

# TURN NOTE

Words among **T U R N**  
**2 0 2 0**

Cultural  
Olympiad



THE FUTURE IS ART

*TokyoTokyo*  
FESTIVAL

# TURN NOTE

Words among **T U R N**  
**2 0 2 0**

## About TURN NOTE

TURN NOTE is a collection of words from TURN activities held over a year.

In 2020, TURN required to cancel programs or reconsider how to implement changes due to COVID-19. In response, we launched activities and approaches never undertaken before, such as incorporating online programs and publishing TURN JOURNAL in response to an ever-changing society.

This TURN NOTE is a publication comprising words from the new program characteristics and forms of media, alongside words triggered by the unexpected social changes.

TURN NOTE attempts to give a feel, wherever possible, for the personality and presence of the speaker in each scene relaying the words as they were delivered at the time.

Some words are nuanced, some straight-forward. How will we feel about these words when we pick up this publication in five years' time or in ten years' time? The gradation from nuanced to straight-forward may alter in the individual, depending on the reader's mental image and their circumstances and activities going forward. We hope you pick this publication up from time to time, and that it helps you to think about a diverse society.

This publication is based on the following documentations of TURN project  
from January to December 2020.

The information is current as of December 31, 2020.

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#### Transcribed data

- TURN Meeting

A setting for sharing, speaking about and considering the possibilities of TURN.  
TURN Meeting No. 10 was held at Tokyo University of the Arts, and Meetings  
No.11 and No.12 were streamed online.

- TURN Lab Study Groups

A study group discussing TURN Lab's research and keywords. Conducted online.

- TURN LAND

In this program, social welfare organizations and local groups / communities  
plan participatory programs together with artists, with the aim of creating a  
setting for the day-to-day implementation of TURN. 2020 activities included  
online programs.

- TURN Supporter Study Sessions

Held online as a study session for TURN supporters to acquire knowledge and  
insight on accessibility, techniques for supporting projects and more.

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#### Publications

- TURN JOURNAL

A periodical journaling TURN's initiatives and their significance from different  
angles. Published in a tabloid format four times in 2020, with a view to  
responding to an ever-changing society.

- "TURN on the EARTH: I Am the Echo of the Earth"

A publication summarizing TURN's overseas activities to accompany the  
exhibition "TURN on the EARTH: I Am the Echo of the Earth."

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#### Other

- Interviews by Hiroshi Tamura of RAKUDA STUDIO for documentary films of TURN.
- Notes documenting emails and meetings with people involved in TURN.
- Reports not published on the TURN official website etc.

**T U R N N O T E**

## Restoring people's sensibility

The world will likely keep turning as if nothing happened after COVID-19 has come to an end. But let's assume more people than usual are considering and putting into practice ways to have fun and be happy, given the present need to stay home and to pursue new lifestyles (putting the issue of the many people in different, dire situations to one side). I believe this provides an opportunity to restore and regain the sensibility / humanity that is needed to improve one's life (lifestyle = way of life = way of working), which may have been dull even without COVID-19.

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Yoshinari Nishio (Artist)

From *TURN JOURNAL SUMMER 2020 – ISSUE 04* (May 29, 2020)

## A bit late for that

When I think about it, Takeshi and I were to some extent distanced from society even before COVID-19. In other words, you could say we had been forced into unconscious social distancing. I think I've been working for twenty years or so to fill that distance. So when I heard about social distancing, on some level I thought it was a bit late for that, and definitely did not want to keep a distance.

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Midori Kubota (Director, Certified NPO Creative Support Let's)

From *TURN JOURNAL AUTUMN 2020 – ISSUE 05* (September 26, 2020)

## We hear “diversity,” a lot but...

We get quite a few “unwanted guests,” but it’s necessary to know how to deal with these people and how to find a place for them.

We hear a lot about “diversity,” but only spending time with people who make you feel comfortable is not diversity...

Enabling diversity in the real sense, you need commitment.

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Kanayo Ueda (Poet / Manager, NPO The Room for Full of Voice  
Words and Hearts “Cocoroom”)  
From TURN Meeting No.10 (February 2, 2020)

## Different destinations for a seed

Budding is not the only destiny, for a seed. It can be pressed for seed oil and used as feed for livestock. Not every seed germinates, but it can function in other ways without doing so. There are different destinations for a seed.

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Takuya Tomizawa (Head, Tokyo Cotton Village)  
From TURN LAND Atelier La Mano “Tele-Hand Project” (June 28, 2020)

## If there were no darkness

Cave paintings are proof that humans got their images from the dark, and I suspect that without darkness, humans would not have been able to acquire the ability to give shape to images in their minds.

