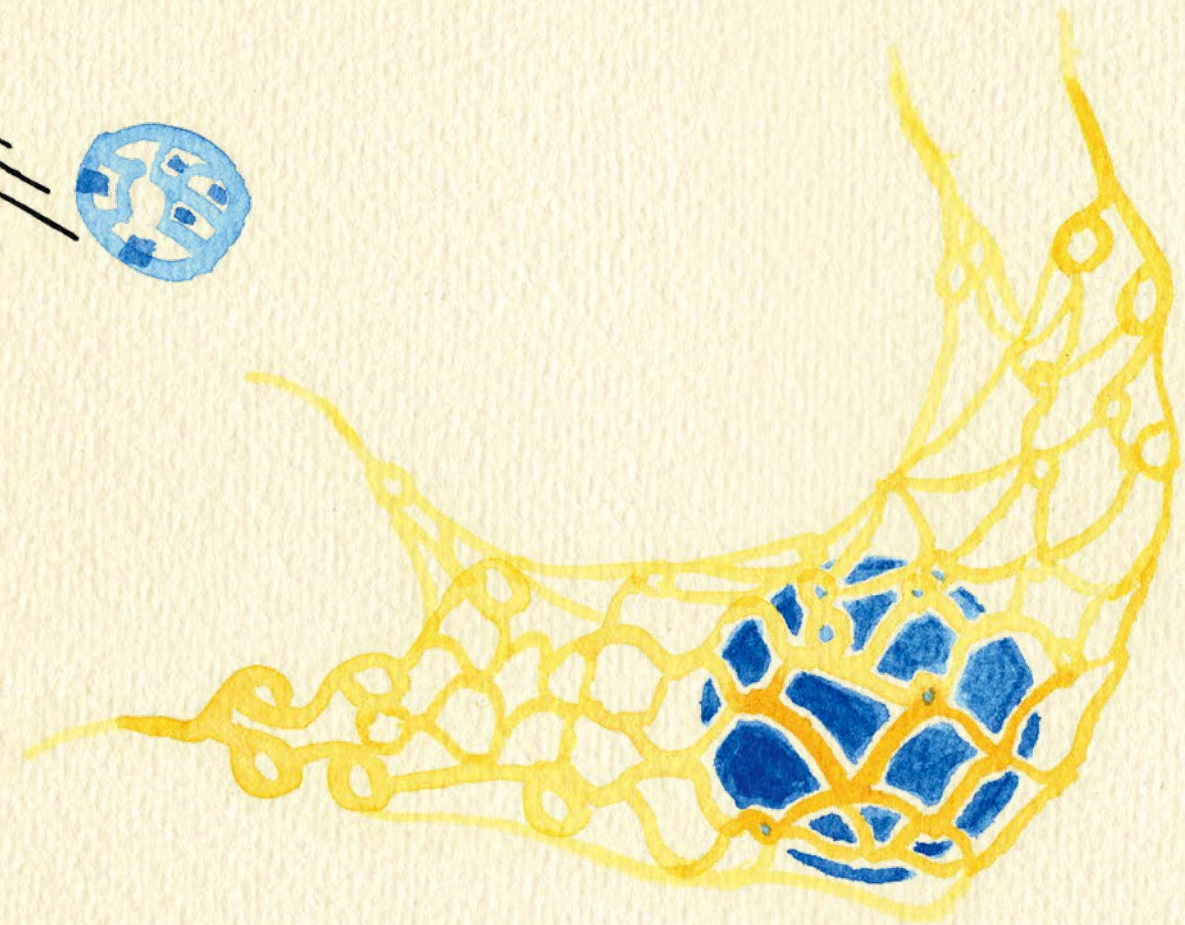




Suddenly, a net appeared and gently wrapped itself around the house.
With the round house swaying...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Daisuke took a breath. Then...



Daisuke thought of a house where everyone could live together.
It was a house shaped like a rounded sweet.
When he imagined the round house, children came inside of it.
The house started spinning, jumping out of school, driving on the road,
jumping above the train, running around the city endlessly, never stopping.

