



Art-tastic
Adventure

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The National Art Center, Tokyo

Workshop Reports March, 2017 - December, 2021

Art-tastic Adventure

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March, 2017 - December, 2021

On the occasion of the publication

The National Art Center, Tokyo, has implemented various educational outreach programs under the theme of “a museum in which people participate, interact, and create.” Our efforts include lectures and different kinds of symposiums related to exhibitions, talk programs where artists themselves explain about their works, art appreciation guides for children, architectural tours that allow visitors to watch the museum itself, as well as providing learning opportunities for young, prospect art professionals by accepting interns and volunteers.

At the core of the educational activities that the museum has been focusing its efforts on since its opening is the “Artist Workshop,” where visitors can think about art from a wide range of perspectives and have hands-on experience along with artists. “Art-tastic Adventure, Workshop Reports,” published every five years, is the third edition this year, which commemorates the 15th anniversary of the museum. This new edition contains records of the workshops from the 67th to 94th, along with essays contributed by artists who held the workshops.

For the past five years, in addition to the traditional artist workshops that require prior application, we have also been offering programs that allows visitors to participate without reservation. In addition, we have conducted more diverse programs than ever before, including ones given by the staff of the Section of Education & Public Programs instead of artists, and an architecture workshop by volunteers from NIHON SEKKEI, INC., which was derived from the architecture tour.

On the other hand, since 2020, when the world-wide Covid-19 pandemic forces us to close the museum for an extended period of time, we have experimented on online workshops and have been providing webinars and videos. Thanks to the nature of online participation, people from all over the country were able to participate, extending our reach further. Although the pandemic has limited our face-to-face activities, we will continue to search for new ways to connect people with art.

Last, but not least, we would like to thank the artists who willingly played a role of a workshop lecturer and put on a wonderful program, the student interns and support staff, the companies who provided the equipment and materials, and every participant. We would like to express our sincere gratitude to all those who have contributed.

March 2022
The National Art Center, Tokyo

Acknowledgements

Artists’ workshops at The National Art Center, Tokyo are made possible by the support and cooperation of the workshop leaders, by NIHON SEKKEI, INC. and Canon Inc., and by many others. All of us at the NACT would like to express our most heartfelt gratitude. We are also deeply grateful to many other individuals whose names could not be listed here. (In no particular order, honorifics omitted)

Instructors

Manika Nagare

Masayuki Inoue

Verbal Imaging Museum Tour with Visually Impaired People

Naoko Yoshimoto

Minoru Nomata

Miwa Akabane

Reiko Sudo

Hideo Ohsumi

Rintaro Hara + Yu Hara

Taro Sakata

Sachiko Kazama

Soichiro Mihara

Akira Higashi

Nobuharu Asano

Kotobuki Shiriagari

NIHON SEKKEI, INC. employees

Yuima Nakazato

PAN- PROJECTS (Yuriko Yagi, Kazumasa Takada)

About The National Art Center, Tokyo

Mission

The National Art Center, Tokyo was founded in 2007 with the mission of contributing to the creation of a new culture that advances mutual understanding and inclusion through the power of art. Since then, the NACT—the fifth institution to be established under the Independent Administrative Institution National Museum of Art—has functioned as an art center without permanent collections that provides the public with a place where they can experience many different forms of artistic expression, make new discoveries, and share diverse values. In addition to hosting a broad spectrum of art shows in one of Japan’s largest art exhibition spaces (14,000 m²), the NACT also collects, provides, and makes publicly accessible diverse art information/resources and runs various educational and public programs.

Our Core Activities

1. Exhibitions

—The NACT presents a large variety of art expressions and offers fresh perspectives on artistic creativity.

- Artist associations that run nationwide activities are provided with a place to hold exhibitions.
- New expressions in various fields are showcased to cultivate interest in contemporary art.
- Art from diverse eras and regions is presented through themes and insights that speak to today’s audiences.
- Research findings are shared in an easy-to-understand form through various types of exhibitions.

2. Information Collection and Dissemination

—The NACT connects people and art through the gathering and sharing of information resources.

- Information about art exhibitions held in Japan is gathered and shared.
- Post-WWII Japanese art exhibition catalogs are comprehensively collected and made accessible to the public.
- Various materials related to modern and contemporary Japanese art are collected and made accessible to the public.

3. Education and Public Programs

—The NACT serves as a site of participation, interaction, and creativity.

- Lectures, symposiums, and gallery talks related to exhibitions are regularly organized.
- Through artists’ talks and workshops, diverse audiences are provided with opportunities to learn about and discuss different works of art.
- Internship and volunteer programs provide opportunities for hands-on activities at the NACT.
- Information and materials are collected on educational extension projects at art museums.

Hours

10:00-18:00 / Fri. & Sat. 10:00-20:00

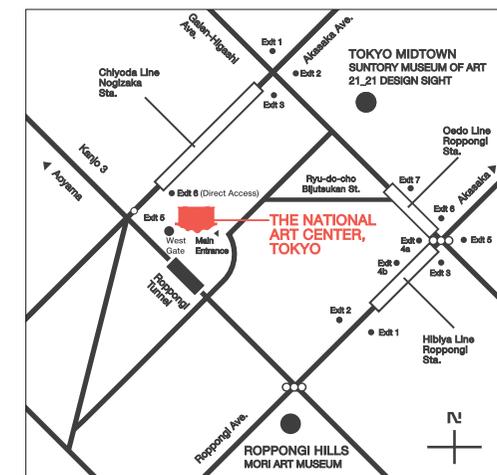
Closed on Tuesdays and during the New Year’s Holiday

Admission

Admission fees are determined for each exhibition.

Contact

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Workshop List

* The Workshops from 1 to 29 and 30 to 66 were documented in the books *Art-tastic Adventure: Workshop Reports, March 2007 - February 2011*, and *Art-tastic Adventure: Workshop Reports, April 2011 - January 2017*.

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
1	Make Your Own Symbol Mark! "Tell me, Kashiwa-san!" [lecture and workshop]	Kashiwa Sato Creative director	3/24/2007	Elementary school students	18 people	Annex, 3F multipurpose room
2	Play Your Body! Program held in conjunction with <i>Skin + Bones: Parallel Practices in Fashion and Architecture</i> Bones edition event	Tatsuya Kusuhara Choreographer / Dancer	7/29/2007	Elementary school students (3-6 grade)	11 people	Annex, 3F multipurpose room, 3F Auditorium, Special Exhibition Gallery 2E and elsewhere
3	Making a 3D Cloth (Skin) Program held in conjunction with <i>Skin + Bones: Parallel Practices in Fashion and Architecture</i> Skin edition event	Yoshiki Hishinuma Fashion designer / Textiles designer	8/4/2007	Anyone	22 people	Annex, 3F multipurpose room
4	Workshop for University Students: Talking about Art – Things You Feel, Things You Want to Ask Program held in conjunction with <i>ANZAI: Personal Photo Archives 1970-2006</i>	Shigeo Anzai Art documentarian	9/23,30/2007	University students	9/23 18 people, 9/30 33 people	Annex, 3F multipurpose room
5	Make a Symbol Mark for Your School! Make Your Own Symbol Mark! "Design Workshop for High School Students"	Makoto Matsunaga, Shobun Nakashima, Katsumi Asaba, Kazufumi Nagai Art director	10/20,21/2007	High school students	10/20 36 people, 10/21 38 people	Annex, 3F multipurpose room
6	My House, My Clothes: Let's Make a Wearable House	Yoshikazu Yamagata, mafuyu Fashion designer, Knitting artist	12/1/2007	Elementary school students (3-6 grade)	23 people	Annex, 3F multipurpose room
7	I Feel a Little Like a Great Painter Today: Painting with Hiroshi Okutani at NACT	Hiroshi Okutani Painter	1/27/2008	Elementary school students (4 grade) - Junior high school students (3 grade)	12 people	Special Exhibition Gallery 2E, Annex, 3F multipurpose room and elsewhere
8	Sniffing Walk: Searching for Smells in NACT	Hisako Inoue Artist	2/16/2008	4 years old and over	29 people	Annex, 3F multipurpose room and elsewhere
9	A Human-sized Project: Making a Balloon as Big as You Program held in conjunction with <i>Artist File 2008: The NACT Annual Show of Contemporary Art</i>	Takefumi Ichikawa Artist	3/15,16/2008	Anyone	3/15 19 people, 3/16 27 people	3F Auditorium, Lecture room A,B,C, Bamboo Grove
10	Let's Make an Imaginary Space! Program held in conjunction with <i>Artist File 2008: The NACT Annual Show of Contemporary Art</i>	Hiraki Sawa Artist	4/12/2008	Elementary school students (2 grade) - Junior high school students (3 grade)	11 people	Annex, 3F multipurpose room
11	A Futuristic Life Made by minä perhonen Program: "minä perhonen and Design" (lecture and workshop)	Akira Minagawa Designer	5/18/2008	Anyone	20 people	Annex, 3F multipurpose room
12	Art Appreciation Workshop: Playing with Words at the Emily Exhibition Program held in conjunction with <i>Utopia: the Genius of Emily Kame Kngwarreye</i>	Kenji Shiratori	7/6/2008	Anyone	22 people	Special Exhibition Gallery 2E, 3F Auditorium
13	Discovering Things We Ought to Love! Fun Designs!	Hisakazu Shimizu Product designer	8/24/2008	Elementary school students and over, parents	8 pairs 21 people	Annex, 3F multipurpose room and elsewhere
14	What Is Design?? Let's Try to Design a Chair!	Hiromichi Konno Product designer	9/28/2008	Elementary school students	29 people	Annex, 3F multipurpose room and elsewhere
15	Spelling Roppongi: Putting a Stroll in a "Letter"	Sayaka Akiyama Artist	12/21/2008	Elementary school students and over	20 people	Annex, 3F multipurpose room and elsewhere
16	Make Your Own Mobile!	Shigeki Fujishiro Product designer	2/14/2009	Junior high school students and over	22 people	Annex, 3F multipurpose room
17	Miniature Insect World: Making a Bug's-eye World Program held in conjunction with <i>Artist File 2009: The NACT Annual Show of Contemporary Art</i>	Minoru Ohira Artist	3/8/2009	Elementary school students	17 people	Annex, 3F multipurpose room, Special Exhibition Gallery 2E
18	Various Shapes Emerging from Stone Program held in conjunction with <i>Artist File 2009: The NACT Annual Show of Contemporary Art</i>	Shingo Murai Sculptor	4/5/2009	Elementary school students (4 grade) and over	18 people	Annex, 3F multipurpose room and elsewhere
19	Let's Do Art Exercises: Experiencing Great Works and Masterpieces	Touko Takahashi Artist	8/22/2009	Elementary school students	13 people	Annex, 3F multipurpose room
20	Challenge!: Abstract Painting – Personal Impressions and Overflowing Colors Program held in conjunction with <i>The Light: Yoko Matsumoto / Rika Noguchi</i>	Yoko Matsumoto Painter	9/12/2009	Anyone	21 people	Annex, 3F multipurpose room
21	Capturing the World Beyond the Lens: Taking Abstract Pictures with a Digital Camera	Ryo Hamada Artist	12/19/2009	Elementary school students (4 grade) and over	18 people	Annex, 3F multipurpose room and elsewhere
22	Using Plarail to Play with Paramodel	Paramodel Artist	1/10/2010	Anyone	34 people	3F Auditorium and elsewhere
23	Making Your Own Character with a Doll Artist	Ryoko Ishii Doll artist	2/27/2010	Anyone	22 people	Annex, 3F multipurpose room and elsewhere
24	Making Animation with an Umbrella Program held in conjunction with <i>Artist File 2010: The NACT Annual Show of Contemporary Art</i>	Chisato Saito Artist	3/20/2010	Junior high school students and over	15 people	Annex, 3F multipurpose room

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
25	Small Things Made of Colored Wire	Elliot Mkhize, Nomvuselelo Mavundla Wire artist	4/24/2010	Anyone	24 people (total for two sessions)	B1F Lounge area
26	What Is Wood? Looking, Listening, Touching!	Shigeki Miyamoto Model maker	6/5/2010	Elementary school students	23 people	Annex, 3F multipurpose room and elsewhere
27	Appreciating Art with Your Body: The World of Man Ray	Chie Ito Choreographer / Dancer	8/29/2010	Elementary school students	16 people	Annex, 3F multipurpose room, Special Exhibition Gallery 1E
28	Capturing the Whispering Wind and Fluctuating Light with a Camera <i>Program held in conjunction with SHADOWS: Works from the National Museums of Art</i>	Miho Akioka Artist	10/2/2010	Elementary school students (4 grade) and over	20 people	Annex, 3F multipurpose room and elsewhere
29	Collect Your Own Lines!	Mio Kaneda Painter	2/19/2011	Anyone	24 people	Annex, 3F multipurpose room
30	Examining Our Lives, Creating With Clay <i>Program held in conjunction with Artist File 2011: The NACT Annual Show of Contemporary Art</i>	Yuki Nakaigawa Ceramic artist	5/7/2011	Elementary school students and over	18 people	Annex, 3F multipurpose room and elsewhere
31	Texture Exploration Team! ~ Search for Shapes Around NACT ~	Koichi Sakao Artist	7/16/2011	Elementary school students and over	22 people	Annex, 3F multipurpose room and elsewhere
32	A Sleeve Bag—Made with My Own Unique Pattern!	Hiroko Takahashi Artist	9/4/2011	Junior high school students and over	20 people	Annex, 3F multipurpose room
33	What Is Design? ~ Let's Make an Impression of the Exhibition Using Color and Shape! ~ <i>The 5th Anniversary of The National Art Center, Tokyo</i>	Kashiwa Sato Creative director	1/22/2012	Elementary school students (3-6 grade)	24 people	Annex, 3F multipurpose room and elsewhere
34	Stuff My "Favorites" in a Box ~ Art Made Out of Scrap ~ <i>Program held in conjunction with NODA Hiroji 1981-2011</i>	Natsumi Tomita, Hiroji Noda Artist, Painter	2/18/2012	Junior high school students and over	22 people	Annex, 3F multipurpose room and elsewhere
35	Outdoor Tea Ceremony ○△□ ~ Draw Hanging Scrolls and Appreciate Them in a Tea Ceremony Room ~ <i>Program held in conjunction with NODA Hiroji 1981-2011</i>	Yoshiaki Kaihatsu, Hiroji Noda Artist, Painter	3/24/2012	Junior high school students and over	18 people	Annex, 3F multipurpose room and elsewhere
36	Hold Your Breath. Gently Touch Silver Foil and Learn About Japanese Painting Materials	Tomoyuki Kambe Japanese-style painter	5/27/2012	Elementary school students (5 grade) and over	21 people	Annex, 3F multipurpose room and elsewhere
37	Experiments in Body and Space - Feel the Space of NACT with Your Body!-	Teita Iwabuchi Dancer / Choreographer	7/29/2012	Elementary school students (3 grade) and over	17 people	1,2,3F Lobby, 3F Auditorium
38	Photographs as "Expression" - Two Commentary Sessions by Toshio Shibata - <i>Program held in conjunction with Given Forms—TATSUNO Toeko / SHIBATA Toshio</i>	Toshio Shibata Photographer	8/25,9/8/2012	High school students and over	17 people	Lecture room A, B and elsewhere
39	My First Art Experience: Touch, Listen to, and Feel the Newspaper	Kotaro Fukui Japanese-style painter	11/3,4/2012	Preschool children (3-6 years old) and parents	11/3 11 pairs 25 people 11/4 12 pairs 27 people	Annex, 3F multipurpose room
40	"Time of Grieving," photographed by high school students <i>Program held in conjunction with Artist File 2013: The NACT Annual Show of Contemporary Art</i>	Lieko Shiga Artist	2/24/2013	High school students	5 people	Annex, 3F multipurpose room and elsewhere
41	Making Nests to Illuminate the Trees: Creating an Installation for Art Night <i>Program held in conjunction with Artist File 2013: The NACT Annual Show of Contemporary Art</i>	Takamasa Kuniyasu Artist	3/23/2013	High school students and over	19 people	Annex, 3F multipurpose room and elsewhere
42	Workshop with House of Cards <i>California Design and exhibition Design Ah! Joint Program</i>	Tomohiro Okazaki, Norihiko Terayama Art director / Graphic designer, Designer	4/27/2013	Exhibition <i>Design Ah!</i> visitors	2,250 people	21_21 DESIGN SIGHT (Tokyo)
43	Before Photography / Create Darkness	Takashi Homma Photographer	7/28,8/4/2013	High school students and over	16 people	Annex, 3F multipurpose room
44	Turn Your Humor into an Illustration!	JUN OSON Illustrator	8/25/2013	Elementary school students (3 grade) and over	16 people	Annex, 3F multipurpose room and elsewhere
45	My First Art Experience: Create and Play "Make-Believe Play"	Yasue Omori Director	11/24/2013	Preschool children (2-6 years old) and parents	13 pairs 34 people	Annex, 3F multipurpose room
46	Fold Your Own Face! <i>Program held in conjunction with See, Hear, Play: The Power of Images Weekend</i>	COCHAE [Yosuke Jikuhara, Miki Takeda] Design Unit	3/8/2014	Anyone	133 people (total for three sessions)	1F Lobby
47	Images of Me and Everyone — Face to Face with Things from the World — <i>Program held in conjunction with The Power of Images: The National Museum of Ethnology Collection</i>	Kenji Yoshida, Reiko Saito, Yuriko Yamanaka, Yoko Ueba, Mitsue Nagaya, Yukako Yamada Cultural anthropologist / Curator	3/15,16/2014	3/15 Junior high school students and over 3/16 Elementary school students (4-6 grade)	3/15 22 people 3/16 8 people	Lecture room A,B, Special Exhibition Gallery 2E
48	Drawing Birds That Are Not Birds: Thinking and Painting in Reverse <i>Program held in conjunction with Nakamura Kazumi exhibition</i>	Kazumi Nakamura Painter	5/10/2014	Elementary school students (5 grade) and over	27 people	Annex, 3F multipurpose room and elsewhere

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
49	Wearable Illustrations: A 2.5D Tunic Dress Collection Program held in conjunction with <i>Ballets Russes: The Art of Costume</i>	Yoko Takagi Bunka Gakuen University	7/26/2014	Persons aged 12 and over	15 people	Annex, 3F multipurpose room and elsewhere
50	Produce and Star In Your Own Picture Book	Chihiro Nakagawa Picture book writer / Translator	10/26/2014	Elementary school students (3 grade) -High school students	18 people	Annex, 3F multipurpose room
51	My First Art Experience: Drawing and Sculpting With a Professional Painter!	Yuumi Domoto Painter	11/22,23/2014	11/22 Preschool children (3-6 years old) and parents 11/23 Elementary school students (1-4 grade)and parents	137 people (total for two days)	Annex, 3F multipurpose room
52	Painting and Sculpture Workshop: Four Colors, Nine Cups	Motohiro Tomii, Keisuke Kondo Artist, Painter	1/25/2015	Junior high school students and over	20 people	Annex, 3F multipurpose room
53	Shapes and Colors in Motion! Let's Find Out How Animation Works Program held in conjunction with <i>Manga * Anime * Games from Japan and Niki De Saint-Phalle</i>	Tokyo Polytechnic University, Faculty of Arts, Department of Animation	4/25/2015	Anyone	160 people in total	1F Lobby
54	Life Type: Get to Know Yourself and Others Through Design	SPREAD [Hirokazu Kobayashi, Haruna Yamada] Creative Unit	6/14/2015	Junior high school students and over	18 people	Annex, 3F multipurpose room
55	Experience of "Seeing" Time in Manga: Sound to be Released, Motion to be Dissected Program held in conjunction with <i>Manga * Anime * Games from Japan</i>	Masao Suzuki, Kensuke Noda Waseda University (Professor), Manga researcher	8/22/2015	High school students and over	25 people	Lecture room A,B
56	Devices of Movement Made with Cooling Fans	Kanta Horio Artist engineer	9/27/2015	Elementary school students (3 grade) -High school students	8 people	Annex, 3F multipurpose room, 3F Auditorium
57	Made in Mind Program held in conjunction with <i>Artist File 2015: Next Doors - Contemporary Art in Japan and Korea</i>	Yang Junguk Artist	10/11/2015	Junior high school students and over	20 people	3F Auditorium, Special Exhibition Gallery 2E
58	My First Art Experience: Floating, Bouncing, Painting!	Yoshiaki Kaihatsu Artist	11/15/2015	Preschool children (3-6 years old) and parents	90 people (38 groups) in total	1F Lobby
59	Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears	Kenichi Kanazawa Sculptor	1/31/2016	Junior high school students and over	14 people	Annex, 3F multipurpose room
60	Making a Zoetrope Program held in conjunction with <i>Manga * Anime * Games from Japan in Myanmar</i>	Keigo Takenaka, Yuki Nomoto, Sayaka Kihata, Natsumi Yoshizawa Animator, Educator	2/14,15/2016	Anyone	81 people	National Museum (Yangon, Myanmar)
61	Making Art with Newspaper and Packing Tape Program held in conjunction with <i>MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey</i>	Kotaro Sekiguchi Sculptural artist	4/17/2016	Elementary school students and over	52 people	1F Lobby and Special Exhibition Gallery 2E
62	Visualizing Events Containing Tipping Points	Erica Masuya Artist	5/29/2016	Junior high school students and over	12 people	Annex, 3F multipurpose room
63	Say It With Triangles!	NACT Staff Educator, The Section of Education & Public Programs	8/11/2016	Anyone	51 people	B1F Lounge and elsewhere
64	Making a Zoetrope (in Bangkok) Program held in conjunction with <i>Manga * Anime * Games from Japan in Bangkok</i>	NACT Staff Educator, The Section of Education & Public Programs	8/27,28/2016	Anyone	89 people in total	The National Gallery, Bangkok (Thailand)
65	Expanding Me, Connecting You — Welcome to the World of PARA-FUKU — Program held during <i>Roppongi Art Night 2016</i>	Akira Higashi Artist	10/22/2016	Anyone	180 people	1F Lobby
66	Next 10 Years —My future designed with color and form— <i>The 10th Anniversary of The National Art Center, Tokyo: Special Program</i>	SPREAD [Hirokazu Kobayashi, Haruna Yamada] Creative unit	1/29/2017	Junior high school students and over	19 people	Annex, 3F multipurpose room, Special Exhibition Gallery 2E
67	Find the Color of Japan, 2017	Manika Nagare Artist	3/4/2017	Junior high school students and over	16 people	Annex, 3F multipurpose room
68	What Shape is a Nose?—Let's Become Giacometti Program held in conjunction with <i>Alberto Giacometti: Collection Fondation Marguerite et Aimé Maeght</i>	Masayuki Inoue Ceramic artist	8/11/2017	Children of 4th grade and over and their parents	9 groups 18 people	Annex, 3F multipurpose room, Special Exhibition Gallery 1E
69	Verbal Imaging Museum Tour with Visually Impaired People Program held in conjunction with <i>SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now</i>	Verbal Imaging Museum Tour with Visually Impaired People	9/9/2017	Anyone	26 people (13 for 1st session, 13 for 2nd session)	Special Exhibition Gallery 2E, 3F Lecture Room A, B
70	SUNSHOWER Student Workshop Program held in conjunction with <i>SUNSHOWER: Contemporary Art from Southeast Asia, 1980s to Now</i>	Facilitator: Natsumi Yoshizawa, The National Art Center, Tokyo Interpreter: Akinori Kumamoto	9/18/2017	Undergraduate and graduate students from Southeast Asia studying in Japan, or undergraduate and graduate students from Japan	14 people	Special Exhibition Gallery 2E and Annex, 3F multipurpose room
71	Ghost—Days Gone By Program held in conjunction with <i>Roppongi Art Night 2017</i>	Naoko Yoshimoto Artist	9/30/2017	Elementary school student 4th grade and over	9 people	Annex, 3F multipurpose room and 1F lobby
72	SKYSCAPES—Imagination time around the sky—	Minoru Nomata Artist	3/18/2018	Junior high school students and over	23 people	Annex, 3F multipurpose room

