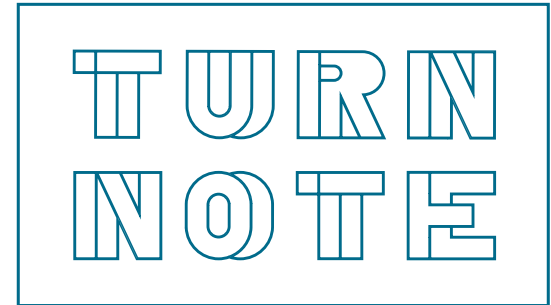


[Accessible features in this publication]  
Eight pages of text data can be viewed by scanning  
the QR codes at the bottom right of the first pages,  
which use differently textured paper.





Words of **T U R N**  
**2 0 2 1**

## About TURN NOTE

2021 was the second year in which TURN's response to the COVID-19 pandemic was in full swing. It was a year in which we developed a wide range of activities, from continuing to implement programs using methods cultivated the previous year, to reworking and implementing programs that hadn't come to fruition. This year's TURN NOTE is a compilation of the words of people who have developed a shift in their mind-set during this time.

In terms of the accessible features of this publication, in addition to using differently textured paper to represent each section, by scanning the QR codes printed on the corner of these pages (using smartphones and other digital devices), users can experience audio readings of TURN NOTE. After discussing with people with visual-impairments, who have been involved in TURN activities together, our aim was to incorporate the pleasure they found in "turning the page," and to create a publication that could be passed on to other acquaintances and friends with visual impairments.

In this transitional period for society, many people may have sought to find out what other people feel and think through their words as well as through direct contact. The concept of "Encounters," which TURN has upheld as a keyword since 2015, presents a different meaning in 2021.

Lastly, this publication includes words written by Katsuhiko Hibino during the activities of TURN. What will the messages delivered at each step over the past few years require us to reconsider at a later date?

This publication is based on the following documentations of TURN project from January to September 2021.

The information is current as of September 30, 2021.

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Transcribed data

- TURN Meeting

A setting for sharing and exchanging opinions and ideas.  
TURN Meetings No.13 and No.14 were both streamed online.

- TURN Lab Study Groups

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

- TURN LAND

In this program, welfare facilities 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. 2021's activities included online programs as well.

- TURN FES 6

This event was held at Tokyo Metropolitan Art Museum from August 17 through to August 19. The Online Program was held from July 19 through to September 5.

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Publications

- TURN JOURNAL

A periodical journaling TURN's initiatives and its significance from different angles.

- TURN LAND Archives

*MAGAZINE Komone-za Special Edition*, created by Itabashi-ku Komone Fukushien (welfare facility). *Hand Project: A Record of 211 days in 2020*, a booklet created by Atelier La Mano.

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Others

- Interviews by Hiroshi Tamura of RAKUDA STUDIO, creator of documentary film *TURNs 2016 – 2021*

- Statements by participating artists of TURN FES 6

- Notes and documenting emails conversations etc. with people involved in TURN.

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

What I’m acutely aware of since visiting welfare facilities is the sense of distance between the existence of the facilities and the local community. For example, when I went for a walk with the facility users, a passer-by didn’t reply when the facility user said hello to them. This might be out of some sense of consideration, but it’s not a reason to cause the sadness felt by the person from the facility at not getting a reply to their “hello.” So together with the facility users I met on this program, we thought about ways in which they and people in society at large could look at one another eye to eye. This was the beginning of the Band Kobo project. It’s all about communicating through expression, just like a band doing a live show.

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Daisuke Nagaoka (Artist)

From TURN FES 6 Tokyo Metropolitan Art Museum –

Band Kobo statement

August 17, 2021



In a world inhabited by deaf and hearing people, I think each group has its own unwritten rules. And at the same time, people have their individual “fluctuations.” “Fluctuations” lie between regularity and irregularity, so even if you are sharing the same time and moment, perhaps you’re in a parallel world where each person experiences time in a different way.

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Yuko Setoguchi (Sign Interpreter)

From *TURN JOURNAL WINTER 2020 – ISSUE 06*

February 5, 2021

TURN provides people with the experience of things they’ve never seen or done before, and draws out their abilities. And for the staff members too, we probably wouldn’t have been able to experience interacting with other people from different lines of work or in completely different fields without TURN, so I think it was a great experience for us, and gave us exciting opportunities to see people interacting up close.

