

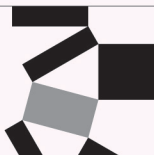
# TURN NOTE

Words on **T U R N**  
**2 0 1 7**

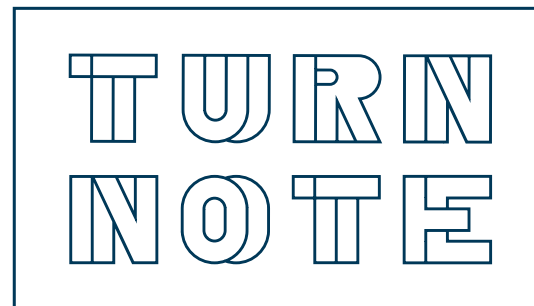
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FESTIVAL



Words on **T U R N**  
**2 0 1 7**

## Foreword

A word is an element expressed in speech or writing which has a consistent meaning as designated in a given society for our emotions and thoughts. \* In everyday life we routinely exchange conversation for the reason that it conveys meaning. But at the same time, once we leave a familiar place or situation, we may experience the words we say suddenly feeling awkward, or in fact not conveying meaning. "A given society" does not only refer to a physical entity based on a country or region; it also exists in the field to which a person/thing belongs, in a much smaller unit, and more.

In accordance with the objective of creating a new society where TURN exist, TURN NOTE is an attempt to gather words to be able to act as the means for people of different backgrounds to interact, and to document and share them.

For this second publication, we re-read or listened again to records of all the events, daily reports, email exchanges and such like from the past year, and collected a large number of words from them. The words contained in this book are mainly words which I was actually on the receiving end of, or words shared when I happened to be in the same space as someone else, but I have also included quotes from exchanges in places and situations when I was not present. Also on each page I have included explanatory notes so that the reader can better imagine the circumstances in which the words quoted were spoken.

The subtitle for the book in the first year was "Words from TURN". For this second year, we have decided on "Words on

TURN". This is because the words we collected gave the impression of being based on feelings, ideas and thoughts that went beyond subjective thinking, and which came from touching upon and having contact with something other than the speaker/writer's own existence.

In the process of repeating a series of editorial tasks such as reviewing each word, re-reading original material and searching for the right words to add, I learned about the wealth of experiences on TURN through words from the past year, and got a real sense of the reality that TURN is gradually being shaped by its many participants.

Of course, it goes without saying that there was no end of exchanges aside from the words we've included: among them I would like to acknowledge the words that made me aware of cautious and hidden attitudes, the words that bore witness to situations that were difficult to express in words, and the existence of people who don't express in words.

Through these words I felt how TURN activities carry with them individual realities behind the words expressed, and how those words shape our imagination towards each sphere of life. I felt that TURN beginning to show even richer and extensive development through collecting the diverse words of a variety of people.

Riko Okuyama  
TURN Coordinator  
February, 2018

\* Reference: Japanese Dictionary *Daijirin*, Sanseido

## About TURN

SOCIALLY INCLUSIVE ART PROJECT

# TURN

TURN is an art project that creates encounters between and artistic expression by diverse people, transcending differences in attributes and background, including disability, age, gender, nationality, and living environment.

TURN consists of four programs: the Interactive Program, in which artists make repeated visits to welfare facilities and communities of people requiring social support; TURN LAND, which creates alternative spaces for TURN activities to be put into daily practice; TURN LAB, which examine TURN from an objective standpoint; and TURN FES, an event that brings together TURN initiatives from each region under one roof. Through these programs, which are undertaken in collaboration with partners from both within Japan and overseas, TURN aims to create a richer society with relationships that respect the diverse individuality of each and every person as they are.

Supervisor: Katsuhiko Hibino (Artist; Dean of the Faculty of Fine Arts & Professor, Department of Intermedia Art, Tokyo University of the Arts)

Project Director: Tsukasa Mori (Project Coordination Division Program Director, Arts Council Tokyo)

Coordinator: Riko Okuyama (Arts Council Tokyo / Curator, Mizunoki Museum of Art, Kameoka)

Organized by: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), The nonprofit organization Art's Embrace

## TURN 2017

- |           |  |
|-----------|--|
| January   | Interim Briefing “Seeing, hearing, and speaking about interaction in the TURN Project” held<br>The FY2016 interim report session, which was brought people connected with TURN together at Tokyo University of the Arts.   |
| March     | TURN FES 2 held<br>Taking place over 3 days focusing on “Interaction,” diverse types of interaction were presented at Tokyo Metropolitan Art Museum.   |
| May       | Participated in “NO LIMITS SPECIAL 2017 Ueno”<br>TURN had a booth at NO LIMITS SPECIAL 2017 Ueno, the biggest event of its kind in Japan for visitors to experience firsthand the magic of the Paralympic Games, where it implemented a special program of hands-on visitor experiences.   |
| June      | TURN Meeting No.1 held<br>TURN project members gathered under one roof for this year’s kick-off event.   |
| August    | Revamped TURN website goes online<br>Included the new Timeline function (in Japanese) detailing various TURN events, and carrying diary entries on the project’s interaction process.<br><br>TURN FES 3 held<br>Taking place over 3 days under the theme of “TURN Accessibility,” numerous programs were implemented simultaneously. |
| September | Start of “TURN IN BIENALSUR” exhibition and workshops<br>Artworks exhibited in a show and workshops held based on Interactive Programs conducted in Buenos Aires and Lima.   |
| October   | TURN Meeting No. 2 “TURN Review I” held<br>TURN’s aims were reconfirmed through guest presentations of an array of art project and diversity case studies.   |
| November  | TURN Meeting No. 3 “TURN Review II” held<br>Participants draw up their visions for society under TURN on the themes of “social inclusion” and “social implementation.”   |
| December  | Launch of TURN LAND<br>The four facilities of Harmony, KOMONE FUKUSHIEN in Itabashi-ku, Atelier La Mano and Kodomo Conference chosen as subject facilities for TURN LAND 2017.   |

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

# TURN NOTE

## Explanatory notes

This book is based on the following documents from TURN project (January-December 2017).

### Daily report;

Daily reports kept by the project members during their interaction activities.

### Transcribed data;

- Interim Briefing "Seeing, hearing, and speaking about interaction in the TURN project"  
The FY2016 interim report session, which was held at Tokyo University of the Arts on January 14, 2017
- TURN FES 2  
Talk sessions and other parts of the program that took place during the event at Tokyo Metropolitan Art Museum on March 3-5, 2017
- TURN FES 3  
Talk sessions and other parts of the program that took place during the event at Tokyo Metropolitan Art Museum on August 18-20, 2017
- TURN Meeting  
An open forum for sharing experiences of TURN and exchanging opinions. Held three times between June and November 2017 at Tokyo University of the Arts

### Interview;

Interviews conducted with project members

### Other;

- TURN in BIENALSUR  
Interactions in the course of the Interactive Program, exhibition, and workshops held between July and October 2017 as part of the first International Contemporary Art Biennial of South America BIENALSUR, in which TURN was invited to participate
- E-mail  
E-mails exchanged in the course of the project.