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
73	Drawing Session for Everyone! : Let's Chat in ○△□ !	Miwa Akabane Graphic designer, Textile designer	3/24/2018	Anyone	74 people (total of 3 sessions)	1F lobby
74	Koinobori Now! Workshop Program held in conjunction with Koinobori Now! Installation by Reiko Sudo, Adrien Gardère and Seichi Saito	Reiko Sudo Textile designer	4/29/2018	Elementary and junior high school students and their parents	44 groups 119 people (15 groups 42 people in the first session, 29 groups of 77 people in the second session)	1st session 3F lecture rooms A and B, 2nd session 3F auditorium
75	Balance is Fun! Midsummer Free Study: Playing with the Wind	Hideo Ohsumi Sculptor	8/11/2018	Elementary school students 4th grade and over and their parents	9 pairs 18 people	Annex, 3F multipurpose room
76	Come-As-You-Art Craft Workshop—Let's Make an Original Pin-On Badge!—	NACT Staff Educator, The Section of Education & Public Programs	8/19/2018	Anyone	108 people	1F lobby
77	Shadow Merry-Go-Round	Rintaro Hara + Yu Hara Artists	12/1/2018	Preschool children (3-6 years old) and their parents/guardians	23 groups 63 people (1st session: 10 groups 27 people, 2nd session: 13 groups 36 people)	3F Auditorium, Gallery 1B
78	Creation with Lacquer, Living with Lacquer	Taro Sakata Lacquer artist	1/14/2019	Junior high school students and over	14 people	Annex, 3F multipurpose room
79	Let's Make "Ambiguous Class Business Cards" !	Sachiko Kazama Artists	2/17/2019	Elementary school students (5th grade) and over	18 people	Annex, 3F multipurpose room
80	Found How to Enjoy a Museum: Look! Explorers	Facilitator: NACT Staff Educator, The Section of Education & Public Programs	3/3/2019	Elementary school students 3rd to 6th grade	9 people	3F lecture rooms A and B, and various locations in the museum
81	Art Appreciation Workshop: Seeing, Reading, and Looking at the Leiko Ikemura Exhibition Program held in conjunction with Leiko Ikemura Our Planet – Earth & Stars	Facilitator: NACT Staff Educator, The Section of Education & Public Programs	3/16/2019	Anyone	4 people	Special Exhibition Gallery 1E
82	My Koinobori Now! 2019	NACT Staff Educator, The Section of Education & Public Programs	4/21/2019	Anyone	222 people	1F lobby
83	Come-As-You-Art Craft Workshop 2019—Let's Make an Original Pin-On Badge!—	NACT Staff Educator, The Section of Education & Public Programs	7/21/2019	Anyone	122 people	1F lobby
84	Listening Closely to an Art Center in Roppongi—Imagining Sounds, Creating with Ears	Soichiro Mihara Artist	8/12/2019	Elementary school students (3rd grade) and over	21 people	Annex, 3F multipurpose room, various locations on the NACT premises (including outdoors)
85	Who's on the Other Side of the Curtain?—Let's Make a World of Ghosts Program held in conjunction with Christian Boltanski: Lifetime	Facilitator: NACT Staff Educator, The Section of Education & Public Programs	8/18/2019	Elementary and junior high school students and their parents/guardians	26 people	3F Auditorium, Special Exhibition Gallery 2E
86	Verbal Imaging Museum Tour with Visually Impaired People Program held in conjunction with Image Narratives: Literature in Japanese Contemporary Art	Verbal Imaging Museum Tour with Visually Impaired People	10/6/2019	Anyone	24 people (1st session: 11 people, 2nd session: 13 people)	Special Exhibition Gallery 1E
87	Where Does a Body Begin and End? What is a Body? Dramatic Transformations with Paper!	Akira Higashi Artist	1/26/2020	Elementary school students and over and their families	14 people	Annex, 3F multipurpose room
88	Your Own Avatar?! Make a "Maneckster," a Bizarre Three-Legged Creature!	Nobuharu Asano Sculptor	2/23/2020	Junior high school students and over, able to post images taken with a smartphone or tablet on their own Twitter account	17 people	Annex, 3F multipurpose room and elsewhere
89	Kotobuki Shiriagari Online Workshop: Fun with Hokusai! Program held in conjunction with Timeless Conversations 2020: Voices from Japanese Art of the Past and Present	Kotobuki Shiriagari Manga artist	8/15/2020	From elementary school (4th grade) through junior high school (3rd grade) students (participating), Anyone (viewing live stream)	8 people (participating), 74 people (viewing live stream)	Online (Streaming from: 3F Lecture Rooms A, B)
90	Secrets of the National Art Center, Tokyo—How Are People and Artworks Protected from Earthquakes?	NIHON SEKKEI INC. employees	9/22/2020	Elementary school students (3rd grade) and over	55 people (1st session: 27 people, 2nd session: 28 people)	Gallery 3B and elsewhere
91	My Koinobori Now! 2021 Online	NACT Staff Educator, The Section of Education & Public Programs	4/29/2021	Anyone, all ages	20 groups 40 people (1st session: 8 groups 14 people, 2nd session: 12 groups 26 people)	Online (Streaming from: 4F, Conference Room 1, 2)
92	Yuima Nakazato Fashion Program Thinking About Fashion and the Future with Teens Program held in conjunction with Fashion in Japan 1945-2020	Yuima Nakazato Fashion designer	8/22/2021	Junior high and high school students (participating), Anyone (viewing live stream)	5 people (participating), 55 people (viewing live stream)	Online (Streaming from: 4F, Conference Room 1)
93	Online Session with PAN- PROJECTS: On Human Activity and Objects Program held in conjunction with PAN- PROJECTS: The Matter of Facts	PAN- PROJECTS Yuriko Yagi, Kazumasa Takada Architectural design studio	11/5, 12/2021	High school students and over	10 people	Online (Streaming from: 4F, Conference Room 1)
94	Verbal Imaging Museum Tour with Visually Impaired People Program held in conjunction with Hideaki Anno Exhibition	Verbal Imaging Museum Tour with Visually Impaired People	12/14/2021	Anyone *Sign language interpretation available	31 people (1st session: 15 people, 2nd session: 16 people)	Special Exhibition Gallery 1E, 1F lobby

2017

|

2021

Legend

The explanation of each workshop was written by the following persons. We wrote in initials at the end of the "Summary."

Shoko Imai (SI)

Yūki Ura (YU)

Ikuho Oiwa (IO)

Masaya Sawada (MS)

Rika Takahashi (RT)

Takako Masumi (TM)

Yui Morisaki (YM)

Mana Yamagiwa (MY)

Natsumi Yoshizawa (NY)

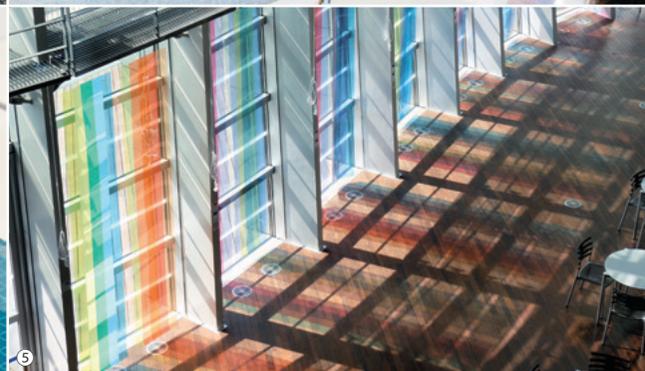
Nayuko Watabe (NW)



Find the Color of Japan, 2017

- Date and time: March 4 (Sat.), 2017 13:00 - 16:30
- Participants: 16 ● Target: Junior high school students and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room
- Cooperation: Nakagawa Chemical Inc.

Outline A workshop was held with artist Manika Nagare being an instructor. The aim was for participants to think about the "Color of Japan in 2017" and create their own "Color of Japan" using transparent sheets.



Program content and timing

- 1** **Lecture**
30 min.

The instructor, Manika Nagare, creates paintings with delicate and profound colors by layering various colors on canvas, with the theme of people she passes in everyday life and nature in Japan. When she introduced her past activities with slides, she talked about the traditional Japanese colors and "Kasane no Irome" (combination of colors created by layering of kimono), which she used for the color scheme of the Azabu Library in Minato Ward, and then she explained how the idea of thinking about the "Color of Japan in 2017" came about as the theme of this workshop. This time, participants are going to think about the current colors of Japan, such as the colors of Japan that they would like to introduce to foreigners, the colors of Japan that express their moods of the time, and the colors of Japan that they would like to see in the future.
- 2** **Warming up**
15 min.

Before thinking about colors, there was time to think about how they perceived Japan. They put down themes and key words that led to the "Color of Japan" for them, following the worksheet. At first, the participants seemed at a loss as to what to write, but when Nagare gave clues, such as seasonal events, the sky after rain, and the sounds of insects, ideas seemed to come to them, and they started to move their pencils.
- 3** **Creation of "Color of Japan"**
30 min.

The participants then chose three colors out of the prepared transparent sheets of fourteen colors, and created "Color of Japan" by layering them together. While putting the sheets together, they kept in mind the theme and keywords they chose. They were shown color samples that Nagare created when she supervised color selection for the Azabu Library, in Minato Ward, and tried altering the order of sheets and the color combinations. While enjoying change in color due to different layering, they searched for colors that are truly satisfying through repeated trial and error. ①②
- 4** **Cube production**
70 min.

Once the three colors to be used for the "Color of Japan" were decided, the participants moved on to a rather tricky task of attaching the three colored sheets to the transparent acrylic cube. First, they wet each surface with a sprayer and carefully pasted the sheets one by one so that dust and air bubbles would not enter. The colors seen through the cube have different expressions from the ones seen when the sheets are stacked, depending on the surface to which it is pasted and the angle at which it is viewed. ③
- 5** **Presentation**
45 min.

At the end of the session, the participants presented their own "Color of Japan" created by putting three sheets of colors and the acrylic cube, and then gave a presentation about their theme, keyword, and the reason why they chose the color. Even if the theme is overlapped by other participants, their viewpoints were different, and their completed colors were completely different. Various "Color of Japan" were born to represent 2017, expressing the scenery they saw, the seasons they felt, their life, and the issues they were facing. ④

Instructor Profile



Artist
Manika Nagare

Born in Osaka and raised in Kagawa Prefecture. After graduating from the Faculty of Painting in Joshibi University of Art and Design, she received grants from the Program of Overseas Study for Upcoming Artists of the Agency for Cultural Affairs (2002) and the Pola Art Foundation (2004). She creates colorful oil paintings by putting multiple layers of paint, on the theme of Japanese nature and her interests in other people who she passes by in everyday life. She has participated in *The Vision of Contemporary Art- VOCA* (The Ueno Royal Museum, 2000, 2006), *Takamatsu Contemporary Art Annual vol.05 Visible / Invisible Sceneries* (Takamatsu Art Museum, 2016), *Re construction* (Nerima Art Museum, 2020), and others. In recent years, she has been working extensively to explore the possibilities of painting, such as supervising the colors of architectural spaces, producing public art, and collaborating with apparel brands and dancers. She is the founder of the non-profit organization "Artist for a Day (Ichijigahaku)" that delivers art to children in disaster areas.

Summary

Upon production, the "Color of Japan" cubes were lined up on the desk. Each of them reflected the theme each participant came up with, such as their favorite scenery, the issues they were facing, the city of Tokyo, etc., and none of them had the same color. The workshop projected various aspects of Japan through the different "Color of Japan" the participants created as they dealt with colors patiently, thinking about Japan in 2017, and about themselves living there. After the workshop, the "Color of Japan" created by the participants were exhibited and made public in the 1F lobby of the museum. ⑤ (YM)

Feedback from participants

- Making a cube by using three color sheets was very interesting. I was amazed at how different the color combinations can look. (Man, 30s)
- By reconsidering colors that surround us every day, I was able to deepen my insights not only on color combinations, but also on a broader theme of Japan. (Woman, 20s)
- It was refreshing to have the opportunity to concentrate and think about Japan and colors. Until now, I had a fixed sense of what the "color of Japan" was, so it was fun to break free of it. (Woman, 40s)
- Choosing colors while thinking about the theme was very difficult, but it was fun. Also, it was very interesting to hear other people's colors, themes, and thoughts. (Woman, 40s)

Materials

transparent color sheets (1 set of 14 colors), color samples, white drawing paper, worksheets, record sheets, pencils, erasers, white gloves, acrylic cubes, cutters, cutter mats, rulers, squeegees, sprayers, towels



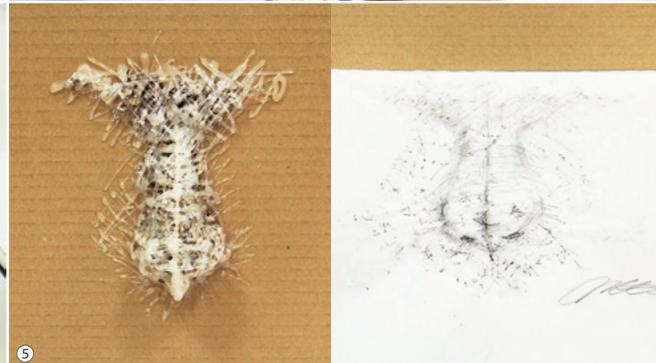
What Shape is a Nose?—Let's Become Giacometti

Program held in conjunction with *Alberto Giacometti: Collection Fondation Marguerite et Aimé Maeght*

- Date and time: August 11 (Sun.), 2017 13:00 - 17:00
- Participants: 9 groups 18 people
- Target: Children of 4th grade and over and their parents
- Entry fee: Free
- Place: Annex, 3F multipurpose room, Special Exhibition Gallery 1E

Outline

We invited Masayuki Inoue as a lecturer, and held a workshop to relive Giacometti's perspectives on production while experiencing production with one's own nose as a motif.



Program content and timing

1



15 min.

Lecture

Masayuki Inoue started the workshop by saying that the title, "Let's Become Giacometti," does not mean that he wants the participants to imitate Giacometti. His aim was to have them think about his perspectives and engage in production, as Giacometti did.

2



25 min.

Appreciate the Giacometti exhibition

Next, all the participants appreciated *Alberto Giacometti: Collection Fondation Marguerite et Aimé Maeght*. The children and their parents took a really close look at the exhibited works, and imagined the work that they themselves were going to create. ①

3



80 min.

Production with their own nose as a motif

Returning to the annex, they were going to create a work with their own nose as the theme, using cardboard and glue guns. Citing Giacometti's work "Nose" as an example, Inoue asked the participants questions such as, "what is a nose?" and "where does it start and end?" to lead them to realize how vague their unconscious recognition of a nose was and to rethink about their nose. Compared to the children who took a lot of time observing their noses with a hand mirror, the adults worked on their project without really looking at the mirror. Interesting to see how this difference will manifest itself on the final products. ②

4



15 min.

Watch their works together

Once their works have taken shape, everyone took time and checked out one another's progress. The noses made by children tended to be relatively small and life-sized, while the ones by adults tended to be large and skillful. When the participants were asked how they chose the size, children replied, "large nose makes me look bad. A small nose makes me beautiful." On the other hand, adults said, "I wanted to create an ideal nose, which is tall, straight and beautifully shaped."

5



30 min.

See what you create in a different way

Next, they thought about perceptions of things using their own works. Although Giacometti created sculptures after painting them first, in this workshop, the participants were challenged to create paintings out of the works that they had created. They placed carbon paper and A3 drawing paper over their work, and they copied the shape. Based on the traces, they added a drawing with a pencil to try to make the pattern recognizable as the nose. ③④

6



30 min.

Commentary

At the end, all the participants lined up their works and received a review. Inoue said, "It's important to ask yourself what you did. You may not recognize what you did right after you made the work, but it's important to look back at it after a while," and the workshop ended. ⑤

Instructor Profile



Ceramic artist
Masayuki Inoue

Born in Kobe in 1957. In 1985, he completed the master's program at the Graduate School of Tama Art University. Since 2006, he has been a professor at the Department of Ceramic, Glass and Metal Works of Tama Art University. Although Inoue majored in oil painting at university, he encountered potter's wheel production. He discovered how shapes were born in his hands. He became interested in the cracks and crushed fragments that occurred during the molding process, and later on he started producing large-scale three-dimensional ceramic works. Representative exhibitions include *Japanese Studio Crafts: Tradition and the Avant-Garde* (Victoria and Albert Museum, UK, 1995), *The Art of Earth: Clay Works of the New Century* (National Museum of Art, Osaka, 2003), *Craft Arts: Innovation of "Tradition and Avant-Garde"*, and *the Present Day* (National Museum of Modern Art, Tokyo Crafts Gallery, 2016), etc., and continues to present mainly at domestic and international exhibitions.

Summary

The participants learned that Giacometti was "trying to express what he saw exactly as he saw it," and got to grasp how Giacometti saw the world. We hope that the participants will retain the thoughts they had through the four-hour workshop, and use the experience the next time they appreciate art. (MS)

Feedback from participants

- At school, children tend to create similar things to others, but this time they were acting freely, which was good. It was a good idea to separate parents and children. (Man, 40s)
- It was fun to create my own nose using different things. Also, it was good that I could watch various noses that others made. It was interesting because everyone had different ideas. (Girl, 11)
- I usually don't pay much attention to the "nose", but through participating in today's workshop, I reconsidered about what the "nose" is and why it's shaped like this. It was a lot of fun. (Woman, 20s)
- I'm glad that I had an opportunity to be better aware of my nose for the first time. It was a good opportunity to understand by being curious and noticing. (Boy, 10)

Materials

pencils, scissors, rulers, cardboards, kraft paper, strings, glue guns, hand-mirrors, gloves, A3 drawing paper, carbon paper, kitchen paper, etc.



Verbal Imaging Museum Tour with Visually Impaired People

Program held in conjunction with *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*

- Date and time: September 9 (Sat.), 2017 13:00 - 15:00, 17:00 - 19:00
- Participants: 26 (13 for 1st session, 13 for 2nd session)
- Target: Anyone ● Entry fee: Free (special exhibition tickets required)
- Place: Special Exhibition Gallery 2E, 3F Lecture Room A, B
- Collaboration: Verbal Imaging Museum Tour with Visually Impaired People

Outline

As a related program to the *SUNSHOWER* exhibition, which introduces contemporary art from Southeast Asia, we held "Verbal Imaging Museum Tour with Visually Impaired People."



Program content and timing

Introduction

In this workshop, different people in terms of how they see and think about things, with or without disabilities made a team of around seven, and viewed as a team the *SUNSHOWER* exhibition. After that, they exchanged impressions and ideas that they had, by explaining "what they see" and "what they don't see" about the exhibited works and the exhibition space. With the cooperation of people involved in the "Verbal Imaging Museum Tour with Visually Impaired People," we held the event twice.

1
20 min.

Overview of the exhibition, self-introduction of participants

The participants gathered in the lecture room were divided into two groups and sat down until the workshop started, while chatting with the navigator, who was visually impaired. At the beginning of the workshop, they listened to an overview of the *SUNSHOWER* exhibition, which introduces contemporary art from Southeast Asia, followed by the instruction given by Kenta Hayashi from the "Verbal Imaging Museum Tour with Visually Impaired People." He explained that they would talk in words about "things 'they can see' such as shape, color, size" as well as things 'they cannot see' such as impression, ideas, and interpretation. ① After that, all the participants introduced themselves in each group and headed to the exhibition room.

2
75 min.

Appreciation of the *SUNSHOWER* exhibition

In the exhibition venue, diverse artistic expressions from the multi-ethnic, multi-lingual, and multi-religious Southeast Asian countries were displayed. Both groups that entered the venue watched FX Harsono's *Voice Without a Voice/ Sign*, Ly Daravuth's *The Messenger*, May Chandavong's *War Devastation*, Yasmin Jadin's *Collection of Personal Items*, Anggun Priambodo's *Toko Keperluan (Necessity Shop)*, etc. Although surprised and confused by the works created in various social backgrounds, the participants expressed in words what they saw and what they felt, and also listened to what other participants had to say. ②③④⑤

3
15 min.

Looking back

After taking a careful look at the *SUNSHOWER* exhibition and talking about the experience, they returned to the lecture room, where in each group they told one another about the works they were impressed by and shared their impressions. The participants, who were completely open to each other during the time in the exhibition room, nodded at the words of others, and laughed at their unique impressions. They appeared to want to talk more when the time was up.

