



Art-tastic  
Adventure

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**The National Art Center, Tokyo**

**Workshop Reports April, 2011 - January, 2017**

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**Workshop Reports**

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## Education and public programs of The National Art Center, Tokyo

At The National Art Center, Tokyo (NACT), we have thus far implemented a wide range of education and public programs with the theme of “an art museum as a site of participation, interaction, and creativity.” To enhance visitors’ appreciation of the works, we hold lectures related to the exhibitions, a variety of symposiums, and gallery talks where the artists speak about their own work, and prepare exhibition appreciation guides for children and architectural maps that convey the important roles of an art museum. In addition, we have conducted architectural tours that let visitors enjoy NACT as a building, staged concerts, and accepted interns and support staff so as to nurture talented young human resources.

Workshops conducted by artists, where participants experience a wide range of ideas about art along with artists, are another core aspect of the education and public programs we have been strongly emphasizing since NACT first opened. Held 66 times in the past 10 years, these workshops have featured guest instructors from diverse fields including contemporary art, fashion, design, photography, animation, and more. The 29 workshops held during the first four years of our history were documented in the book *Art-tastic Adventure: Workshop Reports, March 2007 – February 2011* (Japanese only). Now, this book is a record of workshops held over the six years after that. During these six years, the participants in these workshops became the protagonists in a wide range of dramatic spectacles, discovering unknown new worlds and finding out things they did not know about themselves, by interacting with artists and thinking, making, and experiencing things together.

Over the past six years, we have solicited visitors’ requests and ideas about museum educational activities, and sought to offer activities that reflect them. Among them is the newly launched “My First Art Experience” series, in which artists conduct workshops for preschool children. This has been a popular hit each time, as small children not yet attending elementary school get the chance to interact with artists in an environment of physical and mental freedom, making what is for many their first visit to an art museum a truly memorable one. Also, as an exhibition held at The National Art Center, Tokyo traveled abroad, we were able to conduct our first overseas workshop. It was a valuable opportunity for all the staff to learn first-hand that even in another country where a different language is spoken, the joy of art is universal.

Workshops tend to have a limited number of participants, but by compiling and publishing this document of workshops we have held, we hope to publicize these activities widely, and through them, share a glimpse of the limitless potential of human creativity that art has the power to unleash. Looking toward the future, we intend to continue conducting programs like these and redouble our efforts to ensure they fulfill the needs and wishes of NACT’s visitors.

Education and public programs at The National Art Center, Tokyo are only possible thanks to the support of a great many people. We would like to express our most heartfelt gratitude to all of the artists who served as instructors and other related persons, as well as student interns and support staff, everyone who provided equipment and materials, and of course, all of the people who participated in these workshops.



## About The National Art Center, Tokyo

### Operating Policy

The National Art Center, Tokyo is a unique and innovative art exhibition facility: Instead of maintaining a permanent collection, it makes the most of a total of 14,000 square meters of exhibition space, one of the largest in Japan, and focuses on serving as a venue for various art exhibitions. The Center also promotes outreach activities through its educational programs, and the Art Library serves to collect and disseminate information related to art.

Located in Tokyo, an international city that attracts people, products, and information from all over Japan as well as the rest of the world, the Center will provide people with opportunities to experience diverse values and contribute to bringing forth a new culture based on the idea of mutual understanding and symbiotic relationship.

### Functions

#### 1. Exhibiting

The Center presents a great variety of art expressions and offers fresh angles.

1. Artist associations with a national membership base are given opportunities to hold their annual exhibitions.
2. The Center's curatorial staff generates special exhibitions that highlight the latest trend in art both in Japan and abroad.
3. The Center serves as a venue for exhibitions co-organized with mass media companies and other art institutions.

#### 2. Collecting and Disseminating Information

The Center lays emphasis on collecting information in the following areas and makes it accessible to the public.

1. Information about art exhibitions held within Japan.
2. A comprehensive collection of post-WWII Japanese exhibition catalogs.
3. Various materials related to modern and contemporary Japanese art.

#### 3. Education and Outreach

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

1. Lectures, symposia, and gallery talks related to exhibitions will be organized.
2. Through artists' talks and workshops, the Center provides diverse audience with opportunities to appreciate and discuss works of art.
3. Internship and volunteer programs provide opportunities for hands-on activities at the Center.
4. Information and materials related to educational programs in art museums will be collected.