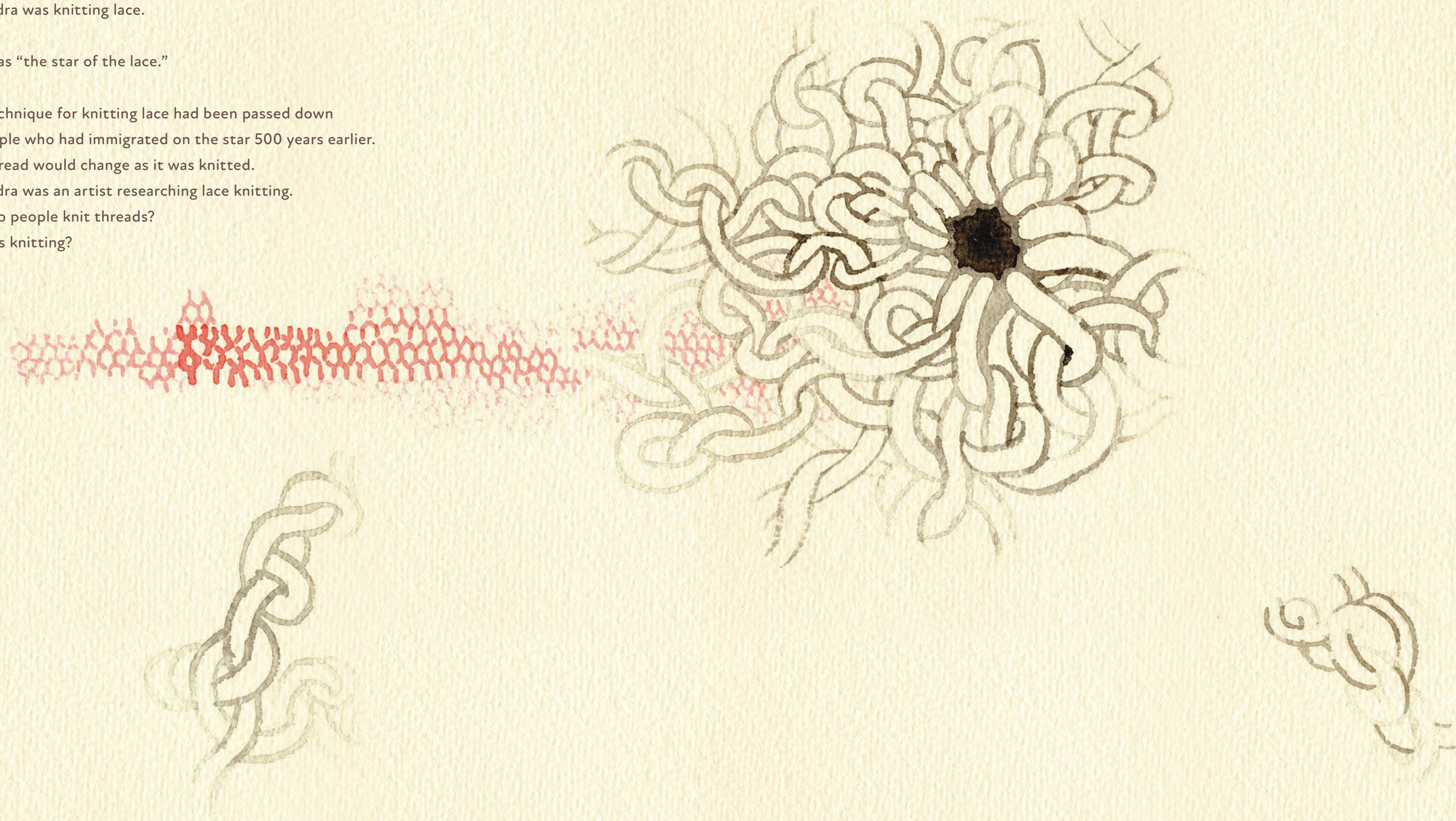


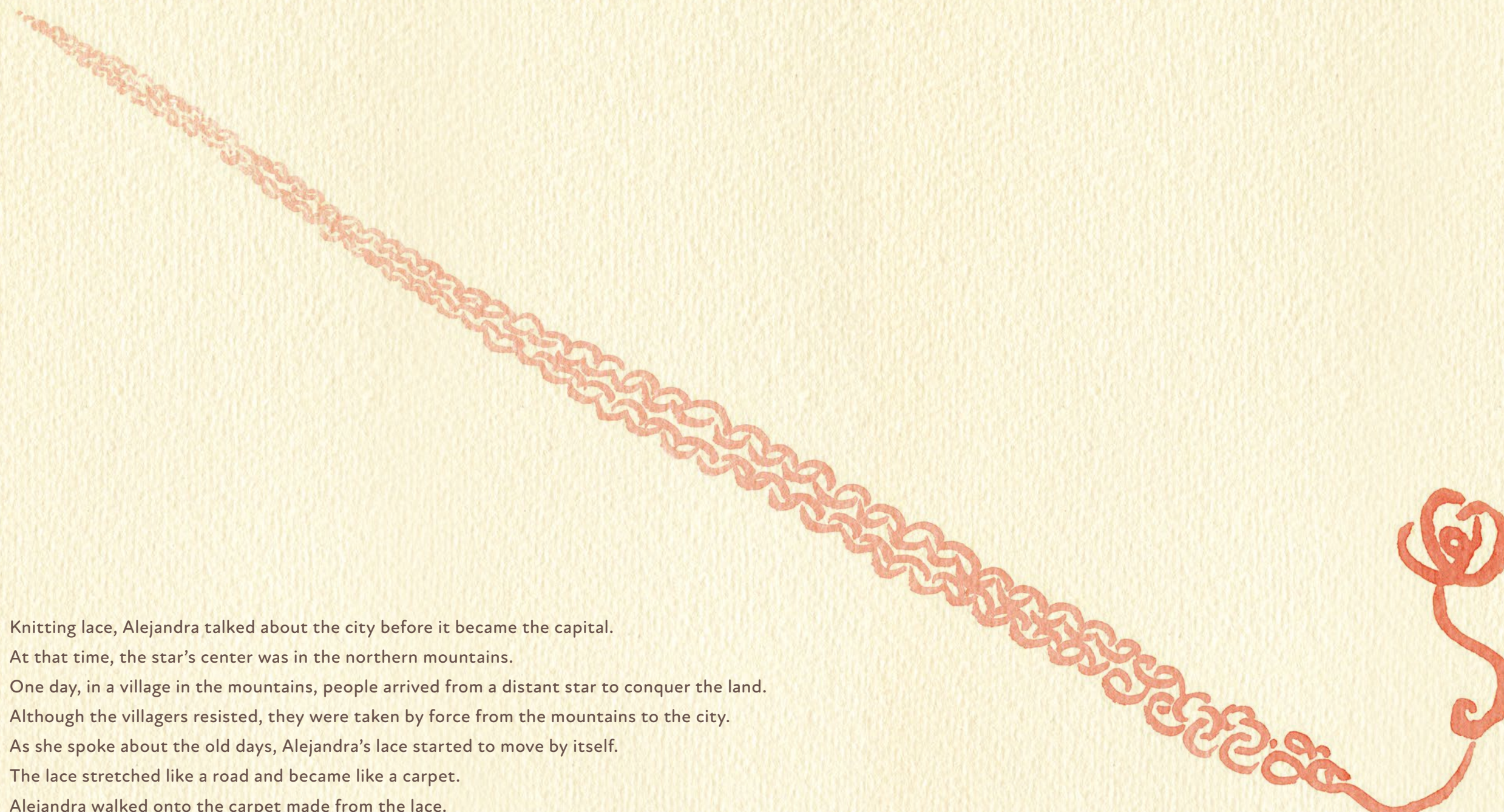
Daisuke found that he had become Alejandra.

Alejandra was knitting lace.

This was “the star of the lace.”

The technique for knitting lace had been passed down
by people who had immigrated on the star 500 years earlier.
The thread would change as it was knitted.
Alejandra was an artist researching lace knitting.
Why do people knit threads?
What is knitting?





Knitting lace, Alejandra talked about the city before it became the capital.
At that time, the star's center was in the northern mountains.
One day, in a village in the mountains, people arrived from a distant star to conquer the land.
Although the villagers resisted, they were taken by force from the mountains to the city.
As she spoke about the old days, Alejandra's lace started to move by itself.
The lace stretched like a road and became like a carpet.
Alejandra walked onto the carpet made from the lace.
She began to knit more quickly, and more and more road was created.
Knitting as if guided by something, she was making a path that she continued to walk...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Alejandra took a breath. Then...

Alejandra found that she had become Shogo.

Shogo was exhausted, and he couldn't walk anymore.

This was "the star of returning to the soil."

He felt like he had been walking for days and days,
and he decided to rest on a park bench.
On a monument in front of him,
the story of the villagers from the mountain had been inscribed.
This was where people displaced from the mountains used to live.



Shogo put his hand on the ground
and imagined the people of the mountain village.
The soil was cool, but it was getting warmer and warmer.
Then the soil spoke: "I feel like going home."
In response, Shogo said, "Okay."
And he decided to take the soil to the mountain village,
where it had originally been.

As Shogo walked toward the mountain village,
more pieces of the earth called out and gathered.
Each belonged to a place the mountain villagers had passed through.
The pieces of soil walked with Shogo and arrived back at the village
in the mountains for the first time in 400 years.



Even the row of mountains in the distance could be clearly seen from the village.
Shogo and soils were welcomed by many cacti.
Many potteries had been excavated in this land.
From ancient times, it had been a place where quality clay could be obtained.
The geology hadn't changed at all; it was still the same.
According to the elementary school teacher, Orlando, "if you live with this soil,
even outsiders can become mountain people."
"But we feel like a slightly different wind is blowing now," said the pieces of the soil.
A wind that was something together, or a mixed wind,
a wind connected to many different kinds of things.
Shogo wondered what that wind might have been...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
he took a breath. Then...



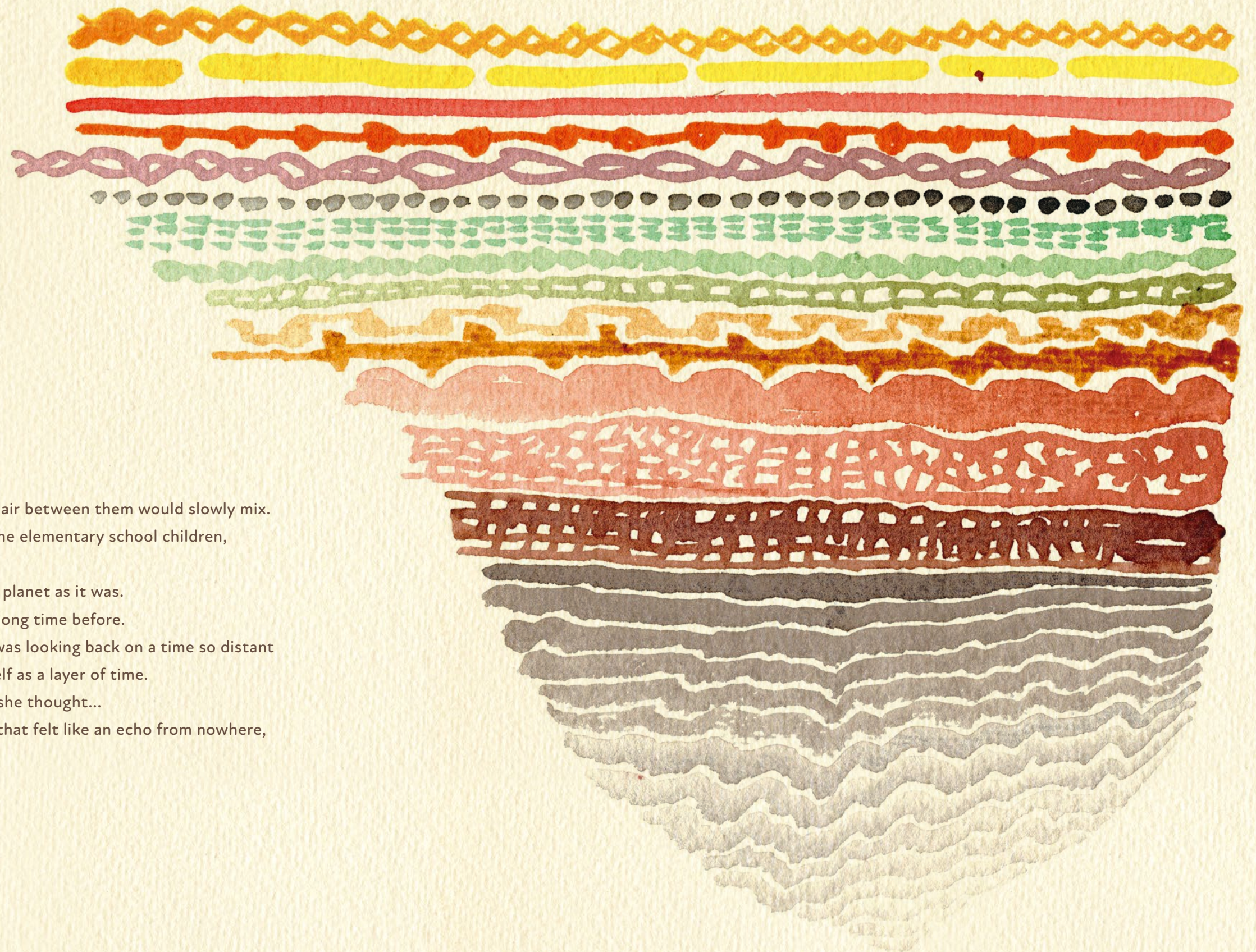
Shogo found that he had become Mai.