Instructor Profile



Verbal Imaging Museum Tour with Visually Impaired People

- Kenta Hayashi
- Jin Jin Tei
- Michinori Kinoshita
- Yohei Seto
- Yusuke Nakajima

The group, which began its activities in 2012, is composed of both visually impaired and visually unimpaired individuals. Around once a month it holds art appreciation programs at museums and schools, where people from various backgrounds to discuss "the act of viewing," regardless of whether they have a disability or not. Recent significant activities include an appreciation program at the Tokyo Photographic Art Museum, which has been ongoing since 2017, and the *Kikutabi Project: Yokohama Museum of Art Edition*, produced with theatrical actor Masahiro Oishi (Mamagoto, Nylon 100°C) and others. Since 2020, the group has aimed to create forums for anyone to easily and safely discuss access to the arts and "the act of viewing," primarily through online viewing programs.

Summary

This workshop, which was held as a related program to the *SUNSHOWER* exhibition, was planned and implemented jointly with the "Verbal Imaging Museum Tour with Visually Impaired People" group. The participants formed groups of about seven people, including a visually impaired "navigator," and watched the *SUNSHOWER* Exhibition together, and discussed freely their impressions. The ages, occupations, disabilities, lifestyles, ways of seeing things, and ways of thinking varied from one participant to another. Spending time interacting with others with differences, in front of the artworks, they learned how others feel differently from themselves and shared diverse perspectives on contemporary art. (NY)

Feedback from participants

- I was able to appreciate the depth of things that I would not be able to on my own. Instead of trying to understand *Voice Without a Voice/Sign* by reading the captions, it was nice to feel the excitement I gained through the process of starting with impressions, understanding, and imagination. (Woman, 20s)
- I was able to gain a new insight through working on the same object in a small group, yet experiencing different things. It was an interesting experience that when you see it by yourself, it looks like (A), but when someone else sees it as (B), I can imagine that it looks different from either A or B, that is (C). (Man, 30s/visually impaired)
- I felt how difficult it was to have others share the understanding by expressing in words and impressions what I see and what don't see. I was made keenly aware of the depth of choice of words and expression. (Woman, 50s)
- Because I don't have many opportunities to appreciate exhibits while talking to multiple people, I was able to participate with a fresh feeling. I felt that, by explaining "what I see" and "what I can't see" in words, I was able to discover things that I would normally overlook. (Man, 19/physically handicapped)



1

SUNSHOWER Student Workshop

Program held in conjunction with *SUNSHOWER: Contemporary Art from Southeast Asia, 1980s to Now*

- Date and time: September 18 (Mon., national holiday), 2017 11:00 - 16:00
- Participants: 14
- Eligibility: Undergraduate and graduate students from Southeast Asia studying in Japan, or undergraduate and graduate students from Japan
- Entry fee: Free ● Venue: Special Exhibition Gallery 2E and Annex, 3F multipurpose room

Outline A workshop was held where college students from Southeast Asia and Japan viewed the *SUNSHOWER* exhibition together and talked about Southeast Asian contemporary art from their own perspectives.



2



3



4



5

Program content and timing

Introduction

SUNSHOWER is an exhibition that introduces contemporary art from Southeast Asia, which is not yet well known in Japan. We wanted to take this opportunity to hold a workshop so that young people from Japan and Southeast Asia could interact with one another through art, by appreciating the exhibition together.

Warming up and briefing on the outline of the exhibition

The workshop was attended by four international students from Indonesia, Malaysia, and Thailand and ten Japanese students who applied for this opportunity, joined by interns and support staff of the NACT, who were also students and international students. After gathering, they were divided into four teams and started with self-introduction, by picking up one item that interested them out of things in the multi-purpose room, and giving reasons for the choice. ① After the self-introduction, the facilitator gave a brief explanation about the *SUNSHOWER* exhibition.

1



35 min.

2



60 min.

Appreciation of *SUNSHOWER* exhibition ①

Participants moved from the annex building to the exhibition gallery, and watch the exhibition for the first round. While appreciating works with various expressions and methods, they talked with other teammates. They not only discussed the external features of the works, but also other factors including social conditions of the artists' countries, religious ceremonies, and interests of young people in each country. They had lively discussions especially about works from countries the international students were from. ②

Lunch, Review of Appreciation ①, Sharing

After spending about an hour in the exhibition gallery, they returned to the annex building and, over lunch, discussed the works that gave them strong impressions. They collected additional information about works that caught their attention, from the exhibition catalog and the Internet. ③

3



65 min.

4



60 min.

Appreciation of *SUNSHOWER* exhibition ②

After the lunch break, the participants had viewed the exhibition for the second time. After consulting with each other within the team, they decided which works to appreciate, thoroughly examined the artistic expressions of Southeast Asia, and exchanged opinions.

5



45 min.

Reflecting on Appreciation ② and sharing with everyone

The participants returned to the annex building and had the last chance to exchange their opinions. A large blank map was prepared in the center of the room, and they wrote down their thoughts about the works, what they learned or noticed about the country/region. Some participants not only wrote in words and illustrations, but also pasted color sheets. After that, everyone gathered around the map and presented their impressions one by one, and the workshop with college students came to an end. ④⑤⑥

Instructor Profile

The National Art Center, Tokyo

Natsumi Yoshizawa

Interpreter: Akinori Kumamoto

Summary

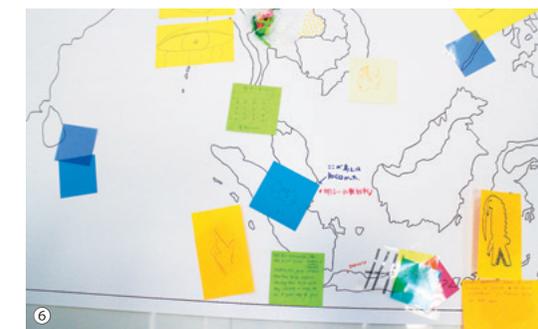
We considered the *SUNSHOWER* exhibition, which brings together contemporary art works from Southeast Asia, as a unique opportunity for young people to exchange ideas that they have of each other's countries, and decided to hold a workshop for international students and Japanese students. Through the five-hour program, the participating Japanese students must have learned about the diverse societies, religious beliefs, and histories of Southeast Asia that lie behind the works, while the international students were given an opportunity to reconsider the arts and cultures of their home countries and the relationships between countries. We would like to thank Akinori Kumamoto, the interpreter, and the student staff for their efforts in facilitating communication between the participants, which was essential for the successful workshop. (NY)

Feedback from participants

- The hospitality is really good and the discussion with other participants do help me to have an eye open on how a piece of art can be viewed from or address in different form of ideas. (Man, 31 from Malaysia)
- Because I had a chance to listen to Southeast Asian people of the same generation talk about things like the situation in their countries while watching the work, I was able to appreciate the works more than I was otherwise. It was interesting because we don't usually have the opportunity to discuss the works. (Woman, 22 from Japan)
- The exhibition here shows various points of new from artist in ASEAN. Some of the work tell the story I haven't heard before though it is my neighbor country. I like the discussion part very much. (Woman, 22 from Thailand)
- There was also a chance to exchange opinions, and it was a very intense time. (Man, 23 from Japan)

Materials

list of works, memo paper with maps, blank maps, maps with information on ASEAN countries, sticky notes, *SUNSHOWER* exhibition catalog, writing utensils
Things participants brought: sweets from their hometowns



6



Ghost—Days Gone By

Program held in conjunction with *Roppongi Art Night 2017*

- Date and time: September 30 (Sat.), 2017, 13:00 - 16:00
- Participants: 9
- Target: Elementary school student 4th grade and over
- Entry fee: Free
- Location: Annex, 3F multipurpose room and 1F lobby

Outline

A workshop was held in which participants shared their memories and stories related to their shirts while untangling old shirts into threads.



Program content and timing

1



15 min.

Introduction of the lecturer's own activities

Naoko Yoshimoto, the instructor, says that she pays extra attention to small stains, wrinkles, and scratches on old clothes. That's because they are reminiscent of memories that remain in old clothes. Each shirt contains the time and memory of the person who wore it. Her concept was that we regard the time when it was used as a shirt as its life and the time when it was no longer used as its death, by spinning memories from there, we can think about life and death. She explained how it worked by showing her own works.

2



15 min.

Appreciation of *Ghost—Days Gone By*

The participants appreciated Yoshimoto's works *Ghost—Days Gone By* exhibited in the lobby for *Roppongi Art Night*. Threads extending from a large number of remains of shirts with only the outlines left (called "shirt skeletons"), join a large thread circle placed on the floor. She explained that the circle of the threads represents reincarnation and rebirth of them, quietly waiting for the time when the next role is given after completing one role as a shirt. The big circle looked like some great principle of the world.

3



45 min.

Cut off the bodies and sleeves of the shirt

After appreciation of the exhibit, they returned to the multipurpose room and received an explanation of the production process from Yoshimoto. They first cut out an old shirt they brought with them, leaving only the wrists, collar, and seams. (What was left after being cut out was considered the shirt skeletons.) They then threaded the cut-out cloth into pieces of a certain width and made them into tapes. As the shirt was dismantled, it was as if the time and memories contained in the shirt were also being released. ①②

4



70 min.

Sharing memories by twisting cloth into threads

The participants applied diluted laundry starch to the tape-shaped cloth, and twisted the cloth with their fingers and hands to make them into threads. Then while they were twisting them all together, each participant shared their memories related to the shirt. In the twisted thread, not only their own memories and time, but also the memories of others were gently mixed into. ③④

5



20 min.

Exhibition

The participants tied the end of the finished thread to the shirt skeletons and displayed it together with Yoshimoto's work in the lobby. Watching the long thread that they made merge into the loop of thread in Yoshimoto's work on the floor gave us a sense that life was being sublimated into the cycle of reincarnation. ⑤

6



20 min.

Review

At the end of the workshop, the participants shared their impressions with one another.

Instructor Profile



Artist

Naoko Yoshimoto

Born in Hyogo Prefecture in 1972. She stayed in the UK, sponsored by the Overseas Study Program for Upcoming Artists of the Agency for Cultural Affairs and the Pola Art Foundation. She creates works that make us think about "life" and "death" by retrieving memories left behind in old clothes. Her major exhibitions include *Reflection Space, a Garden echoing with Heartbeats* (Aichi Prefectural Museum of Art, 2012), *The 16th DOMANI: The Art of Tomorrow* (The National Art Center, Tokyo, 2013), *The Echigo - Tsumari Art Triennial* (Niigata, 2015). She is currently based in Hyogo.

Summary

Ghost—Days Gone By is Yoshimoto's representative work, and it is a huge collection of old clothes that have finished their role as clothing and their memories have been dismantled. It speaks to us in its quiet voice as representation of eternity and cycle of life and death. At the workshop, each participant brought their own old shirt, and through reexperiencing the artist's production, merged it into her work. At the end, all the participants watched their old clothes become a part of *Ghost—Days Gone By*, and they were able to spend fruitful time reconsidering their memories. (TM)

Feedback from participants

- It was fun because I was able to do something I had never done before. (Woman, 30s)
- It was a difficult workshop, but it was fun because it was something rare. I hope there will be more workshops like this. (Girl, 11)
- When I looked the work before explanation, all I could think was that it was amazing, but after listening to her explanation and creating it myself, my thoughts on the work changed. (Woman, 20s)
- I was surprised that daily necessities with which I have a strong attachment have such a strong presence. (Woman, 20s)
- I was happy to hear directly from Ms. Yoshimoto. I felt the cycle of life and death in the act of cutting a shirt and making it into a thread. (Woman, 20s)
- It was fun to make Koyori (string) absent-mindedly. Also, when colored shirts were mixed into the exhibition, it was more colorful and beautiful than all white. (Woman, teens)

Materials

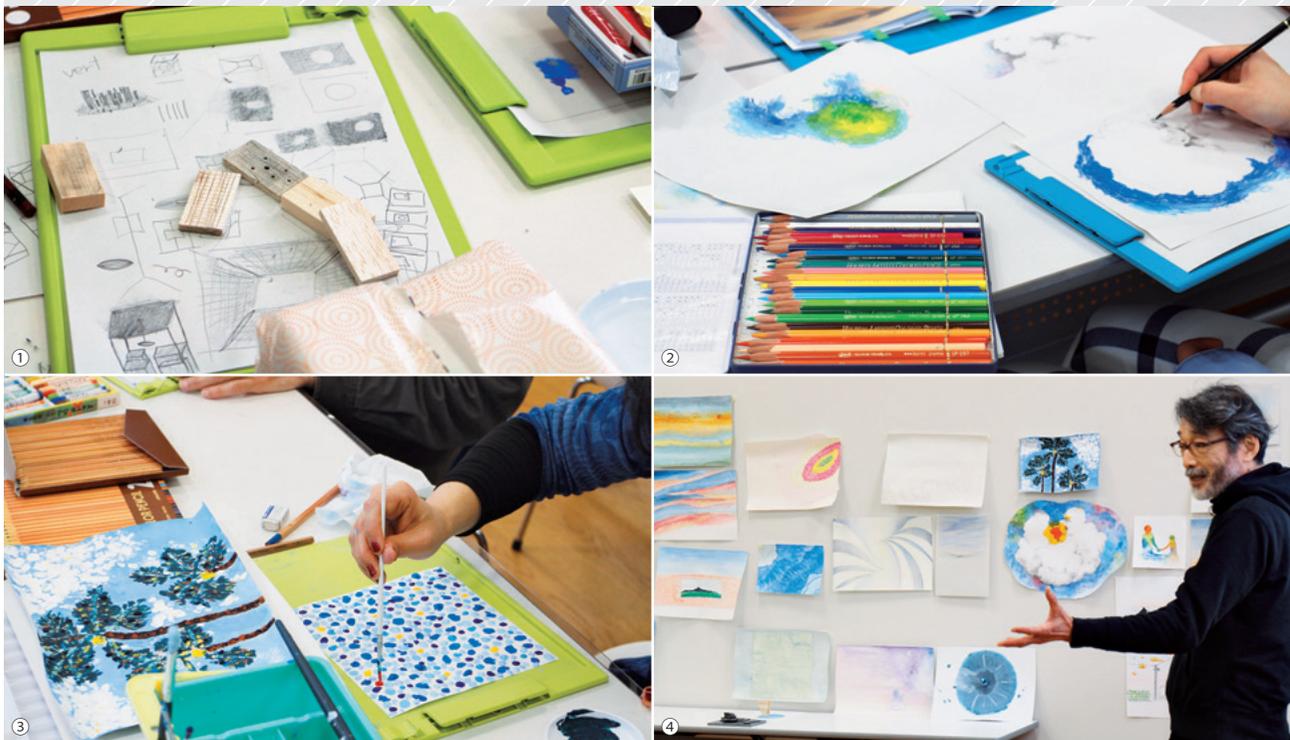
sewing scissors, rotary cutters for cloth, long rulers, cutter mats, laundry starch, wet wipes, paper cups, baby wire hangers
Things participants brought: used cotton or hemp shirts and stories about the shirts



SKYSCAPES—Imagination time around the sky—

- Date and time: March 18 (Sun.), 2018 11:00 - 16:30
- Participants: 23
- Target: Junior high school students and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room

Outline
Inviting Minoru Nomata, artist, as a lecturer, we held a workshop where participants will encounter various sensibilities through production with the theme of the "sky."



Program content and timing

- 1** **Lecture**
20 min.

Having his actual work in front of them, the lecturer first introduced himself and gave an introduction on today's activities. "There won't be anything difficult. I want you to use the theme of the sky as an opportunity to bring back a lot of memories today, untying tight knots," says Nomata. "Try to notice what we have that is different from others. Let's notice things that we didn't notice before. Stop holding yourself down!" His light-hearted talk made the participants, including the ones who looked a little nervous, laugh out loud.
- 2** **Document appreciation and exchange meeting**
25 min.

Next, the participants lined up on the table the materials related to the sky brought by each, and they all viewed them together. There were books, art books, photographs, music, video works. The collected materials included quite a variety of things, and they were all filled with memories and feelings. Some people immediately talked about the materials they brought together.
- 3** **Work concept**
45 min.

After appreciating the materials and exchanging ideas, the production finally started! From now on, it is time for each of them to face themselves. "There is no such thing as a mistake. Use your hands without hesitation," said Nomata to encourage them to start working. ①

(Lunch break)
- 4** **Production**
120 min.

After lunch, everyone returned to their seat and resumed production. One was trying to embody the image of the sky in themselves, another trying to capture the image that comes to mind into drawing, another trying to pursue the unexpected, and yet another trying to explore what can be seen by touching all materials. The venue was filled with the enthusiasm of each of the participants, who actively worked on the things around them and tried to express their goals in the best possible way. ②③
- 5** **Work presentation**
60 min.

Finally, after a total of three hours of production, all the completed works were gathered in the lecture space so that the participants could present their works. They talked about their themes, the things they focused on, as well as what they came to see through the expression of the sky. Included were "a hundred faces" of the sky, the sky in memories, the personified sky, and the sky expressed in three dimensions. All of the participants took a close look at the diverse appearances of the sky, with no one being the same, and they kept exchanging words while appreciating one another's work. ④⑤⑥



Instructor Profile



Artist
Minoru Nomata

Born in Tokyo in 1955. Graduated from the Department of Design, Faculty of Fine Arts, Tokyo University of the Arts in 1979. Using architectural structures that do not exist in reality as motifs, he has created a lot of works by a variety of means of expression, including painting, sculpture, printmaking, and drawing. His major exhibitions include *Architecture on Canvas* (Tokyo Opera City Art Gallery, 2004), *ALTERNATIVE SIGHTS - Landscapes by Minoru Nomata* (The Museum of Modern Art, Gunma, 2010), and *Imaginary Architecture from Piranesi to Minoru Nomata* (Machida City Museum of Graphic Arts, 2013). His major publications include *Points of View* (Tokyo Shoseki, 2004), *Alternative Sights* (Seigensha, 2010), *Elements* (Seigensha, 2012) and others.

Summary

The aim of this workshop is to recall what they have long forgotten, and reconsider things that have become too natural for them by means of expressing the sky, which tends to be overlooked because we take it for granted. When the task is to face oneself, one tends to keep their thoughts inward, but it was impressive to see the participants actively exchanging words with those around them. From the way they enthusiastically appreciated the works of others, it was felt that they were enjoying encounters with ways of seeing and feeling the world that they hadn't had. Through the process of production and interaction with others, it was a very enriching time in which each of them found the opportunity for a "new perspective." (NW)

Feedback from participants

- At first, I had a strong feeling of uneasiness, but I was encouraged by the teacher's words, "Do not hesitate, but try it out!" I enjoyed production in different ways using different materials. (Woman, teens)
- The story about his work was interesting and intriguing. I got the courage to change my perspective a little. (Woman)
- In my usual process of my work, I have only thought of the sky as a background, and I have always drawn it in a fixed way, leading to monotonous results. I think that this workshop gave me many hints for new ways of thinking. (Man, 40s)

Materials

pencils, colored pencils, color pens, oil pastels, paints, colored paper, washi paper, wrapping paper, colored cellophane, suzuran polyethylene film tape, cotton, yarn, strings, wood, straws, paper clays, stones, beads, drawing paper, adhesive, glue, tape, scissors, cutters
Things participants brought: materials related to the sky



Drawing Session for Everyone! : Let's Chat in ○△□!

- Date and Time: March 24 (Sat.), 2018
11:00 - 12:00, 13:30 - 14:30, 15:30 - 16:30
- Participants: 74 (total of 3 sessions)
- Target: Anyone
- Entry fee: Free ● Location: 1F lobby

Outline A workshop was held on the themes of stories brought about by "dialogue" and "exchange of viewpoints" with others, and it was open to everyone from children to adults, regardless of their experience or disabilities.



Program content and timing

1

Introduction

Miwa Akabane, the instructor, has been developing projects to connect people and situations based on the theme of stories and unexpected things that "dialogue" produces. This time, in the 1F lobby, in addition to "dialogue drawings," which Akabane has conducted at hospitals and nursing care facilities, she had the participants chose a favorite place from the drawings and exchanged it with the person they had a dialogue with, called "exchange of viewpoints." No advance registration or qualification was required, and participants were accepted on a first-come, first-served basis on the day of the event, so that anyone can participate freely. Course A consisted of two 30-minute sessions of "dialogue drawings" in pairs, and Course B consisted of one 60-minute session in groups. Both courses were conducted simultaneously, totaling three sessions. ①

2

Dialogue Drawing (in pairs)

Participants were paired up based on their arrival time and seated at desks facing each other. Using color pens, crayons, stickers, stamps, etc., the participants took turns drawing ○△□ figures on a sheet of 30 cm square drawing paper. As they interacted with each other, various patterns and shapes spread out on the paper. Guided by Akabane and staff members, the participants also tried drawing with conditions, such as "drawing in 10 seconds" or "drawing with eyes closed". Through this game-like activity, even pairs who had never met before seemed to gradually grow closer to their partners. ②③

3

Dialogue drawing (group)

Once about eight participants gathered, they first engaged in "dialogue drawing" in pairs as in the paired session above. Then, the pairs got together to form a group, and all the participants drew together on a large sheet of paper, 90 cm wide and 3 m long. The drawing style and the drawing materials chosen varied from person to person, with some drawing while uneasy in front of the large sheet of paper and others drawing large figures from one end of the paper to the other. The participants enjoyed the unpredictable development of the even, fascinated by color combinations and shapes that could only be created through group work. ④

4

Exchange of viewpoints

After completing the "dialogue drawing" in pairs or groups, the participants found their favorite part of the drawing and cut it out in a circle to make a tin badge. Then, by exchanging the badges with one another in their respective pairs or groups, they enjoyed the difference in perspective. ⑤

Instructor Profile



Graphic designer,
Textile designer

Miwa Akabane

Born in 1977. After graduating from Musashino Art University, Miwa Akabane was involved in numerous advertising projects, which included working at the Advertising Department of Suntory Holdings Ltd. and at an advertising agency SUN-AD Co., Ltd. She has decided to pursue her fascination with the stories hidden within textile patterns and went on to study abroad in Sweden where she earned a Master's Degree from KONSTFACK University of Arts, Crafts and Design (MFA Textile Design). With surface patterns as her main field, she works as a graphic designer and textile designer, and also conducts projects that invite people to engage in dialogue.