Caves were a place you would go to for protection and shelter. In the so-called “COVID crisis,” perhaps each house on earth could be called a cave... And from this experience perhaps new images will emerge, with the next new society developing on the basis of that culture...

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Katsuhiko Hibino (TURN Supervisor)

From *TURN on the EARTH: I Am the Echo of the Earth* (July 1, 2020)

## The body is inseparable from society

The body is something that is inseparable from society, so I think it's important that we accept straight the stress of this global experience as a form of pain, and not fool ourselves.

... None of us know how long it will take from hereon to fix the pain that each of us has felt, but I think it's going to be important to restore our awareness and way of living on an individual basis. People started out as individuals and have developed into effective groups for convenience.

My feeling is that the process and effort of restoration can make people resilient.

The same goes for our dancing; what kind of dance emerges from our individual pain.

I feel dancing is an important moment in terms of our bodies belonging to society.

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Yuki Aoki (Dancer / Choreographer)

From *TURN JOURNAL SUMMER 2020 – ISSUE 04* (May 27, 2020)

## “Existing” for people with deafblindness

What happens is that things a deaf-blind person cannot touch or experience physically do not exist for them. On the other hand, it means they go on to understand things they touch and things that they can experience through the intersection of words and images. So, the actual lack or absence of something truly is a lack or absence for a deaf-blind person: it means something doesn't exist. Conversely, even a story like a fairy tale is taken as all being real.

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Atsushi Mori (Publicist, General Affairs Section,  
National University Corporation Tsukuba University of Technology)  
TURN Meeting No. 11 (September 19, 2020)

## The bounty of sharing books

Blind people might not often go to libraries or pick up books. They usually use text-to-speech technology to read a book. Surprisingly enough I have books at home, many of which are plays and so on which I bought after seeing my favorite plays at the theater. It's not very often that I discover a new book by chance. When I first touch a book, when the size is unusual or the cover feels distinct, I feel like asking somebody what sort of book it is, wondering if it's some sort of message. Then if I feel something is different while I'm handling the book, I do feel like it's a message of some sort. When there are telling differences as you touch them, the enjoyment of books increases.

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Rio Sekiba (Guide, Dialogue in the Dark)  
From an interview for the production of TURN NOTE of 2020  
(November 18, 2020)

## Given time to be introspective

The daily situation in the world may be in turmoil, but at La Mano, different cherry blossoms have started to bloom, and life goes on at a gentle pace.

Having said that, from this week facility users switched to working at home, so there was only one user at the studio today. In April, we had to ask volunteers to refrain from coming in, so now we have a situation where there aren't any people at La Mano - a place which prioritizes connections and relationships.

Under these circumstances, I was much encouraged by Mr Hibino's message. Now is exactly the sort of time when we have to consider how to think and what to do. Amid the speed of life these days, I can't help feeling that exercising various forms of self-restraint has given us time to be introspective.

Living, and the importance and value of life, are the same thing. Through TURN, I hope to share the future that will emerge from these difficult times.

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Kenji Takano (Director, Atelier La Mano)

From his response to notification of the cancellation of TURN FES 2020  
(April 8, 2020)

## Unconsciously keeping our distance

COVID-19 has made us aware of the importance of distance from others. As well as feeling distress at having to restrict ourselves even if we want to get closer, it is important to be aware of the existence of a consciousness of "discrimination" in our hearts when we unconsciously keep our distance. By doing so, we will be able to take a step towards eliminating the friction with others that arises from unconscious distancing.

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Yoshikazu Ueno (Program Officer, Higashiyama Zoo  
and Botanical Gardens, Nagoya City)

From *TURN JOURNAL AUTUMN 2020 – ISSUE 05* (August 25, 2020)

## The biggest obstacle

The form of expression non-disabled people expect of people with disabilities is one that differs from their own. However, people with disabilities have a fascination with trends like non-disabled people do. And in some respects they don't necessarily make a priority of being individual or unique. But when you say you're making something with people with disabilities, people around you inevitably expect to see something they've never seen before. I think that's one of the biggest obstacles.

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Miyuki Tanaka (Curator / Producer)

From the first TURN Lab Study Groups (July 27, 2020)

## Communicating what you find great or wonderful

If you don't communicate that something is great or wonderful when you think so, then valuable things won't cease to exist. I think this can be said of almost anything including culture, not just material things. The people who work closest with visitors are probably TURN supporters, so I think TURN's activities can be enriched and made more enjoyable by supporters telling visitors in their own words what they personally like and find interesting.

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Ai Oomasa (Hajimari Art Center)

From the third TURN Supporter Study Sessions (October 26, 2020)

## I'd like to discover unseen dances

In an online dance class, there was one student who had the screen switched off the entire time. The student suffered from social anxiety and could not introduce themselves. But the report the student submitted afterwards contained detailed written feedback on the dance they worked on at home alone.