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Noriko Takada (Staff member,

Itabashi-ku Komone Fukushien welfare facility)

From an interview with Hiroshi Tamura, RAKUDA STUDIO

June 25, 2021

Actually even people with low vision have difficulty reading other peoples' facial expressions. With very short words or phrases for instance, it's hard for them to judge from facial expression if something is said with a smile, in anger or in disgust, and I often hear of some being thought of as incapable by others of picking up on a mood or situation.

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Satoko Mishina (Associate Professor, Faculty of Education,  
Miyagi University of Education)  
From the 8th TURN Lab Study Group  
February 15, 2021

(When I visit Momosan Fureai no Ie,) I don't think of myself as an artist. I think people have several modes of being. According to them I'm an artist, but if I'd tried to communicate with people at the facility from that perspective only, I wouldn't have had any success in talking to them. So in my non-artist persona, I came up with a succession of things I wanted to ask or talk about, and spent my time at the facility finding opportunities to talk to the facility users.

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Katsuya Ise (Artists / Professor at Joshibi College of Art and Design, Joshibi University of Art and Design)  
From TURN FES 6 Online Program – MY TURN / YOUR TURN 02  
August 18, 2021

Accepting things as they are

Hello, I'm Kanayo Ueda. I thought I wasn't feeling well because I tightened my \**obi sash* too much, but instead I just think of it as something that I have to live with. Mr.Kobayashi said earlier that he wanted to "smooth out the smallness of his existence," and I think rather than wanting to do something about his pain or the negative aspects of his life and things like that, he meant it in the sense of accepting things as they are. So I'm going to go through today with that mindset, accepting the way things are.

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Kanayo Ueda (Poet / Founder and Manager of NPO The Room for Full of Voice, Words and Hearts "Cocoroom" / Program Director, Sakai Arts Council)  
From TURN LAND Harmony – No Charge Cafe 3: In My Brain  
February 27, 2021

\*obi sash - sash for traditional Japanese dress such as Kimono

People do not change easily. There are some difficult and painful things regarding how it is considered good to be able to respond to things in life smartly, flexibly and quickly. Adaptability to change is one ability, and even if someone calls me stupid, even if I drag my heels, I want to make sure of the raw voices that everybody including myself potentially have inside, and which come bubbling up before I deal with things.

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Mika Nagamine (Editor / Writer)

From *TURN JOURNAL SPRING 2021 – ISSUE 07*

March 19, 2021

I want to make sure of raw voices  
before I deal with things



Ways to connect with the community

I felt really touched and inspired at TURN FES we took part in the first year. The yarn we dyed ourselves with indigo was turned into things we couldn't have anticipated. Usually we connect our facility users with the community by getting them to make products and sell them locally have people touch and try them directly, things like that. But looking back, I really think it was TURN that made me feel that actually there were plenty of other ways to connect with society.

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Kenji Takano (Director, Atelier La Mano)  
From TURN FES 6 Tokyo Metropolitan Art Museum Talk –  
Hands and people: 32 people who connect themselves  
to society through their hands  
August 17, 2021

Welfare facilities are filled with things you can't put into words. You communicate in words but at the same time, if you're a slave to the words they can trip you up in many different ways. This goes for artists and everyone at the facilities, as well as myself, the one filming. If you only rely on the words that are being said in the interviews regarding TURN you'll have a tough time of it. I thought this the first time I filmed TURN FES in the early days.

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Hiroshi Tamura (Director and writer at film production company, RAKUDA STUDIO)  
From TURN FES 6 Online Program – TURN Tunes Vol.5  
August 4, 2021

Welfare facilities are filled with things you can't put into words



There is a strange preconception that a *hikikomori* is someone who can't leave the house or talk to anyone. But those who are able to leave the house and talk to people tend to be shunned by those who can't. Speaking from my own experience, there are quite a few *hikikomori* who, when given the role, become quite talkative, and can talk about their experiences in a highly coherent manner. I think it's extremely unwise to push preconceptions and stereotypes of *hikikomori* as people who simply withdraw and don't open up to anyone.