Summary

At the workshop, we saw parents with their little children stamping together, a deaf-blind person leaving line drawings while checking the drawn shapes and lines with fingers, and a pair of people who met for the first time gradually getting closer to each other overcoming the initial nervousness. The workshop provided opportunities for people of different ages, experiences, disabilities, and other backgrounds to share a space and reflect on their relationships with others and the differences in their perspectives. After the workshop, the group drawing was printed on cloth and displayed on the glass curtain wall in the 1F lobby so as to share the stories that emerged from the workshop with non-participants and visitors. (RT)

Feedback from participants

- It was interesting to closely observe the other participants' movements and to feel the process of what they were trying to draw. (Woman)
- I was paired with someone I first met that day, but it was interesting to come closer, though nervous at first, in order to work together. (Woman)
- It was interesting to see expressions getting diversified in a very natural way. (Man)
- There were stickers and stamps so that even one-year-olds could do it, and it was fun. (Woman)
- I thought it was a new and interesting trial. It is wonderful to have a chance to be aware of the differences in the way we relate to others and their perspectives. (Woman)
- I was moved when the pair took turns drawing in the picture. I was able to reconfirm that it feels good to express myself. (Man)
- I usually feel uncomfortable with "drawing pictures," but I took the plunge and participated. It was easy to start with "○, △, □" and I enjoyed it. (Woman).

Materials

simili paper, drawing paper, colored pens, crayons, masking tape, round stickers, stamps (circle, triangle, and rectangle), stamping board, badge machine, badge parts, circle cutter

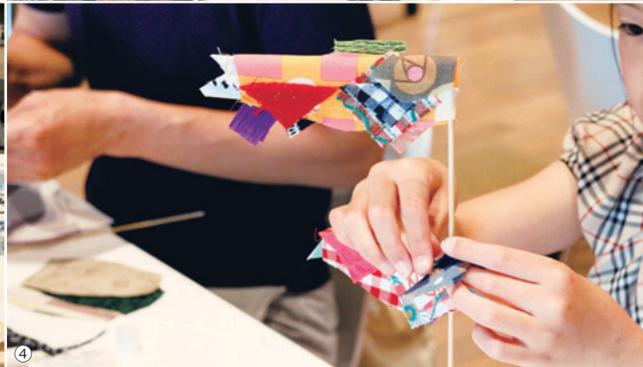


Koinobori Now! Workshop

Program held in conjunction with *Koinobori Now! Installation by Reiko Sudo, Adrien Gardère and Seiichi Saito*

- Date and time: April 29 (Sun.), 2018, 13:00 - 14:15, 14:45 - 16:00
- Participants: 44 groups 119 people (15 groups 42 people in the first session, 29 groups of 77 people in the second session)
- Target: Elementary and junior high school students and their parents
- Entry fee: Free ● Location: 1st session 3F lecture rooms A and B, 2nd session 3F auditorium

Outline We invited Reiko Sudo to be the lecturer for a workshop where participants would make table-top koinobori (carp streamers) by using pieces of cloth, which were left from the production of carp streamers for the Koinobori Now! exhibition.



Program content and timing

Introduction

Koinobori Now! Installation by Reiko Sudo, Adrien Gardère, and Seiichi Saito consists of more than 300 cloth carp streamers swimming in the exhibition room. In conjunction with the traditional Japanese event "Children's Day," we held a workshop on making carp streamers. Originally, the workshop was scheduled to be held twice a day in the lecture room, but due to more applications than expected, the second workshop was held in the auditorium that can accommodate more people.

Introduction of lecturer's activities and explanation of production procedures

A lot of textiles were prepared for this workshop by "NUNO" which is run by the lecturer, Sudo. Sudo introduced to the participants NUNO's textile production and explained the procedure for making today's carp streamers. ①

1
15 min.

Production of Koinobori (carp streamers)

First, the participants selected nine pieces of fabric from the many colorful fabrics lined up on the table, one for each part of the carp streamer. Following the directions, they cut the selected fabrics with scissors, they attached them together with glue or double-sided tape. Once the Koinobori was formed, they glued it to a stick, inserted the stick into the wooden stand, and the work was done. The wooden stand was specially made for this workshop by wood craftsmen. The wood varied in type, shape, and surface polish to make the cloth Koinobori look special. ②③④⑤

2
45 min.

Appreciation of the Koinobori made by the participants

After the production, the finished carp streamers were laid out on the table for all participants to appreciate them. Since the different parts of the carp, such as the body, the back fin, and the eyeballs, were made of different fabrics, no two carp streamers were the same. As a result, there were unique Koinobori with different charms made by different persons or families.

3
10 min.

Instructor Profile



Textile designer
Reiko Sudo

Photo by Masayuki Hayashi

Born in Ishioka City, Ibaraki Prefecture. She is the representative of NUNO Co. and Honorary Professor, Tokyo Zokei University. Since 2008, she has been serving as a textile design adviser for Ryohin Keikaku, Tsuruoka Fabric Industry Cooperative in Yamagata Prefecture, As Corporation, and others. She has been on the advisory board for Ryohin Keikaku Co., Ltd. since 2016. She has received Mainichi Design Award, Roscoe Award, JID (Japan Interior Designers Association) Award, and others. She creates new textiles using different techniques from traditional Japanese dyeing and weaving to cutting-edge modern technologies. Her works are in the permanent collections of the Museum of Modern Art, New York, Metropolitan Museum of Art, Museum of Fine Arts, Boston, Los Angeles County Museum of Art, Victoria and Albert Museum, National Museum of Modern Art, Tokyo, and others.

Summary

More than one hundred people participated in the workshop by Reiko Sudo to create miniature carp streamers. The materials used were more than one hundred types of fabrics of different colors, patterns, and weaves, which were left over from the production of Koinobori that constituted *Koinobori Now!* exhibition. The participants choose their favorite fabrics and pasted them together to make a carp with fins, scales, and eyeballs all made of fabric. After the carps were finished, they were attached to a stick and fixed to a base made by a woodcraftsman to complete the table-top carp streamer. The colorful carp swimming above the table made the day lively as if Children's Day had come early. Through the production of Koinobori, a traditional Japanese event, we were able to convey the appeal of textiles to people of all ages. (NY)

Feedback from participants

- I was able to work while feeling the texture of various fabrics. My daughter enjoyed the various fabrics and colors. (Girl, 6, Woman, 40s, and Man, 40s)
- Both children and adults were very, very happy to be able to touch a lot of "cloth" that we rarely have a chance to touch! It was a memorable day with the important keyword "Koinobori" (carp streamer). (Girl, 7, Boy, 5, Man, 30s, and Woman, 30s)
- I had a lot of fun making one. It was great to be able to make crafts while learning about cloth. (Boy, 9 and Woman, 40s)
- It was a workshop that everyone could enjoy, including my 4-year-old and 15-year-old children, and myself. I am glad that they were able to develop an interest in cloth. (Boy, 15, Girl, 4, and Woman, 40s)
- It was fun to choose our favorite fabrics from the countless choices, and the finished products were so unique and attractive. (Girl, 8 and Woman, 30s)

Materials

pieces from NUNO textiles (cut into squares, rectangles, and triangles), paper patterns, linings (cardboard), glue, double-sided tapes, scissors, needles, threads, wooden stands, round sticks, production instructions



5

Balance is Fun! Midsummer Free Study: Playing with the Wind

- Date and Time: August 11 (Sat.), 2018 11:00 - 16:30
- Participants: 9 pairs 18 people
- Target: Elementary school students 4th grade and over and their parents
- Entry fee: Free
- Place: Annex, 3F multipurpose room

Outline We invited Hideo Ohsumi as an instructor and helped participants to make mobiles that move with the slightest breeze. Children and their parents competed with each other to see who could balance the mobile better, and had the opportunity to appreciate the finished products.



Program content and timing

1



15 min.

Lecture

First, Ohsumi told us what he considers important in the production of his works. He creates his works in search of a way to form beauty out of the wind, taking cues from the way of living and the way of thinking rooted in the Japanese climate, such as "ma" for waiting, "ma" for space, "ma" for intervals, "ma" for time, "ma" among people.

2



15 min.

Appreciation of artworks

The participants viewed Ohsumi's works displayed in the outdoor space of the National Art Center, Tokyo. While taking a close look at his works, which showed them the movement of the wind as they rotated in response to the pleasant breeze, Ohsumi explained to them how they work and how he devised them to catch the wind well. Their anticipation for the workshop was building up. ①

(Lunch break)

3



20 min.

Warming up

They practiced balancing with stones. Piling stones on top of each other is easy, but it takes practice to shift the center of gravity or to support large stones with small stones. ②

4



130 min.

Production

The mobiles the participants were going to create in this workshop were to be placed on the floor for viewing. Therefore, the weight of the stone that would serve as the base was important. Once they found a stone they liked, they created the movable part of the mobile while visualizing the finished product. The titanium plate cut in a circle and the stone were attached to each end of the part that swings like a balancing toy, so that the weights were suspended from each other. In addition, the titanium plate was dipped in chemicals and an electric current was passed through it while adjusting the height of the voltage (anode oxidation treatment) to apply vivid colors to the surface of the titanium plate. ③④

5



45 min.

Viewing and critique

The completed mobiles were arranged around Ohsumi's works for appreciation. By experiencing the workshop, the participants were able to understand the realism of capturing the wind and the ingenuity of balancing the work to make it stand on its own, which they had not been able to understand in the morning. Ohsumi told them, "I want you to try replacing the stones or adding parts to the mobiles according to the season. The actual sculptures can be reassembled with parts in the same way as the mobiles in this workshop," he said. ⑤

Instructor Profile



Sculptor
Hideo Ohsumi

Born in Sendai in 1955, he completed his graduate studies at Tokyo University of the Arts in 1982. His graduation work was purchased by the university. When he was in junior high school, the Hakone Open-Air Museum was completed right in front of his school. This experience seems to have imprinted on him a desire to go into the field of outdoor sculpture, while it was a slight deviation from his studying design. While still in graduate school, he was selected for the 2nd Henry Moore Grand Prize Exhibition and exhibited his work at the Hakone Open-Air Museum. Since then, he has been creating works that move with the wind, with the idea of "wait a little bit." Representative exhibitions include the 6th Kurashiki Machikado Sculpture Exhibition in 2003, the 24th UBE Biennale (Ube City Open-Air Sculpture Museum) in 2011, the 2017 Kaohsiung International Steel & Iron Art Festival (Kaohsiung, Taiwan), and 2021 ART TAIPEI.

Summary

When faced with Ohsumi's works, participants said, "His works are more impressive than I imagined!" and "His works are totally different from ours!" It was certainly because they created their own mobiles through a trial-and-error process that they were able to appreciate Ohsumi's works based on their own experiences. This workshop was planned with the hope of creating a time for parents and children to have a hands-on experience together during their summer vacation. It did give them an opportunity where they, instead of working together to create a single work of art, immersed themselves in the creation process while regarding each other as good rivals. (MS)

Feedback from participants

- It was fun to find a place where I could pile up stones and to use various materials and tools such as metal and metal fittings. I think it was wonderful to have an opportunity like this to use professional materials and techniques, and also to share it with an instructor who is currently active in the field. (Woman, 40s and her daughter)
- Usually in a workshop, the children are the main participants and their parents are supposed to assist them, but today's workshop was a good stimulus for both parents and children, because they considered themselves as rivals. (Woman, 30s and her son)
- I felt like I used my five senses, which I usually don't, such as touching the stones and thinking about balance. It is good to have a time when you can concentrate on something. (Woman, 40s and her daughter)
- We did something we normally can't individually. It was good to be able to work on this with my child without worrying about home. (Woman, 30s and her son)

Materials

pliers, radio pliers, electric drill, drill blades for stones, stones, titanium plates, aluminum wire, stainless steel wire, M3 stainless steel screws and nuts, double stainless steel rings, terminal parts, adhesives, plastic gloves, aprons, etc.
In addition, Hideo Ohsumi's works were specially displayed outdoors for the participants to appreciate them.



Come-As-You-Art Craft Workshop —Let's Make an Original Pin-On Badge!—

- Date: August 19 (Sun.), 2018 11:00 - 16:00
- Participants: 108
- Target: Anyone
- Entry fee: 100 yen per badge
- Location: 1F lobby

Outline During the summer vacation, a workshop was held in the 1F lobby of the National Art Center, Tokyo, where many people were passing by, to allow anyone to drop in and enjoy making pin-on badges.



Program content and timing

Introduction

We held a workshop in the 1F lobby of the National Art Center, Tokyo, which was expected to be crowded with people from children to adults during the summer vacation. We invited anyone interested without any reservation or preparation of any kind to join in and enjoy making something. ①

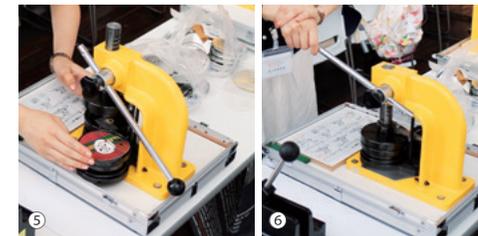


Designing the base paper

Participants made badges after drawing their favorite designs on a circular base paper. There were many materials to choose from. ② They drew illustrations by hand or made a collage with paper and stickers. ③④

Making badges

When the base paper was finished, they placed them on the metal fittings and put them on the badge making machine to complete their own original pin-on badge. ⑤⑥ There were pop illustrations, elegant Japanese patterns, and cool geometric patterns. Some of the designs were related to the current exhibition. ⑦⑧⑨



Display the products on the monitor

Each badge was a gem of its own. The museum staff took pictures of the completed badges and displayed them on a monitor in the lobby so that many people present could appreciate them. ⑩ "Look! That's mine!" The participants cheered every time their artwork appeared on the monitor, creating a lot of excitement in the hall.

Instructor Profile

The Section of Education & Public Programs NACT Staff

Summary

Pin-on badges are easy to make and easy to participate in. Both adults and children were enthusiastic about creating them, with various combinations and colorful illustrations. (NW)

Feedback from participants

- Once I started, I was more absorbed in it than I expected. It was a fun time thinking about color combinations and designs.
- I participated with my son (3rd grade). At first, he was saying he couldn't come up with an idea for even one, but once he made the first badge, he seemed to be motivated and enjoyed it. Thank you very much. Adults also enjoyed it.
- It was fun and easy even for my 4-year-old. My child seemed to enjoy it as ideas popped up one after another as we used different materials.

Materials

pencils, erasers, colored pencils, colored pens, masking tape, stickers, colored paper, paper copies of fabric, scissors, glue, pin-on badge machine, pin-on badge parts





Shadow Merry-Go-Round

- Date and time: December 1 (Sat.), 2018 10:30 - 12:00, 14:00 - 15:30
- Participants: 23 groups 63 people (1st session: 10 groups 27 people, 2nd session: 13 groups 36 people)
- Target: Preschool children (3-6 years old) and their parents/guardians
- Entry fee: Free ● Place: 3F Auditorium, Gallery 1B

Outline

With Rintaro Hara and Yu Hara as guest instructors, we held a workshop for children aged 3 to 6 to experience creating and viewing art with their families.



Program content and timing

Introduction

For the first time in approximately three years, a workshop for preschool children was held, led by Rintaro Hara and Yu Hara and with the theme of "Shadow of Me in Motion."

1



15 min.

Introduction of instructors' activities and workshop procedure

The workshop venue was the National Art Center, Tokyo auditorium, where participants sat on cardboard on the floor and listened to a lecture by the instructors, Rintaro Hara and Yu Hara, about their works and creative activities. Next, the instructors explained the production procedure, and finally the participants got down to work.

2



40 min.

Making one's own "shadow"

In this workshop, life-sized "shadows" of the participating children were created. First, the children adopted poses lying down on a large piece of thick paper, and adults traced outlines around them. After cutting the paper along the outlines, participants cut out eyes, noses, circles, stars, etc., as desired, and pasted cellophane on the cut-out sections. Adults were in charge of cutting out the pieces of paper, while children helped to paste the cellophane and draw on the transparent sheets. Once the cellophane was attached, the "shadows" were completed. ①②③

3



10 min.

Relocation to gallery, mounting of "shadows"

Once all the children's "shadows" were created, they took the large elevator, usually for staff only, to an empty gallery. There, a rotating wooden frame was prepared. The "shadows" were hung on the frame, and after a countdown of "3, 2, 1..."

4



15 min.

Viewing of "shadows"

The lights in the gallery were turned off and large shadows were projected on the walls. Children's colorful "shadows" ran along the walls of the gallery, and the children ran around chasing their shadows while adults happily looked on. ④⑤

Instructor Profile



Artists

Rintaro Hara + Yu Hara

Rintaro Hara is an installation artist and Yu Hara is a painter. In addition to their individual activities, they often work as a unit, producing interactive hands-on artworks that can be enjoyed by children and adults alike. Major exhibitions include *the 2012 and 2015 Echigo-Tsumari Art Triennale* (Niigata), *the 2017 and 2021 Northern Alps Art Festival* (Nagano), *the 2019 Setouchi Triennale* (Kagawa), and *the 2019 and 2020 Splish Splash Fair* (Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE, Niigata). In summer 2021, their giant board game *Tsumari Sugoroku* was permanently installed in the gymnasium of Katakuri House (Niigata), a former school turned ryokan inn located in Akiyamao (Niigata). In 2008, their picture book *Nioi wo Kagareru Kaguyahime ~Nihon Mukashibanashi Remix~ (The Moon Princess Being Smelled By - Japanese Old Tales Remix)* won the Excellence Award at the *Japan Media Arts Festival*, Entertainment Division.

Summary

Rintaro Hara and Yu Hara were invited as instructors of a workshop where children aged three to six and their families experienced production and viewing of their own original works. Parents and children worked together to produce life-size "shadows" of the children, and viewed the "shadows" dancing around the gallery walls. Children chased after their own shadows, posed in imitation of the shadows, and took pictures with their families, all the while enjoying the magical space with its many spinning shadows. It seemed that participants, instructors, and staff were all thrilled at the sight of the Shadow Merry-Go-Round in the gallery. (NY)

Feedback from participants

- The shadows were even more wonderful than I had expected. It was also a rare opportunity to display our original creations in a venue that actually exhibits artwork, and we all enjoyed it. (Girl, 5, Girl, 3, Woman, 40s, participating as a group)
- It was great to be in a different situation than usual, and do a kind of activity we don't usually do. (Boy, 3, Man, 40s, Woman, 40s, participating as a group)
- We were happy to see our son actively participating and get a sense of him growing as we created the "shadow." (Boy, 3, Man, 40s, Woman, 30s, participating as a group)
- This was a great opportunity for me to work together with my daughter and create something dynamic that we would not have been able to make at home. Since we used materials that were familiar to me, we could do something similar at home. (Girl, 5, Woman, 30s, participating as a group)

Materials

large sheets of thick paper, pencils, pens, scissors, cellophane, scotch tape, transparent sheets, utility knives, cutting mats, rulers, paper for stencils, wooden frames (with motors for rotation and light bulbs)



Creation with Lacquer, Living with Lacquer

- Date: January 14 (Mon., national holiday), 2019 13:00 - 16:30
- Participants: 14
- Target: Junior high school students and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room

Outline
We invited Taro Sakata, a lacquer artist, so that we could experience the charm of lacquer as "beauty in daily life" and "beauty in use" through viewing and creating lacquer works.



Program content and timing

- 1

Lecture and introduction of the lecturer

Sakata is active not only as an artist but also in a wide range of lacquer art workshops. "You may regard lacquer as something special that appears on special occasions such as New Year's Day or celebrations, something a little distant from everyday life. However, lacquer has supported our daily lives in various ways for more than 10,000 years." In the lecture, we learned about the process of how lacquer is extracted and turned into material, as well as the fact that lacquer is not only used as a coating but also as glue.

15 min.
- 2

Introduction to Lacquer

After becoming familiar with lacquer through the lecture, the participants watched Sakata demonstrate how to use lacquer. He explained that there are different types of lacquer, and that the color, viscosity, and effects as coating material vary depending on what is mixed in it. The participants were especially surprised when they saw tofu being used as a mixture. In this workshop, we focused on the "adhesive" function of lacquer. ①②

20 min.
- 3

Production

Once they had learned about lacquer, it was time for production. The participants were given lacquer coated plates that Sakata had prepared in advance, and they decorated them by applying lacquer with the theme of "beauty in daily life." In addition to traditional materials such as mother-of-pearl, chalk powder, and eggshells, everyday materials such as pearls, beads, and tiles were also used. They chose materials according to the image they wanted to express. Everyone was fully protected to prevent lacquer from getting on their skin or clothes. While looking at the various materials, the participants formulated the concept of the lacquer works they would like to see in their daily lives. They placed lace over the lacquered area and sprinkled chalk powder on top of it to create a gorgeous pattern. They applied lacquer unevenly on purpose and then decorated it. The characteristics of lacquer, which can change freely, were utilized. Some people did not use any decoration at all, and instead focused on accentuating the various textures and expressions of the lacquer. ③④⑤

150 min.
- 4

Presentation of works

After two and a half hours of production, we gathered all the participants together for a presentation of their works, and asked each of them to talk about how they felt when they dealt with lacquer and explain the theme of their work. There were a variety of works, including those brilliantly decorated with mother-of-pearl inlays, pearls, and chalk powder and those that highlighted the differences in color and texture of lacquer. One said, "I'm going to use it as a plate for Japanese sweets." and another said, "I think this will be a good decoration for the room as a panel work."
"I didn't expect to see this many different kinds of lacquer works. I would be happy if this experience has made lacquer become even a little more familiar to everyone," said Sakata. The workshop ended with a light-hearted joke about how to deal with a rash from lacquer just in case, and everyone laughed a lot. ⑥⑦⑧

20 min.

Instructor Profile



Lacquer artist
Taro Sakata

Born in Fukuoka in 1969. Graduated from Tokyo University of the Arts, with a master's degree in Japanese Lacquer in Department of Crafts. His graphic work *Japonisme* was published in the design magazine *Idea* (1991). His works have been selected for the *Japan Traditional Lacquer Art Exhibition* (1996), the *Japan Traditional Crafts Exhibition* (1998), the *Japan-Korea Crafts Exhibition* (2001), and the *Ceramic, Metal, and Lacquer Art Exhibition* at the Joshibi University of Art and Design (2012), among many others. He has held a wide range of workshops and training sessions throughout Japan, including *Omotesenke Tea Ceremony Class and Maki-e Workshop* (2010) and *HANDS DO PROJECT Tokyu Hands×Haryo Lacquer Works: Designing Vessels Using Traditional Techniques, Kintsugi and Maki-e Experience* (2013). He is the author of *Kintsugi for Beginners* (Sekaiunka-sha, 2018).