### Hours

Sat-Mon & Web-Thurs 10:00-18:00 / Fri 10:00-20:00

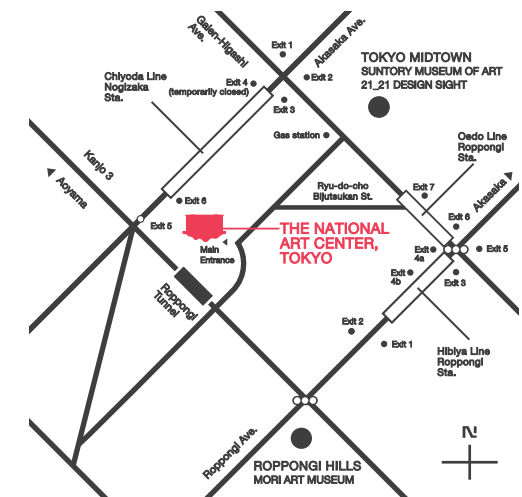
Closed on Tuesdays and during the New Year's Holiday

### Admission

Admission fees are determined for each exhibition.

### Contact

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## Acknowledgments

Artists' workshops at the National Art Center, Tokyo are made possible by the support and cooperation of the workshop leaders and many others. All of us at 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)

### Instructor

Teita Iwabuchi	Natsumi Tomita
Yoko Ueba	Yuki Nakaigawa
Yasue Omori	Chihiro Nakagawa
Tomohiro Okazaki	Kazumi Nakamura
Yoshiaki Kaihatsu	Kensuke Noda
Kenichi Kanazawa	Hiroji Noda
Tomoyuki Kambe	Yuki Nomoto
Sayaka Kihata	Akira Higashi
Takamasa Kuniyasu	Kotaro Fukui
COCHAE [Yosuke Jikuhara, Miki Takeda]	Kanta Horio
Keisuke Kondo	Takashi Homma
Reiko Saito	Erica Masuya
Koichi Sakao	Yuriko Yamanaka
Kashiwa Sato	Yang Junguk
Lieko Shiga	Kenji Yoshida
Toshio Shibata	Tokyo Polytechnic University, Faculty of Arts, Department of Animation
JUN OSON	Sonoko Kifune
Masao Suzuki	Yukio Yamanaka
SPREAD [Hirokazu Kobayashi, Haruna Yamada]	
Kotaro Sekiguchi	
Hiroko Takahashi	Bunka Gakuen University, Graduate School of Fashion and Living Environment Studies
Keigo Takenaka	
Norihiko Terayama	Yoko Takagi
Yuumi Domoto	Daphne Mohajer-Va-Pesaran
Motohiro Tomii	

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# Workshop List

※ The workshops from 1 to 29 were documented in the book *Art-tastic Adventure: Workshop Reports, March 2007-February 2011*.

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
1	<b>Make Your Own Symbol Mark!</b> Program: "Tell me, Kashiwa-san!" (lecture and workshop)	Kashiwa Sato Art director / Creative director	3/24/2007	Elementary school students	18 people	Annex, 3F multipurpose room
2	<b>Play Your Body!</b> 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	<b>Making a 3D Cloth (Skin)</b> Program held in conjunction with <i>Skin + Bones: Parallel Practices in Fashion and Architecture</i> , Skin edition event	Yoshiki Hishinuma Fashion designer / Textile designer	8/4/2007	Anyone	22 people	Annex, 3F multipurpose room
4	<b>Workshop for University Students: Talking about Art – Things You Feel, Things You Want to Ask</b> 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	<b>Make a Symbol Mark for Your School! Make Your Own Symbol Mark!</b> "Design Workshop for High School Students"	Shobun Nakashima, Shin Matsunaga, 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	<b>My House, My Clothes: Let's Make a Wearable House</b>	Yoshikazu Yamagata, mafuyu Fashion designer, Knit artist	12/1/2007	Elementary school students (3-6 grade)	23 people	Annex, 3F multipurpose room, 1F lobby, B1F SFT Gallery
7	<b>I Feel a Little Like a Great Painter Today: Painting with Hiroshi Okutani at NACT</b>	Hiroshi Okutani Painter	1/27/2008	Elementary school students (4 grade) - Junior high school students (3 grade)	12 people	Annex, 3F multipurpose room, Special Exhibition Gallery 2E and elsewhere
8	<b>Sniffing Walk: Searching for Smells in NACT</b>	Hisako Inoue Artist	2/16/2008	4 years old and over	29 people	Annex, 3F multipurpose room, several spots in The National Art Center, Tokyo
9	<b>A Human-sized Project: Making a Balloon as Big as You</b> 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	<b>Let's Make an Imaginary Space!</b> 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 and elsewhere
11	<b>A Futuristic Life Made by minä perhonen</b> Program: "minä perhonen and Design" (lecture and workshop)	Akira Minagawa Designer	5/18/2008	Anyone	20 people	Annex, 3F multipurpose room
12	<b>Art Appreciation Workshop: Playing with Words at the Emily Exhibition</b> 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	<b>Discovering Things We Ought to Love! Fun Designs!</b>	Hisakazu Shimizu Product designer	8/24/2008	Elementary school students and over, parents	8 pairs 21 people	Annex, 3F multipurpose room and elsewhere
14	<b>What Is Design?? Let's Try to Design a Chair!</b>	Hiromichi Konno Product designer	9/28/2008	Elementary school students	29 people	Annex, 3F multipurpose room and elsewhere
15	<b>Spelling Roppongi: Putting a Stroll in a "Letter"</b>	Sayaka Akiyama Artist	12/21/2008	Elementary school students and over	20 people	Annex, 3F multipurpose room and elsewhere
16	<b>Make Your Own Mobile!</b>	Shigeki Fujishiro Product designer	2/14/2009	Junior high school students and over	22 people	Annex, 3F multipurpose room
17	<b>Miniature Insects World: Making a Bug's-eye World</b> 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	<b>Various Shapes Emerging from Stone</b> 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	<b>Let's Do Art Exercises: Experiencing Great Works and Masterpieces</b>	Touko Takahashi Artist	8/22/2009	Elementary school students	13 people	Annex, 3F multipurpose room
20	<b>Challenge!: Abstract Painting – Personal Impressions and Overflowing Colors</b> 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	<b>Capturing the World Beyond the Lens: Taking Abstract Pictures with a Digital Camera</b>	Ryo Hamada Artist	12/19/2009	Elementary school students (4 grade) and over	18 people	Annex, 3F multipurpose room and elsewhere
22	<b>Using Plarail to Play with paramodel</b>	paramodel Artist	1/10/2010	Anyone	34 people	3F Auditorium and elsewhere