This book is based on information current as of January 31, 2018.

If one of the roles of cultural facilities is to be a place where you can encounter values other than your own, then the time that I spent at welfare facilities felt to me like time in which they could be transformed into cultural facilities, because I encountered values that I had never before appreciated and previously unknown experiences. Rather than art museums alone thinking about the role of art museums, I believe that if we broaden the boundaries of what we consider art museums to be, a variety of places could, by extension, become art museums or cultural facilities.

August 18, 2017

From TURN FES 3: Considering New Forms of Learning

Katsuhiko Hibino

TURN Supervisor. Dean of the Faculty of Fine Arts & Professor, Department of Intermedia Art, Tokyo University of the Arts. A short-stay experience at support facilities for people with disabilities in 2014 triggered an interest in people's innate abilities, which he supervised into an art project in the form of TURN. He also serves as director of the Museum of Fine Arts, Gifu.

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*Welfare facilities seem more distant than Brazil.* Those were the words of Hibino just before his short stay (\*a support system people with disabilities to spend short periods staying at welfare facilities) at Mizunoki in 2014. It was a remark utterly characteristic of Hibino, who likened his impact at the time to his encounters with art at museums. Speaking to Fumihiko Sumitomo, who, like him, is both a professor at Tokyo University of the Arts and the director of an art museum, Hibino described his new outlook on cultural facilities, including art museums.

While there are various kinds of disabilities, I thought that it would be interesting to incorporate all the contrivances that are even slightly relevant into a narrow line. The idea is that a variety of messages lie hidden within that narrow line.

July 18, 2017

From an e-mail

Masataka Baba

Baba founded Open A in 2003. His diverse activities include architectural design, city planning, and writing. He also runs the real estate media outlet *Real Estate*, which finds and presents real estate around Japan from a fresh perspective.

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Inside the venue for TURN FES 3, we ran a single narrow line made from a timber stud along the wall that was on the right when visitors followed the directions around the exhibition. If you trace it with your right hand like using a handrail, you realize that the texture that you can feel changes when you move into a different exhibition space. Baba's modest sense of curiosity, driven by a desire to somehow connect with all the things that lie within, became a sign symbolizing TURN FES 3.

Today, I feel that my presence here is becoming natural. To start with, I was in an ambiguous position, since I was neither a facility user nor a staff member, and I didn't know what to do with myself, so I was spending time in the Kodomo Shokudo. But now I've somehow started helping to serve the food and eating and chatting with the children and their parents when they ask whether I'm going to have a meal here today. When I say "natural," I think it's as though there's something like an object that gives me an invisible connection to the place, through a combination of the people here gradually accepting me and me accepting this environment. This might be what Ms. Kondo meant when she said, "create a place for yourself" when I first started visiting. I get the feeling that it's something that actually happens rather slowly.

March 9, 2017  
From Diary report

Daisuke Nagaoka

Artist. He produces video works based on pencil drawings, along with experimental drawings that capture the moment of creation. Recently, he has been creating works on the theme *The Sphere House*. As part of TURN, he was involved with the Kodomo Conference, a network assembled around the groups that preside over a Kodomo Shokudo cafeteria for children, and also participated in TURN in BIENALSUR, interacting with children in Buenos Aires who have developmental disability.

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Ms. Hiroko Kondo: Owner of a vegetable shop "Kimagure Yaoya Dandan." Participated in TURN since 2016 as a member of Kodomo Conference.

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In the Interactive Program, we want to make sure that we value both the process of the artist becoming aware of the appeal of the people who gather at the facility they visit as part of the program, and the process of the artist themselves becoming familiar with that facility. "Becoming familiar with" is a very difficult expression to comprehend, as perceptions doubtless differ from one artist to another and depending on the atmosphere and circumstances at each of the places participating in the Interactive Program. On this occasion, Nagaoka likened the change in the way he felt at the facility he visited to the presence of an "invisible object."

I went along in the direction where there was a sign, the one I had a kind of feeling about, and for some reason the entrance of a cave appeared in the layer regarded as the "exhibition room"—which made me think that both were there. I walked to the cave, since I really wanted to go to that way. Near the back of the cave there was something like a huge pool of water, and I wondered what it was. When I went to look for it, I felt around and found something similar to a ping pong table. At that point I was actually handed a ping pong ball, and I played ping pong without being able to see anything. Then I realized again that there was a cave layer appearing from the layer that was the exhibition room. Thinking that might be a "sign," I took a photo. When I started walking again, I bumped into the wall of the actual exhibition room (laughs). For a while after that I couldn't shake off the notion that I was walking inside the exhibition room. It turned into a situation where I was feeling my way through the space as I walked, sort of hoping I could get back to that cave again.

September 9, 2017  
From interview

Haruka Kojin

As a key member of the artist collective [Mé], she implements team-based artistic activities that emphasize cooperation by identifying individual creativity. After touring two support facilities for the disabled last year together with [Mé] director Kenji Minamigawa, she then took part in TURN FES 3.

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Kojin spent the three days of TURN FES 3 outfitted in an eye mask and earmuffs, with a Polaroid camera hanging from her neck. In other words, over that three-day period she simply applied herself to the task of recording the "signs" that were there, without seeing or hearing any of what took place at the venue. Of course, there was no preset definition of "sign" either. After FES concluded, she spoke about this unique experience in which she was constantly searching, in both a physical and a mental sense.

“All the ‘seeing people’ who came along felt afraid in the pitch dark cave, but to me, this was just daily life. “How do you choose your clothes?” “What kind of color is ‘pink’ to you?” “In what way do you think about outer space?” “When I talk with my eyes closed, the sounds I want to hear really reach my ears!” The questions came up one after another; the artists were excited and animated by their conversation with Ms. Iwata. Why? Probably because of the history of “artistic expression,” in which the sense of sight has been placed above all else. We’re now at a juncture where we’re revisiting that history. We’re excited by creative expression that mobilizes all the senses instead of calling only upon “vision,” which perceives things from a single direction.

September 3, 2017  
From Daily report

#### Daisuke Yamashiro

Yamashiro applies video time concepts to various spaces and projects, and, in the form of art, presents “time” that can be experienced only in a particular location. He is also an active member of Nadekata Instant Party (consisting of Toru Nakazaki, Daisuke Yamashiro, and Tomoko Noda). In TURN project, he previously carried out a two-year Interactive Program in cooperation with Applause Minami-Aoyama; and this year he launched Sensory Media Laboratory (SML), a project that revisits “senses and expression,” and started SML’s research activities.