Summary

The aim of this workshop was to bring participants into contact with lacquer, a material that they rarely have the opportunity to come into contact with, and to familiarize them with lacquer, which has a fixed stereotype of being somewhere far away from their daily lives. Despite the limited time available for the workshop, the participants genuinely enjoyed the lectures and the production of lacquer, and had lively conversations with one another about lacquer as a beauty in daily life. (NW)

Feedback from participants

- I learned a lot from the various aspects of lacquer in the short time I was there. (Man, 20s)
- Since I had been only familiar with lacquer as a finished product, it was really good to see the working process and to experience actually making something out of it. I realized that there really were infinite variations of lacquer depending on what is mixed in with lacquer, its use, and the combination of colors and materials. Thank you very much for a wonderful time. (Woman, 40s)
- I really enjoyed dealing with lacquer! I am glad that I will be able to incorporate lacquer into my daily life other than as tableware. (Woman, 30s)
- This was my first experience with lacquer crafts, and it was very interesting and enjoyable. The teacher's explanations were easy to understand, and the care taken to create an enjoyable atmosphere was pleasant. The support from the staff was also very good. (Man, 40s)

Materials

lacquer, mother-of-pearl, chalk powder, eggshells, beads, Japanese paper, linen string, leather, lace, pearls, tiles, stencils, newspaper, Kent paper, scissors, cutters, dry sheets, wet wipes, rags, salad oil, tofu, alcohol, camphor oil, paper palette, spatulas, brushes, sponges, bamboo sticks, tweezers, lab coats, gloves, masks, goggles, shoe covers



Let's Make "Ambiguous Class Business Cards"!

- Date and time: February 17 (Sun.), 2019, 13:00 - 17:00
- Participants: 18
- Target: Elementary school students (5th grade) and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room

Outline Participants chose words to represent themselves, and designed characters for personal stamps made from erasers. They then used the personal stamps to make business cards and exchanged them, sharing their values and ideas.



Program content and timing

1



30 min.

Introduction of instructor's activities

Instructor Sachiko Kazama, an artist who primarily creates woodblock prints, showed photos of her past works and talked about the episodes that motivated her to produce them. She has produced over 50 *Ambiguous Class Stamps*, a project that participants engaged with through this workshop, making stamps by carving erasers with words including social classes of the past and internet slang terms. Kazama explains that while a social class is a kind of brand that represents one's position, "by stamping your own personal stamp, you can pretend to be something you are not." ①

2



40 min.

Workshop lecture and wordplay

The stamp Kazama created for this workshop reads "kicked off the team." The phrase has implications of negative feelings and weakness, but her powerful design gave the impression of strong will.

After the lecture, participants chose their own words and phrases to be made into business cards. They discussed their impressions of their appearance, their true selves, and who they want to be, and searched for words to describe themselves, free from the constraints of occupations or titles, writing down key words that fit them perfectly, described their exact opposite, were self-deprecating and so forth. Some participants did not restrict themselves to pre-existing phrases, but instead combined words that came to their minds, used phonetic spellings, or came up with new coinages. ②③

3



100 min.

Conception and production of works

The erasers used to make personal stamps had sizes of 7.5 cm x 3 cm. Text was arranged within this restricted space, with the shape and design of characters designed to fit the impression made by the phrases. Once designs were complete, they were transferred to erasers with tracing paper and cut out using gouges or precision utility knives. After making cuts around the outsides of characters, participants carefully oriented the angles of their blades so as not to cut off sections of the erasers, and moved forward with the work of creating the stamps. ④

Once the personal stamps made from erasers were fully carved, participants stamped them on cards in colors of their choice, and the Ambiguous Class Business Cards were complete. ⑤

4



30 min.

Presentation of works, exchange of business cards

Finally, all the participants gathered around the Ambiguous Class Business Cards and presented their own works one by one. After the presentations, participants exchanged business cards and enjoyed conversation. ⑥



Instructor Profile



Artist
Sachiko Kazama

Sachiko Kazama was born in Tokyo in 1972. She completed the printmaking course at Musashino Art School in 1996. Kazama primarily produces woodblock prints that powerfully deploy ink gradations and sharp lines created with carving gouges. She deals deftly with sometimes edgy and socially critical themes, and her cartoonish, nonsensical, humorous and keenly witty works have drawn attention both in Japan and abroad. Major recent exhibitions include *FEMINISMS* (21st Century Museum of Contemporary Art, Kanazawa, 2021), *Tokyo Contemporary Art Award 2019-2021: Kazama Sachiko Magic Mountain* (Museum of Contemporary Art Tokyo, 2021), *Nissan Art Award 2020 Finalists Exhibition* (Nissan Pavilion, 2020), *Co/Inspiration in Catastrophes* (Museum of Contemporary Art, Taipei, 2019), *Concrete Suite* (Kurobe City Art Museum, 2019), and *Dyslympia 2680* (Maruki Gallery For The Hiroshima Panels, 2018). *A collection of her works, Empire of the Omen* (Asahi Press, 2018), has been published.

Summary

By engaging in production of *Ambiguous Class Stamps* (the instructor's ongoing project), workshop participants thought about words and their meanings. This was an opportunity for them to reflect on their daily lives and take a closer look at themselves, and it was impressive to see how the students not only chose words but also designed the text to get closer to the image they were trying to produce. Exchanging business cards while explaining one's "class" was a humorous means of self-introduction, and allowed people to share feelings and values. (YU)

Feedback from participants

- I really enjoyed seeing how other people came up with ideas, fonts, words and expressions that I could not have thought of on my own. (Girl, 11)
- It was very interesting because I decided what to write while talking with people in my group, deciding in the end on writing something that I had not expected. (Woman, 20s)
- I came to understand the concept of *Ambiguous Class Stamps* more deeply by actually making one of these works myself. (Woman, 20s)
- It was a memorable experience, including when the instructor, Ms. Kazama, spoke to me in person. It was my first time making a personal stamp, and I was glad at how well it turned out. (Man, 30s)
- The carving process was more difficult than I had imagined, but I was happy that I was able to complete it, with the artist, staff, and participants helping me in various situations. (Woman, 40s)

Materials provided

erasers, A4-size paper, pencils, ruler sets, tracing paper, utility knives, precision utility knives, sculpting chisels (rounded blade: 3mm, 4mm, 4.5mm, triangular blade: 3mm), felt-tip pens (4 colors), calligraphy pens (4 colors), inking pads (4 colors), paper for business cards



4

Found How to Enjoy a Museum: Look! Explorers

- Date: March 3 (Sun.), 2019 13:00 - 16:00
- Participants: 9
- Target: Elementary school students 3rd to 6th grade
- Entry fee: Free
- Location: 3F lecture rooms A and B, and various locations in the museum

Outline This workshop was designed to give all participants, including children who have never been to an art museum before and those who like art museums and have been many times, a chance to discover a new way of exploring art museums.



1



2



3



5

Program content and timing

1



20 min.

Ice breaker

First, we explained the purpose of the workshop, which was to discover ways to enjoy the museum beyond just looking at the exhibits, and then had everyone including museum staff introduce themselves. We wanted them to remember the names of people who would be doing things together, in a game format. Once the tense faces of the participants had relaxed a bit, the workshop began.

2



40 min.

Architecture tour

To ensure that there was no difference in understanding between those who had visited the National Art Center, Tokyo before and those who had not, we gave a 40-minute tour in which all participants explored the entire museum. Since the purpose of the tour was to allow them to experience the museum, we encouraged them to not only listen to the guides, but also to actually touch, hear the sounds of, and feel the museum with their whole body. ①

3



30 min.

Interviewing workers

After understanding the physical layouts of the museum, the participants were divided into groups to interview museum workers. The goal here is to get to know how others feel about the museum. It was memorable to see the participants eagerly writing on their worksheets the special tips they gathered, such as views that can be seen in the evening, which only people working there would know. ②③

4



60 min.

Pop-up creation

After completing the activity of exploring the entire museum, the participants made pop-ups to tell others about what they discovered and things they found interesting through the building tours and interviews. Using tapes made of Japanese paper, which can be stuck to walls and floors and then peeled off, the participants put them on the locations they wanted to recommend to others. They enthusiastically worked through trial and error to help other visitors experience what they had discovered through the workshop. ④

5



30 min.

Presentation of works

The parents of the participants were invited to join the presentation which was made at each location they were to recommend by using the pop-ups they had created. Although they were a little nervous in front of others, they confidently presented the things they had found, such as the recommended scenery and the secret of the elevator. ⑤⑥

Facilitators

The Section of Education & Public Programs NACT Staff

Interviewees: Museum Shop SFT staff, 1F Central Information staff, Education and Public Program Section interns, and Education and Public Program Section staff

Summary

The main goal for this workshop, from the planning stage, was to change the way we perceive building space, and consider different ways of looking at the places we spend our days, by understanding how we and others perceive space and broadening our view of space. We wanted the participants to break out of their fixed way of looking at things and to make discoveries through conversations with others. I believe that through the interviews, the participants expanded their interest in museums, even if only a little, and learned to find their own favorite spots when they visit other places by enjoying conversations with various people. (IO)

Feedback from participants

- I had never had a chance to visit an art museum, but I am glad that I could learn about various secrets through this event. I would like to spend a lot of time exploring the museum with my family next time. (Girl, 11)
- I discovered that all the workers were working at the art museums because they had something they liked there. (Girl, 9)
- It was interesting to compare the art museum to various foods (cheesecake, millefeuille, etc.). (Girl)
- People working at the museum had different ideas about things there. Museum shop staff said that she really enjoys working there every day. (Girl, 10)
- I thought that the work was tiring, but they were smiling and talking happily. (Girl, 10)
- They are not doing just one job, they are doing many different jobs. (Boy, 9)

Materials

pencils, erasers, color pens, poster colors, scissors, stickers (round shape), washi tape (large masking tape)



6



My Koinobori Now! 2019

- Date: April 21 (Sun.), 2019, 10:00 - 18:00
- Participants: 222
- Target: Anyone
- Entry fee: Free
- Place: 1F lobby

Outline
A workshop for making paper carp streamers was held at a specially designated area in the NACT's 1F lobby, where anyone could participate.



Program content and timing

- Choosing paper of various patterns**
With Children's Day coming up, a workshop was held to create paper "koinobori" (carp streamers). We used the same koinobori kits that were used for the hands-on workshop related to *Koinobori Now! Installation by Reiko Sudo, Adrien Gardère and Seiichi Saito*, held in 2018. Twenty different patterns of paper were available for the participants to combine and put on a base paper to create a colorful koinobori. ①
- Attach "various patterned papers" freely on the base paper**
Upon registration, participants were free to take paper of various patterns of their choice from the tray placed on the work desk. Usually, 20 to 30 sheets are needed to make one koinobori. The participants lined up the "various patterned papers" on the koinobori base paper, thinking about the design of the scales. After deciding on the arrangement, they peeled off the double-sided adhesive tape from the base paper and attached the "various patterned papers." ②③
- Draw eyes**
After pasting the "various patterned paper," the participants drew in the koinobori's eyeballs with a pen. ④
- Cut the base paper**
Finally, the participants cut the base paper out along the frame lines to complete the koinobori. (They were also allowed to cut out the base paper first and then paste the "various patterned papers.") They brought their work home and put it on the wall or stuck it to a pole. ⑤⑥

Instructor

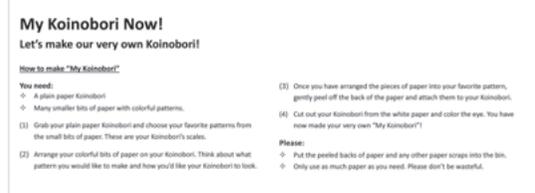
The Section of Education & Public Programs NACT Staff

Summary

More than 200 people, including families, friends, and visitors from overseas, participated in this workshop held right before Children's Day, and they enjoyed making koinobori in their own styles, using their ingenuity. Some attached paper in 3D, and others made several koinobori by changing the combination of paper, and they showed their completed ones to each other as a family. This event called "My Koinobori Now!" originated from the *Koinobori Now!* exhibition held in 2018, and it will be our annual event. (NY)

Materials provided

"My Koinobori Now!" production kit (base paper, various patterned paper), scissors, pens





3

Come-As-You-Art Craft Workshop 2019 —Let's Make an Original Pin-On Badge!—

- Date and time: July 21 (Sun.), 2019, 11:00 - 16:00
- Participants: 122
- Target: Anyone
- Entry fee: 100 yen per pin-on badge
- Place: 1F lobby

Outline In the 1F lobby, where many people come and go, a workshop was held in which visitors could casually drop in and make pin-on badges. Thanks to the ease and simplicity of the workshop, which did not require any advance preparation or reservations, adults and children alike enjoyed making badges.



1



2



4

Program content and timing

1



Registration, production of pin-on badge designs

On a Sunday morning, desks were arranged and two pin-on badge machines set up in one corner of the 1F lobby. A Come-As-You-Art Craft Workshop, the first in a year, then got underway. The workshop was open to anyone with no reservations required, and they could participate in groups, so participants included those who knew about the workshop in advance, those who happened to pass through the 1F lobby, or those who dropped by after viewing an exhibition. After registering for the workshops, participants created designs by hand-drawing or collaging on circular paper 75mm in diameter, the size and shape of the pin-on badges, provided on the desks. Materials for drawing and collage included colored pens, colored pencils, pastels, colorful masking tape, stickers, drawing paper, paper with colorful decorative patterns, photocopied fabrics of various patterns, English newspapers and so on. Participants used these materials to create their own designs on the pieces of paper. ①②③

2



Pressing with pin-on badge machine

Once designs were completed, participants placed the paper and transparent cover on top of a metal fitting and pressed it with a machine to complete the pin-on badge. ④

3



Photographing of badges and display on monitors

The completed pin-on badges were photographed with a digital camera, and the photos were displayed on a monitor in the lobby. In front of the monitor, participants happily took pictures with family and friends holding the pin-on badges they had made.

Instructor Profile

The Section of Education & Public Programs NACT Staff

Summary

Following the Come-As-You-Art Craft Workshop in summer 2018, another workshop was held in 2019 in the 1F lobby, where visitors could drop in and make their own pin-on badges. Over 100 people enjoyed making pin-on badges with family, friends, and visitors from abroad. During this Come-As-You-Art Workshop, more people made collages for their pin-on badge designs than hand-drew them, perhaps because an abundance of colorful decorative paper, origami paper, and photocopies of textiles with various patterns was provided. Some people were observed standing in front of the monitor showing the completed pin-on badges and looking at them intently. (NY)

Feedback from participants

- I got so absorbed in the activity that it took me back to my childhood. My son (second grade of junior high school), who is not good at art, also enjoyed it.
- I felt like a child again and had a great time. The staff were all very kind and courteous, and I came to love the National Art Center, Tokyo.
- It had been a long time since I had concentrated on creating something like this, and it was a lot of fun.

Materials provided

pencils, erasers, colored pencils, colored pens, marker pens, pastels, masking tape, stickers, colored paper, washi paper, wrapping paper, scissors, glue, pin-on badge machine, pin-on badge parts



4



Listening Closely to an Art Center in Roppongi —Imagining Sounds, Creating with Ears

- Date and time: August 12 (Mon., national holiday), 2019, 10:30 - 12:30
- Participants: 21
- Target: Elementary school students (3rd grade) and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room, various locations on the NACT premises (including outdoors)

Outline In this workshop with the theme of “sound,” participants experienced sound in a different way than usual. Participants transformed their listening experience by making simple devices for emitting sounds and for picking up sounds, and carefully and mindfully listened to the auditory environment inside and outside the National Art Center, Tokyo.



Program content and timing

1



20 min.

Introduction of instructor and self-introduction through sound education

Artist Soichiro Mihara was introduced, and the workshop got underway with a sound listening exercise. Participants closed their eyes, listened quietly and attentively, and wrote down the sounds they heard on sheets of paper for one minute. Then, as a self-introduction exercise, participants shared the sounds they had heard.

2



10 min.

Practicing listening to sound by creating sound-generating devices and sound-collection devices

Bamboo-leaf oak branches were cut into small pieces, screw holes were made and screws inserted to make bird-calls (sound-generation devices), and pieces of yarn were attached so they could be hung from people's necks. Then, thick pieces of paper cut into fan shapes were rolled into bugle-like forms to make sound-collection devices. Participants practiced awareness of the directionality of sound by making sounds with their own sound-generation devices, and listening to the sound-collection devices by placing them to their ears to see where sounds were coming from. The bamboo-leaf oak branches came from pruning of trees planted on the NACT premises. ②

3



10 min.

Mini-lecture by Soichiro Mihara

Mihara showed his work *Imaginary Rhetoric* (bringing the actual work to the venue), and participants listened to the sounds it makes. These sounds are like birds chirping, but they are actually produced by wood and metal rubbing together, and have no biological significance. The artist spoke about his creative intentions, saying that people (and even birds) have mistaken the sounds for the calls of birds, and he found that the act and thought process of finding meaning in the sound was similar to creating concepts in art. ⑤

4



55 min.

Listening to sounds inside and outside the NACT with sound-generation devices

The group took a “walk by ear” around the NACT grounds with their sound-generation and sound-collection devices. As it was midsummer, the noise of numerous cicadas seemed to drown out other sounds, but listening carefully, participants realized that there were differences among individual cicadas as well. When they went around to the back of the NACT, they heard various other sounds such as birdsong and car noises. Inside the building, they entered the galleries, which were empty as an exhibition was in preparation. They experienced how sound spins in an enclosed space, unlike outside, and become aware of the differences in the way sound is perceived, as well as the sound of air conditioning, which they do not usually notice. ①③④

5



15 min.

Return to annex (3F multipurpose room), sharing impressions of workshop

After participants returned to the initial room, Mihara gave another lecture on the nature of sound. Participants then learned more about sound by listening to a variety of sound sources, and ended the session by sharing their impressions.

Instructor Profile



Artist
Soichiro Mihara

Mihara creates open systems engaged with the world that employ a wide range of materials and phenomena such as acoustics, foams, radiation, rainbows, microbes, moss, air streams, soil, humidity and electrons in order to reinterpret them as art. Since 2011, he has been involved in the Blank Project, which examines the relationship between technology and society, both in Japan and overseas. Since 2013, he has been participating in a series of artist-in-residencies in 18 locations in 9 countries, from the Arctic Circle to tropical rainforests, from military borders to bio-art labs, from the center of art to extreme environments. He has won awards including at *Ars Electronica*, *Transmediale*, and the *Japan Media Arts Festival*, and was on the jury of the *Prix Ars Electronica* in 2019. In recent years, he has also been involved in conservation and restoration of sound art and media art for which methodologies have not yet been established.

Summary

Through this workshop, participants became aware of numerous sounds that they usually do not pay attention to, and their ears became more sensitized. It also became clear that even when people think they are listening without bias, they are influenced by what they see and by words they hear, and at times the ear subconsciously selects and edits sounds. The act of listening mindfully, seeking out sounds that usually go unnoticed, was like an exploration of the essence of art. (TM)

Feedback from participants

- It was a fascinating experience for me to focus on sounds around me in a way I usually do not. Thank you very much. (Woman, 40s)
- The sounds I heard when I put the bugle to my ears were different from what I was used to, and I was amazed. (Boy, 10)
- Taking the time to listen to sounds that I normally don't pay attention to was really interesting for me. My two sons engaged with the experience in a way I don't often see, and I plan to try it again with them. (Woman, 40s)
- I was able to renew my awareness of the auditory environment. I became interested in sound art, and will pay attention to it in the future. (Man, 40s)
- I enjoyed making something out of wood that makes sounds like birds singing. (Girl, 10)
- I was able to sense sounds that I am not conscious of in daily life, and it gave me a new awareness of my own perceptions. (Man, 40s)

Materials provided

paper, pencils, erasers, bamboo-leaf oak branches, yarn, screws, thick paper, double-sided tape



Who's on the Other Side of the Curtain?— Let's Make a World of Ghosts

Program held in conjunction with
Christian Boltanski: Lifetime

- Date and time: August 18 (Sun.), 2019, 10:30 - 12:30
- Participants: 26
- Target: Elementary and junior high school students and their parents/guardians
- Entry fee: Free
- Place: 3F Auditorium, Special Exhibition Gallery 2E

Outline

As an event related to the exhibition *Christian Boltanski: Lifetime*, a workshop was conducted in which participants portrayed the world of ghosts through shadow puppets.



Program content and timing

Introduction

Participants viewed *Le Couloir des fantômes (Corridor of Ghosts)*, which Boltanski produced for the Tokyo venue of his exhibition *Christian Boltanski: Lifetime*, and in the workshop they imagined the world of ghosts and created shadow puppets.

Warmup

After hearing an explanation of the workshop procedure, participants gathered in the auditorium and began writing down, on worksheets, the impressions and visual characteristics that came to mind when they heard the word "ghost." When they shared their impressions, phrases such as "no legs," "long hair," "dimly lit," "dressed in white," and "looks sad" were heard. ①

Viewing of Boltanski exhibition

The group relocated to Special Exhibition Gallery 2E, where they viewed works in the *Christian Boltanski: Lifetime* exhibition including *Le Couloir des fantômes (Corridor of Ghosts)*, *Ombres (Shadows)*, and *Ombres: L'Ange (Shadows: Angel)*. ②

Production of "ghosts"

After returning to the auditorium, participants drew their images of ghosts and things in the world of the dead on black drawing paper with white pencils, and cut them out to produce "ghosts." Thin strips of bamboo were attached to the backs of the drawing paper to make it strong enough to be used as a shadow puppet, and strings were attached to hang the pieces of paper. ③

Setup of shadow puppets

The "ghosts" people created were mounted on large sheets suspended from lighting batons (rods used to hang lights or signs from the ceiling), which are among the auditorium's facilities. ④

Viewing of shadow puppets

The batons from which the sheets and "ghosts" were suspended were raised to the ceiling, and when all the lights except for the spotlights were turned off... the ghosts appeared through the sheets. As in Boltanski's work *Le Couloir des fantômes (Corridor of Ghosts)*, electric fans were used to blow air from behind the sheets so the ghosts would tremble and sway. After the lights were dimmed, participants were free to view the works from various angles and to take photos. ⑤

Presentations about impressions of workshop participants

The workshop concluded with presentations by participants about their impressions of the workshop. The workshop was an opportunity to vicariously experience Boltanski's creation of "ghosts" by viewing them and creating original "ghosts" of their own, and to think about differences in the way ghosts are imagined in Japan and in Europe.