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
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 Artist File 2010: The NACT Annual Show of Contemporary Art	Chisato Saito Artist	3/20/2010	Junior high school students and over	15 people	Annex, 3F multipurpose room
25	Small Things Made of Colored Wire	Elliot Mkhize, Nomvuselelo Mavundla Wire artist	4/24/2010	Anyone	24 people (total for 2 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 Dancer / Choreographer	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 Program held in conjunction with SHADOWS: Works from the National Museums of Art	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 Program held in conjunction with Artist File 2011: The NACT Annual Show of Contemporary Art	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! ~ The 5th Anniversary of The National Art Center, Tokyo	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 ~ Program held in conjunction with NODA Hiroji 1981-2011	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 ~ Program held in conjunction with NODA Hiroji 1981-2011	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 - Program held in conjunction with Given Forms—TATSUNO Toeko / SHIBATA Toshio	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 Program held in conjunction with Artist File 2013: The NACT Annual Show of Contemporary Art	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 Program held in conjunction with Artist File 2013: The NACT Annual Show of Contemporary Art	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 California Design and exhibition Design Ah! Joint Program	Tomohiro Okazaki, Norihiko Terayama Art director / Graphic designer, Designer	4/27/2013	Exhibition Design Ah! 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



	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
45	<b>My First Art Experience: Create and Play "Make-Believe Play"</b>	Yasue Omori Director	11/24/2013	Preschool children (2-6 years old) and parents	13 pairs 34 people	Annex, 3F multipurpose room
46	<b>Fold Your Own Face!</b> Program held in conjunction with <i>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	<b>Images of Me and Everyone — Face to Face with Things from the World —</b> Program held in conjunction with <i>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	<b>Drawing Birds That Are Not Birds: Thinking and Painting in Reverse</b> Program held in conjunction with <i>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
49	<b>Wearable Illustrations: A 2.5D Tunic Dress Collection</b> 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	<b>Produce and Star In Your Own Picture Book</b>	Chihiro Nakagawa Picture book writer / Translator	10/26/2014	Elementary school students (3 grade) -High school students	18 people	Annex, 3F multipurpose room
51	<b>My First Art Experience: Drawing and Sculpting With a Professional Painter!</b>	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	<b>Painting and Sculpture Workshop: Four Colors, Nine Cups</b>	Motohiro Tomii, Keisuke Kondo Artist, Painter	1/25/2015	Junior high school students and over	20 people	Annex, 3F multipurpose room
53	<b>Shapes and Colors in Motion! Let's Find Out How Animation Works</b> 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	<b>Life Type: Get to Know Yourself and Others Through Design</b>	SPREAD [Hirokazu Kobayashi, Haruna Yamada] Creative Unit	6/14/2015	Junior high school students and over	18 people	Annex, 3F multipurpose room
55	<b>Experience of "Seeing" Time in Manga: Sound to be Released, Motion to be Dissected</b> 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	<b>Devices of Movement Made with Cooling Fans</b>	Kanta Horio Artist engineer	9/27/2015	Elementary school students (3 grade) -High school students	8 people	Annex, 3F multipurpose room, 3F Auditorium
57	<b>Made in Mind</b> 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	<b>My First Art Experience: Floating, Bouncing, Painting!</b>	Yoshiaki Kaihatsu Artist	11/15/2015	Preschool children (3-6 years old) and parents	90 people (38 groups) in total	1F Lobby
59	<b>Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears</b>	Kenichi Kanazawa Sculptor	1/31/2016	Junior high school students and over	14 people	Annex, 3F multipurpose room
60	<b>Making a Zoetrope</b> 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	<b>Making Art with Newspaper and Packing Tape</b> 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	<b>Visualizing Events Containing Tipping Points</b>	Erica Masuya Artist	5/29/2016	Junior high school students and over	12 people	Annex, 3F multipurpose room
63	<b>Say It With Triangles!</b>	NACT Staff Educator, The Section of Education & Public Programs	8/11/2016	Anyone	51 people	B1F Lounge and elsewhere
64	<b>Making a Zoetrope (in Bangkok)</b> 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	<b>Expanding Me, Connecting You — Welcome to the World of PARA-FUKU —</b> Program held during <i>Roppongi Art Night 2016</i>	Akira Higashi Artist	10/22/2016	Anyone	180 people	1F Lobby
66	<b>Next 10 Years —My future designed with color and form—</b> <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