Mai was using her Uchiwa, a kind of Japanese paper fan, to fan herself and her friends.

This is “the star of mixing up.”

Everybody’s Uchiwa featured a different mysterious pattern. The patterns were made from materials that had been used in different places mixed together with things that were no longer needed. Mai spent her days mixing yesterday and today to create tomorrow’s wind and today and tomorrow to create the wind of the day after tomorrow.





When people talked to each other, the air between them would slowly mix.
Mai was always with the villagers and the elementary school children,
and they had mixed relationships.
She decided she wanted to stay on the planet as it was.
The days before arriving seemed like a long time before.
Looking at the pattern of the fan, she was looking back on a time so distant
that the pattern gradually revealed itself as a layer of time.
As if time were embedded in Uchiwas, she thought...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Mai took a breath. Then...

Mai found that she had become Taro.

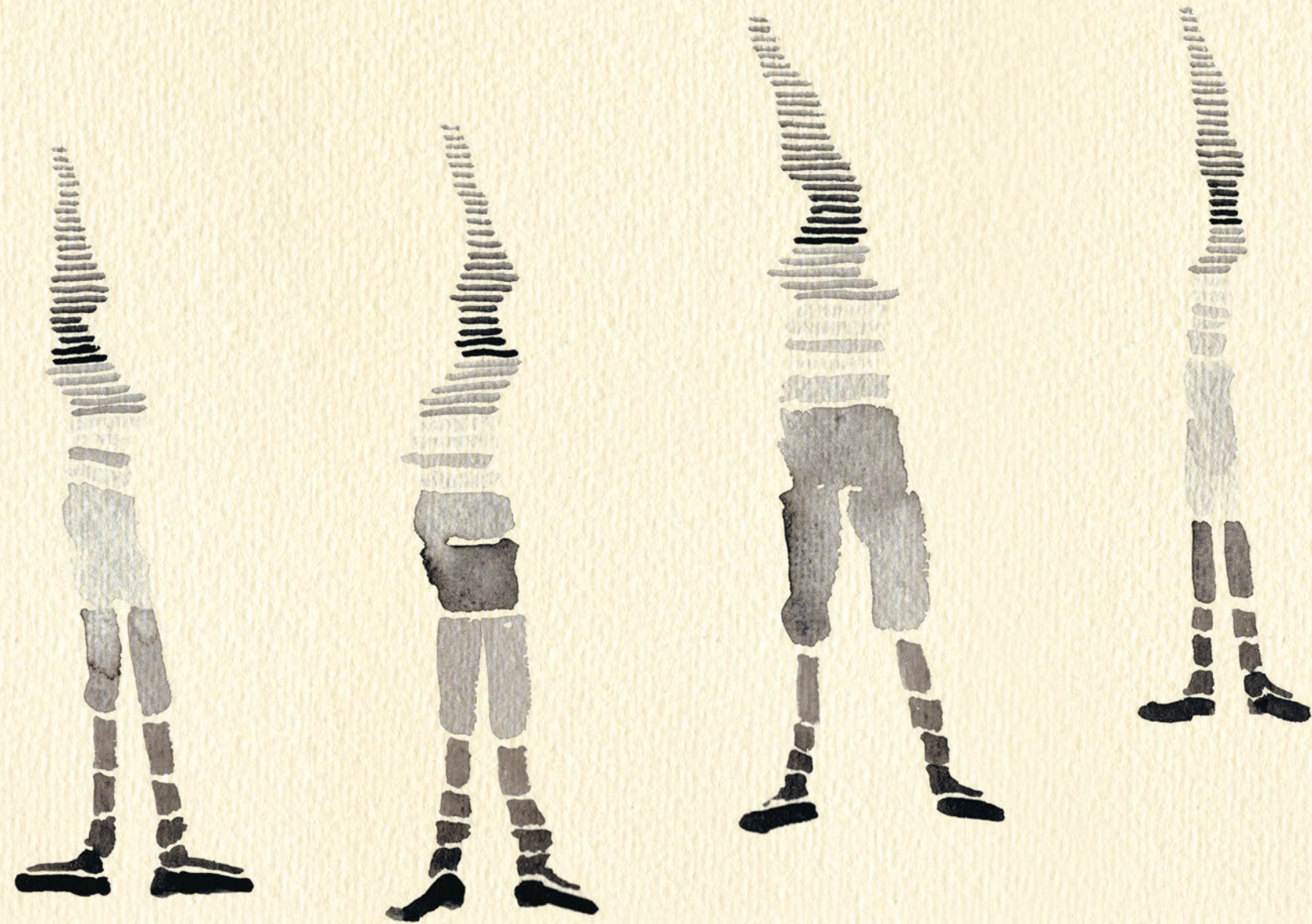
Taro embedded his memory in clay
and layered it as if it were a stratum.

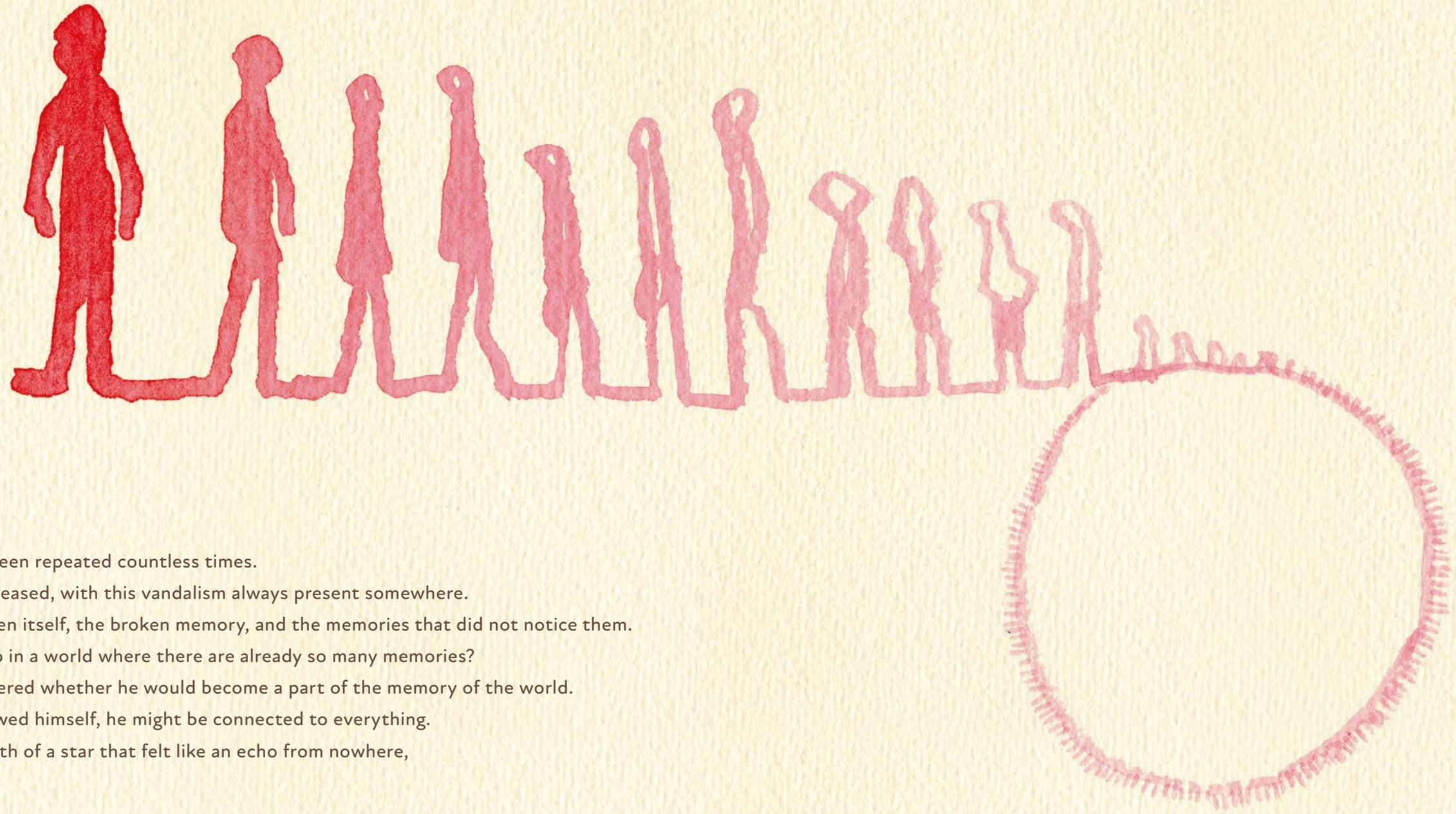
This was “the star of the stratum.”