Knowing this, I felt a thrill as I looked at the blank screen the next time we had a lesson. There was unseen dance on the other side of the blank screen. I couldn't see it, but I could imagine the student dancing their heart out on the other side. Sometimes it's good to have dance like that. I'd like to discover more unseen dances in future.

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Osamu Jareo (Dancer / Choreographer)

From the second TURN Supporter Study Sessions (September 12, 2020)

## The ability to imagine living environments that differ from our own

From the nature of humans as animals, the scope that we are able to imagine or recognize is limited because the behavior that is also in a sense natural, i.e. of ensuring our safety in the face of insecurity and fear, is exaggerated, which is why we may scrutinize everything and everyone else so strictly. It's as if we perceive everything / everyone as the enemy that threatens us.

Unless we have the ability to imagine living environments that differ from our own, before we know it, it may seem that society consists solely of the world we ourselves see.

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Ibuki Ozawa (Child psychiatrist)

From *TURN JOURNAL AUTUMN 2020 – ISSUE 05* (September 8, 2020)

## Focussing on learning

We have a tendency to use a lot of negative words like “no” or “don’t.” Don’t touch, don’t go there, don’t come near, don’t take off your mask etc. People really dislike constantly being told not to do something. So we’re trying to avoid this. Our focus is on learning.

We show our users (members) online videos of handwashing or how to put on masks, and we incorporate the thumbs up sign or elbow-bumping as we can’t touch with our hands.

We have created areas where it’s OK to take off your mask and talk because we have plastic guard boards up.

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Noriko Takada (Staff member, Itabashi-ku Komone Fukushien)

From an interview with Hiroshi Tamura, RAKUDA STUDIO (July 7, 2020)

## A slight change in the sensory channels

When you’re touching the yarn, it feels like going into another dimension. I would suddenly remember things that I hadn’t really been thinking about consciously, like going on a small journey. I think there is a sort of switch that gives us a sense of distance from the surrounding world or creates a slight change in our sensory channels; and I think the power that turns on that switch lies in the relationship between the yarn and the hand that touches it, you know.

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Yasuaki Igarashi (Artist)

From TURN LAND Atelier La Mano “Tele-Hand Project” (November 8, 2020)

## Being able to talk, even when far apart

I just remembered that I went out with a group of deaf people on the invitation of my signing teacher. When I went along, the venue turned out to be a disco. The idea of non-hearing people going to a disco surprised me. But I thought it was handy in the sense that discos are really noisy.

While a group of hearing people might strain to hear each other, this isn't a problem for deaf people, who are able to talk in sign language, even when far apart.

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Yumiko Takashima (Sign Language Interpreter)  
From TURN Meeting No.12 (November 29, 2020)

## Holding hands tightly

To give an example, if a deaf-blind person is talking and I want to tell them to just be quiet for a minute due to what's going on around us. I probably wouldn't say "shut up," but would hold their hand tightly. In doing so, they understand that this is a situation where they need to bite their tongue. Finger Braille does transmit the sound of words by tapping their fingers like a Braille typewriter. But more than that it has also made me realize that touch based communication is created within relationships realized between individuals.

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Satoko Mishina (Associate Professor, Faculty of Education,  
Miyagi University of Education)  
From the third TURN Lab Study Groups (September 28, 2020)

## The “newcomer” in the form of new furniture

The “newcomer” in the form of new furniture destroys the order of the old room with the abandonment of old furniture and the rearrangement of the room, taking away the sense of comfort as a result.

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Maho Isono (Anthropologist)

From *TURN JOURNAL SUMMER 2020 – ISSUE 04* (June 11, 2020)

## The deep muscle of the imagination

I've talked about what it would be like if there was an organ in the body that controlled the power of imagination, and I do believe that there is something like an inner muscle at work somewhere deep inside the body - for times when the imagination tries to touch upon something invisible as it does, or when you reach out to a world you don't understand.

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Kentaro Onishi (Dancer / Performer)

From an interview with Hiroshi Tamura, RAKUDA STUDIO (September 1, 2020)

## Being who you are in sign language

It's about being OK to be different, because everyone is different. Nasu-san is Nasu-san, Monkey Takano is Monkey Takano. I think I express who I am, even in sign language. Everyone is different, people stimulate each other, so isn't it better to get on with life while respecting those differences? I think it's the same with songs. Nobody sings in exactly the same way, and each person's singing ability is different. I think it's the same thing.