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Tamaki Saito (Psychiatrist)

From TURN FES 6 Online Program –

Dialog: Atsushi Watanabe with Tamaki Saito

August 10, 2021

Flowers and music are both highly abstract forms of expressions, so that is why it was difficult to convey a specific message, but at the same time, you could say there was plenty of margin for freely interpreting something and applying your own imagination to it when you receive it. On both sides we first assimilated what we got from each other and came up with some interpretation which was also inspired by the sender.

In fact, it could be that we were developing a fruitful form of communication in an extremely “close” way.

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Akashi Ikawa (Composer)

From memos of daily activity report

March 11, 2021

Nobody comes in through the front door

I realized nobody comes in through the “front door.” I presumed they would, because I’d decided here is where the front door was. Instead I noticed that encounters sometimes start with a greeting, or with a name, and sometimes by people suddenly coming over and hardly giving you any time to breathe before getting to know them.

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Kentaro Onishi (Artist / Dancer)

From an interview with Hiroshi Tamura, RAKUDA STUDIO

June 23, 2021

Until now I’ve always felt a bit like I had to do something out of responsibility, but now I’ve decided to try things that seem fun and interesting. I’ve gotten more and more this way. The children have also come to see the fun in this, and I think it’s great that everyone has developed the attitude that it’s OK to try something and it’s OK to mess up.

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Hiroko Kondo (Owner, Kimagure Yaoya Dandan)

From TURN FES 6 Online Program – MY TURN / YOUR TURN

August 18, 2021

It’s OK to try something and it’s OK to mess up

Under the COVID-19 pandemic there has been a drop in the information we get from the streets and around us on which we rely, so the picture (the one of the city I draw in my head) has also become a sad and dreary one.

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Kento Torii (Player for blind soccer team *free bird mejirodai*  
CSR Group, Corporate Development Division,  
Santen Pharmaceutical)  
From TURN Meeting No.13  
March 6, 2021

In some ways problems take shape through locking horns, but if there is no form of flexibility during this, conflicts will occur and things won't get resolved. I think that culture and art is capable of providing subtle flexibility, and societal latitude.

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Tsukasa Mori (TURN Project Director)  
From TURN Meeting No.14  
August 17, 2021

Just by selecting luggage you carry around with you, your behavior and worries change. I found it fascinating that my choices altered through the way I saw the landscapes around me, the feelings I had at the time, and the worries I faced.

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Chiaki Yamamoto (Artist)  
From TURN FES 6 Online Program –  
Path to a Blank Space (First volume)  
April 20, 2021

The cotton seeds arrived from Atelier La Mano, and my “life with cotton” began. The time during which I imagined the seeds inside the soil not knowing whether they would sprout or not, turned “waiting” into fun. A difference in growth even if the seeds were sown on the same day turned “difference” into individuality. I was surprised to see my plant “sleeping” with its leaves down at night, turning the “everyday norms” into new discoveries.

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Yasuaki Igarashi (Artist)  
From *Hand Project: A Record of 211 days in 2020*  
March 24, 2021



When I hear the word “accessibility,” the first thing that comes to mind for those of us who cannot hear is sign interpretation, speech-to-text interpretation and other things we are familiar with. But the fact of the matter is that most of these represent “one-way information” – that is, a pattern in which the person who cannot hear is on the receiving end of the information.

Information should be something that you receive and also something that you give, so I think that “accessibility” is also about people who cannot hear proactively disseminating information, and the development of an environment in which they can easily and efficiently do so.

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Shinya Ogasawara (Art Event Supporter,  
The Tokushima Modern Art Museum / Shuwa Map member)  
From an email reflecting on TURN FES 6  
August 26, 2021

It’s difficult perfecting everything, and I also think perfection means different things to different people. I think the cumulative process of practice of discussion, communication and thinking together on how we can achieve our best and to what extent we can convey something given the situation and the people we are working with, is a process that we can be applied to other subsequent occasions.

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Maria Hata (Staff member, Arts Council Tokyo)  
From TURN Meeting No.14  
August 17, 2021

## Are welfare and art similar?

After I'd been involved with TURN for about a year, I had a conversation about whether welfare and art were alike. Before that conversation, art was something vague and simply cool, and I'd never thought about whether the two were similar or not, but I gave it some thought. And I thought that they were similar. The main things they have in common is that neither have all the answers, that you interact with people, and both involve plenty of discoveries. And they can also provide various perspectives, right? You discover things about someone, and you get into discussions about something even if you don't have the answer. I thought that kind of aspect was similar, plus they both involve what you might call sensitivity. I find them similar in the way they both touch on the "senses" in terms of our sensibilities.