This city was wedged between the west and the east.
It was a place with constant, fierce territorial conflicts.
Many complicated memories were piled up there.
Talking with the elderly people
who lived in that city between the west and the east,
Taro thought that personal memories were layered
like the strata of this star.

Walking through the city,
he noticed that all the buildings were new.
In other words, the current cityscape was
built on a past that had been disappeared at a certain point.

At the outskirts of town,
he noticed the buildings with scars of territorial conflict.
There were even marks of bullets left on the walls.



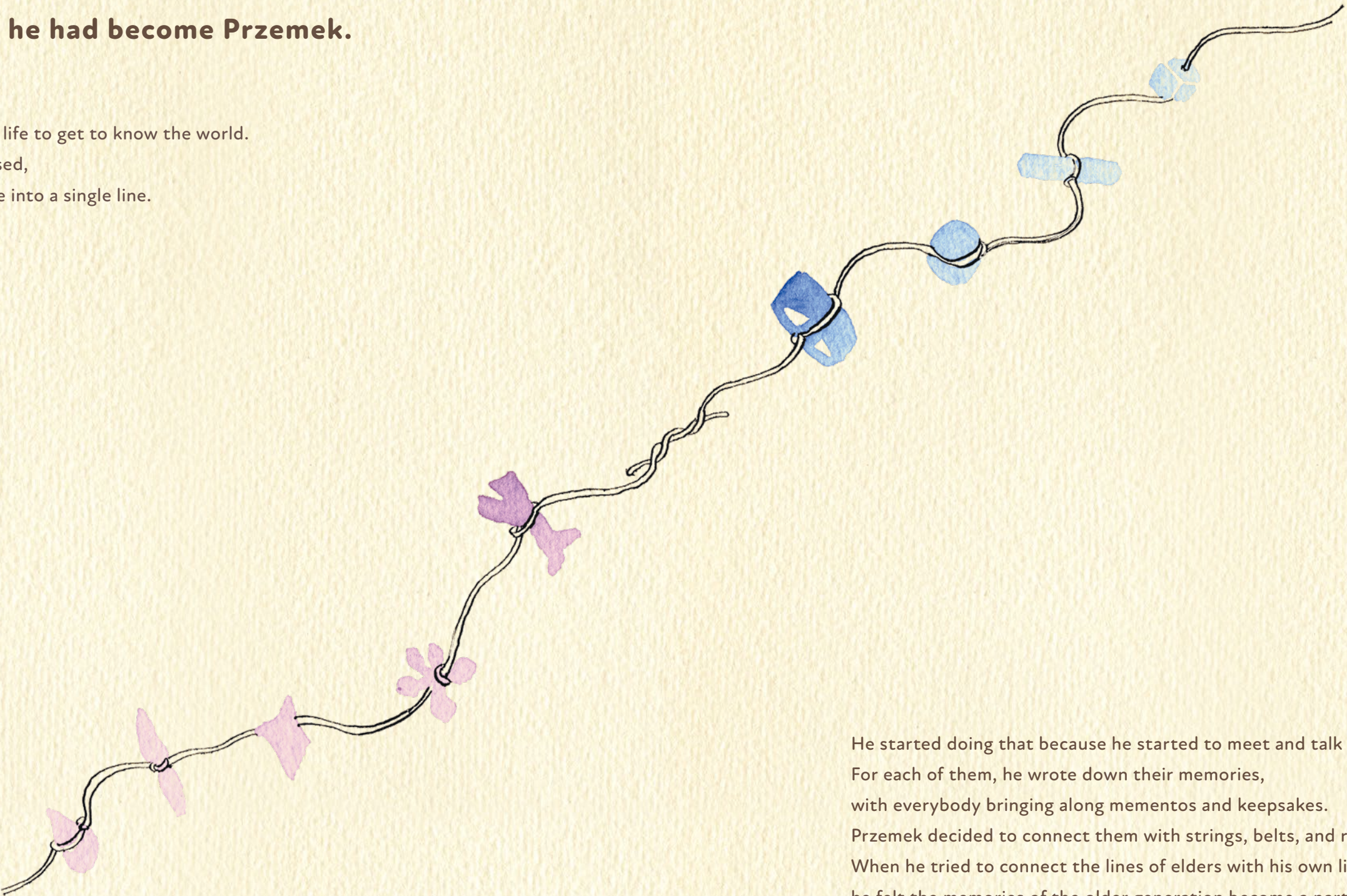


The world's conflicts had been repeated countless times.
Even now, conflicts never ceased, with this vandalism always present somewhere.
The memory that had broken itself, the broken memory, and the memories that did not notice them.
Where can my memories go in a world where there are already so many memories?
Pondering that, Taro wondered whether he would become a part of the memory of the world.
He thought that if he followed himself, he might be connected to everything.
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
Taro took a breath. Then...


Taro found that he had become Przemek.

Przemek followed his own life to get to know the world.
As he traced the time passed,
he felt his memories merge into a single line.

This was “the star of life.”



He started doing that because he started to meet and talk with his elders.
For each of them, he wrote down their memories,
with everybody bringing along mementos and keepsakes.
Przemek decided to connect them with strings, belts, and ropes.
When he tried to connect the lines of elders with his own line,
he felt the memories of the older generation become a part of his memory.



The line of life connected the memories of various people
and became longer and longer.
It no longer fit into Przemek's house,
jumping out into the garden and then out of the city.
Finally, it jumped out of time.
Then the light disappeared from the surroundings,
and it gradually became dark...
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Przemek took a breath. Then...

Przemek found that he had become Daniela.

Daniela stopped for a while in the dark.
Keeping still, her eyes adjusted,
and, little by little, she could see her surroundings.

This was “the star of roots.”



*She noticed a green road appear at her feet, and she followed it.
The road became both narrower and thicker,
overlapping with similar roads around it.*

*The roads blurred and many of them stretched out alongside the one she was following.
All of them were connected at the root.*

Daniela looked back at the scenery she had seen so far.
Perhaps because she had walked around so many places,
there was a hole in the clothes she was wearing.
There was even a scratch underneath the hole in her clothes.
When did she get this?
Does she remember or not remember or just want to forget?
Daniela stared at the scratch for a while and wondered.
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
she took a breath. Then...