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Monkey Takano (Representative, Shuwa Friends)  
From TURN Meeting No. 12 (November 29, 2020)

## I keep running away, which has made me who I am today

I think I'm the sort who keeps running away from things. I'm running away from things I don't like. This is because I think I'll be scared if I go there. For example, I have vision that once I join a company, I would become the sort of person who does anything to make money. I've never had a proper job at a company. I mean, with my personality, if I did it, I'd just want to go along with everything there. I particularly tend to do what I'm told by my seniors, parental figures, people like that. Which is why I run away from here, and I run away from there, with as little fuss as possible, so as not to get into that sort of situation; and as a result of continually running away, this is how I am now.

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Tomohiko Yukihashi (Founder, Tabi suru fukuya-san Made In)  
From TURN LAND Kimagure Yaoya Dandan "Otona Zukan Special Edition"  
(August 13, 2020)

## When it's hard to overcome differences

I think the world has become a place where being “different” works in a very negative way. Young and old, non-Japanese and Japanese, people vulnerable to COVID-19 or those not so vulnerable... In a world where people aren't happy unless you divide, categorize or pronounce one side wrong, I think it'll be hard going for TURN in the future. Overcoming differences is a pretty phrase, but when it's hard to overcome differences, I feel that words alone aren't enough. Then I wonder what TURN - and myself - should do.

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Hiroshi Tamura (Director and writer  
at film production company, RAKUDA STUDIO)  
From conversation during interviews with artists (July 25, 2020)

## Reversal of the situation regarding “society” and “distance”

Because we are “social,” we are being told to refrain from “interaction” and maintain “distance” between one another. Currently people who have lively conversations in a “social” environment are considered “anti-social.” This was completely unthinkable before COVID-19. It is as if the situation regarding “society” and “distance” has been completely reversed.

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Baku Momoki (Senior Researcher, Ritsumeikan University)  
From *TURN JOURNAL AUTUMN 2020 – ISSUE 05* (September 8, 2020)

## Dusty old lifestyle

In terms of the post-COVID world, we have a feeling that something new will happen, but it's not something that "will" change us. If we don't dismantle the fully automated differentiating machine that which caters for discrimination, clarify its structure, and create an opposite mechanism, things will be boring, and we'll just go back to our dusty old lifestyle. Needless to say, no new culture will come out of that.

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Tatsushi Fujihara (Historian)

From *TURN JOURNAL SUMMER 2020 — ISSUE 04* (June 24, 2020)

## It depends on each person

What was surprising was that some people haven't been affected by the COVID-19 situation. That is to say that they were operating alone to begin with; people who before coming to Harmony would spend time in libraries or stay at home alone. There are more people like this than you might think but they feel pressurized by attending daily care facilities; and even if we tell them they can come and go anytime, it's ingrained in them somewhere that they have to come and go at set times.

When they are released from this idea, they happily send us pictures every day, call us and so on, and really seem to find something unexpectedly enjoyable about it. It really depends on each person you know.

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Katsunori Shinzawa (Manager, Harmony)

From an interview with Hiroshi Tamura, RAKUDA STUDIO (June 27, 2020)

## Keeping the “Three Cs” dear

Environments that place importance on the connection between people are completely at odds with environments that avoid the so-called “Three Cs.” The concepts of people interacting, sharing “skinship,” talking together intimately, and socializing with people in meaningful and expressive ways are important concepts to what we do, so when we were told to do exactly the opposite, I truly wondered what to do. But of course, if we stopped operating, especially in the sense of providing day support here for the elderly, it would on the contrary be disadvantageous with a huge downside, so we have taken it upon ourselves to stay in operation without a break, while keeping the “Three Cs” dear.

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Taeko Ooi (Director, Certified NPO Momo no kai)

From an interview with Hiroshi Tamura, RAKUDA STUDIO (August 4, 2020)

## I feel like I’m an entertainer and nothing more

I was worried whether I was interacting in the real sense of the word. I mean, I didn’t know if we were on the same wavelength. When I’m with someone face-to-face, my actions and their reactions occur almost in parallel, but through a computer screen it feels more like a delayed reaction. In some sense it’s bidirectional, but it lacks spontaneity and speed. When I’m online, it feels like work: instead of enjoying things together, I am the one who creates the sense of enjoyment in them.

Up until now the experience included physically leaving my house to go to Sakuranbo (the welfare facility).

As an experience it felt like something out of the ordinary, involving plenty of stimulation and discovery, but there is none of that in online interaction. When I was in the same place the relationship felt more equal, and I felt like I was blending in with everyone else. That makes you feel comfortable. As an entertainer I discovered a different side to myself when I spent time with them; one who found things interesting and fun like I never did before. With online interaction, I feel like I’m an entertainer and nothing more.