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Noriko Takada (Staff member,  
Itabashi-ku Komone Fukushien welfare facility)  
From an interview with Hiroshi Tamura, RAKUDA STUDIO  
June 25, 2021

I think creativity is our life force. I constantly want to train myself so that in the event of an emergency, my creativity is not confined to an existing social framework and I won't stop the process of thought.

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Aki Yahata (Artist)  
From *TURN JOURNAL SPRING 2021 – ISSUE 07*  
March 19, 2021

So that I won't stop the process of thought

Some people (with visual impairments) say they walk around by themselves using echolocation – a method of making sounds and listening for the sound reflection in order to judge their surroundings. Also many make use of reverberation and reflection. For example quite a few people say when they're walking between buildings they can tell if there is a building nearby from the sound their white cane makes on the ground, or say they know when they've come to an alleyway because of changes in wind current. So it's very important that there are objects around; if people are somewhere like a big open field with nothing in it, they probably find it difficult to get an accurate fix on the space.

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Satoko Mishina (Associate Professor,  
Faculty of Education, Miyagi University of Education)  
From the 8th TURN Lab Study Group  
February 15, 2021

Imagine a world you are not familiar with, which is invisible to you, so you don't get swept away by grand words as you amble your way through our incomprehensible world. I think that taking your time to come face to face with and nourish weakness in this way creates a "heart" that becomes the soil for connecting the "head" and "body." It may take time to produce carefully cultivated soil, but I'm sure it will produce a keen creativity.

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Akira Aoki (Independent Curator)  
From *TURN JOURNAL SPRING 2021 – ISSUE 07*  
March 19, 2021



## Get Back a Sense of Being Yourself in the World

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TDU Tekisen Democratic University

Chikara Matsumoto (Artist)

From TURN FES 6 Tokyo Metropolitan Art Museum –  
a film screening handout

August 18, 2021

Why are we stuck to the ground? We can only get off it one foot at a time, and if we jump we immediately land back down on it. This is the “close ground” we walk on. But oftentimes if you are too close to something, you ignore it, and you might not be looking closely at the ground because you are concentrating ahead on where you’re going.

But what if it was a more “distant ground?” If we came across this “distant ground,” and couldn’t see anything else or understand what was going on around it, how would we try and stand on it, and how would we try and walk on it? So I decided to ask for some “distant ground” from people some distance away.

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Tomoko Iwata (Artist)

From TURN FES 6 Tokyo Metropolitan Art Museum –  
Walking on Distant Ground statement

August 17, 2021



Sometimes you succeed, sometimes you fail

TURN is an experimental space. Sometimes you succeed, sometimes you fail. But it's not a waste if you fail, because trying something provides information, and can lead to thinking about why something failed, and how to improve it. I think failure is a really, really important source of information. Tackling things that we found difficult before is a valuable asset to us, I think.

---

Yuko Setoguchi (Sign Interpreter)  
From TURN Meeting No.14  
August 17, 2021

I go back and forth between the desire to be the same and the desire to be different. It feels like I'm using a rubber band like compass.

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Katsuhiko Hibino (TURN Supervisor)  
From TURN Meeting No.14  
August 17, 2021

A Rubber Band Like Compass

With Japanese and sign language, there are lots of words that don't directly correspond to one another, so when that happens, rather than picking up on the context or editing in my head, it feels like I'm immersing myself in an underground waterway, meaning that when I've made sense of this waterway, the expressions seem to emerge from my body as it rides on the flow and movement of the water.

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Natsumi Wada (Interpreter)

From TURN FES 6 Online Program – TURN Tunes Vol. 4

August 29, 2021

When I play, I think of the pitch as a sort of “canvas” onto which I fill in the picture myself. What I mean by that is that I fill in details like the situation on the pitch or the movement of the ball, and this helps me imagine scenes in my head. In this aspect, I think blind soccer and art are connected.