Facilitators

The Section of Education & Public Programs NACT Staff

Summary

Inspired by Christian Boltanski's work *Le Couloir des fantômes (Corridor of Ghosts)*, a workshop was held with the goal of expressing the world of ghosts through shadow puppets. Participants first wrote down things that came to mind when they heard the word "ghost" on their worksheets, then relocated to a gallery and viewed *Le Couloir des fantômes (Corridor of Ghosts)*. While many of the ghosts that participants envisioned were "legless," "dimly lit," or "white," Boltanski's *Le Couloir des fantômes (Corridor of Ghosts)* featured skeletons and ghosts that appeared only from the neck up. After viewing the works, participants returned to the auditorium and made their ghosts on black drawing paper, imagining "what kind of ghosts would there be if there was a world of ghosts on the other side of a curtain?" Finally, their creations were hung from the ceiling on sheets that resembled curtains and illuminated with spotlights to create a ghostly world in the auditorium just for that day. (NY)

Feedback from participants

- I thought it was great the way everyone made unique and creative ghosts. (Boy, 10)
- It was amazing that so many ideas came from single sheets of paper. (Girl, 11)
- I was happy to see the ghost I made turn into a shadow puppet. (Girl, 9)
- I started to think that ghosts might really exist. (Boy, 10)
- By being exposed to the artist's work, it was easy to get an idea of what the workshop was about, and this helped with the creation of our own work. Concentrating on making something made me feel freed from daily life and refreshed. (Woman, 50s)
- After viewing the exhibition, my daughter (age 9) seemed to sense something in the pile of old clothes (which she glimpsed) and made a skeleton that was a Jewish ghost (Anne Frank). I was impressed by the power of art to communicate without words. (Woman, 40s)

Materials provided

worksheets, pencils, black drawing paper (quarto size), white pencils, rulers, scissors, utility knives, cutting mats, thin strips of bamboo, pliers, black packaging tape, scotch tape, sheets, electric fans, clips, zip ties, string



Verbal Imaging Museum Tour with Visually Impaired People

Program held in conjunction with *Image Narratives: Literature in Japanese Contemporary Art*

- Date and time: October 6 (Sun.), 2019, 11:00 - 13:00, 15:00 - 17:00
- Participants: 24 (1st session: 11, 2nd session: 13) ● Target: Anyone
- Entry fee: Free (exhibition tickets required)
- Place: Special Exhibition Gallery 1E
- Cooperation: Verbal Imaging Museum Tour with Visually Impaired People

Outline A "Verbal Imaging Museum Tour with Visually Impaired People" was conducted as a program related to *Image Narratives: Literature in Japanese Contemporary Art*, a group exhibition featuring six Japanese contemporary artists.



Program content and timing

Introduction

A workshop was held for people with diverse abilities, ways of seeing, and ways of thinking. In teams of around seven people, they viewed the exhibition *Image Narratives: Literature in Japanese Contemporary Art* and discussed their impressions, feelings, and ideas together. There were two sessions, conducted with the cooperation of the group "Verbal Imaging Museum Tour with Visually Impaired People."

Outline of exhibition, introduction of staff

The meeting place was in the 1F lobby in front of Special Exhibition Gallery 1E. Participants were divided into two groups, and were seated at tables where navigators from the group Verbal Imaging Museum Tour with Visually Impaired People (one visually impaired person and one visually unimpaired person) were waiting to start the workshop. First, the NACT staff gave an outline of the exhibition, and then participants and staff from each group introduced themselves.

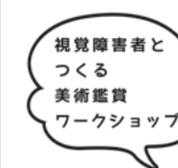
Appreciation of exhibition

Next, it was time for the main part of the workshop, appreciation of the exhibition. The first group went into the gallery to view Keizo Kitajima's photographs and Yuichiro Tamura's installation, while the other group viewed Tamura's installation and the gallery featuring Yasuko Toyoshima. Participants shared their perspectives and ideas by verbalizing and communicating "what could be seen" about the works and spaces, such as shape, color, and size, and "what could not be seen," such as impressions, feelings, and interpretations. ①②③④

Review

After appreciating the exhibition, the group gathered again in the 1F lobby to discuss works that left a lasting impression on them and share their thoughts on the exhibition through dialogue. There were comments relating to the difficulty of conveying what one sees and feels in words, and stating that it was intriguing to see how different people perceive different things even when appreciating the same work in the same space. ⑤

Instructor Profile



Verbal Imaging Museum Tour with Visually Impaired People

Kenta Hayashi
Jin Jin Tei
Kenji Shiratori
Yasunori Yamazaki

The group, which began its activities in 2012, is composed of both visually impaired and visually unimpaired individuals. Around once a month it holds art appreciation programs at museums and schools, where people from various backgrounds discuss "the act of viewing," regardless of whether they have a disability or not. Recent significant activities include an appreciation program at the Tokyo Photographic Art Museum, which has been ongoing since 2017, and the *Kikutabi Project: Yokohama Museum of Art Edition*, produced with theatrical actor Masahiro Oishi (Mamagoto, Nylon 100°C) and others. Since 2020, the group has aimed to create forums for anyone to easily and safely discuss access to the arts and "the act of viewing," primarily through online viewing programs.

Summary

In 2017, a workshop for people from various backgrounds and disabilities by "Verbal Imaging Museum Tour with Visually Impaired People" was held in connection with the exhibition *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*. This time, a similar workshop focused on an exhibition featuring contemporary artists from Japan. In the gallery, where no explanations or "correct answers" were provided, the participants gradually engaged with the works, and discoveries and empathy emerged as they discussed them with each other, in a manner somewhat resembling the solving of a riddle. Time spent in front of a single work of art, where people with different ways of seeing and thinking and different experiences engaged in extensive dialogue, brought new perspectives to the participants and provided opportunities to demonstrate the possibilities of communication through art appreciation. (NY)

Feedback from participants

- This was a new and invigorating experience. It was not just people assisting the visually impaired, rather it was a novel experience for all participants. (Man, 70s)
- Usually, when I go somewhere with a friend who can see, I feel as if we are both perceiving the same thing even if we don't put it into words. However, when more specific words were used to describe things, I felt that the appreciation process itself had changed. (Woman, 20s)
- Communicating what I saw was more difficult than I had imagined, and this led to sharing of other people's perspectives, which deepened my appreciation. I enjoyed it very much. (Woman, teens)
- It was really delightful to notice messages in works of art that I would have overlooked if I were on my own. (Man, 20s)



Where Does a Body Begin and End? What is a Body? Dramatic Transformations with Paper!

- Date and time: January 26 (Sun.), 2020, 13:00 - 16:30
- Participants: 14
- Target: Elementary school students and over and their families
- Entry fee: Free
- Place: Annex, 3F multipurpose room

Outline
With artist Akira Higashi as instructor, a workshop was conducted on the theme of the body, enabling people to engage with and think about the self.



Program content and timing

Introduction

What is "the self," anyway? It is not often that we think carefully about ourselves amid our busy everyday lives. In this workshop, participants faced themselves thoroughly and head-on.

Introduction of instructor's activities

Akira Higashi, the instructor, produces works on the theme of "the scope of the self." In the initial lecture, participants heard about Higashi's past activities and works.

Making torsos

The theme of this workshop aimed at exploring the self was the body. First, participants made torsos the same size as their own using kraft paper similar in color to their skin.

(1) Playing with kraft paper

Participants were given large pieces of kraft paper, which they crumpled into balls on a cue from Higashi so it would fit comfortably in their hands.

(2) Cutting paper

Once the kraft paper was crumpled and softened up, a straight-edge prepared by Higashi was applied to the paper and it was cut into large strips. ①

(3) Making form based on one's own body

Participants wrapped strips of paper around their bodies to "cast" forms of themselves. They covered their bodies from the shoulders to just below the navel, wrapping the paper tightly so there were no gaps. ②

(4) Making cutouts

With scissors, the forms were removed and cut into six parts. ③④⑤

The cut-out pieces of paper were placed on new sheets of kraft paper, outlined with pencils, and cut out with scissors. ⑥

(5) Attaching parts to make a torso

The six cut-out parts were glued together and made into a torso. This was a very challenging task! As Higashi said, "It is a difficult process to assemble flat surfaces into three-dimensional objects. Also, the human body is not symmetrical." It was a startling moment of realization of the inability to freely manipulate what was supposed to be a "copy" of one's own body, and of the complexity of that body. ⑦

Parafook Experience

After making the torsos as "avatars" of themselves, the participants experienced *Parafook*, one of Higashi's best-known creations. Wearing colorful *Parafooks*, everyone looked as if they had become larger creatures of a different species! As their bodies grew larger, they also enjoyed the strange sensation of the boundary between themselves and other people blurring as others jumped inside the expanding *Parafooks*. ⑧⑨

Engaging with torsos

The workshop ended with each participant facing their completed torso, and spending time literally face to face with themselves. ⑩

1



15 min.

2



120 min.

3



45 min.

4



15 min.

Instructor Profile



Artist
Akira Higashi

Akira Higashi was born in Hiroshima in 1974. He received a BFA in sculpture from Kyoto City University of Arts in 1998. Working with ordinary materials such as fabric and vinyl, he aims to create interactive relationships between the viewer and the work of art. Recent exhibitions include *Splash-Splash-Fair* (Echigo-Tsumari Satoyama Museum of Contemporary Art KINARE, 2019), *Tentomushi Project 05 NEW HOME* (Kyoto Art Center, 2014), and *Natsu-no-kakurega* (Hiroshima City Museum of Contemporary Art, 2013). He has been an artist in residence in the Nairobi Residence (Nairobi, Kenya, 2011), Force of Nature (North Carolina, USA, 2006), and Sakaidani Elementary School Residence (Kyoto, 2011). He has also conducted numerous workshops for children and parents in various locations.

Summary

Nothing is more familiar than the self, yet we rarely have the opportunity to ponder it in depth, to explore how we understand the scope of the self and the way others' awareness functions. By confronting the self, with a focus on the body, this workshop gave people time to notice things they had not been aware of before and reconsider what they had taken for granted. (NW)

Feedback from participants

- This was a lot of fun. The conical costumes made me feel as if my body had changed shape, as if I had become a different kind of organism. (Woman, 40s)
- When we were doing crafts, I was happy to be able to make a mold of my body. During the experiential part, I enjoyed feeling like I had gotten bigger. (Boy, 11)
- It was very exciting to make a work of art just with my body and kraft paper. Thank you very much. (Woman, 50s)

Materials

Parafook (artwork by Akira Higashi), kraft paper, scissors, pencils, colored pencils, magic markers, protective cardboard, glue, small plastic bags, brushes, cushioning material, cardboard in roll form, curing tape, masking tape





4

Your Own Avatar?! Make a "Maneckster," a Bizarre Three-Legged Creature!

- Date and time: February 23 (Sun.), 2020, 11:00 - 17:00
- Participants: 17
- Target: Junior high school students and over, able to post images taken with a smartphone or tablet on their own Twitter account
- Entry fee: 500 yen ● Place: Annex, 3F multipurpose room and elsewhere

Outline Participants imitated Nobuharu Asano's signature work *Trickster*, making personal avatars known as "Manecksters" (mane means "imitation" in Japanese). They enjoyed communication on social media by posting Maneckster images and comments on Twitter.



1



2



3



5

Program content and timing

1



55 min.

Warmup with *Trickster*

Nobuharu Asano's signature work, *Trickster*, is a series of ceramic sculptures of trickster figures inspired by Japanese mythology and Western indigenous tribes, which are neither human (two-legged) nor animal (four-legged), and are represented as three-legged figures that fall in between. First, participants handled 20 *Tricksters* and carefully observed their patterns and shapes. ①

(Lunch break)

2



120 min.

Production

Next, participants made three-legged "Manecksters" out of clay that hardens when heated in the oven, using Asano's *Tricksters* as a reference. To get used to handling oven-fired clay, they practiced by shaping the clay into balls and making "Voronoi patterns" with a clay spatula. A Voronoi pattern is a type of geometric pattern, seen in nature in giraffes' spots and on dragonflies' wings, and Asano often incorporates them into his works. Participants consulted Asano when they had any doubts about use of tools or designs. ②③

3



30 min.

Lecture and oven-firing

The completed Manecksters were fired by heating them in an oven. While they were being fired, Asano spoke about his past works, and also about how he communicates with viewers through social media.

4



60 min.

Photographing and posting on Twitter

The Manecksters produced in this workshop are not just objects, but can become communication tools on social media when they are photographed and posted on Twitter with the tag #Maneckster (#マネックスター in Japanese). To conclude the workshop, participants went outside in the vicinity of the National Art Center, Tokyo and took photos of the fired Manecksters, which they posted on Twitter. ④ Through online communication using the Manecksters they made, which had a variety of personalities, participants seemed to enjoy an experience different from that of replacing oneself with an avatar in an online game. ⑤

Instructor Profile



Sculptor
Nobuharu Asano

Nobuharu Asano was born in 1979. He completed the Graduate School of Sculpture, University of Tsukuba in 2004. Inspired by the unique sensation he got when seeing doguu (humanoid and animal figurines from prehistoric Japan), he became interested in firing clay and began making ceramic sculptures, focusing on non-human beings that dwell in dark places. After these sculptures made a splash on social media, viewers gave them the name *Tricksters*. He also explores new forms of presentation via social media, such as the *Traveling Trickster Project*, in which sculptures do "home stays" in various locations, and the *Outdoor Classroom Project*. He has exhibited at the Nakanojo Biennale (2017, 2019, 2021) and elsewhere, and plans and organizes a series of exhibitions at Hitachi-no-kuni-soshagu Shrine.

Summary

Today people can easily interact with others all over the world through the internet, and it is becoming possible to replace oneself with an avatar in an online game and behave in a virtual space just as one would in the real world. In some cases, social media allows people to express their thoughts more frankly than in person. What sorts of relationships and connections might Manecksters, which were created as the participants' own personal avatars, build in the future? (MS)

Feedback from participants

- This was my first time participating in a workshop, and I had a lot of fun making my work. It was novel and interesting to have us use social media to share our creations with the public, rather than just making them and calling it a day. (Woman)
- I was not consciously trying to create my own avatar, but I got deeply absorbed in the process of making it, and when I compared it with other people's works, I thought it actually was somewhat like me. I think this was quite a profound workshop. (Woman)
- Things did not always go smoothly when I was making my piece, but I had a good time. At times I got hung up on things that seemed like they could be done quickly, such as shaping and designing, but I think these processes must be great fun for those in the business of making things.... I feel I was able to experience a little of the pain and joy of creation that artists experience. (Woman)

Materials

oven-baked clay (2 colors), clay spatulas, thin strips of bamboo, straws, etc.
Items brought by participants: Smartphones or tablets



Kotobuki Shiriagari Online Workshop: Fun with Hokusai!

Program held in conjunction with *Timeless Conversations 2020: Voices from Japanese Art of the Past and Present*

- Date and time: August 15 (Sat.), 2020, 13:00 - 15:00
- Participants: 8 (participating), 74 (viewing live stream)
- Target: From elementary school (4th grade) through junior high school (3rd grade) students (participating), Anyone (viewing live stream)
- Entry fee: Free
- Place: Online (Streaming from: 3F Lecture Rooms A, B)
- Organized by The Asahi Shimbun and others
- Cooperation: The Sumida Hokusai Museum

Outline An online workshop was held to produce original parody works by making further modifications based on the series *Nearly 36 Somewhat Ridiculous Views* by Manga artist Kotobuki Shiriagari.



Program content and timing

Introduction

An online workshop for elementary and junior high school students to produce parodic works was held with Kotobuki Shiriagari, one of the artists featured in *Timeless Conversations 2020: Voices from Japanese Art of the Past and Present*, as instructor.

Participants were provided with visual data of *Nearly 36 Somewhat Ridiculous Views*, a series Shiriagari produced as a parody of Katsushika Hokusai's *Thirty-six Views of Mount Fuji*. The data was provided in advance, and participants made further modifications to the images to create "parodies of a parody." During the workshop the participants and Shiriagari discussed their works, which they had submitted in advance. The workshop was live-streamed exclusively to those who had made advance reservations.

1
30 min.

Participants join chatroom, instructions on audiovisual operation provided

After checking that microphones and cameras were working properly and explaining background settings and other operations, facilitators chatted with participants to break the ice while waiting for the workshop to begin.

2
15 min.

Introduction of instructor, explanation of project, viewing of works

At 13:30, Shiriagari appeared on the screen waving his hand, and the workshop got underway. First, Shiriagari introduced himself and talked about the series *Nearly 36 Somewhat Ridiculous Views*, the basis of the workshop. Then, three of Katsushika Hokusai's *Thirty-six Views of Mount Fuji* and three of the *Nearly 36 Somewhat Ridiculous Views* were displayed on the screen in sequence, participants searched for where the paintings had been altered, and Shiriagari talked about the creative ideas he used in coming up with parodies.

3
55 min.

Participants' presentation of their works and feedback

Next, while looking at the works the participating children had produced in advance, they presented the stories and ideas they had thought of, and Shiriagari made comments. Each one of the unique parody works had comical stories, with some of the surprising developments including "getting lost on the way from the earth to the sun," "being abducted by a UFO during a picnic, and realizing I had left my chopsticks on the earth," and "dropping my ETC [electronic toll collection] card," and all of the participants looked gazed into their screens with intense interest. Shiriagari asked each of them what they had focused on and how they came up with the stories, praising them for their ideas, and at times bursting into laughter. The "parodies of parodies" kept the conversation lively and the laughter never ceased. ①②③④⑤⑥

Instructor Profile



Manga artist
Kotobuki Shiriagari

Kotobuki Shiriagari was born in Shizuoka in 1958. He began his career in manga while working in the advertising department of the Kirin Brewery Company. In 1985, he debuted as a manga artist with the book *Ereki na haru*. Since then, he has published a wide variety of manga ranging from his mainstay, gag manga, to socially-conscious works such as *Ano hi kara no manga*, an anthology dealing with the earthquake, tsunami and nuclear disaster of March 2011. He has also been expanding his activities into contemporary art.

Facilitator:
Natsumi Yoshizawa (The National Art Center, Tokyo)

Summary

Kotobuki Shiriagari's workshop was originally scheduled for March 2020, but was cancelled due to the worsening COVID-19 pandemic and changed to an online program after the National Art Center, Tokyo reopened in August of that year. This was the first online workshop live-streamed from the NACT, but with the generous support of the Asahi Shimbun Company, it went off without a hitch. Though most of the participating children had no previous experience with online programs, they showed no signs of confusion while operating their equipment, and listened intently to Shiriagari's words. Many innovative and entertaining parody works emerged from this workshop, showing afresh the appeal of the works of Katsushika Hokusai and Kotobuki Shiriagari, both of which stimulate children's imaginations and bring out their creativity. (NY)

Materials provided

visual data of Kotobuki Shiriagari's *Nearly 36 Somewhat Ridiculous Views*





Secrets of the National Art Center, Tokyo— How Are People and Artworks Protected from Earthquakes?

- Date and time: September 22 (Tue., national holiday), 2020, 11:00 - 13:00, 15:00 - 17:00
- Participants: 55 (1st session: 27, 2nd session: 28)
- Target: Elementary school students (3rd grade) and over
- Entry fee: Free ● Place: Gallery 3B and elsewhere

Outline With NIHON SEKKEI, INC. employees as instructors, participants learned about seismic base isolation. It was an opportunity to deepen people's understanding of architectural techniques that they had not noticed during previous visits to the National Art Center, Tokyo.



Program content and timing

1



15 min.

Lecture

The workshop began with participants considering differences between their own homes, which are designed for living, and a museum, which is designed for viewing works of art. By reaffirming the objectives of design of homes as spaces for living and of museums as public facilities, they learned the importance of seismic base isolation to protect people and artworks from earthquakes. ①

2



15 min.

Observation of visible seismic base isolation measures

Next, participants divided into groups to visit places in the National Art Center, Tokyo where the seismic base isolation measures are in place. The seismic base isolation mechanisms themselves are installed on the deepest underground level of the building, so it is not possible to see them in person. Instead, the tour included a visit to a groove and bridge device (expansion joint) between the building and the ground, which can easily be missed if not observed carefully, and a full-scale cardboard model of seismic base isolation mechanism. The NIHON SEKKEI employees who served as guides explained that seismic base isolation mechanisms do not prevent the building from shaking in the event of an earthquake, but rather allow the building to move slowly and gradually to lessen the earthquake's impact. ②③

3



60 min.

Production of maquettes of seismic base isolation mechanism and building

In this workshop it was not possible to experience the actual functioning of the seismic base isolation mechanisms, so as an alternative experience, participants made a model and vibrated it. The seismic base isolation mechanisms were reproduced by assembling wooden boards (2), paper cups (4), small plates (4), and ping pong balls (4), and the building model was produced using balsa wood strips and styrene boards. ④

4



15 min.

Vibration experiment and observation

After the model was completed, it was shaken to observe and verify differences in vibration depending on whether or not ping-pong balls were attached to the model of a seismic base isolation mechanism. Placing a plastic bottle filled with water on the building model as a weight made it possible to visually observe the difference in vibration with and without a weight on it. Also, participants got used to sensing anti-vibration reinforcement using styrene boards as building walls and placing them between the columns of the building model. Those who finished the vibration experiment early enjoyed producing their own seismic base isolation house, making people and furniture to place in the building model. ⑤

Instructor Profile



NIHON SEKKEI, INC. employees

Yukiko Uchida, Yume Kanesaki, Hiraku Kobayakawa, Risako Sekine, Yukiko Tojo, Yuki Hirohata, Koji Miyata, Mizuki Murayasu, Hiromitsu Yamashita, Robert Dwiputra

NIHON SEKKEI, INC.: One of Japan's leading architectural design firms, which collaborated with Kisho Kurokawa on the design of the National Art Center, Tokyo. The firm has designed many museums, with those designed in-house including The Museum of Art, Kochi; Iwate Museum of Art; and Yamatane Museum of Art. Designs in collaboration with other architects include The University Art Museum, Tokyo University of the Arts; Nagasaki Prefectural Art Museum; and Mitsui Memorial Museum. In addition to taking part in architectural tours held at the National Art Center, Tokyo since 2017, NIHON SEKKEI is a corporate sponsor of the National Art Center, Tokyo's operations.