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MACHEE DEF (Rapper)

From TURN Interactive Program meeting (October 24, 2020)

## “Disorder” and “order”

Being “disorderly” is something very important to us deep inside, even though it is the opposite of “orderly.” The word “orderly” can mean neat, principled, standard, the way something should be, the norm, something we should be as adults. With good intentions, the concept and practice of being “orderly” is drummed into people at special needs schools and facilities for people with disabilities. However, the ripple effect of being “disorderly” can mean the joy of deviation, the expansion of values, and the discovery of alternatives. I believe “disorder” gives rise to unprecedented possibilities.

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Reiji Suzuki (Director, Kapu Kapu assisted living facility / Theater writer)  
From TURN Meeting No.10 (February 2, 2020)

## Going out and leaving my ideas notebook behind

Hardly anyone would show up at what I thought was the meeting time. The other person wouldn’t listen to me the way I wanted them to when I was talking to them. Sometimes the conversation would go off on a tangent. Another me appeared. One who started to get annoyed, being frustrated with my relationship with them. One morning I realized that I had gone out and left behind a notebook, which I always had on me to jot down ideas and prepare for the meetings, in my room.

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Kentaro Onishi (Dancer / Performer)  
From *TURN on the EARTH: I Am the Echo of the Earth* (June 11, 2020)

## “I” am not alone

The biggest change to happen around me was the change to an online style of enjoying theater, but unlike before there was no sign language or text service, and all I did was drift aimlessly around the internet.

Masks are now compulsory, and we are required to maintain physical distance, but we are working to overcome this physical distance with various technology and innovations.

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I also predict that sign language will become more widespread as a means of overcoming the limitations of physical distance. Even two meters apart with a partition in between, if there's transparent glass or suchlike, people can talk via signing with no difficulty.

“I” am not alone, as I drift around this “new way of living.”

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Eri Ishikawa (General Secretariat, NPO Theatre Accessibility network)  
From *TURN JOURNAL SUMMER 2020 – ISSUE 04* (June 3, 2020)

## The free and not so free alike

I have a renewed sense of a balanced mixture of convenient and inconvenient, free and not so free alike being just right. Otherwise not everyone can live a pleasant and comfortable life. I feel that we need to place importance on our daily lives while accepting the present, value others, and give everything careful thought and consideration. In doing so, I think we can rediscover cultural activities that we have once forgotten.

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Hiroko Kondo (Owner, Kimagure Yaoya Dandan)  
From *TURN JOURNAL SUMMER 2020 – ISSUE 04* (May 29, 2020)

## Where images take shape

What sort of shapes do they (deaf-blind people) prefer?  
Simply creating the shape of fried chicken in my workshop, each person had their own idea of what shape fried chicken was, each producing the shape they liked the most. This was extremely interesting. Ultimately, I feel that if it weren't for people who look at things through the medium of shape there may not be such clear-cut directionality. I hold aluminum foil workshops on a routine basis, but on this occasion I got the feeling that details had been carefully incorporated; that I was finally able to connect with the image they had in their minds.

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Emi Tomizuka (Artist)

From the third TURN Lab Study Groups (September 28, 2020)

## Encountering the “unknown” in front of you

Exploration and art share similarities. For example, the aspect of encountering the “unknown” in front of you, and plunging into it.

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Tappei Noguchi (Art Explorer)

From TURN LAND Kimagure Yaoya Dandan “Machi ni Derunba”  
(September 20, 2020)

## Sensing the desire to convey something

Feeling something and being able to specifically convey what you feel to someone else are two different things. I think the value of a person's existence lies in the fact that they sense the desire to convey something in the person trying to convey it. How do you convey something? It's not about seeing or hearing but about having the desire to convey. If you can communicate that feeling, that's enough.

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Katsuhiko Hibino (TURN Supervisor)  
From TURN Meeting No. 11 (September 19, 2020)

## A wisp of fluffy alpaca wool

A boy with autism who came to the museum didn't look at the workshop I'd set up but pinched a wisp of fluffy alpaca wool on the table, and with a puff blew it up towards the ceiling. The sight of the light coming through from the skylight high above was just divine, and I got what it was all about. The boy had unconsciously drawn out the essence of that space.

I sensed that by following the unspoken rules of the museum, I had unwittingly lost sight of my own sensitivity towards these kinds of things. They (people with similarities to the boy) have the power to draw out the essence of places and people.

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Yasuaki Igarashi (Artist)  
From *TURN on the EARTH: I Am the Echo of the Earth* (June 19, 2020)

## What we lack can be counterbalanced by people who have it

I once again feel, as I did when I took part in last year's TURN FES 5, that we should use the abilities we have rather than be conscious of what we don't have: what we lack can be counterbalanced by people who have it. I would like to firmly engrave this on my heart and body from now on.