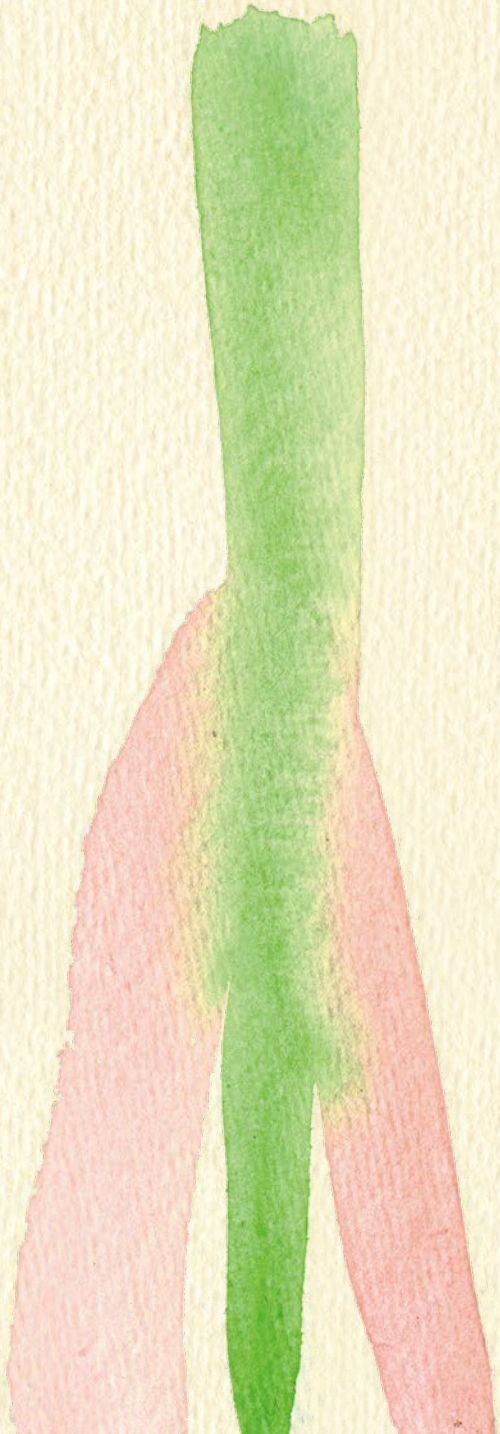


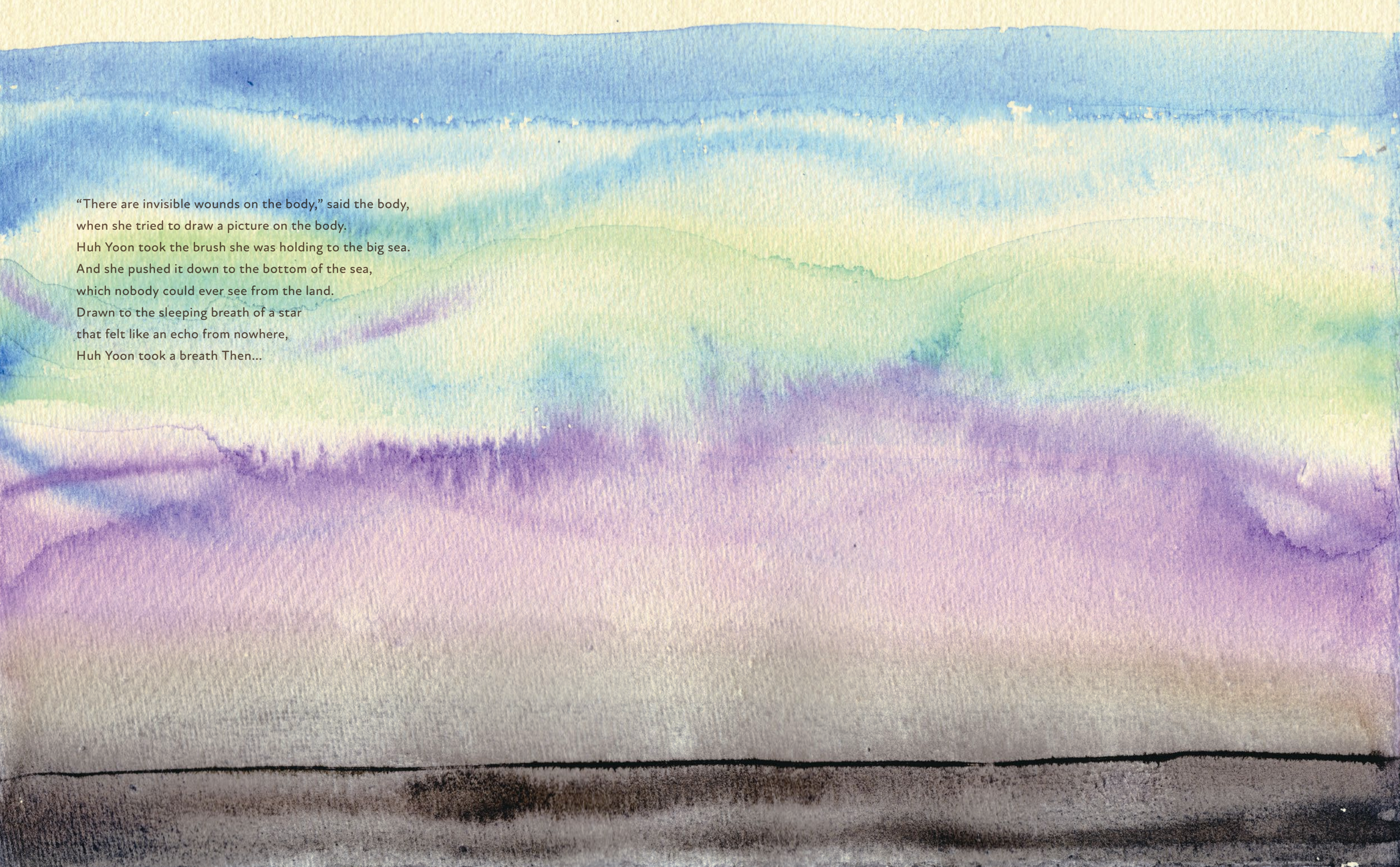
Daniela found that she had become Huh Yoon.

The scratch took the form of something like a painting.
As Huh Yoon looked at the painting, another wound appeared next to it.

This was “the star of wounds.”

The new wound gradually took the form of a painting too,
and Huh Yoon heard a voice coming from the paintings.
Finally, she could hear the narrative of the painting.



The background of the page is a watercolor illustration. The top portion is a deep blue, representing the sky. Below the sky are rolling green hills. The bottom half of the page is a vast, textured expanse of purple and lavender, representing the sea. The colors are blended and layered, giving it a dreamlike, ethereal quality. The text is positioned on the left side, over the blue sky and green hills.

“There are invisible wounds on the body,” said the body,
when she tried to draw a picture on the body.
Huh Yoon took the brush she was holding to the big sea.
And she pushed it down to the bottom of the sea,
which nobody could ever see from the land.
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Huh Yoon took a breath Then...



Huh Yoon found that she had become Jun.

The country on the other side of the ocean was looking for workers.
Jun's grandfather, still in his youth,
dreamed of the world on the horizon and boarded the ship to head for that star.

This was "the star of wishing not to confess."

Seventy years later, Jun heard the truth.
The first time Jun heard his grandfather's story about the past, he felt distressed.
He wondered why he had never heard it and why his grandfather hadn't told him the story...



The present cannot exist without time succeeding
from my grandfather to my father and then to me.
The fact that Jun exists here as reality means
that his grandfather's painful memory was also a reality
because they are tied to each other.
Still, Jun kept staring at what he couldn't see or didn't know within him...
Drawn to the sleeping breath of a star that felt like an echo from nowhere,
he took a breath. Then...

Jun found that he had become Tatipolo.

“I want to see my mom,” she cried.

This was “the star of wishing to meet.”



A petal of a flower fell on the tip of her finger.
Her surroundings had been filled with flowers.
Everyone lived together making flowers there.
Some made small flowers, some made big flowers,
and some just watched people making flowers.
Everyone had their own house but now they couldn't go home.
Tatipolo had also been making flowers.
Living with them there, she had made flowers
out of the desire to meet her loved ones.





Tatipolo made a mother out of petals.
Sad events never go away.
After a while, a gentle wind blew
and the petals gathered together...
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Tatipolo took a breath. Then...