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Mitsuko Iwata : Representative, Non-Profit Organization Tenyaku Fureai Ehon; Production and lending braille picture books.

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After taking part in a special exhibition that turned out to be the forerunner of TURN, Yamashiro was engaged in a two-year Interactive Program. He has recently embarked on research in the areas of visual information and picture books. He says that the starting points for turning his attention to these topics were his own field of media art and the fact that he is a father of two. The exchanges above are from a get-together following TURN FES 3, in which Yamashiro launched his research. They gathered around Ms. Iwata, who cooperated in this research.

Coming to an art museum makes people quite nervous, don’t you think? Partly because it’s a space with nothing but white walls.

But what made an impression on me was that for these people, who you feel are looked at every day by people around them in their communities, an art museum is a place where they are the ones doing the looking, rather than being looked at, so it doesn’t create a sense of tension for them. In fact, the discovery that art museums can become a safe zone for them showed me a different facet of art museums, which I’d only ever thought of as tense places divorced from everyday things.

August 18, 2017  
From TURN FES 3: Considering New Forms of Learning

#### Fumihiko Sumitomo

Director, Arts Maebashi. Associate Professor, Graduate School of Global Arts, Tokyo University of the Arts. Took up his current post after working at the NTT InterCommunication Center (ICC) and the Museum of Contemporary Art Tokyo, among others. In 2016, he organized Forest of Expression: Art as a Communal Act, an exhibition focused on projects that take art into front-line welfare, education, and healthcare settings.

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In his dialogue with Hibino, Sumitomo spoke of his encounters with young people with experience of social withdrawal or truancy in the exhibition of the Forest of Expression: Art as a Communal Act organized by Arts Maebashi, the museum at which he is the director. It helped us to imagine that art museums still have wide-ranging and hidden potential and that approaches to art museums can be transformed.



Usually, there is something in me that seeks “instability.” But there’s a big difference between the instability I have so far created from within, and the instability that was now unintentionally caused by others. An artist could be described as someone who always creates something new in a new way, rather than pragmatically doing something according to existing methods. But conversely, I found myself in a place where I was unable to attempt this. So although to a certain extent there was an element of control where I could be in charge, it was minimal. So after that, I decided to go along with whatever resulted from the circumstances.

September 18, 2017  
From interview

#### Sebastian Camacho Ramirez

Colombian-born artist living in Argentina who took part in TURN in BIENALSUR. He conducted an Interactive Program at a special needs school in Buenos Aires alongside children with developmental disabilities, utilizing traditional Latin American “chaquira” beadwork.

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A few days after the opening of the exhibition, we interviewed each artist about their experience through an interpreter. Sebastian told us in a soft tone how different this project had been for him from his usual work. By the end of the interviews, even though he hadn’t yet evaluated the success of the project, the conclusion was that it had been an unquestionably important experience.

I think the front line experience you get at the facilities is amazing. But although I admire the things that are invisible to me as someone who isn’t a welfare worker, it’s because I’m not in welfare that I have to approach things in a way that can only be done by an artist from outside who is only occasionally involved.

When I go to a welfare facility I’m always on the outside, and I become a layperson. But sometimes I can’t create anything without that perspective. Sometimes the work needs elements of the undefined, the insubstantial, and the indifferent. When you enter the actual environment, you find out what you can do, and where you stand.

June 7, 2017  
From Daily report

#### EAT&ART TARO

Artist who develops food-related art projects. For TURN, he has produced *Yuhan (Dinner) Concierge*, inspired by the dietary situation of many people with mental disabilities, and *Food Control*, a meditation on dysphagia (difficulty in swallowing) amongst the elderly. This year he began research into eating disorders.

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EAT&ART TARO does not conduct interactions at one specific partner facility; rather he creates material to present at TURN FES through a series of observations, one-off interactions and interviews on themes of his choosing. In touching upon not only situations that tie into themes of interest to him at the time, but also upon the surroundings and background to those situations, he tackles encounters with the hitherto unfamiliar everyday in a careful and thorough way which helps shape his personal response.

In a project, you usually have an outline and a set concept, and you design things in line with them, but TURN always changes. What you might call the usual approach is difficult when designing things that change. But change isn't something negative; it actually makes things interesting, don't you think? The principal concept in my design is how to design something for this kind of situation.

June 11, 2017  
From TURN Meeting No. 1

Kensaku Kato

Graphic designer. Representative of the Laboratories design team. He is involved in creative activities across a wide variety of realms, including art, architecture, ideas, and fashion. He is responsible for designing TURN's official website.

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Taking charge of graphic design in the first and second year, and web design in the third, Kato is a designer who has continually provided indefatigable support for the project that is hard to put into words. The day was the unveiling of the revamp of the official website. Rather than designs that support the entrenchment of values for the purpose of comprehension, he devises designs that positively relish change and the unknown.

Trouble, boundaries, insularity and indifference become raw materials, energy and possibilities that can be changed into something new. Even plain, inconspicuous things transform in diverse ways according to the individual needs of each child. In every interaction, the participants come to understand others, share space, and communicate through gestures, eye contact and movement. At this elementary school, it's not unusual for an insignificant remark to trigger a violent reaction. But “weaving” encourages concentration and negates the need for violence. And kindness is born in the words that are exchanged between participants.

Mid-July, 2017  
From TURN in BIENALSUR Daily report

Henry Ortiz Tapia

A resident of Lima, Peru, Henry Ortiz Tapia is an artist and also an instructor at the national art school. He participated in TURN in BIENALSUR, carrying out an Interactive Program involving the grass weaving technique “Shicra” together with elementary school children in the Barrios Altos area of Lima.

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Despite being a historic area that retains vestiges of the Inca Empire, the Barrios Altos section of Lima currently struggles with poverty and a serious decline in public order. It is said that Lima residents themselves rarely venture into this part of the city. The environment surrounding the children who attend the local elementary school is by no means easy; but in his journal, Henry Ortiz Tapia closely observes the mutual changes in reactions and relationships that occur in the Interactive Program, which continues to bring Shicra weaving to students.

TURN was an opportunity for us to notice things we ourselves never noticed or thought about. One of the things Igarashi said that made an impression on me was that Mr. Usami's yarn spooling for TURN was doing the job of connecting the dyeing and the weaving work that we do at La Mano. This perspective to me symbolized how a visit by an artist made us notice what we in the field don't usually notice or think about.

June 11, 2017  
From TURN Meeting No. 1

#### Kenji Takano

Director of Atelier La Mano. He makes things together with people with disabilities at a 90-year old Japanese house in Machida. He has participated in TURN from the first year of the project. As well as a series of interactions with artist Yasuaki Igarashi, in 2017 he also started work on TURN LAND.