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Kento Torii (Player for blind soccer team)

*free bird mejirodai* / CSR Group,

Corporate Development Division, Santen Pharmaceutical)

From TURN Meeting No.13

March 6, 2021

The usual measures for “information accessibility” are aimed at finding ways to properly convey 100% of shared information to people with disabilities. But if you work on the assumption that not everyone has to understand something completely, communication then means someone receives information in some form or other but nobody understands it 100%, and everyone ends up supplementing their understanding. I think we can call this “agentic” understanding or interpretation, but if something is left out on purpose, having something that you don’t understand fully would in itself be interesting, I think.

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Shinji Kajitani (Professor, Graduate School of Arts and Sciences,  
The University of Tokyo)  
From the 9th TURN Lab Study Group  
March 22, 2021

TURN doesn’t have to have a physical location like TURN FES or the Interactive Program, and it’s much more simple and accessible for anyone to start. Not everyone knows the concept (of the art project) but it’s a gentle process of doing TURN-like things to attain richness and abundance which is not the richness and abundance of economic supremacy. Setting up the conditions that allow us to provide this to people who require it is on a level with the contribution of a medical team to society, and we who are engaged in cultural projects should consider this our duty.

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Tsukasa Mori (TURN Project Director)  
From an interview with Hiroshi Tamura, RAKUDA STUDIO  
June 4, 2021

To use the imagination without fully being able to empathize

It's no good just relying on empathy when engaging with others, or providing support or care. I think the need and importance for empathy is really hammered home to us. It's in fact the people who are unable to empathize or who don't receive any empathy are the ones that notice when one become isolated. Another discussion I had was whether it was possible to use the imagination without fully being able to empathize.

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Atsushi Watanabe (Contemporary Artist)  
From TURN FES 6 Online Program –  
Dialog: Atsushi Watanabe with Tamaki Saito  
August 10, 2021

When we “listen” or “talk,” the fact that there is another thing or living creature seems very normal, and we don't pay much attention. When something makes a sound, we find it completely normal that there is an object or a living thing that makes the sound. When someone starts talking, there is someone listening. When talk is going on somewhere, there is a place where it is happening.

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Miho Inatsugu (Actor)  
From TURN FES 6 Online Program –  
TURN Tunes, production postscript  
September 5, 2021

The use of two different verbs for “to be”



Being able to say it is the epitome of privilege

Some in the majority believe that “we’re all wonderful because we’re all different.” But being able to say this is actually the epitome of privilege, isn’t it?

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Chiki Ogiue (Critic / Radio Personality)  
From TURN Meeting No.14  
August 17, 2021

The world that was A has become B because of COVID-19. After B is over, the world will become A’ rather than A. We have to think about our future activities in anticipation of the world developing according to the “ $A \rightarrow B \rightarrow A'$ ” formula. I’m sure what will be required of the welfare sector will also change, so naturally the way art and welfare interact will and should change too.

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Atsushi Miyata (Artist)  
From *MAGAZINE Komone-za Special Edition*  
March 18, 2021

The way art and welfare interact will also change

The boundaries of imagination are shaken up

When the boundaries of my imagination are shaken up, a sort of shock that can't be called either surprise or joy causes a physical reaction where I suddenly shout out loud, or my whole body starts to get flushed, and I get the urge to communicate something to the person I'm with. In retrospect I think this was partly due to a circulation of energy.

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Kentaro Onishi (Artist / Dancer)

From *MAGAZINE Komone-za Special Edition*

March 18, 2021

I had a sense of happiness and joy at my images being given concrete form, and conversely a sense that my images and my feelings at the time were saved by what we created. It was a strange and magical time that filled me with warmth.

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Hiroshi Nagahata

(Member, TDU Tekisen Democratic University)

From TURN FES 6 Online Program –

Get Back a Sense of Being Yourself in the World comment

August 24, 2021

Inner images given concrete form

Profile

Katsuya Ise

Artist / Professor at Joshibi College of Art and Design, Joshibi University of Art and Design | Ise creates works on the theme of letter or character-like shapes formed by objects and images that occur and exist in various environments like nature, manmade settings, and media spaces. Ise has participated in TURN since 2017, interacting at the "Momosan Fureai no Ie" day care service for the elderly and from July 2021, the Nishiogi Fureai no Ie.