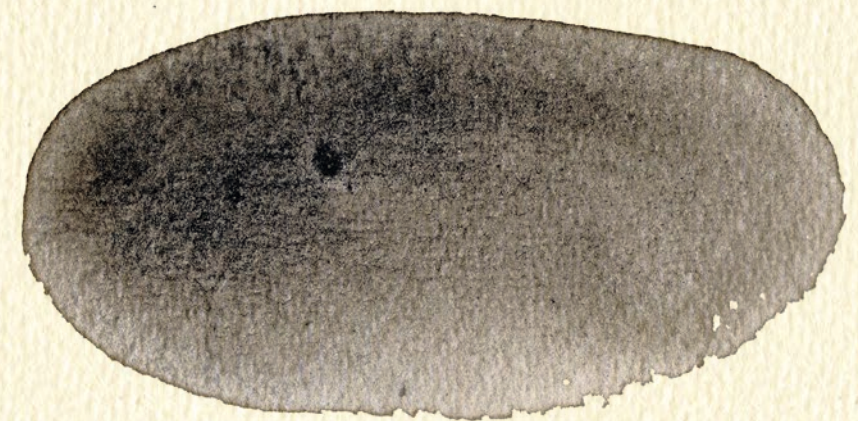
Tatipolo found herself having become Sachie.

A piece of white paper shook slowly; something had arrived.
Sachie tried to explain it to everyone, but she stopped saying it in words...

This was “the star of signs.”

A sign had arrived at that star from a distant sky.
A cutout pattern felt something in that sign.

There were signs for everyone there.
Nobody had to do anything but be there.
On the night of the new moon,
there was a hole in the star's sand pool.
From the other side of the hole, a distant sign arrived.
Drawn to the sleeping breath of a star
that felt like an echo from nowhere,
Sachie took a breath...



To be continued...



TURN Afterword -The Artists Look Back On That Time-

Yasuaki Igarashi (→ P14)

A boy with autism who came to the museum didn't take a look at the workshop I had prepared but picked up a pinch of fluffy alpaca hair on the table and blew it up over his head. The scene in which light coming through the high skylight was thrown was filled with divinity and made so much sense to me. I was like, "yeah, this is it." The boy naturally brought out the "personality" of that space. It was a feeling that I had lost sight of by following the implicit rules of the museum. They have the power to bring out the "personality" of places and people. From this trip, I learned that life will always be fresh if you can put yourself in an unfamiliar environment and face the inconvenience.

Henry Ortiz Tapia (→ P26)

Building in collectivity is a complex process, the members of a group could be closed and have their own ideas, but eventually, they share their knowledge and histories with each other. That experience creates a group energy which flows through the people. During the Turn project, I could feel that energy, and it expanded my concept of the artist's role as an agent who can contribute to the community. This allowed me to look within myself, to learn from others, and grow as a person.

Naoko Nakamura (→ P32)

When I look back on it now, I can only think of insignificant moments that are even less than events. So it can be difficult to explain it to others. The streets of the old town of Havana were full of sounds and smells no matter where you walked. Even if I can't explain it well, I'm clearly different now with and without Cuba.

Ruth Mariet Trueba (→ P38)

Artists usually incorporate projects into our dossiers, close cycles, and start new ones. Beyond that, this project was incorporated into my own life. I still have dried yarey leaves at home, my concern for the grandmothers and children we work with, and their good memories. I have a Koinobori (fish) hanging in the window of my studio. I watch it every morning as I think of Naoko, Moeko, Hibino, Kazuya, and Sato, wishing good things for their lives in this difficult time of Covid 19. The experience of the TURN project meant a lot to me; it changed my perspective and understanding of art. Before, I thought of creation as an end in itself, and sometimes I didn't even enjoy the process. Now, I understand that art is the medium, an instrument to create relationships, affections, generational and cultural coexistence, dialogues, and positive transformations. Art is just a pretext to transform this world into a

more welcoming place, where everyone is important and has a lot to give. Art is also a pretext to share our gifts and even the emotions and feelings that words are unable to express.

Starting with TURN, I established a new dialogue with the city and its people; on the daily route, at the beginning of the morning and up to the end of the work in the afternoon. The encounter with another culture taught me a lot! I was very impressed by the discipline, perseverance, organization of work, and the optimization of the resources and materials coming from the practice of the Japanese artists. Some of these learnings still remain in my artistic routines. It is impressive how a repetitive and apparently simple technique can create new habits, relationships, and transformations. I was transformed by the displays of affection and the psychological transformations that took place in the process, and by the way in which all human beings, regardless of our culture, age or religion, are sensitive to love.

Moeko Tokumoto (→ P44)

The elderly ladies and gentlemen showed the photos of their youth and their family. Those were as beautiful as a movie, and images were tenaciously printed on the tanned and frayed photographic paper. I wonder if I can spend my last years as sweet as they do, wearing my favorite necklace,

pendant of the Virgin Mary, and clothes of my favorite color while holding an important photo in my hand.

Ioan Carratala Corrales (→ P52)

Being part of the TURN Project changed my vision about art and society, as people can not only appreciate it, but also influence the creative process in a very active way and that there are no cultural barriers when conceiving and making a work. From TURN, I discovered new work methodologies, other ways of reaching the viewer in a more direct way based on the use of traditions and playfulness.

Kazuya Matsuhashi (→ P58)

At first, I thought that I came to a place that is completely different from where I am from. However, I gradually came to think that the time in Cuba is not much different from when I was in Japan. People are breathing in the same way as I do and the wrinkles on the elderly lady's hand in Cuba were the same as my grandmother's. Even so, after completing the project, I felt that the speed of time was completely different at that time.

Kentaro Onishi (→ P64)

People didn't get together at the time that I thought was "meeting time." When I was talking, the other party wasn't listening in the state that "I want you to be." There were times when the talk "turned aside." Another me who began to feel annoyed at myself that was frustrated with the relationship with them appeared. One morning, I left a notebook for "preparation" that I always

had with me in my room and went out.

Ryuichi Ono (→ P72)

In Ecuador, I really enjoyed the experience of being transformed. For example, my language of music and that in South America are, of course, surprisingly different. Sessions did not go well at all. At first, I felt a strong sense of loneliness at the "border", but as I was surrounded by their sounds, that feeling gradually faded, and I certainly felt that I was melting into them.

Tomoko Iwata (→ P80)

At the end of the exchange program, I heard the meaning of the facility name "Caminos." It meant "road." I still think of various roads, such as the sky road from Japan to Argentina, the walking road to the park that we all went to, the ant road that we saw in the park, the sun road for three years. Putting my hand on a slightly staggered and folded white pocket paper, I hope everyone at Caminos is picking up something nice on the road that they walk on.

Sebastián Camacho Ramírez (→ P88)

When I decided to become an artist, I thought, like many of those who choose this path, that art was meant to change the world. But I have been taking part in the TURN project for some years now, and today, I can tell that my intentions have changed. Working for this project made me understand that each person is a world in itself, which I don't necessarily mean to change when I interact with it. Creating experiences

that stimulate senses and help reading our thoughts and beliefs from a new perspective is the revolutionary act that TURN project taught me to promote through my work. What can I do to move your world?

Iumi Kataoka (→ P94)

I learned, like atoms, that I can be in two different states at the same time or successively. From side to side, moving the measure of distance and time closer or farther away. I understood that an entanglement operates when the time is at zero, like the suspense of a swell.

Usually the discomfort of noise or silence anticipates a sound that we want to identify in our memory. However, recognizing the fragility of the eardrums and their relationship with the air, I was forced to sharpen my sense of listening.

Paradoxically, the shock of the ungraspable gave me permission to actualize the magic of experiencing that impersonal zone with no point of support. The passage enabled a cycle in which the indeterminate potential transformed the cycle itself. The constellation of the unknown is perceived in the effect.

Daisuke Nagaoka (→ P100)

It was the first opportunity for me to get involved with autistic children. At first, I was very anxious, but when I realized it, I was completely fascinated by the sounds, styles, facial expressions, and attitudes they produced. I'm really looking forward to meeting people with autism and Down's syndrome in

Japan at the nursing home in which the TURN project is currently involved. I think the reason it seems like this is because I have time with the children I met in Argentina.