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Shuntaro Usami: An attendee with disabilities at Atelier La Mano whose specialty is yarn spooling.

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We hope that partner facilities don't just take in artists passively, and that artists' perspectives will lead a new awareness and stimulation of the everyday support front lines at facilities. Through the Interactive Program, Takano has frequently encountered Igarashi's perspectives, and the instances when he converted those perspectives into rich and meaningful words. This has influenced Takano in his continued efforts to improve daily life at La Mano.

I posit that art does not make society colorful because people are already colorful. Art stimulates new ways to make the colors that are already there more visible. Art cannot be implemented into society because it is already there. Creativity already exists in people's lives, they just need to find fruitful ways to pull it out into the open.

November 19, 2017  
From TURN Meeting No. 3

#### James Jack

From the USA. He undertakes creative activities that have a deep connection to society and the environment. Having taken part in the Interactive Program with Harmony for two years since becoming involved in TURN in 2015, this year he is undertaking research as part of TURN LAB to provide an objective insight into TURN.

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This year's TURN has started off with the question, "Can art or TURN be implemented into society?" In response to this question, James Jack observed TURN activities as part of the TURN LAB research program and held an interim briefing about the content of his research. The term "実装" (jisso, translated into English as implementation) means a way of inserting a new function that did not previously exist. He observed that what TURN aims to do is to render visible something that is already there.

She noticed that when people weave, there is an individuality about the way in which they feed the weft through the warp threads, so she decided to tap into that individuality by such means as using thick yarn for those who found it difficult to use fine yarn, and making a stand for the children who found it hard to hold onto the yarn with one hand while weaving, so that they could use both hands to weave. In some respects, Alejandra was an artisan, but a kind of switch that made her think about the process of weaving itself was somewhat of flicked and a completely different perspective on the world is now spreading throughout Alejandra's outlook as an artist.

August 18, 2017

From TURN FES 3: Pre-departure Talk before starting TURN in BIENALSUR

Katsuhiko Hibino

TURN Supervisor. Dean of the Faculty of Fine Arts & Professor, Department of Intermedia Art, Tokyo University of the Arts. A short-stay experience at a support facility for people with disabilities in 2014 triggered an interest in people's innate abilities, which he supervised into an art project in the form of TURN. He also serves as director of the Museum of Fine Arts, Gifu.

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Alejandra Mizrahi: Artist resident in Argentina who participated in TURN in BIENALSUR.

South America still has hardly any art projects engaging people with disabilities. Accordingly, Interactive Program with local artists require exploration of the question of how to unravel the relationship between teaching and being taught. Alejandra Mizrahi specializes in embroidery skills, so her approach to dealing with these autistic people was reminiscent of that of a teacher or artisan. However, in his evaluation, Hibino did not overlook the change in their relationship that arose in the ongoing exploration that took place during the interaction process.

The “correctness/factualness” that goes along with “perfection” tends to get in the way. If you try to be perfect, you have to exclude a lot. On the reverse side of a situation where something is excluded, there's pressure to aim for perfection and correctness. I personally feel that states of imperfection and immaturity are interesting. That's where I get a sense of possibility. I value the things that always turn out a certain way no matter what I do. I try to create something as yet unseen, working through a succession of wrong guesses, in a state of flexibility. To give it a tidy name, it's “open-mindedness.” I'm often asked, “What are you trying to express?” I couldn't care less about stuff like that. I do what I do, not because I'm trying to express something, but because I don't know. I reach towards something that inspires my interest and curiosity, and I try to touch and connect with it. To me, it's that activity that matters. Repeating the process again and again brings about completely unexpected situations, which in turn give rise to a chain of diverse connections.

October 8, 2017

From TURN Meeting No. 2

Hiroshi Fuji

Artist. Vice-president & Professor at Akita University of Art. With a focus on community-based creative activity, Fuji carries out on-site dialogue and community experiments throughout Japan. He appeared as a guest speaker at TURN Meeting No. 2.

When we go to a site with no “art” connection, we're inevitably confronted with the question, “Why is art needed here?” This is the case even when we replace “art” with TURN. Just when we were searching for the words that could answer that question effectively, Fuji's comments at the TURN Meeting in October gave us valuable suggestions about the reasons for the necessity of art.

What does “differences” really mean in today’s society? For we students of fashion, what can we learn from SHOBU Gakuen? What can they inspire us to create and express going forward? I certainly don’t have anything resembling answers to these questions.... They led me to come up with a project that would provide an opportunity to explore such topics with students of our school. We got to the stage when I began to feel that while fashion basically focuses on “dress,” the various avenues of communication it produces and its mix of perspectives could create a spatiality that would turn our values upside down: we had come to a time when our values are thrown into the fluid world. Experiencing feelings like these might well be the most important part of learning.

September 11, 2017  
From Daily report

#### Yoshikazu Yamagata

Fashion designer, launched his brand “writtenafterwards” in 2007. For TURN FES 3, “coconogacco” (Yamagata’s fashion design school with an experimental focus) teamed up with SHOBU Gakuen, a facility for people with developmental difficulties, to create a learning space, and also held a review session.

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Yoshikazu Yamagata and SHOBU Gakuen. As somebody familiar with the branch of welfare that deals in creative activities, I would call this a match made in heaven. In engaging with TURN however, they wanted to surprise people with the fact that we would mutually get to know the hitherto unfamiliar of each other’s fields. What Yamagata brought to the table at TURN FES 3 was a large body of art and a whole lot of students from his fashion school.

Initially, I was thinking about large signs with strongly contrasting visuals, but as a designer who creates spaces, I was reluctant to sacrifice the spatial experience of people who can see.

So then I wondered if there might not be a sign scheme in a totally different dimension.

When I’m somewhere dark or looking for stairs, I always place my hand against the wall as I move. In the darkness, I always feel relieved if one touches someone else, or holds hands with them, or grasps their clothing. Thinking, “We feel safe if we can touch something,” I decided there and then to turn that into a sign scheme.

August 20, 2017  
From TURN FES 3: Accessibility Meeting

#### Masataka Baba

Baba founded Open A in 2003. His diverse activities include architectural design, city planning, and writing. He also runs the real estate media outlet *Real Estate*, which finds and presents real estate around Japan from a fresh perspective.

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He has a longstanding visual impairment that gradually narrows the field of vision. He says that his condition has progressed so far that he currently has no central vision and only the faint edges of things remain. Speaking at the talk session looking back on accessibility, which took place on the final day of TURN FES 3, he described the process that led him to propose the sign scheme in the context of his own disability, without diminishing his expertise as an architect.