Miho Inatsugu

Actor | Inatsugu began acting while a student at Tokyo University of the Arts, and her work currently centers around stage acting on a freelance basis. In recent years she has also been actively involved in video narration and audio-only theatrical projects. At TURN FES 6, she organized and appeared in the radio program "TURN Tunes."

Tomoko Iwata

Artist | Iwata's creations, based on the observation and collection of familiar natural objects, give a sense of the cosmic cycle. Participating in TURN since 2017, from 2020 Iwata collaborated in activities with Harmony Preschool International for children of different nationalities as part of the Interactive Program.

Kanayo Ueda

Poet / Founder and manager of NPO The Room for Full of Voice, Words and Hearts "Cocoroom" / Program Director, Sakai Arts Council | 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 Center" and has run a guesthouse there since 2016.

Kentaro Onishi

Artist / Dancer | A performer who continuously seeks the "spirit of dance" to discover the charm of places, people, and customs. Onishi has participated in TURN since its first year. Collaborating with the members and staff of the Itabashi-ku Komone Fukushima welfare facility, he organized projects such as "Komone-za".

Shinya Ogasawara

Art Event Supporter, The Tokushima Modern Art Museum / Shuwa Map member | Besides working at a company, Ogasawara is active as a facilitator at museums and art festivals. At TURN FES 6 he assisted at the "Accessibility Counter," giving out advice and information on the event to visitors.

Chiki Ogiue

Critic / Radio Personality | With a focus on media theory, Ogiue addresses a wide range of topics including politics and economics, social issues, and cultural phenomena. He is the representative of NPO Stop Ijime! Navi and head of social research support organization Chiki Lab.

Shinji Kajitani

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

Hiroko Kondo

Owner, 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.

Through TURN Interactive Program, she has been involved in TURN LAND since 2017.

Tamaki Saito

Psychiatrist | Graduated from the University of Tsukuba's School of Medicine and Health Sciences medical specializing in environmental /ecological studies. Saito has a MD-PhD. He specializes in pubescent /adolescent psychopathology, psychotherapy, and psychobiography. He appeared as a discussion guest in TURN FES 6.

Yuko Setoguchi

Sign Interpreter | Setoguchi works and provides sign language services in a range of fields from everyday life situations to museums and art projects. In recent years she has ventured into interpreting for theater. In addition to participating in TURN FES and other programs, she oversaw organizing accessibility-related coordination for TURN Meetings held in 2020.

Noriko Takada

Staff member, Itabashi-ku Komone Fukushima welfare facility | Takada works at Itabashi-ku Komone Fukushima, a daycare facility which provides assisted living and Type B employment continuation support services. Komone Fukushima has participated in TURN since 2015, developed TURN LAND programs with artists Kentaro Onishi and Atsushi Miyata from 2017.

Akira Aoki

Independent Curator | Through art projects and the practice of creating alternative spaces, Aoki explores the ways artistic thinking and artworks can generate creative platforms in everyday life.

Yasuaki Igarashi

Artist | With the help and cooperation of 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 conducted the TURN LAND "Hand Project" for growing and spinning cotton.

Akashi Ikawa

Composer | Drawn to the texture of the human voice, Ikawa's lifework is the search for wove patterns that emerge from its range and overlap. In 2019 he began an Interactive Program involving music and flowers with Applause Minamiaoyama (florist employing people with various developmental disabilities). He participated in TURN FES 6.



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**Kenji Takano**

Director, Atelier La Mano | In a townhouse over 120 years old in Machida City, Takano works together with people with disabilities to create and produce craft items by hand. Atelier La Mano has participated in TURN from its first year, hosting Interactive Program activities with artist Yasuaki Igarashi, and implementing a TURN LAND from 2017.

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**Hiroshi Tamura**

Director and writer at film production company, RAKUDA STUDIO | Since co-founding film production company RAKUDA STUDIO, Tamura has produced a diverse body of film and video work. Since TURN's first year he has continued to film the project, producing a TURN documentary which was shown at TURN FES 6.

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**TDU Tekisen Democratic University**

An alternative university where students learn through their own interests, exploring their own way of living and working. As part of Interactive Program, TDU made and produce an animated film work together with artist Chikara Matsumoto.