Summary

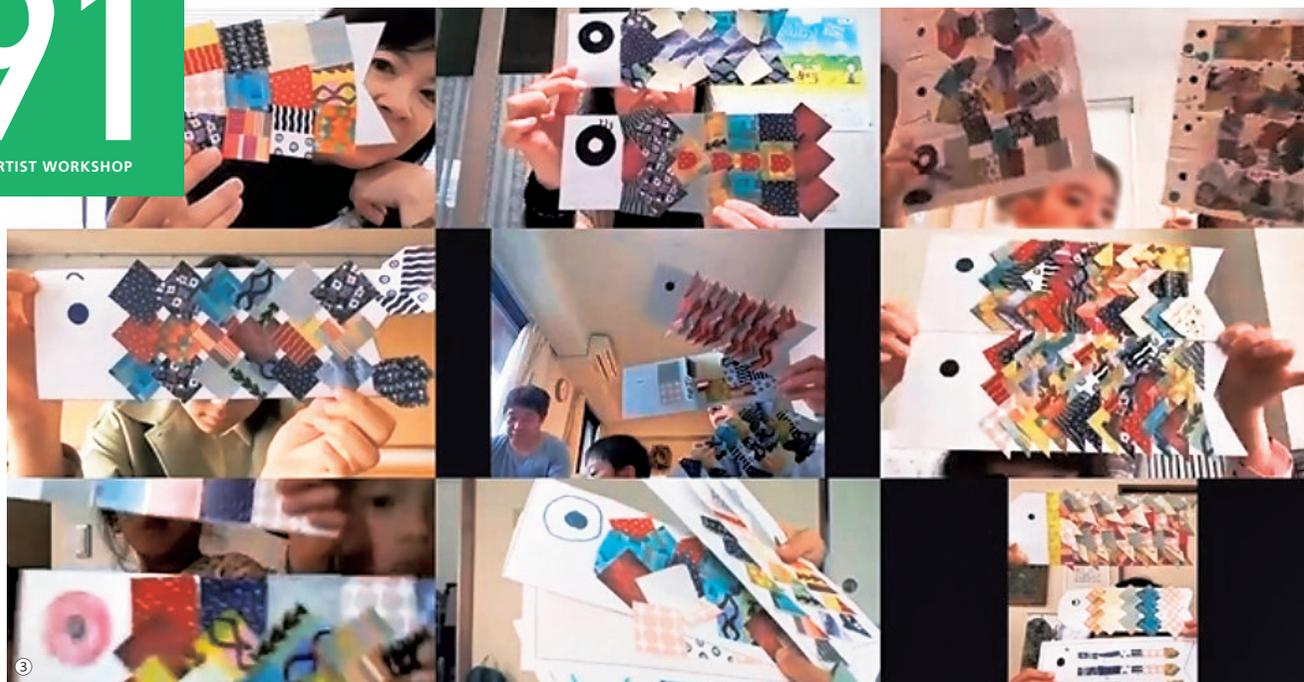
This workshop, conducted after in-depth discussions with NIHON SEKKEI members, was the first face-to-face project held in a long time amid the COVID-19 pandemic and the temporary closure of the NACT. Knowledge gained from this workshop, in which participants learned about the seismic base isolation that invisibly protects the NACT, seems to have provided participants with an experience unlike the ones usually had at art museums. In the future, we hope to make Secrets of the National Art Center, Tokyo an ongoing series that offers visitors ways to enjoy the Center other than viewing exhibitions. (MS)

Feedback from participants

- I was intrigued by the theme, which is something the public isn't usually aware of, and the actual building tour was very interesting. I also enjoyed the workshop where we experienced the seismic base isolation mechanism first-hand. (Adult)
- Replicating the seismic base isolation mechanism with ping-pong balls made it very easy to understand. I easily grasped the fact that seismic base isolation mechanisms are made of three materials (rubber, iron, and lead), and that each material plays a different role. (Adult)
- I had only been able to get information about seismic base isolation from books and the Internet, but here I was able to actually see it in action. I was excited to see with my own eyes that water did not shake as much in the model with seismic base isolation. (Child)

Materials

cutting mats, utility knives, scissors, glue guns, extension cords, glue sticks, seismic base isolation maquette materials (MDF, paper cups, ping-pong balls), architectural maquette materials (styrene board, balsa wood)



My Koinobori Now! 2021 Online

- Date and time: April 29 (Thu., national holiday), 2021, 11:00 - 12:30, 14:30 - 16:00
- Participants: 20 groups 40 people (1st session: 8 groups 14 people, 2nd session: 12 groups 26 people)
- Target: Anyone, all ages
- Entry fee: Free
- Place: Online (Streaming from: 4F, Conference Room 1, 2)

Outline An online workshop was held, allowing 20 groups of participants to participate from home in making paper koinobori (carp streamers).



Program content and timing

Introduction

My Koinobori Now! is a paper kit made for a special hands-on area of the venue during the 2018 exhibition *Koinobori Now! Installation* by Reiko Sudo, Adrien Gardère and Seiichi Saito. The kit can be used to make colorful koinobori (carp streamers associated with Children's Day) simply by assembling printed paper strips and pasting them onto the base paper. After the exhibition closed, a workshop (Workshop 82) was held in April 2019 and proved popular, and another workshop at the NACT was planned for spring 2020 but did not happen due to the COVID-19 pandemic.

In April 2021, after a two-year hiatus, three different My Koinobori Now! events were planned: a workshop to be held at the NACT, an online workshop, and live video streaming. Unfortunately, due to the declaration of a state of emergency, it was not possible to hold the workshop at the NACT, but the online workshop was conducted as planned.

Kits (4 sheets of koinobori paper and 10 sheets each of 20 types of patterned paper) were sent to participants in advance, and they were asked to prepare scissors and pens themselves. ①

Participants join chatroom, confirmation that microphones and cameras are working

Participants entered the Zoom meeting room, and took turns checking that the microphones and cameras were working and changed the names displayed before the workshop began.

Staff self-introduction

After a self-introduction by the staff member acting as instructor, the group opened the kits sent to them in advance and checked its contents.

Warming up

Before starting to make the koinobori, there was a warmup using the 20 different types of patterned paper, where participants chose one pattern that suited their mood that day, and took a quiz in which they had to guess one specific pattern.

Production

Now it was time to get to work. After cutting the base paper along the lines of the frame, participants chose their favorite patterned papers from among the 20 types and arranged them on the base paper. After deciding on arrangements, they peeled off the seal on the double-sided tape on the base paper, pasted on the patterned paper, and finally drew on eyes to complete the process. ②

Presentation of completed My Koinobori and taking of photographs

When the koinobori were complete, participants brought them close to their cameras and showed them to one another. Each participant enjoyed working at their own pace, with some making koinobori with different patterns one after another, while others concentrated on ways of folding the patterned paper and spent considerable time. ③④⑤

Instructor Profile

The Section of Education & Public Programs NACT Staff

Summary

My Koinobori Now! 2021 was held only as an online workshop, but it demonstrated the advantages of the online format, such as people's ability to join in even if they live far away, to participate with small children, and to make things in the comfort of their own homes. After an icebreaker in the form of a quiz using the patterned paper, participants showed the progress of their work to family members and siblings. The Zoom screen bubbled with a congenial atmosphere one participant after another showed their unique koinobori, created while concentrating on ways of arranging and folding the patterned paper. (NY)

Feedback from participants

- All of us had a lot of fun making the koinobori. It was a novel experience to spend time and create something with people of various ages living in different places, who they would not normally have contact with, and I'm sure it was great for the children as well. (Girl, 5, Boy, 2, Woman, 30s, participating as a group)
- I thought it would be difficult to keep my children focused, since they are still young, but I could really see they were enjoying it, and they continued working intently even after the workshop had ended! I was glad we were able to continue as long as we wanted, which was only possible because it was an online workshop we could take at home. (Girl, 5, Boy, 2, Parent/guardian, participating as a group)
- I felt a little embarrassed because there were not many adults participating on their own, but the project itself was one that both adults and children could enjoy at their own pace, and it was a precious opportunity for me to see children's unrestrained creativity in the process of growing and developing. (Woman, 50s)

Materials provided

koinobori kit (paperboard, papers with various patterns), scissors, pens



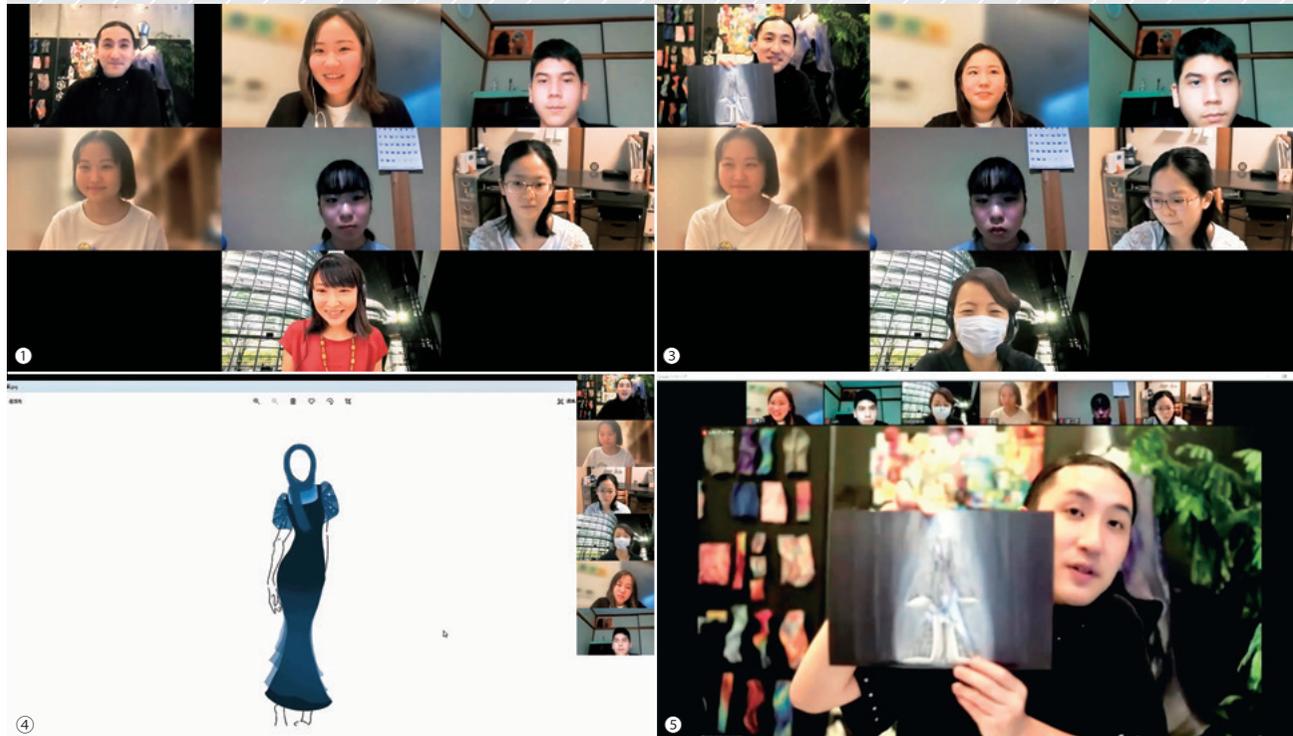


Yuima Nakazato Fashion Program Thinking About Fashion and the Future with Teens

- Date and time: August 22 (Sun.), 2021, 14:00 - 16:00
- Participants: 5 (participating), 55 (viewing live stream)
- Target: Junior high and high school students (participating), Anyone (viewing live stream)
- Entry fee: Free ● Place: Online (Streaming from: 4F, Conference Room 1)

Program held in conjunction with *Fashion in Japan 1945-2020*

Outline Fashion designer Yuima Nakazato acted as instructor for an interactive webinar on the present and future of fashion, which was followed by an online discussion with teenage participants.



Program content and timing

- 1** Introduction of instructor and exhibition
The works of fashion designer Yuima Nakazato, who fuses craftsmanship and technology to create clothing, was featured as "fashion of the future" in the exhibition *Fashion in Japan 1945-2020*.
5 min.
- 2** Talk: "The Path to Becoming a Fashion Designer"
Nakazato was the youngest Japanese graduate of the Fashion Department Master's Course of the Royal Academy of Fine Arts Antwerp. He shared anecdotes from his journey from deciding to become a fashion designer to launching his own brand, and spoke about his current efforts to create sustainable clothing using artificial synthetic proteins.
30 min.
- 3** Discussion
After Nakazato's talk, junior high and high school students asked a variety of questions such as "Is it true that fashion repeats itself?" "Why is so many clothing thrown away?" "How can I know what my own preferences are?" Nakazato responded to these frank questions in an easily understandable manner, and the session offered opportunities to think about how the fashion industry works and what it means to wear clothing. ①
20 min.
- 4** Critique of design drawings
Junior high and high school students had been asked in advance to submit their "fashion of the future" designs, and Nakazato and Yayoi Motohashi, a researcher who worked on the *Fashion in Japan 1945-2020* exhibition, conducted a critique of the designs. There was a wide range of design drawings, including for apparel assembled from kimono, styles that can be worn in outer space, and materials that incorporate environmental considerations. Nakazato gave advice on making design drawings and showed some of his own from his high school days, as well as his favorite stationery supplies and materials. Motohashi also commented from the perspective of Japanese fashion history and asked the students questions, making it a valuable exchange for both sides. ②③④
40 min.
- 5** Q&A with viewers
In the Q&A with viewers during the webinar, there were numerous questions such as "What is the most important thing for a designer?" "How has the pandemic changed fashion?" and "What do you think about the relationship between art and fashion?" Participants shared their perceptions of current issues in fashion. ⑤
10 min.
- 6** Reflection
Finally, the participating junior high and high school students and Nakazato shared their impressions of the workshop. Comments from students included "I used to think of designers as distant presence, but now I feel closer to them." Everyone had a strong sense that the cross-generational dialogue had created new connections.
5 min.

Instructor Profile



Fashion Designer
Yuima Nakazato

Born in 1985, Yuima Nakazato graduated from the Royal Academy of Fine Arts Antwerp in 2008, before founding YUIMA NAKAZATO Co., Ltd. in 2015. In 2016, Yuima was formally selected as a guest designer for Haute Couture Week. Since then, he has continued presenting his collections at Paris Fashion Week, offering his trademark fusion of technology and craftsmanship. From 2021, Yuima initiated the FASHION FRONTIER PROGRAM, an educational project for ambitious, next-generation fashion designers. Yuima seeks to address social issues while pursuing cutting-edge fashion through his collections presented at Haute Couture Week.

Facilitator:
Mana Yamagiwa (The National Art Center, Tokyo)
Critique of design drawings:
Yayoi Motohashi (The National Art Center, Tokyo)

Summary

This was the first time a webinar format was used in a workshop for junior high and high school students. The instructor's sincere responses to the participants' candid questions, his thoughtful moderation of the dialogue, and the expressions of discovery and surprise on the faces of the students were impressive. There were also comments from live-stream viewers to the effect that the program provided them with opportunities to reevaluate their lifestyles and ways of thinking, and it was an enriching program in which people were able to learn together about relationships between fashion and daily life. (MY)

Feedback from participants

- When I saw everyone's design drawings, they were so unique, and it made me realize that fashion is truly an art form. (Participant/Girl, 14)
- I always dressed without thinking too much about it, but from now on I will pay more attention to fashion, including when I'm looking at magazines. (Participant/Girl, 15)
- I became interested in sustainable fashion items that will be loved for a long time, and this was a valuable opportunity to renew my relationship with clothing. (Viewer)
- The frank questions from high school students were fresh and entertaining. (Viewer)
- It gave me a chance to reevaluate not only fashion, but also my own way of life and thought patterns. (Viewer)

Paper Pavilion

Copenhagen, Denmark



1

Online session with PAN- PROJECTS: On Human Activity and Objects

- Date and time: November 5 (Fri.), 2021, 19:00 - 20:00
November 12 (Fri.), 2021, 19:00 - 20:30
- Participants: 10
- Target: High school students and over
- Entry fee: Free ● Place: Online (Streaming from: 4F, Conference Room 1)

Program held in conjunction with *PAN- PROJECTS: The Matter of Facts*

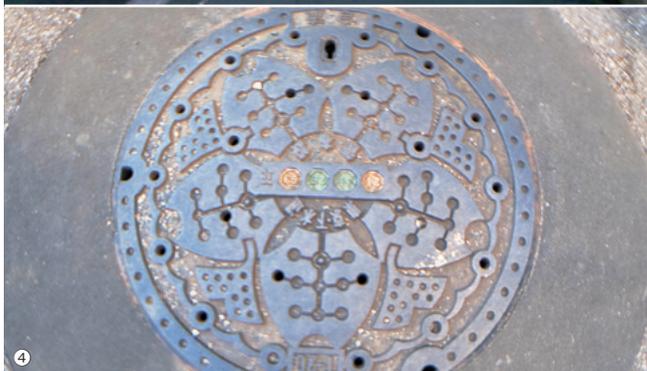
Outline An online session with architectural design studio PAN- PROJECTS was held, with the goal of thinking about and discussing by-products of human activity.



2



3



4



6

Program content and timing

- 1** 10 min.

(1st day) Introduction of instructors and participants
The Matter of Facts, a work by architectural design practice PAN- PROJECTS, was on display in the public area of the National Art Center, Tokyo. Participants watched PAN- PROJECTS' video commentary on their work in advance, and on the day, introduced themselves and talked about their own interests and concerns.
- 2** 30 min.

Lecture by instructors
The Matter of Facts reframes "urban memory" using publicity materials issued by public institutions and commercial facilities in Tokyo, especially printed matter related to events that were canceled or postponed due to the pandemic. PAN- PROJECTS talked about the context of the work's production and about its by-products. ①
- 3** 10 min.

Practicing searching for by-products
 Like the printed materials used in *The Matter of Facts*, each by-product that emerges from the activities of people and cities has its own story. Participants were asked to practice identifying by-products by searching for by-products in their surroundings and thinking about the meanings and stories behind them.
- 4** 10 min.

Q&A with participants
 Participants asked questions about how to determine the scope of what are to be considered by-products. Focusing on elements generated "by human activities," the instructors explained with a range of examples.
- 1** 60 min.

(2nd day) Group work
 Participants from all over the country reassembled after finding a wide variety of by-products, including masks, manholes, bus stops, electric wires, and contact lenses. The participants were divided into two groups and presented the photos of the by-products they had taken and their stories. ② ③ ④ ⑤
 They then discussed the significance and properties of the by-products they had found. By paying attention to objects that normally go unnoticed, they were able to reconsider relationships between their own lives, their memories, and contemporary culture.
- 2** 20 min.

Sharing contents of each group's discussion
 As each group shared the contents of their discussions, they realized that examining by-products offers opportunities to rethink everyday life from new perspectives.
- 3** 10 min.

Sharing of instructors' and participants' impressions
 Some participants commented that "the session provided valuable opportunities to notice objects and phenomena [they] hadn't noticed before." The two-day online session on by-products, which connected London and various parts of Japan, had a positive atmosphere that made people reluctant to see it draw to a close. ⑥

Instructor Profile



Architectural design studio
PAN- PROJECTS
 Yuriko Yagi
 Kazumasa Takada

PAN- PROJECTS is a collaborative architectural design practice based in London, UK. It was established in 2017 by Yuriko Yagi and Kazumasa Takada, and is primarily active in Europe. PAN- PROJECTS is dedicated to design that celebrates cultural diversity, and endeavors to promote it through its architectural practice. Major projects include *Paper Pavilion* (Copenhagen, 2017) and *The Playhouse* (Tokyo 2020). The studio has received many awards including the CHART Architecture 1st Prize (2017) and Young European Architects honorable mention & selected exhibitor recognition at the Venice Biennale (2021).

Summary

In light of the time difference between London, where the two instructors live, and Japan, the online session was held on weekday evenings in two consecutive weeks. Participants and instructors, with diverse backgrounds, engaged in dialogues over familiar objects, and it seemed to open up possibilities for new types of workshops open to a wide range of participants. It was impressive to see how the participants were able to deepen dialogues with themselves, as well as with others, as they endeavored to reinterpret relationships among and narratives about people's activities and objects. (MY)

Feedback from participants

- I had been feeling a sense of stagnation due to the pandemic, and feeling constrained by the way I had been thinking until the age of 22. I learned new ways of looking at things through this seminar by the two members of PAN- PROJECTS, and by sharing the results of the practices they taught with others, I feel that I was able to resolve some of these issues. (Man, 20s)
- I learned that through a single by-product we can see how society is evolving, or has already evolved, depending on changes in the object and our impressions of it. (Man, 20s)
- By envisioning stories related to objects, I was able to summon up memories that remained in the corner of my mind, and even amid the bleak pandemic, I felt a sense of "spaciousness" and "elbow room" in my life, which made me happy. I feel that by participating in this workshop I have drawn a little closer to the kinds of answers I had in mind, and it gave me courage to make a fresh start. (Man, 40s)

Materials provided

Items brought by participants: texts and photos related to by-products in their vicinity



5



Verbal Imaging Museum Tour with Visually Impaired People

Program held in conjunction with *Hideaki Anno Exhibition*

- Date and time: December 14, 2021 (Tue.), 14:00 - 16:00, 18:00 - 20:00
- Participants: 31 (1st session: 15, 2nd session: 16)
- Target: Anyone *Sign language interpretation available
- Entry fee: 1,000 yen
- Place: Special Exhibition Gallery 1E, 1F lobby

Outline A diverse group of people, including those with and without disabilities, gathered to discuss how one experiences animation by verbally expressing "what they could see," "what they could not see," and "their impressions and feelings" about the works in *Hideaki Anno Exhibition*.



Program content and timing

1



15 min.