The movements of all the facility users were even more charming than those of professional dancers, so it made me think about what the meaning of dancing actually is. That's because their movements are already a dance there, so nobody regarded my dancing as dance, and they realized, "You actually move like that normally."

March 4, 2017  
From TURN FES 2 Talk session

#### Kaiji Moriyama

Dancer and choreographer. After being hailed as "One of the most talented dancers at this year's Fringe" for his performance at the 2001 Edinburgh Fringe Festival, he began to direct, choreograph, and perform his own dance works, attracting attention with his unique world of expression. In 2017, he choreographed and directed SLOW MOVEMENT *The Eternal Symphony 2nd mov.*

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Despite his busy schedule, which covers a wide range of activities in such fields as dance, theater, and film, Moriyama managed to find time in between for TURN, which he positioned more on the private side. In the first year, Moriyama visited Mizunoki, Creative Support Let's, and Kyosaren Recycled Bottle Washing Center, using dance as communication with the people with disabilities who live, visit, or work at those three facilities.

I see TURN LAND as something capable of adaptable creative response within society. I think it's interesting to be able to experiment and explore in the moment; not just with regard to creating expression, but also with regard to being on the receiving end of creative expression, and thinking about the connection between creating and receiving expression.

June 11, 2017  
From TURN Meeting No. 1

#### Kageki Asakura

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

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When you incorporate art into your activities, there is a tendency to pay attention to the creator or the creation itself. However, when creative expression is produced, it triggers numerous interrelationships. Asakura wants more importance placed on the existence of the recipient of the creative experience, precisely because Asakura, as one of those recipients himself, is what he terms "the party who encounters the artist" and therefore could be said to have more awareness.

When we arrived at the park that was our destination, a wonderful wind was blowing. It felt very pleasant as it blew towards us and from behind us. It's great to be outside. Mr. Kato wanted to hold the fishing rod. He tends to hold things very tightly, so Mr. Okuda held his fingers to relax them, then opened up his palm, and placed the rod against it. He then naturally grasped the rod after that. This, too, is a sight that I've seen for the first time.

May 31, 2017  
From Daily report

Kentaro Onishi

Dancer, performer. Onishi has been participating in TURN since 2016 and carries out Interactive Program at KOMONE FUKUSHIEN. His continued activities include outdoor walks in which participants fly *Mirairai* – cut-out figures of themselves that are made by others.

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Mr.Kato: KOMONE FUKUSHIEN facility user  
Mr. Okuda: KOMONE FUKUSHIEN staff member

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Many people with major intellectual and physical disabilities — what are called severe and multiple disabilities — use KOMONE FUKUSHIEN. Because of the nature of his disabilities, Mr. Kato has the process of holding something is broken down into multiple steps through to completion. And one imagines that the actions of the disabled person when grasping an object and the support worker's actions when providing assistance seemed like a dance for Onishi.

A friend who crossed the Pacific in a canoe told me that spotting an island on the horizon is a really big deal. It has water, plants, and soil — all things that we take for granted when we're on solid ground, but which seem miraculous when you're out at sea. Whether you're an artist, a facility user, or someone who visits after just chancing upon it, it's really amazing to find an island on which you can land. I thought that an island was a good metaphor. There're proper immigration control systems for people who arrive places by airplane, but if you make the journey by sea, there isn't much at all. You can cross borders quite freely and call at different ports as you choose. Although it's run as a welfare facility, it's like an island, or cove, or harbor, where a variety of people shelter or land and interact with the people there. As I listen, I think that LAND is a good concept.

August 19, 2017  
From TURN FES 3: Opening up TURN LAND

Yoshiaki Nishimura

Planning Director, working style researcher. After starting out in the field of architecture, he became involved in all kinds of design projects, including designing websites and media for public spaces. Through his teaching, workshops, and research on working styles, he has recently taken on the role of advisor to small businesses, organizations, and communities.

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TURN LAND functioned like a cultural facility that welcomed a diverse array of people as they wandered in and out. No matter how much we tried to plan, there was always an ongoing process of trial and error as we worked out how to give physical shape to our ideas. On this particular day, the highly evocative image of TURN LAND described by Nishimura who participated in TURN FES 3 as a talk guest untangled our situations, which were intermingled with concern and anxiety, and gently pushed us forward.

“We’ve incorporated art into our activities, but it’s tougher than we thought.” This kind of candid comment points out an issue that we’ll continue to share. As soon as one problem is solved, another one comes up. These are truly the issues that people engaged in art have to deal with on a daily basis. But they’re not the problems of just one person; I think these problems are shared by all the people involved in TURN, or people engaged in art in some way. We value reports about the deep-rootedness, so to speak, or the importance of problems related to shared issues. Therefore, being able to share candid comments like “It’s really tough” may in one sense mean that the interaction is becoming more profound.

June 11, 2017  
From TURN Meeting No. 1

Tsukasa Mori

Project Coordination Division Program Director, Arts Council Tokyo.  
As Project Director, Mori is the driving force behind TURN, which is an element of the Tokyo 2020 Cultural Olympiad.

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An issue related to program continuation was brought up in a straightforward way by a welfare facility staff member when we were about to start the third year of the Interactive Program. Hibino, the supervisor of TURN, speaks about his dream of keeping the pace and the level of enthusiasm high as we continue to develop the program. The coordinator, Okuyama, devotes herself to listen to facility staff and artists. And Mori, the project director, works to capture the substance of the questions posed and provide answers, rather than letting ideas end as mere dreams or becoming disheartened by reality.

Most of the important things in life exist in a deeper place than “can” or “can’t.” In that short period of time, I became fully aware that the important part of our interaction with other people isn’t whether or not we can do something. And there were many times when I felt keenly that to get along even though one “can’t” do something is to be a person who exceptionally “can” do something. At the same time, I realized that people who are considered capable of doing something also abound in things they can’t do. When interacting with people with disabilities and the people in their lives, there were painful moments when I heard a voice, or more like a shout, that seemed to say, “You able-bodied people always abandon us.” I have little doubt that, in the course of our long history and our experiences, there have been many instances when we’ve unconsciously caused pain. Even in my own mind, there may be discriminatory ideas and prejudices that I’m still unaware of.

September 7, 2017  
From Daily report

Emi Tomizuka

Art director, stage director and choreographer, performer, illustrator.  
Nickname: Chori. She has been a TURN participant since its very first year and at TURN FES 3, she presented the performance artwork *A Square of Light*, which featured communication without words.

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In TURN FES 3, in addition to presenting the results of the Interactive Program, we also introduced several original programs. One of these, *A Square of Light*, is a special program made just for that three-day period. The subtleties and shades of meaning drawn from various encounters and connections that Tomizuka has experienced thus far are situated in the background of this program, which illustrates the importance of interaction.