Alejandra Mizrahi (→ P106)

I used to understand crafts as an identity and as a reservoir for collective memory, objects to be treasured in crystal boxes. Before the TURN Project, I would frame textiles, eliminating the possibility of interacting with them and removing any practical use or purpose.

I’ve learned from Japanese culture and from the TURN Project that understanding crafts and guaranteeing their survival is only acquired through their usage. I’ve also realized that there are no boundaries between crafts and arts, and that Western cultures owe a huge debt to crafts tradition.

Shogo Nunosita (→ P112)

I went to the site without being able to speak Spanish at all. Immediately after visiting the Quilmes Area, I had a chance to exchange with local potters. I couldn’t communicate in language, but when I touched the clay, I felt that what I was thinking was transmitted through the clay and reached the other party. At that moment, I felt that the material would become a transnational language.

Mai Sone (→ P120)

The exchange was such a lovely time. The circle of *Sakiori Uchiwas* was very comfortable because it connects people who created them in the time where they share the same air with each other

and where each life intersects a little. The fact that I met TURN also gave me an opportunity to mix the expression and traveling life. It is an important place to go to see again with gratitude.

Taro Takaoka (→ P126)

Wroclaw, Poland. It was a bright city with a very different impression from what I imagined before visiting. A country with a complicated history; it may have been overthinking. Every country has its own history. I feel like I learned that from the people I met in Wroclaw. The days of interacting with people through the material of clay became a very important time.

Przemek Pintal (→ P134)

The TURN project conquered my heart from the beginning. TURN brings together representatives of many cultures, many generations, and different individuals into one harmonious whole. It was great when the members of a team consisting of such different personalities, day by day, better understood that despite their fundamental differences, they have a common goal. That they were able to give up their individual beliefs or prejudices, seeing a higher goal in this. From getting to know each other carefully, through joint research of the entire heritage that their families have left to them, talking about what is important in life, and then designing a joint statement in the fire of discussion, to the enthusiasm and dedication to the realization of the shared work. The ladies from my group learned to read contemporary art without prejudice within 2-3 weeks!

Daniela Tagowska (→ P140)

Participation in the TURN project has confirmed my belief in the importance of collective action in art. Involving local communities in co-creation releases a powerful competence potential. Nothing as much as art can transform people by sharing different experiences. The fact that contemporary art often causes resistance at the beginning is an inseparable element of the process of change. TURN means change for me. I love projects that allow for a paradigm shift. It was a real celebration, an extremely enriching meeting, a lively, intergenerational transfer of values. The participants were surprised when they have just completed a work of contemporary art that they understand, feel, and is their own and shared piece - which had to appear in this world. I count on the possibility of continuing this project and multiplying the good effects all over the world.

Huh Yoon (→ P146)

Every day I spent with the Polish people itself was certainly art. I realized that, in this era, art has enabled an experience that triggers people to use their imagination to draw a mental picture of something so far away that it is hard to think they have any kind of connection to. It was a happy adventure.

Jum Nakao (→ P152)

Collective healing through Art practice! How to mold the emptiness? How to shape the existence? How to materialize affections? The gap of these voids was woven by

ribbons in a alternance of ups and downs, curves and straight lines, mistakes and successes, a simulacrum of our own lives. Through the life experience of the elderly, this Creative Process led me to a deep reflection on my own existence. In the intimacy of this mirroring affinity, I draw close simultaneously to them and to myself. L’affect (Spinoza’s affectus) is an ability to affect and be affected. Affect Weaving, 2016.

Tati Polo (→ P158)

I feel TURN is like the force of nature in its complexity to allow life to express itself in its pure and simple form. Making tsunamis in the institution was like a recognition and a release of our ancestors, of us, a new breath. The whole connection is alive in a layer of my existence, blossoming seeds in my ground. It inspires me to contribute to a more accessible and free humanity. I’ve been working art + botanical color + fabrics as a healing process/ Love + dyeing

Sachie Takiguchi (→ P164)

To know the unknown world was to face yourself. Meeting someone meant that each person came to live within each other. In the months I traveled with *Kiriko*, I received the “richness of mixing” with my body. I certainly exist in the people who come to mind and in the scenery of Brazil.

Epilogue by the supervisor

Katsuhiko Hibino



There is something of a "rounded feeling" that has swelled in me through the activities of TURN People who are in the places scattered about the world that have become home bases of exchange for TURN project seem to be connected even without knowing each other, through the TURN artists who visited the places. The artists have made works by giving a form to the vibration existing in the true self of people they have interacted with. The vibration is not something that can be consciously caused, but it is like a wave that a person is born with. In the social life we live in, since many waves come from the outside, it is hard to notice the slight trembling waves inside ourselves. However, since this vibration is something that everyone has, once it takes shape, it feels like people are connected to each other and becoming something of a "rounded feeling". ..

I was wondering if such a feeling could be visualized as an exhibition and a book while planning the exhibition "TURN on the EARTH -I am the echo of the earth -" at the University Art Museum, Tokyo University of the Arts.

I started by looking back on the interactions and events of the 23 artists and connecting common feelings and resonating feelings, and made a story like

an associative game. Next, I drew an images to match the story. As I was drawing the picture, a new story was sometimes born. At first, there was a protagonist, who was set to go around the land where the artist was interacting. But then I started to wonder who this protagonist would be. Then, I ended up thinking that I would rather not need such one. And I created a framework where the artist transforms into another artist, gradually connecting, resonating with each other before you know it, and shifting from here to there. At the same time, I stopped using specific place names and surnames of artists. So places appeared in the story became nowhere, and character became nobody, that is, something that might be here or someone that might be me. Then, the word "the echo of the earth" was coined in the process where I was mixing the story of another world that is not real and what was actually experienced.

one would want to wind and knit if there is thread. If there is soil, one would want to dig it, and y to mix it with water and knead it. When it becomes clay, it would make one want to slap it repeatedly. Seeing the shadow would make one want to chase, and the window makes one want to open it. One raises his/her face when the wind blows and closes his/her eyes when

one encounters the scent he/she remembers. When one see the movement of somebody's hands, he/she would want to stare at them, and when it becomes quiet, one would want to hear something. And when one see the scratches, he/she gives a glance. No matter where people are on the earth, there is an act that is born from nowhere according to the situation, like an echo.

When artists encounter the challenges being faced by the areas they visit or the facilities they interact with, and the problems faced by the individual in front of them, strong will and careful planning are not always successful. Rather, like the production process of making things that has been handed down from ancient times, in the time of keeping plugging away at the gestures of the hands that people end up doing, there were many moments when the rigid situation is opened up. This book is made of accumulation of such moments.

Occasionally, people ask me, "Hibino, do you no longer work on your cardboard work?" "Why did you start art project?" Compared to when I was young, I'm sure there are fewer opportunities to create artworks using cardboard, but I don't think that what I'm doing has changed much. This body is, of course, one and the same.

Since I was little, I've always liked paintings with distinct handwriting like the ones by Matisse, and I've also liked paintings that have unconfined brushstroke, even though having a resonating atmosphere as a whole. However, when I was in the first year of the university, I was purely thinking, "I want to draw better pictures!" I was happy that I could draw lily flowers when I work on Japanese painting, and I was also happy to learn the technique, such as how to do 3D modeling. But there always were classmates just next to me who were much better than me. People around me said, "Isn't the rough sketch drawn in the sketch more like Hibino than the completed work?" When I think

about it now, I feel that it has given me the attitude to express the habits of my hands as they are.

TURN was originally started with the Nippon Foundation Art Brut Museum Joint Exhibition 2014-2015 "TURN / From Land to Sea". During the monthly planning meeting with the representatives of the four museums of Art Brut in Japan, the difficulty of handling the word "Art Brut" became a topic. When it comes to definitions such as "whether this work can be called Art Brut", the examination of various cases begins immediately. Instead, I wanted to make the project placing the main focus on the appeal of the creators, which I think is more fundamental factor, rather than only on the finished works. That's why I decided to use the new word "TURN". Then, this time, one curator suggested, "Mr. Hibino, if you are interested in the process where they are actually drawing, why not try a short stay?" Depending on the location, it was a short stay of about 3 days to 1 week, but the experience at that time is the prototype of the current TURN exchange program.