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Akiko Yano (TURN Supporter)  
From the third TURN Supporter Study Sessions report (October 26, 2020)

## It's OK to be that way!

There might be times when you're feeling down, or messed up. But it's OK to be that way! Because of COVID-19, it's still difficult to socialize, but give yourself a hug and love yourself.

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Madame Bonjour JohnJ (Drag queen / Performer)  
From TURN Meeting No.11 (September 19, 2020)

Profile

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**Yuki Aoki**  
Dancer / Choreographer | Started the dance group "Newcomer'H'Sokerissa!" in 2005, collaborating with members who are homeless in the search for "dance arising from the concept of bodies living in the moment." He participated in TURN FES 3 and 4.  
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**Yasuaki Igarashi**  
Artist | Through collaboration with local people, Igarashi links the land with nature, modifying scenery in various regions by connecting local life and culture, in aesthetic and sympathetic ways. He has participated in TURN since its first year. Together with Atelier La Mano he runs TURN LAND "Hand Project" for growing and spinning cotton.  
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**Maho Isono**  
Anthropologist | Went into independent practice after working as Associate Professor at the International University of Health and Welfare. Isono began an online course aimed at working people to promote the appeal of anthropology. She specializes in medical anthropology.  
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**Eri Ishikawa**  
General Secretariat, NPO Theatre Accessibility

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network | Ishikawa carries out programs and activities to provide and promote support for diverse audiences, for people who have difficulty in and wish to enjoy performing arts, together with the deaf community spearheading these activities. Her involvement in TURN has concentrated on coordinating accessibility for TURN FES.  
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**Kanayo Ueda**  
Poet / Founder and manager, NPO The Room for Full of Voice Words and Hearts "Cocoroom" | Ueda launched cocoroom in 2003, a community hub whose activities revolve around the themes of creative expression, autonomy, work and society. Based in Osaka's Kamagasaki neighborhood, she initiated projects like the "Kamagasaki University of Arts" and the "Communal Health Centre" and has run a guesthouse here since 2016.  
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**Yoshikazu Ueno**  
Program Officer, Higashiyama Zoo and Botanical Gardens, Nagoya City | Ueno graduated from the Graduate School of Humanities and Human Science at Hokkaido University. Prior to his current post, he served as Associate Professor at the Center for Human Evolution Modeling Research affiliated to the Primate Research Institute, Kyoto University. He specializes in animal welfare, zoo studies, and comparative cognitive behavior.  
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**Taeko Ooi**  
Director, Certified NPO Momo no kai | Ooi operates the Momosan fureai no ie day service for the elderly out of a spare classroom at a local school, as well as Kagayaki-tei, a community space with a cafeteria. In 2017 artist Katsuya Ise began visiting Momosan fureai no ie as part of the TURN Interactive Program.  
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**Kentaro Onishi**  
Artist / Dancer | A performer who continually seeks the "spirit of dance" to discover the charm of places, people, and customs. Onishi has participated in

TURN since its first year. He organizes the theater-themed "Komone-za" project with the members and staff of Itabashi-ku Komone Fukushien, a welfare facility in Tokyo.  
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**Ai Oomasa**  
Curator, Hajimari Art Center | With an interest in "communication that occurs when people move their hands together," Oomasa's ventures include hospital art projects and local exhibitions. She has been in her current role since 2016.  
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**Ibuki Ozawa**  
Child psychiatrist | After working as a psychiatrist, Ozawa worked at multiple hospitals as a child psychiatrist. A clinical practitioner specializing in the fields of trauma, abuse, and developmental disabilities, she is an advisor to numerous local governments.  
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**Midori Kubota**  
Director, Certified NPO Creative Support Let's | After her eldest son was born with severe disabilities, she established Creative Support Let's in 2000, a nonprofit organization tackling social inclusion through art. She took part in TURN FES 1 and 3.  
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**Hiroko Kondo**  
Owner of Kimagure Yaoya Dandan | Owner of organic produce and natural food shop Kimagure Yaoya Dandan in Ota Ward, Tokyo. Dandan has been credited as the first of its kind to start the now-nationwide initiative Kodomo Shokudo ("Children's Cafeteria") movement in Japan. She has been involved in TURN LAND since 2017.  
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**Osamu Jareo**  
Dancer / Choreographer | Jareo's wide-ranging activities include performing and choreographing the Totsu-Totsu Dance project with elderly people in Maizuru, Kyoto Prefecture, and appearing in Salto Mortale, a performance inspired by his inter-