Listening to our member artist Kojin, although I wasn't able to put into words what I myself thought about the things I saw, I got the feeling she was doing it for me. When I think about the moments I found TURN interesting, I remembered several times when TURN felt like things sort of surfaced naturally and connected. Kojin neatly refers to that image as “the cave.” I realized that ultimately just being in the same place was enough for us to really communicate.

September 9, 2017  
From interview

Kenji Minamigawa

As a member of the artist collective【Mé】, he implements team-based artistic activities that emphasize cooperation by identifying individual creativity. After touring two support facilities for the people with disabilities last year, he then took part in TURN FES 3.

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After the close of TURN FES 3, I headed to Saitama Prefecture where 【Mé】 has its studio to do an interview. I was surprised to find that his own visual and aural experiences during TURN FES 3 working next to Kojin, and the “sign” of sound and vision that she perceived (having decided to disconnect and stop relying on her ears and eyes) had produced some common artistic images.

The artist and facility user. The artist and facility staff. Interactions in each community between the “individual” from “outside” and the “individual” from “inside” appear to be completely different, but each “individual” is working towards a temporarily-determined end goal. What both have in common is that their interaction in the community is not something based on the “public” position or title of “artist” or “user” (or facility staff); it's a relationship originating in their “individual” status. The question here then, is whether a cameraman constantly toting a camera is a “public” or “individual” presence.

March 3, 2017  
From TURN FES 2

Hiroshi Tamura

Director and writer at film production company RAKUDA STUDIO. He has been involved in TURN from year one, filming activities for the Interactive Program, TURN FES and TURN LAND. From this year, he has been working on turning his footage into a film.

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More than a few people at facilities on the Interactive Program hesitate to make their disabilities or minority status public, which no doubt creates a difficult working environment for Tamura, who has been involved as cameraman since the project's first year. Despite this, the written statements posted next to his documentary footage of the Interactive Program shown at TURN FES 2 showed awareness of the way he engaged personally, and spoke volumes about his positive attitude to being the lensman responsible for capturing TURN on film.

As Hibino often says, human beings are creatures who feel the need to express something, and as a result, they end up expressing something even if they don't try to. We would like to explore ways to retrieve this “something that they end up expressing” and to open ourselves up to a kind of “expression without self-awareness.”

March 4, 2017  
From TURN FES 2 Talk Session

T s u k a s a M o r i

Project Coordination Division Program Director, Arts Council Tokyo.  
As Project Director, Mori is the driving force behind TURN, which is an element of the Tokyo 2020 Cultural Olympiad.

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This comment was made in the context of a dialogue with the dancer Kaiji Moriyama. Moriyama enhances to the maximum degree all the workings of human beings, including their spiritual nature, actualizing them in the stage space in the form of creative expression. So can we say that the three videos documenting interactions that took place during his visits to welfare facilities –the first endeavor of this kind– are expressive works? In TURN, this sort of hard-to-define event or happening occurs quite frequently. Mori spoke about this TURN-style expression while watching, in the videos, Moriyama dancing in a space that differs from his usual environment.

I had a chance to talk with a psychologist who works in Lima. He is very interested in TURN, and he asked me about some of the children who take part in the Interactive Program. Actually, one of his comments troubled me a little. He said that if there are problems, a realistic way to deal with them is to anticipate the causes. But now I've come to see things from a different perspective.

Mid-July, 2017  
From TURN in BIENALSUR Daily report

H e n r y O r t i z T a p i a

A resident of Lima, Peru, Henry Ortiz Tapia is an artist and also an instructor at the national art school. He participated in TURN in BIENALSUR, carrying out an Interactive Program involving the grass weaving technique “Shicra” together with elementary school children in the Barrios Altos area of Lima.

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In the specializations of people engaged in support activities, including psychology and social welfare, it is essential to analyze the causes and causal relationships of observed phenomena. There are times, however, when that approach tends to make premature assumptions about another person's situation. I think this was an interesting episode in which Henry, as an artist, expressed his discomfort with that way of relating. Though the “different perspective” he referred to was not explained, I have a feeling that this perspective is one of the reasons why TURN has to be an art program.

What I thought at the time was that, in the venue for TURN FES 3, there was a kind of comfort zone, which I couldn't see, but which Ryo and Takeshi could clearly feel. Many of the users of Let's have difficulty following with changes in their living environment. Even changes that I can handle without really noticing them — moment-by-moment changes in temperature, humidity, wind, light, noise, and the textures of walls and floors, for example — can be the source of unbearable stress for them. I think that the sensors in their bodies must be far more sensitive than my own to be able to detect those changes. Using these sensors, Ryo and Takeshi might have found a comfort zone intentionally prepared for TURN FES 3 or which just happened to arise naturally there. I think that the presence of that comfort zone there at the venue was very important for them.

September 1, 2017  
From Daily report

### Tengyo Kura

Defining his lifestyle as "vagabond," Tengyo uses teaching activities as a base for repeated perambulations and periods of residence in a variety of countries and regions, producing photo stories inspired by his experiences.

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Ryo: Ryo Ota. Authorized Non-Profit Organization Creative Support Let's facility user.

Takeshi: Takeshi Kubota. Creative Support Let's facility user.

At TURN FES 3, Tengyo Kura took charge of a program in which he brought facility users from Creative Support Let's on a journey to the Tokyo Metropolitan Art Museum in Ueno all the way from Hamamatsu where they live. Of course, there were some ups and downs along the way, but they arrived safely on the first day of TURN FES 3. Later on, he reflected that, through them, he had discovered a comfort zone in the form of a crucial "something" present at the festival venue during the time that he spent with them there after their arrival.

- Enjoy yourself, enjoy things that happen, without overly compartmentalizing things
- Don't work against the clock, you can take it at your own pace
- Enjoy things that happen by chance
- There are no rules, don't set too many boundaries. Ensure that you can get a view of the overall picture

August 19, 2017  
From an e-mail

### Aki Kubota

Helps out with TURN as project member. At TURN FES 3, she worked on the program *Walking on the Wind — Climbing in the Sky* produced by Kentaro Onishi + KOMONE FUKUSHIEN. She enjoys drinking iced coffee with everyone at the KOMONE FUKUSHIEN café.

This is from an e-mail exchange between Kubota, TURN project member who worked on the interactive performance *Walking on the Wind — Climbing in the Sky* at TURN FES 3, and Onishi, the artist who planned it, reflecting on their experiences so far at the end of the festival's second day. By trial and error, they will continue to explore what kind of place they can create with their partners —KOMONE FUKUSHIEN facility users— and their supporters (volunteer staff).

I did a Tour program in TURN FES 3 where I asked everyone to gather all the various sounds of the venue, and turn them into a form that I as a deaf person could see or touch. What I found interesting was the forms of expression that sought to convey not just sounds but behavior and feelings.