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**Kento Torii**

Player for blind soccer team *free bird mejirodai* / CSR Group, Corporate Development Division, Santen Pharmaceutical | Torii lost his sight at the age of 2 due to a rare malignant tumor of the retina. At 15 he represented Japan in the World Blind Soccer Championships. At Santen Pharmaceutical his work involves improving awareness and understanding of blindness and visual impairment towards the realization of an inclusive society.

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**Daisuke Nagaoka**

Artist | Constantly looking at the relationship between memory and the body, he produces experimental drawings capturing the moment

of creation, and video works based on pencil drawings. In recent years he has implemented an architectural drawing project centering on the realization of a spherical house, The Sphere House. He has participated in TURN since 2016. Since 2019 he conducted an Interactive Program at Shibuya City Welfare Center for Persons with Disabilities Heartpia Harajuku.

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**Hiroshi Nagahata**

Member, TDU Tekisen Democratic University | Nagahata took part in an Interactive Program initiative to produce an animated film with Chikara Matsumoto.

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**Mika Nagamine**

Editor / Writer | Nagamine engages in editing and writing in a wide range of genres with a focus on arts, crafts, and design. Since 2020 she has edited TURN JOURNAL.

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**Chikara Matsumoto**

Artist | Matsumoto is a painter and video / animation artist. He has taken part in TURN since 2018 and interacts with Shure University and Kanamachi Gakuen. From 2020, he conducted an Interactive Program initiative to produce an animated film in collaboration with TDU Tekisen Democratic University.

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**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 and has served as advisor for the TURN Lab.

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**Atsushi Miyata**

Artist | Miyata finds creative opportunities in the scrutiny of differences in relationships with

other people through workshops and drawings, exemplified in projects such as his interactive "Bibuncho" book project for children and adults. Since 2017 he and artist Kentaro Onishi have implemented TURN LAND at Itabashi-ku Komone Fukushien welfare facility.

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**Aki Yahata**

Artist | Yahata regards his video installations as "thinking devices" for illustrating the concept that human expression equates to living, and creates works based on interviews. Perceiving that the fundamentals of human expression lie at the "Henkyo (Frontiers)," she also established HENKYO.studio in Kyoto to pursue and develop these ideas.

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**Chiaki Yamamoto**

Artist | Yamamoto's project "Walking with a 12-foot plank" has been ongoing since 2016. She travels around Japan carrying wooden planks, documenting the process and creating works of art. She participated in TURN FES 6.

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**Natsumi Wada**

Interpreter | Raised by deaf parents with sign language as Wada's first language, she was drawn deeper into the possibilities of expressing oneself through the hands when at university. She explores the sensory possibilities of different media through research on visual body language and collaboration with people who have a variety of physicalities.

.....

**Atsushi Watanabe**

Contemporary Artist | Watanabe produces a diverse body of art inspired by his own experience of having been a *hikikomori* recluse. He participated in TURN FES 6.

.....

**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 and Contemporary Art Museum, Kumamoto. 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).

.....

**Tsukasa Mori**

TURN Project Director / Project Coordination Division Program Director, Arts Council Tokyo | As Project Director, Mori is involved in the planning and running of art projects in collaboration with NPOs etc., and programs such as the human resource development and research program Tokyo Art Research Lab, and Art Support Tohoku-Tokyo (a Tokyo Metropolitan Government initiative using the medium of arts and culture to support disaster-struck areas).

.....

**Maria Hata**

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



## 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 backgrounds, 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

A 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

A program where, 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

Activities by various artists and partner facilities who conduct the TURN Interactive Program and TURN LAND are brought together under one roof at this festival, creating the opportunity to experience TURN through diverse means including artwork exhibitions, workshops, talks, and original programs and contents.

### TURN Meeting

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.

### TURN JOURNAL

TURN JOURNAL offers a collection of diverse perspectives, creative expression and thinking generated by TURN-related activities and people that are involved, along with a view of the fertile world that unfolds as a result.

### Overseas Program

In collaboration with cultural and arts organizations both domestically 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 2021

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### March [TURN Meeting No. 13](#)

Held with guest who are blind soccer players, the focus of discussion for this event was on hearing and physical sensations.

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### April [TURN FY2021 begins](#)

In order to prevent the spread of COVID-19, we continued to conduct activities online.