views with people living in evacuation shelters in disaster-stricken Yuriage, Miyagi Prefecture. He is a Specially Appointed Professor in the Department of Body Expression and Cinematic Arts, College of Contemporary Psychology at Rikkyo University.  
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**Katsunori Shinzawa**  
Manager, Harmony | Shinzawa runs Harmony, a facility for people living with mental health issues, where they can spend their days doing as they please. Harmony has participated in TURN since 2015. From 2017 Harmony began TURN LAND, developing initiatives with artists Takafumi Fukasawa and Laila Cassim.  
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**Reiji Suzuki**  
Director, Kapu Kapu assisted living facility / Theater writer | Suzuki runs Kissa Kapu Kapu coffee shop and Kapu Kapu Community Workshop in the Higarigaoka residential area of Yokohama's Asahi Ward where local residents socialize with people with disabilities. His works as a theater writer include Eureka and Monthly Lawson Ticket.  
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**Rio Sekiba**  
Guide, Dialogue in the Dark | Sekiba, who is blind, facilitates activities that provide experiences and encounters which use senses other than vision. She was a tour guide at TURN FES 5, and also advises on accessibility for TURN Meetings.  
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**Yumiko Takashima**  
Sign Language Interpreter | As a freelance sign language interpreter, Takashima engages in interpreting and sign language teaching. A pansexual, she has lived with her deaf partner for twenty years. In 2005 they applied for and received a certificate from Setagaya Ward recognizing their same-sex partnership.  
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**Noriko Takada**  
Staff member, Itabashi-ku Komone Fukushien |

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Staff member working at Itabashi-ku Komone Fukushien (welfare facility), a day care facility which offers daily life caregiving services as well as Type B employment continuation support services. Komone has been involved in TURN since 2015, carrying out TURN LAND activities with artists Kentaro Onishi and Atsushi Miyata from 2017 onwards.

**Kenji Takano**  
Director, Atelier La Mano | In a town house over 100 years old in Machida City, Takano works together with people with disabilities to create and produce crafts by hand. After participating in TURN from the first year hosting interactive programs with artist Yasuaki Igarashi, from 2017 Atelier La Mano has been organizing TURN LAND.

**Miyuki Tanaka**  
Curator / Producer | Tanaka regards disability as a perspective which enables us to perceive the world in new ways, and this is the theme on which she bases exhibitions, performances, movies, games and other projects going beyond the confines of category. She began participating in TURN Lab Study Groups in 2020.

**Hiroshi Tamura**  
Director and writer at film production company RAKUDA STUDIO | Since jointly setting up RAKUDA STUDIO, Tamura has produced a diverse body of film and video work. From TURN's first year he has continued to film and currently in production of TURN's upcoming documentary.

**Takuya Tomizawa**  
Head, Tokyo Cotton Village | Runs Tokyo Cotton Village, a hub where patrons can gather and learn how to grow and spin Japanese cotton. In 2020 he came on board as advisor on cotton cultivation and spinning for TURN LAND held at Atelier La Mano.

**Emi Tomizuka**  
Artist | Founded Yanaka-no-okatte and engages in planning and running art projects as its director. For 2020, Tomizuka, who has participated in TURN since the project's first year, explores the possibilities for collaboration with others through workshops with deaf-blind people using aluminum foil.

**Yoshinari Nishio**  
Artist | Focuses on the relationship between dressing, fashion and communication, implementing projects in Japan and overseas in collaboration with locals and students. For TURN FES 1 he represented Urban Culture Commons, Faculty of Regional Promotion, Nara Prefectural University, where he himself works.

**Tappei Noguchi**  
Art Explorer | Treating them as "unknown," he explores systems and spirituality that fluctuate through the act of movement, and searches for the origins of art from situations that arise in the moment. From 2019 he has been involved in TURN LAND organized by Kimagure Yaoya Dandan.

**Tatsushi Fujihara**  
Historian | Associate Professor at the Institute for Research in Humanities, Kyoto University, specializing in the history of agriculture and the history of thought with a focus on food.

**Madame Bonjour JohnJ**  
Drag queen / Performer | Desires a world of glitter and happiness beyond boundaries, continuously sings "YES! FUTURE." Former head of community center akta in Shinjuku's Ni-chome district. She has participated in a wide range of TURN programs, including TURN FES.

**MACHEE DEF**  
Rapper | MACHEE DEF is involved in work as a "rap creator," writing songs for commercials, directing /

producing rap for TV shows and more. He joined TURN in 2019, interacting and collaborating with the welfare facility Sakuranbo.

**Satoko Mishina**  
Associate Professor, Faculty of Education, Miyagi University of Education | Mishina has been active as an interpreter and caregiver since before the establishment of the Japan Deafblind Association. She has taught at special needs schools for the visually impaired for over twenty years. Serves as advisor at TURN Lab.