September 20, 2017

From TURN FES 3: Accessibility Meeting

Eri Ishikawa

General Secretariat of Non-Profit Organization Theatre Accessibility network. Led by its hearing-impaired founders, this NPO implements activities to support and promote the enjoyment of performing arts by audience members with disabilities. This NPO is in charge of accessibility coordination at TURN's annual events.

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For TURN FES 3, as an exercise in accessibility services incorporating various human assistance and cooperation, we planned several Tour Programs to help people enjoy live performances. One of these was a tour with Ishikawa. At the Accessibility Meeting with Masataka Baba on the last day, we took a look back at what happened during the tour.

Can art play a role or function in society? How will art engage with our current social problems? Can it engage with them? Does it have to engage with them? If it does engage with them, how should it do so? And what information do the people involved in this process need? How should we cultivate it? How should we evaluate it...etc., etc. A chain of interlinked problems and questions emerges. But I think perhaps that questions and queries arise because they are needed.

November 19, 2017

From TURN Meeting No. 3

Katsuhiko Hibino

TURN Supervisor. Dean of the Faculty of Fine Arts & Professor, Department of Intermedia Art, Tokyo University of the Arts. A short-stay experience at support facilities for people with disabilities in 2014 triggered an interest in people's innate abilities, which he supervised into an art project in the form of TURN. He also serves as director of the Museum of Fine Arts, Gifu.

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Since embarking on TURN, there has been an endless list of issues and negative feedback from both within the project and outside, to the effect that the outline of this project is hard to grasp. This particular day was no different, with researchers invited to participate as a guest suggesting that there might be traps that projects tend to fall into and subtle phenomena that the project was leaving behind. Hibino described one approach to confronting this ceaseless stream of issues.

I work as an advocate of welfare services for the people with disabilities, but actually, I don't just target people with disabilities. You can find mentally-troubled people amongst facility volunteers and visitors as well as users. Those whom we must support, those for whom we must play our part are not only facility users with claimant certification. I always stay conscious of this in my work. As mental disabilities, in particular, are disabilities we cannot see, I think it's incredibly important to reach out to people beyond the registered facility users.

August 19, 2017

From TURN FES 3 : Opening up TURN LAND

Katsunori Shinzawa

Head of Harmony, a support facility for the people with disabilities in Setagaya, also known for "Delusion, Auditory hallucination Karuta" playing card tournaments. His mission is to create an environment where users can display their individuality without fear.

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TURN LAND started in earnest this year. Plans are underway to launch a new program featuring functions going beyond those of just a conventional welfare service provider, chiefly at facilities where TURN interactions are conducted. In view of this, we held a related talk session at the TURN FES 3 venue. Shinzawa explained delicately and clearly why it was necessary to make welfare facilities accessible through the TURN LAND initiative.

Up to that time, I had felt that the things we call interest and preference were accompanied by certain changes. But when I observed this scene, I came to feel that it was okay to have interests that don't change. The reason is that, in watching this person as he continued to slowly and carefully wave the *Mirairai*, I noticed that he had a completely unclouded facial expression.

June 7, 2017

From Daily report

Kentaro Onishi

Dancer, performer. Onishi has been participating in TURN since 2016 and carries out an Interactive Program with KOMONE FUKUSHIEN. His continued activities include outdoor walks in which participants fly *Mirairai* - cut-out figures of themselves that are made by others.

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It's not unusual for the Interactive Program daily reports written and submitted by artists to be texts that are filled with reflective comments. Artists, too, try to sensitively capture the quality and feeling of events and occurrences in the interaction process and keep them fresh in their minds.

In our society longevity has almost become a byword for uselessness, and nobody seems to know what to do about it. Is it enough for us to merely put the elderly into facilities and see that they lead as busy and as cheerful a life as possible? Shouldn't we all be more visible and active in society, and shouldn't we all be more concerned about the fact that this isn't happening? I think art might help to express these unspoken feelings.

June 11, 2017  
From TURN Meeting No. 1

Taeko Ooi

President of Non-Profit Organization Momonokai, which operates the "Momosan fureai no ie" day service for the elderly using spare schoolrooms, and the "Kagayaki-tei" community space and canteen. Momonokai became a partner facility of TURN this year.

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More and more welfare facilities are considering incorporating creative activities into their programs. But art brings more than pleasure. At TURN Meeting No. 1, we consciously fielded the opinions of our partner facilities. Something like the bursting cries from the heart that Ooi spoke about with such feeling could incentivize those facilities that have artistic aspirations.

By and large, art often goes no further than concepts. But TURN actually creates situations that put it into practice. Today's opening was absolutely wonderful.

September 18, 2017  
At the opening reception for TURN in BIENALSUR

Marlise Jozami

One of the executive directors of the first International Biennial of Contemporary Art of South America, BIENALSUR, which was based in Argentina and held events in more than 30 cities both within Argentina and in other countries.

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As the curtain went up on the exhibition, our feelings were an amalgam of hope and anxiety, wondering what kind of reaction the rest of the world would have to TURN, which emphasizes diversity and relational processes. The compliment that we received from Marlise Jozami meant that TURN's actions in adopting a courteous approach to each and every individual had aroused the understanding of people as far away as South America. And we have felt that our resonance with BIENALSUR has the potential to create a form of globalism for a new era.

People with severe intellectual disabilities visited *A Square of Light* from time to time. It might be a self-indulgent misunderstanding on my part, but when these highly sensitive people smiled, looking relaxed and in good spirits, an indescribable sense of happiness welled up in me. It instantly dispelled my stupid question about what art can be for people who can't perceive artworks. When you've created a good piece, the aura around the people who visit it changes. Their demeanor changes, they become more relaxed, and they become kinder to others. Everyone feels more at ease — even the children were carefree and laughing. Everyone understood what I couldn't express very well and picked up on the fact that it wasn't a place where you had to be quiet. I hope that in the future, art which only forms when it involves a variety of people — people interested in art, people interested in welfare, people not at all interested in either — progressively grows, and that art will TURN, so that it can continue to be something for everyone.

September 7, 2017  
From Daily report

Emi Tomizuka

Art director, stage director and choreographer, performer, illustrator.  
Nickname: Chori. She has been a TURN participant since its very first year and at TURN FES 3, she presented the performance artwork *A Square of Light*, which featured communication without words.

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Sometimes I get the feeling that there are words that only an artist could have spoken. While they certainly aren't difficult words, but ones that address us gently, they're all the more powerful for that; these words, which gracefully draw the reader in, are invigorating for minds that tend to toward seriousness. After TURN FES 3 closed, we asked the artists who had taken part to contribute written pieces looking back over the festival, which we then posted on the official website in Japanese. This is an extract from the piece by Tomizuka, who's affectionately known as Chori.