Until then, I had visited welfare facilities and saw the production site for a couple of hours, but it was my first time to sleep and eat together with them. Life at the facility is consist of hourly routines. Even if I go there for the first time in two years, the same person is sitting in the same place and at the same time as two years ago, and the same two people are about to collide in the corridor at the same time. Their behavior seemed so curious to me. To those who are accustomed to the idea that everything makes sense, their daily lives just look fascinating. Why is that so? It was interesting that my preconceptions and common sense were completely useless. I remember the strangely comfortable feeling when my stiff muscles and way of thinking were blown in a different wind. It was a world where people who start to think that they have to do somehow useful work when they have nothing to do rather have trouble fitting in or feel ashamed.

People with autism in Brazil and Argentina and those with autism in Japan had very similar characteristics. It is said that they have difficulty in sociality, but rather they show the fundamental way as a person who is not influenced by the system or local culture. Even if they meet across the sea, they may not show much interest in each other. Even so, the reason why they can be next to each other without denying the fluctuations of this world and the behavior of others is that they are unwaveringly connected to themselves and at the same time are always connected to "the echo of the earth". That's what I came to think about.

Just as the artists wrote in the "TURN Afterword" of this book, I would like to convey through expressions that there are many things that can be the source of ideas when one goes and visit them, and to expand such opportunities further. By doing so, society should be able to gradually move to the next era.

* * * *

When the project for this book started, the news of the infectious disease was still being reported as "events across the sea." It quickly covered the world in a few months. And following the declaration of state of emergency, Tokyo University of the Arts, which was the place of the editorial meeting, decided a ban on access to the school in principle. Besides, TURN in Taiwan and Austria, our upcoming projects that we were planning for this year were put on hold. We are spending an uncertain time that no one has ever experienced.

The cumulative number of infected people continues to increase in South American countries, which we have had many projects in the past, especially in Brazil. On June 29th, there was an online symposium sponsored by BIENALSUR, the extensive art festival which is developing TURN's projects together in South America and I was one of the panels. The theme was "In response to the emergency caused by COVID-19, the role of culture in the event of a crisis, future strategy, design, economic conditions and the respect

for diversity." The panelists were UNESCO's Secretary-General for Culture, Minister of Culture of Colombia, Minister of Culture of Buenos Aires and Curator of Biennale, Arabian art historian, and me, who was the only artist there. Following the discussions about the importance of financial support and education, I argued that we should recognize that culture can be the foundation of society, saying that "the culture creates a new economy, instead of the economy supporting the culture." While realizing that it would seem a little rough logic to the other panelists, I started to talk about the cave painting as a reason of my argument. Cave paintings are proof that humans have acquired an image from the darkness, and I believe that without the darkness, humans would not have been able to embody the image.

In the ancient time, a cave was a place to protect people. In the so-called Corona disaster, each house on the earth may be a cave. And from that, I would argue that a new image will be born, and the next new society will be born based on that culture. This symposium started at midnight Japan time and ended after 3 am. Half of the earth is at night. Half is dark. It was a time when I was drawn to the sleeping breath of the earth. And I took a breath, then...

One day in July 2020



Katsuhiko HIBINO

Born in 1959, Gifu, Japan, Hibino obtained his master's degree from the Faculty of Fine Arts at Tokyo University of the Arts in 1984. He participated in Venice Biennale in 1995 as one of representative artists for Japan national pavilion. Awards received include the 3rd Japan Graphic Exhibition grand-prize (1982) and the Minister of Education Award for Fine Arts (2016). He has been working on a variety of art projects that focus on distinctive character of places, such as "ASATTE ASAGAO cultural division" (2003-present), "Asia Representative" (2006-present), "Project for the Museum of Seabed Inquiry Ship in Setouchi" (2010-present), "TANEFUNE Sailing Project" (2010-present). Since 2015, Hibino has led TURN, a socially-engaged art project that encourages encounters between people with a diverse background, as a supervisor. Currently, Hibino serves as a dean of the Faculty of Fine Arts at Tokyo University of the Arts and holds a professorship at the Department of Inter-media. He also acts as a director of The Museum of Fine Arts, Gifu / board member of Executive Committee and chairman of Committee for Social Responsibility in Japan Football Association / member of Tokyo Council for the Arts.

About TURN

TURN is 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 social 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 programs TURN Meeting and TURN FES. “TURN on the EARTH” featured in this book was derived as an overseas deployment of the project.

* TURN was initially triggered by 2014–2015 joint exhibition by Japanese art brut art galleries supported by the Nippon Foundation “TURN / From Land to Sea (Exploring People’s Innate Capabilities)” and launched in 2015 as one of the Tokyo Metropolitan Government’s leading projects in the cultural program of the Tokyo 2020 Olympic and Paralympic Games.

* “Tokyo Tokyo FESTIVAL” is an initiative that unfolds a variety of cultural programs in the run-up to the Olympic and Paralympic Games held in Tokyo, promoting its appeal as a city of arts and culture. TURN is carried out as part of it.



List of Organizers / Partners

- **TURN in BRAZIL** | Organizers: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture)
- **TURN in BIENALSUR** | Organizers: The National University of Tres de Febrero- BIENALSUR(Diana Wechsler, Carolina Piola, Leandro Martínez De Pietri)
Planning Assistance: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture)
- **TURN-LA TOLA** | Organizers: Central University of Ecuador (Xavier Leon, Martin Samuel), Tokyo University of the Arts, Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture), the non-profit organization Art’s Embrace
- **TURN in HAVANA** | Organizers: Tokyo University of the Arts, Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture), the non-profit organization Art’s Embrace
Co-organizer: Wifredo Lam Contemporary Art Center (Bureau of Havana Biennial / Margarita Sanches Prieto)
- **TURN in TUCUMAN, BIENALSUR** | Organizers: Tokyo University of the Arts, Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture), the non-profit organization Art’s Embrace
Co-organizer: The National University of Tres de Febrero (Bureau of BIENALSUR /Juana Cortes)
- **TURN in Poland** | Organizers: Tokyo University of the Arts, Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation For History and Culture), the non-profit organization Art’s

Embrace
Co-organizer: Eugeniusz Geppert Academy of Art and Design in Wrocław/Aleksandra Janik, Beata Gazaowska

Partner Institutions

- **2016 Brazil** | PIPA, Monte Azul, Ikoi-no-Sono, Kodomo-no-Sono
- **2017 Argentine Republic** | Fundación Caminos, C.E.N.T.E.S N°3, C.E.N.T.E.S N°1, Fundación AlunCo International, FUNDACION BRINCAR POR UN AUTISMO FELIZ
- **2017 Republic of Peru** | Cerrito Azul, Institución Educativa N°1027 “República de Nicaragua”
- **2018 Republic of Ecuador** | Various Places in the capital of Ecuador Quito, Casa de Bandas
- **2019 Republic of Cuba** | Belen Convent, Residencia de San Ignacio y Lampalilla, Angela Landa Elementary School
- **2019 Poland** | TU RAZEM, Wrocławskie Centrum Seniora, Klub Seniora Popowice, Uniwersytet Trezecigo wUWr
- **2019 Argentine Republic** | School 213, School 217



TOKYO
METROPOLITAN
GOVERNMENT



TURN on the EARTH “I am the Echo of the Earth”

Spanish / English version released at the end of December 2020
First published by TOKYO GEIDAI PRESS in 8/1/2020.
ISBN: 978-4-904049-65-5
*Spanish / English version (PDF) has been partially changed from the original.

Production: TURN on the Earth Publication Project
Editorial Supervision/Illustration/Text: Katsuhiko Hibino

Planning / Editing: Tatsuhiko Watanabe (Editing unit Spielen)
Translation English: Shinichiro Sato
Spanish: Reiko Mishima, Keiko Suzuki

Editorial Assistance: Keiko Fukushima (Editing unit Spielen)
Mie Shida
Maria Hata (Arts Council Tokyo)
Riko Okuyama
Shinichiro Sato

Design: Yoichiro Uchiyama
Design Assistance: Keisuke Nagahama, Shotaro Umetsu

©2020 TOKYO GEIDAI PRESS
©2020 KATSUHIKO HIBINO
All rights reserved.



令和2年度日本博イノベーション型プロジェクト
助成：文化庁／独立行政法人日本芸術文化振興会