Opening greeting, introduction of exhibition, explanation of workshop procedure, introduction of staff

On a Tuesday, when the NACT was closed, two groups of seven or eight people each sat in circles in the café space in front of Special Exhibition Gallery 1E, where *Hideaki Anno Exhibition* was taking place. First, a researcher who worked on the exhibition gave an outline of it, and then Kenta Hayashi of the group Verbal Imaging Museum Tour with Visually Impaired People explained the workshop. Hayashi showed pieces of paper inscribed "what I see," "what I don't see," and "what I don't understand," and encouraged participants to appreciate the works through words and to share their perspectives during the workshop. ①

2



20 min.

Self-introductions

Within each group, participants introduced themselves and discussed how they were connected to *Hideaki Anno Exhibition*.

3



75 min.

Interactive appreciation and discussion of the exhibition

Participants entered the gallery and appreciated the works in two groups. The participants viewed three or so animated films, character references and so on selected in advance by the navigator. While appreciating the works, participants deepened their understanding of what they saw, what they didn't see, and what they didn't understand by verbally communicating their ideas to one another. ②③④⑤

4

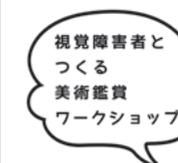


30 min.

Review, questionnaire

The group shared their experiences and discoveries during the appreciation of the exhibition. Apart from what they felt about each work, the participants shared their various perspectives and experiences, which allowed them to reinterpret their shared experiences.

Navigators



Verbal Imaging Museum Tour with Visually Impaired People

Kenta Hayashi
Masahiro Fujimoto
Hiroaki Eto
Mayu Nagao

The group, which began its activities in 2012, is composed of both visually impaired and visually unimpaired individuals. Around once a month it holds art appreciation programs at museums and schools, where people from various backgrounds to discuss "the act of viewing," regardless of whether they have a disability or not. Recent significant activities include an appreciation program at the Tokyo Photographic Art Museum, which has been ongoing since 2017, and the *Kikutabi Project: Yokohama Museum of Art Edition*, produced with theatrical actor Masahiro Oishi (Mamagoto, Nylon 100°C) and others. Since 2020, the group has aimed to create forums for anyone to easily and safely discuss access to the arts and "the act of viewing," primarily through online viewing programs.

Summary

By discussing artworks while envisioning the presence of others with bodies different from their own, participants gained opportunities to reexamine their senses and sensibilities. The workshop made them realize that even people who at first glance look similar to them have different perspectives and experiences when appreciating works of art. Since many of the works featured in the *Hideaki Anno Exhibition*, which was the subject of this workshop, were popular ones, discoveries emerged in terms of individuals' relationship to the context of anime and differences between generations. (S1)

Feedback from participants

- I was able to talk with a lot of different people, and I had a positive sense of internal tumult. I could also see and hear about a variety of works. (Man, teens)
- To talk freely with people who have different backgrounds, while appreciating a single work of art, was a novel experience. I also made many discoveries about art appreciation, such as the difficulty of discussing animation in words and the difference between the impression I got when I closed my eyes and listened to other people's verbal expression of works and when I saw them with my own eyes. (Woman, 40s, with disability)
- I was surprised at how differently people can perceive a single work. (Woman, 40s)

Essay

Going Back and Forth Between “Straight” and “Hanging Out”

Kenta Hayashi

㉟㉟㉟ Verbal Imaging Museum Tour with Visually Impaired People (2017, 2019, 2021)

- We are bound by our attributes

The “Verbal Imaging Museum Tour with Visually Impaired People” is a program that provides opportunities for those who can see and those who cannot see, along with those with various attributes to talk about the “experience of looking” in their own way, using words to describe what they can see, what they cannot see, as well as what they do not understand about artworks. The program is designed to encourage participants to encounter one another as “strangers” by chance.

For example, as is often the case, when a “sighted” person and a “blind” person are together at a museum, their roles may be automatically assumed, with the sighted person playing the role of “explainer” and the blind person playing the role of “listener.” Mr. Nakagawa, a staff member who is completely blind, says, “The more explanation I receive in a one-sided way, the more constrained I feel as visually impaired.” Our relationships and roles are automatically defined by our attributes such as “visually impaired,” “sighted,” “male,” “female,” “other gender,” “parent,” and “child.” That is why we want this workshop to be a place where people of any attribute can meet as “strangers” and have a simple conversation, not in a support relationship, good friends, or family relationship. For this purpose, we are proposing two modes of narration at the workshop: “straight mode” and “hanging out mode.”

- Combining both modes

“Straight mode” is a mode in which the purpose is clear, as in “explanation,” for example. The language used by the guides is important, and the roles of “explainer” and “listener” tend to be fixed. A situation like “providing visual information about pictures to the visually impaired” is a straight mode. In contrast, “hanging out mode” is a haphazard mode in which the purpose of the narrative is ambiguous, like “small talk,” and the conversation tends to get sidetracked. Here, words that come to mind without any specific purpose are important. Since the focus of the conversation changes rapidly, there is no one who takes the initiative. Therefore, roles in the conversation are not fixed. By combining the two modes, those who can see do not have to always speak as those who can see, and those who cannot see do not always need to listen as someone who cannot see. That way, people can remain as “others” without being bound by fixed roles.

- Rewriting the Context

At a workshop related to the *Hideaki Anno Exhibition* at the National Art Center, Tokyo, December 2021, people who often watch anime, people who have never seen anime, and people with different contexts of animation appreciated anime. A sighted participant explained in straight mode, “A K-car is running from right to left.” Responses from persons with visually impairment included “What kind of place?” and “Does it have color?” There were also comments like, “The car is kind of cute,” “Why did you say that?” and “Maybe I relate to the car because there are no humans depicted here.” They were random impressions in “hanging out mode.” Then, everyone started to reflect on a fundamental question brought up by no one specific: why does the car seem to be moving? There were ideas like “Since the ground and smoke are moving to the right, the car seems to run to the left.” and “When the car moves up and down, the car seems to be speeding.” There were people who experienced anime with their eyes and also those who experienced it in words and when they translated their experiences by means of verbal expressions, the venue transformed from a place to learn about anime from someone into a place to rewrite the context of anime with someone else. In order to be able to rewrite the contexts with someone else we don’t really know, whether it is about animation, painting, photography, movies, or even context embedded in society, we need a place where we can meet others safely.

Reflections on the Workshop

Reiko Sudo

㉟ Koinobori Now! Workshop (2018)

From April 11 to May 28, 2018, at the National Art Center, Tokyo, we exhibited *Koinobori Now!*, which was an installation of 319 koinobori made of different textiles swimming in the air. In conjunction with the exhibition, we held the “Koinobori Now! Workshop” for parents and children to participate in on April 29. I would like to describe a little about this workshop.

NUNO has organized countless workshops, both in Japan and abroad, indoors and outdoors, on a variety of themes, including “Rust Dyeing,” a dyeing technique by transferring metal rust, “Chemical Lace,” a technique by sewing thread and cloth on water-soluble cloth and melting the base cloth, and “Burnout,” a dyeing technique to burn cellulose fiber with acid, and so on. The target audience for the workshops is diverse, ranging from teachers at universities and other educational institutions, researchers, and artists, to children, with a wide range of genders, ages, and nationalities.

As for this workshop held at the National Art Center, Tokyo, we decided on children as the main target and had them create “miniature *koinobori* that can be placed on a tabletop” by utilizing fabrics that everyone touches every day. The materials we used were left over from the production of the giant *koinobori* displayed at the museum. They included plant fiber from soil, silk from silkworms, wool from sheep, rayon from pulp, nylon and polyester from petroleum. Dyeing and weaving techniques included weaving, dyeing, embroidery, and knitting. In addition to the variety of materials, there was a diversity in color, pattern, and texture; more specifically 319 different kinds, which is as many as the number of *koinobori* created. All of them were leftover from the exhibition and were carefully ironed and cut one by one by all NUNO members. While we were preparing the materials, Mr. Chuzou Tozawa, the owner of Hinoki Kougei, a furniture company specializing in interior fittings and custom-made furniture for hotels and residences, prepared the bases for the table-top *koinobori*. All of the woodworking experts at Mr. Tozawa’s company selected the type of wood and used their skills to create pedestals that looked like works of art.

On the day of the workshop, six members of NUNO, with hundreds of beautiful pedestals delivered by Mr. Tozawa, and nearly 10,000 pieces of cut fabric, waited for the children to join. Since we had many participating children, our spirits were naturally lifted. As for the children, however, the workshop was their first experience. First, we explained, using images, that fabrics are made from either plants, animals, or petroleum, and then explained the procedures of making “table-top carp streamers” out of these fabrics. By the time the explanation was over, the participants had already begun to select their favorite fabrics. Each participant freely combined fabrics of their choice, according to their own ideas, and began production.

The most popular pastime among children today is said to be computer games. Virtual games require the use of the brain and fingers in processing predetermined rules. On the other hand, workshops using materials involve various discoveries in the process of creation, and the participants must think of ways to solve problems, and then work through them to reach completion. The brain and fingers are activated to discover routes to completion, which are truly diverse and different for each individual. It must have been a fulfilling time for the participants.

Although this was the first time for us to conduct a workshop with so many children, we were able to conduct the workshop smoothly without any problems and provided rich content. It was good that we were able to provide children, who are not used to visiting museums or workshops, with an opportunity to “create,” even though it was only for a day. If the children’s memories of the experience here remain with them, even if only a little, and if we were able to guide them to unknown workshops, they might participate in the future, we can say that this was a meaningful activity.

Sense of Wonder, and the Wonder of Being Enthralled

Hideo Ohsumi

㉔ Balance is Fun! Midsummer Free Study: Playing with the Wind (2018)

In recent years, due to the revision of the Basic Act on Education, the time for arts and crafts in elementary and junior high schools has been drastically reduced, with no end of the trend in sight. The same applies to high school art education. Compared to when I was in elementary and junior high school, the number of hours has been cut by almost half in some grades. I must wonder why the amount of time for something fun and really important has been reduced.

The arts and crafts program, which plays an important role in linking together the various subjects that are taught separately into a single body of knowledge, is facing a crisis.

For this reason, I have adopted the slogan, "Arts and Crafts for University Students!" at the university where I teach as a lecturer. I want my students to hone their "Sense of wonder, their sensitivity to the mysterious and wondrous," as Rachel Carson put it, and to grow up with sensitivity acquired not through knowledge, but through experience.

When I received this offer, I had just finished reading Shinichi Fukuoka's book, *Ruriboshikamikiri no Ao (The Blue of Rosalia Batesi)*. There is an episode from his boyhood in his book, where he went to the National Museum of Nature and Science to ask a question about an insect he had never seen before, a teacher at the museum treated him as a full-grown researcher, and that was one of the triggers that led him to pursue a career as a scientist. I think that is a wonderful thing.

I wanted as many children as possible to share this kind of experience, so although this workshop was designed for upper elementary school students, I decided to use an actual material exercise for university students.

Using stone, titanium, and aluminum, which are quite difficult materials to use, all the participants, acting as a single artist, created a balancing toy (*yajirobe*). First, a slide lecture like a university class was given to the participants. Then, as a warm-up for the workshop, the participants tried stone balancing by piling up stones collected from the riverbank. There were stones of various kinds, such as smooth or rough surface, round, triangle, and so on, from which the participants found their favorite shapes, and piled them on top of each other, starting with two, then three, four, five, and so on. I, myself, had prepared in advance and demonstrated a pile of five in front of them, which received reactions like "Amazing!" and "How you can do it!" After that, everyone got very absorbed in it and they tried various ways to keep the pieces from collapsing, by balancing them. It was so much fun, and it got them all focused and excited at once.

This is where the real work begins. Using the stones used in the warm-up as weights for balancing, they made holes in them, inserted bent and twisted aluminum wires into them, and glued or screwed them together.

Another challenge is something that even adults don't get to experience very often.

The titanium plates we prepared were 0.5 mm thick and each disk had a diameter of 60 mm and 40 mm, and they colored them using a method called anodic oxidation. Everyone put on goggles and soaked the titanium plates in an electrolytic solution containing sulfuric acid, which is a bit dangerous, to pass electricity through them. Using slidac transformers equipped with earth leakage breakers, they could change the color of each plate like a rainbow by adjusting the applied voltage. They started with 10 volts and checked the color, and then moved onto 15 to 20 volts to see the color change. The participants had to wait for their turns, and although it was a bit frustrating, they watched others work and contemplated how they would color theirs. Through trial and error, the participants enjoyed coloring their plates, and completed the work by balancing the beautiful titanium plates with stones and other materials.

In this workshop, parents and children were asked to create separate works of art, instead of one assisting the other, and at the end of the workshop, the children's works were appreciated along with the works done by their fathers and mothers.

Everyone seemed satisfied with their own work, and there were some very nice smiles on their faces. Now, will this be the birth story of a future artist? The workshop of good rivals is done!

Shadow Merry-Go-Round

Rintaro Hara

㉗ Shadow Merry-Go-Round (2018)

The starting point for my creative process is shadow-based expression. It began in 1995 when I made an interactive rotating lantern for a university festival, and continued thereafter. In 2008 there was the *Shadow Festival*, an exhibition in Taiwan comprised of workshops in which participants traced and painted shadows; for the 2015 *Echigo-Tsumari Art Triennial*, we created 10 or so giant lanterns in the large hall of a traditional Japanese inn in the town of Tsunan, once a bustling place, and produced *Phantasmagoria*, a fantastical installation with dozens of translucent screens that viewers could walk through (both 2015 works were by Yu Hara and me). Shadows are primitive cinema, and various artists have used "moving shadows" as a mode of expression: from the *fantasmagorie* of lantern shows popular in France in the late 18th century to the rotating lanterns that were a popular summer custom in Japan during the Edo Period (1603-1868), and in contemporary art, of course there are the works of the French artist Christian Boltanski.

This workshop, Shadow Merry-Go-Round, was attended by parents and children, but surprisingly it was more of a struggle for the parents than for the kids. The children lay down on large white sheets of paper and posed freely. After the parents traced the child's life-sized silhouettes with Magic Markers, the parents and children cooperated to cut them out with scissors, make holes in the bodies, and apply colored cellophane. The usual parent-child relationship seemed to have been reversed, with small children in authority giving orders: "Mommy, make a hole here!" or "Put red cellophane on it!"

That was the first stage, and in the second stage everyone's silhouettes were suspended from four rotating machines and spun at low speed. The gallery happened to be empty at the time, so we were able to create a huge shadow puppet show more than five meters high. When the lights went out and huge spinning shadows appeared, there were exclamations of wonder and delight from all. Normally a human shadow is always attached to the body, but these detached, spinning alter egos were separate selves, and the lively spinning figures seemed to emanate messages to the children: that their shadows wanted them to create a bright future.

The Shadow Merry-Go-Round workshop was followed by the installations *Chasing Shadows* at Kawaguchi Art Gallery ATLIA and *Shadow Wonderland* at Tokyo Shibuya Koen-dori Gallery. These workshops and exhibitions were in different formats from the one in Taiwan, and it was an important opportunity for me to open new doors in my own work.

To be honest, I had thought that for me as an artist who exhibits works, a workshop for children was just a supplementary activity, but I believe this workshop was truly a collaboration between the artist and the participants, as the participants did not simply create individual finished products but were able to bring their works together and expand them into an installation-like environment. And Shadow Merry-Go-Round created a time and space that manifested the world of "children and magic" explored by my favorite musician, Nobukazu Takemura.

In recent years, Yu Hara and I have been working to create many hands-on installations that are purely for the enjoyment of children. It is difficult for our activities to be appreciated in the contemporary art world, where high art is given preferential treatment, but art must be open to all. I believe that experiences with art at an early age have a positive influence on the future. The important thing is not to create art specifically for children, but rather art that children can enjoy. Also, to have primal experiences. People often say that artists are like children, but this means that at the same time, children are like artists. We will continue to work with small artists to create various shared experiences.

Finally, and obviously, this workshop was only made possible by the meticulous preparation and smooth facilitation of the NACT staff. Thanks to them, I can look back and laugh at how we overslept and were almost late on the day of the workshop, but when we arrived at the venue just before the starting time we were able to get right into it.

Making “Ambiguous Class Business Cards” Together

Sachiko Kazama

㉞ Let’s Make “Ambiguous Class Business Cards”! (2019)

It was only two years ago, but it feels like the distant past... The time we all spent together at my workshop at the National Art Center, Tokyo, without wearing masks and making lots of noise, is a pleasant and heartwarming memory now that we’ve been through so many waves of the pandemic that we’re losing count.

The Let’s Make “Ambiguous Class Business Cards”! workshop, based on my series *Ambiguous Class Stamps*, was held on February 17, 2019. Since around that time, my life has become busier and busier, and while on the one hand I’ve been delighted to win major awards and hold exhibitions of various sizes, I’ve truly been swamped with work. This inevitably means more time alone and less time interacting with others, which has only been exacerbated by the advisory to maintain physical distance from others to avoid COVID-19 infection.

In elementary and junior high school I was one of those kids who refuses to go to school, and when I occasionally did go I had trouble making friends, which led me to avoid active communication and feel more comfortable being alone.

So I was not bothered at all by staying home during the pandemic, and (although it may be inappropriate to say so) I even felt a sense of relief to be in a situation where people throughout the world were all staying home at the same time. *Ambiguous Class Stamps* is a work rooted in my observations of the self-consciousness and self-mockery peculiar to solitary people, including reflections on my own individualistic nature, and also inspired by the way people label others’ social positions and characteristics in demeaning ways while also internalizing these labels and referring to themselves in similar ways.

These personal stamps are engraved with prewar class designations, contemporary online slang, or terms that are almost discriminatory. For example, a few years ago the term NEET (not in education, employment, or training) became widely used to describe unemployed and reclusive people. While the term is used contemptuously by non-NEETs, in some cases people use it somewhat defiantly to describe themselves, and it takes on the nuance of compelling those around them to be lenient and stop trying to force them to do things. When you say “Hey man, I’m a NEET,” or “I’m a [fill-in-the-blank],” the self-deprecation can actually earn acceptance from others and give you a sense of security.

Personally, I only recognized this when I became an artist. Perhaps because I was not exposed to large numbers of people in childhood, I am still not good at remembering people’s faces and names, but now that people know me as “Kazama the artist,” people I meet know my name and address me as “Kazama-san.” I am so grateful for this and deeply moved by what a wonderful thing a title can be, how it makes life so much easier. Who are we, and what sorts of people are we? We can start getting to know each other by exchanging a single business card, and if each person’s card had a bizarre title or appellation written in an unusual font, it would save us a lot of time in recognizing the identities of others and ourselves, wouldn’t it?

Looking back on the time I spent with workshop participants creating Ambiguous Class Business Cards as nonsensical communication tools, people analyzed themselves with unexpected severity, and took that as a starting point in seriously considering the words and character styles that described them. An elementary school girl, young enough that I was worried about whether she could safely use a utility knife, remarked that she lived in Meguro and made a charming personal stamp labeling herself “Meguro Girl,” a play on stylish, sophisticated “Minato girls,” surprising the adult participants—one example of how the workshop was so exciting because each participant unveiled their latent potential. (As I write this I am looking at photos of all the business cards taken after the completion of the workshop, remembering each episode and laughing to myself.)

Now that wearing masks has become the norm, we face the challenge of reading facial expressions only through the eyes, but can we overcome this challenge in interesting ways, and if so how? I hope that everyone who participated in the workshop two years ago will be able to apply the ideas they had then, and I hope that lively environments like that, where we can chat and laugh while peering over people’s shoulders at what they’re doing, will return in the near future.

Listening Closely to an Art Center in Roppongi: Imagining Sounds, Creating with Ears

Soichiro Mihara

㉞ Listening Closely to an Art Center in Roppongi: Imagining Sounds, Creating with Ears (2019)

The theme of this workshop was sound, which, at the risk of sounding pompous, is the source of my career and the world in which I am immersed. I attempted to condense the history of the past century or so, in which sound has come to be applied and appreciated in the visual arts. However, the workshop was intended to be for children. With no pretentious discussion, and based on a playful mindset, the program was designed so that craft-making would not only focus on visual aspects like color and form, but also on the auditory sense.

First, as a game to build concentration on the sounds of the workshop site and the surrounding environment, I started by introducing the concept of sound education advocated by the Canadian contemporary musician R. Murray Schafer. After that I asked the participants, while introducing themselves, to describe one sound that they had noticed. While I deliberately avoided mentioning it at the time, I was quietly moved by the fact that several participants cited the sounds they were making themselves, as this aligned with my goal of treating all sounds equally.

After that, we worked with our hands to create thick paper bugles as extensions of the ears, and used wood and screws to make sound-generating devices that produced organic chirps. With both devices, one that promoted the transformation of hearing and one that showed how inanimate objects acquire quasi-biological resonance, we left the quiet craft room and went outside.

We enjoyed a “walk by ear,” recognizing the presence of wild birds in the small woods surrounding the NACT, and returning to the Center to check the echoic resonance of an empty white-cube space itself.

Some people’s faces told me they did not know what to listen for or could not find it, but perhaps this is because we are not accustomed to freely listening to sounds other than those presented to us. If we strip away its meaning, pure sound is nothing but space and material.

After we enjoyed the walk, I endeavored to share this fundamental nature of sound with the participants: it is vibration of the air, and in principle, any sound in the world can be generated by pure superimpositions of waves, as described by Joseph Fourier. With this in mind, we listened to pure artificial tones. This is a privilege of living in the age of digital media, where computers make it easy to listen to sine waves produced with an awareness of the audible range. Outside this range, wind, perceived as subsonic, and ultrasound, used for sonar and certain types of communication, are also vibrations of the air. I also spoke about the senses of other species, such as dogs, which can hear things we can’t and can’t hear things we can. At any rate, it is not often that one hears the undulations of pure sine waves, from earth-shaking subsonic frequencies to the supersonic frequencies that bats use to communicate. I recall that all the participants’ eyes seemed to open wide in unison with a strange sense of elation.

Today, with the phenomena that generate the human senses and the mechanisms of perception scientifically understood, and methodologies for synthesizing any sound having been established, can the human imagination – primordially rooted in hearing – go even further? Is it up to specialists to play this role? I feel that this is the mission currently pursued by artists, acting as facilitators. What I shared in this workshop was merely the starting point for that journey. It was a precious experience for me to see, during this workshop, the expressions on people’s faces as they perceived the environment with ears relieved of preconceptions.

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