There were people with a wide range of disabilities. In the conventional way of thinking, they would probably be regarded as having some sort of “deficiency.” But there wasn't the slightest hint of deficiency in the air. There was a completely natural, mutually complementary kindness, a tremendous open-mindedness towards so-called deficiency. In that atmosphere, my “self” was a meaningless presence, and at the same time, it seems to me that the space was filled with a sense of security, a feeling that everything would be forgiven. It was the first time I'd ever experienced that feeling.

December 18, 2017  
From the quarterly magazine *alterna*

Masataka Baba

Baba founded Open A in 2003. His diverse activities include architectural design, city planning, and writing. He also runs the real estate media outlet *Real Estate*, which finds and presents real estate around Japan from a fresh perspective.

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On the final day of TURN FES 3, Baba could be found among the artists and performers who gathered at a tiny (about 30 square meters) Chinese restaurant where the wrap party was held. He publicly announced for the first time through the participation of TURN FES 3 that he has a severe visual impairment. After the last night of the final day, he spoke about the scene that he “saw” for an article series about “alternative spaces” published in the quarterly magazine *alterna*.

Recently, I've been experiencing minor anxiety about the fact that we didn't make much progress holding the Kodomo Conference, but having come this far, I believe that a process in which something more or less fails to progress is not necessarily a bad thing. So I feel keen to try for a bit longer to confront the everyday and the ordinary here, which I find each time I'm in the Kodomo Shokudo.

April 27, 2017  
From Daily report

Daisuke Nagaoka

Artist. He produces video works based on pencil drawings, along with experimental drawings that capture the moment of creation. Recently, he has been creating works on the theme *The Sphere House*. As part of TURN, he was involved with the Kodomo Conference, and also participated in TURN in BIENALSUR, interacting with children in Buenos Aires who have developmental disability.

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Kodomo Conference is the name of a network consisting of the three groups presiding over the Kodomo Shokudo cafeteria for children in Tokyo's Ota City, which was the focus of Nagaoka's activities in the Interactive Program. It was also planned as a meeting in which both children and adults could participate to discuss various themes. In addition, it was the place where Nagaoka's *The Sphere House* was discussed ahead of TURN FES 2. TURN's Interactive Program regards both the days on which the Kodomo Conference takes place and those on which it does not as important parts of the process.

I wonder how much we can shake up our perceptions and manner of existence by undertaking projects that involve people in various positions. And how we can sustain that value in the future. How should we think about this while not merely imagining it, but actually working together as co-conspirators, with an awareness that we are constantly in a position of power? In that sense, I believe that expression is the very essence of the relationship between you and me.

November 19, 2017  
From TURN Meeting No. 3

Yuichiro Nagatsu

Assistant Professor, Department of Communication Design Science, Faculty of Design, Kyushu University Representative Director, Non-Profit Organization Institute for Dialogue and Expression Related to Diversity and Boundaries at TURN Meeting No.3, he discussed TURN from the perspective of social inclusion.

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Nagatsu worked for the office for TURN – From Land to Sea (Exploring People's Innate Capabilities) (2014–2015), the exhibition that triggered the birth of the name "TURN," and he ran Tokyo Diversion Research (2014–2017). He has now relocated to Kyushu, where he continues his research into social inclusion and expression. Based on an awareness that goes beyond objective observation and maintains a strong consciousness of himself as an interested party, he gained many insights while following the path of ideas that are constructed from an understanding of current circumstances and backgrounds.



When we're doing activities, it's really fun, everyone loves Onishi, and they feel very happy. But we wonder if the experience will end in that setting. Since this is a facility run by Itabashi City, we also have to explain the program to the city and city residents, and obtain their agreement. Even though We were told that the unseen process was also important, we did have to give answers and explain. This issue has become apparent, and now we're being asked about it.

June 11, 2017  
From TURN Meeting No. 1

Noriko Takada

Staff member at KOMONE FUKUSHIEN involved in the daily care and employment support of people with disabilities. As a person responsible for TURN at this facility, which has been taking part in TURN since its first year, she not only welcomes artists, but also actively develops art programs in the facility.

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Curiosity was the mainstay of the first year. In the second year we discovered what we wanted to do and became more ambitious. And now, in the third year, there are emerging issues about continuity and development. The organizers and project members (artists, facility personnel at the Interactive Program locations) who came to TURN Meeting listened attentively to Takada's comments.

The more that interactions with facilities intensify going forward, the more difficult it may get to TURN for the artists themselves and for the facilities. At least it will be, for people who believe in taking things as they come. But I think the future nature itself of these closer relationships might lead to noticeable subtle changes and a more modest TURN. Even further down the line, we might succeed in creating TURN FES with even more types of people, and an even more diverse event featuring a range of TURN approaches.

March 7, 2017  
From an e-mail

Yasuaki Igarashi

Artist who implements collaborative expressive activities aimed at transforming local landscapes, by connecting culture and nature in beautiful ways. He has participated in TURN since 2015, when he conducted an interaction with Atelier La Mano. In addition he spent two months at a support facility for the people with disabilities in Lima, Peru as part of BIENALSUR.

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Igarashi is probably the artist with experience of the most programs on TURN. After TURN FES 2 closed and we got feedback from project members who'd taken part. He told us that based on his experiences he expected changes to the relationship between artists and partner facilities on the Interactive Program going forward, and ever-richer possibilities for the future.

I became aware of the need for TURN LAB. Today is the first time that all the parts –the Interactive Program, TURN FES, TURN LAND, and now TURN LAB– are finally coming together. Language is created in the LAB, the ideas become physical reality in the interaction, the program is introduced to the public in FES and is made a part of daily life in LAND. Once again I realized that it will be ideal if, through this structure, TURN develops into an even more enriching program by truly taking root in the society.

November 19, 2017  
From TURN Meeting No. 3

T s u k a s a   M o r i

Project Coordination Division Program Director, Arts Council Tokyo.  
As Project Director, Mori is the driving force behind TURN, which is an element of the Tokyo 2020 Cultural Olympiad.

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The program of TURN Meeting No. 3, featuring James Jack and Yuichiro Nagatsu, had a strong research element. The meeting plan was based on our wish to halt the current tendency to be caught up in the project's execution, and devote some time to an in-depth look at its substance; and the observations made by the two researchers were really thought-provoking. Accordingly, in place of the usual closing remarks, Mori touched upon the updated structure of TURN resulting from the new addition of the functions of TURN LAB.

## TURN NOTE

Words on TURN 2017

March 22, 2018

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

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

Editorial Cooperator:

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

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

Email: [info@turn-project.com](mailto:info@turn-project.com)

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

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

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