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### July [TURN FES 6 Online Program](#)

A special website offered a platform for encountering a variety of creative expressions and artists through online workshops, photographs and videos, giving people a taste of TURN's activities and creative process, etc. Held July 19 to September 5.

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### [TURN chakai](#)

Exhibits and workshops on the theme of "Exploring the Earth and people through art" focusing on artists who participated in TURN activities overseas were held at the National Art Center, Tokyo in a tearoom motif setting. Held from July 23 through August 9.

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### August [TURN FES 6: Tokyo Metropolitan Art Museum](#)

In addition to exhibitions and film screenings, TURN FES 6 included programs related to accessibility issues and TURN supporters, with COVID-19 prevention measures in place.

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### [TURN Meeting No. 14](#)

Under the theme of "The Difficulty in Communication," sign interpreters involved in TURN Meetings' online streams and guests from a variety of back-grounds joined us to talk about various forms of communication and inherent difficulties, that occur.

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### December [TURN Meeting No. 15](#)

We looked back on TURN's activities, and talked about what TURN will pass on and its significance from hereon.

## TURN NOTE

Words of TURN 2021

February 10, 2022

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# Katsuhiko Hibino Statements



The principle of art is that “nothing is the same”  
TURN is a medium for instilling this principle in the  
structure of society  
Living means spending time with people who are not you  
Everyone outside yourself is another being  
Feelings of wanting to understand each other even a little,  
overlap for a split moment  
Going to places where TURN exists  
A landscape where everyone exists without divisions  
The power of art is the foundation of human society  
Becoming an artist means the ability to truly feel that  
everyone is alive  
Things are not art; the sensible and emotional power of  
people is art  
Artists can come into being because recipients exist  
Acquiring TURN’s awareness, values, and perspectives  
Reappraising the innate capabilities people have  
TURN time  
Something like going to see what’s deep inside ourselves  
We have still only seen the tip of the iceberg regarding the  
power of art in society  
TURN is a journey

---

TURN FES (2016)

What you hear from here onwards

Please....do say to anyone

What you hear from here onwards

Never forget to.....remember

What you pick up from here onwards

A twig, a leaf

Is not something you can’t take back with you

Whatever happens from here onwards must be  
stopped...That just isn’t so

---

TURN FES 2 (2017)

## The relationships between ourselves and others

Meanwhile we get close,  
we become distanced.  
When you are happy to get  
close, when it is a relief to  
become distanced  
When it's hard to get close  
When it is sad and lonely to  
become distanced  
I approach or move away  
from other people  
Other people approach or  
move away from me  
When we become curious  
about other people, or don't  
become so  
When we are anxious  
about other people, or not  
anxious about them  
When other people are  
anxious about you, or aren't  
anxious about you  
The cloudy sky feeling of  
being anxious, the clear sky

feeling of not being anxious  
The act of caring about  
something, the act of not  
caring about something  
Sometimes it is a joy that  
someone cares about you,  
sometimes it is painful  
Time for sharing  
with others  
Time for dialog  
with yourself  
  
The relationships between  
ourselves and others are  
not fixed  
For ourselves and others,  
constantly able to come  
and go at will between  
relationships,  
What is the best way to  
TURN back and forth while  
we can...?

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TURN FES 3 (2017)

Think about what it's like,  
if experience and knowledge are sometimes obstacles.  
Even if I and other people face the same thing,  
My experience is not the same as their experience.

My ordinary is your extraordinary.  
Your ordinary is my extraordinary.  
What's ordinary-extraordinary is that they are always  
found together.

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TURN FES 4 (2018)

## ordinary-extraordinary

All the people on earth who interacted  
on the TURN program  
Empathize with each other.  
The artists have created works out of the vibrations,  
the aura of each person they interacted with.  
Because these vibrations are in everyone,  
When you give shape to them, I feel that people resonate  
with each other and this is a big sign of benign feeling for all.

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“TURN on the EARTH: I Am the Echo of the Earth” (2020)

Imagining imagination  
Thinking thoughts  
Contemplating contemplating  
Forgetting to forget  
A story creating stories  
A fairy tale making fairy tales

I am me  
You are you

Thinking about imagination  
Creating thoughts and feelings  
Forgetting contemplating  
Contemplating forgetting  
A fairy tale creating stories  
A story making fairy tales

I am you  
You are me

---

TURN FES 2021 (2021)