**Baku Momoki**  
Senior Researcher, Ritsumeikan University | Specializes in the history of social thought. Conducting research on the political theories of Hannah Arendt.

**Atsushi Mori**  
Publicist, General Affairs Section, National University Corporation Tsukuba University of Technology | Deaf-blind from birth, from the age of three Mori started going to a daycare facility for young children with hearing difficulties, learning tactile sign language and fingerspelling. Mori majored in Information and Communication Accessibility, at the graduate school of the Tsukuba University of Technology, engaging in research on the possibilities for practical deaf-blind support using ICT (information and communications technology).

**Monkey Takano**  
Representative, Shuwa Friends | With both parents and younger sister, Takano was brought up in a deaf family. In 2015, Takano founded Shuwa Friends to teach, produce educational materials for, and distribute information on sign language. Based on personal experience such as "the differences between deaf people's sign language and hearing people's sign language," Takano conveys sign language's appeal and the daily lives of deaf

people through lectures and workshops.  
**Akiko Yano**  
TURN Supporter | Participated in TURN FES 5 as a TURN Supporter

**Tomohiko Yukihashi**  
Founder, Tabi suru fukuya-san Made In | Yukihashi travels around Japan creating things and ideas whenever and wherever he happens to be. In 2016 he relocated to Beppu City in Oita Prefecture, where he works on activities and projects to "create culture." He has participated as a guest in Kimagure Yaoya Dandan's TURN LAND.

**Katsuhiko Hibino**  
TURN Supervisor / Artist | Currently Dean of the Faculty of Fine Arts and Professor of the Department of Intermedia Art at Tokyo University of the Arts. Hibino also holds the post of Director of the Museum of Fine Arts, in Gifu Prefecture. He is Member of Executive Committee of Football Association and Chairman of Committee for Social Responsibility. He received the Minister of Education, Culture, Sports, Science and Technology Award at Japan's Art Encouragement Prize in 2015 (Art Promotion Division).

## 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 and background, such as disabled/non disabled, generation, gender, nationality and living environment. Over 80 artists, and 60 facilities and communities have participated until now. Based on various programs unfolding throughout year, practicing both widely across Japan and abroad.

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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 collaborative 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 who 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, talk 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.

### TURN Lab

A study group discussing and considering a variety of perceptual worldviews and methods of co-existence with diverse people, based on research themes selected by artists and experts from every field.

### Overseas Program

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 2020

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### February [TURN Meeting No. 10](#)

Using examples of the community gathering places and activities of a variety of people such as the elderly, people with disabilities, laborers and travelers, these talks were designed to deepen insights in terms of “developing values through finding enjoyment in differences”, and “diverse environments.”

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### March [Temporary suspension of TURN Interactive Program and TURN LAND](#)

TURN Interactive Program and TURN LAND were postponed due to concern regarding COVID-19.

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### May [Cancellation of TURN FES 2020 announced](#)

In May, the cancellation of TURN FES 2020, scheduled to be held at multiple venues including Tokyo Metropolitan Art Museum from July through September, was announced.

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### June [Assessing whether to resume interactive activities](#)

Assessing the implementation methods for activities under the TURN Interactive Program and TURN LAND, it was decided that each project will be activated gradually according to each program's characteristics - incorporating methods of remote interaction such as online communication and written correspondence.

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### July [TURN Lab starts](#)

The first study group was conducted online. For subsequent sessions participants will get together online about once a month.

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### [TURN JOURNAL: publication of first tabloid edition](#)

The first tabloid edition of TURN JOURNAL was published. To be produced regularly throughout the year in summer, autumn, winter and spring with a view to responding to an ever-changing society.

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### [“TURN on the EARTH: I Am the Echo of the Earth” exhibition](#)

Opening of “TURN on the EARTH:I Am the Echo of the Earth,” an exhibition introducing TURN activities in 6 countries (Argentina, Peru, Brazil, Ecuador, Cuba and Poland) at The University Art Museum, Tokyo University of the Arts from July 23 through September 6. The exhibition featured the works of 10 artists who took part in TURN overseas programs.

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### September [TURN Meeting No. 11](#)

The first TURN meeting held online tackled accessibility in a virtual environment. With a deafblind person as our guest, sharing a variety of world views focusing on the keywords communication methods, perception and images.

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### November [TURN Meeting No. 12](#)

Focusing on the theme “deaf culture,” discussing the delight of dialogue developed through facial expressions and sign language.

## TURN NOTE

Words among TURN 2020

March 19, 2021

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THE FUTURE IS ART

*TokyoTokyo*

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F E S T I V A L

“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.