## **Workshop Reports**

**April, 2011 - January, 2017**

### Legend

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

Masaya Sawada (MS)

Akane Torii (AT)

Takako Masumi (TM)

Natsumi Yoshizawa (NY)

Nayuko Watabe (NW)



## Examining Our Lives, Creating With Clay

Program held in conjunction with *Artist File 2011: The NACT Annual Show of Contemporary Art*

- Date and time: May 7 (Sat.), 2011, 12:30 - 16:00
- Participants: 18
- Target: Elementary school students and over
- Entry fee: 500 yen
- Place: Annex 3F, multipurpose room and elsewhere

### Outline

With ceramic artist Yuki Nakaigawa as guest instructor, and conducted a workshop in which participants worked with clay on the theme of "examining our lives."



### Program content and timing

1



5 min.

#### Introduction of instructor

Yuki Nakaigawa, an exhibitor in *Artist File 2011: The NACT Annual Show of Contemporary Art*, conducted a workshop with 18 participants ranging in age from elementary school to over 70. Everyone assembled in front of the gallery, and the workshop began right away.

2



30 min.

#### Gallery talk

First, the participants viewed *Artist File 2011*, and Nakaigawa discussed the background of the works and her own creative activities. With a commanding presence that made viewers feel the power of clay, Nakaigawa's works changed their concept of ceramics. Participants were astounded by a ceramic piece larger than the human body, and their imaginations took flight as they looked at the fascinating shapes and textures on the surface. ①

3



10 min.

#### Explanation of materials and production method

After viewing the exhibition, the group moved to the multi-purpose room on the third floor of the annex, and Nakaigawa explained how to handle the clay and outlined the workshop's theme, "examining our lives." While thinking over their daily lives, participants immediately began working with the clay. ②

4



110 min.

#### Production

The material used was a soil clay of the type that hardens when dried naturally for several days. Two types were prepared, cream-colored and brown. Participants thought back over things they do without thinking in their day-to-day lives, drawing ideas for forms from their everyday experiences, and creating 3D forms with clay. With advice from Nakaigawa on parts that were difficult to model, the group came up with a range of ideas and created various "lives" in clay. ③④

5



30 min.

#### Presentation, review

Finally, all participants presented their completed works. With both sympathy for the familiar and surprise at the unexpected, participants listened to the thoughts and episodes incorporated into one another's works, from "family vacation memories" to "the moment I tear off a hunk of my favorite bread," which were constantly interrupted by peals of laughter. ⑤

6



#### Works taken home and dried

All of the participants' works were taken home and dried naturally for several days. Nakaigawa spoke to each participant, giving advice such as "please dry it slowly and thoroughly." She closed the workshop with the words, "By forming clay into forms that we take for granted in our daily lives, we can encounter ideas that never occurred to us before. I hope everyone will cherish these ideas and nurture their own individuality."

### Instructor Profile



Ceramic artist  
**Yuki Nakaigawa**

Born in Ibaraki. MFA, Tama Art University Graduate School of Art. Nakaigawa has a studio on the slopes of Mt. Tsukuba in Ibaraki Prefecture, and creates warm, biomorphic ceramics inspired by forms in nature. Her works, which take several months to produce by building up the clay, have earned acclaim for their exploration of the potential of ceramics in contemporary art. Since the beginning of her career, Nakaigawa has drawn attention as an up-and-coming female ceramist, and she has continued to work ambitiously, such as participating in every edition of the unique outdoor sculpture exhibition *Amabiki Village and Sculpture*, independently run by the sculptors themselves.

### Summary

Yuki Nakaigawa, who produces works inspired by the abundant nature surrounding her studio, chose the workshop theme of "examining our lives." Participants thought over things that normally went unnoticed in their everyday lives, finding ideas for forms therein, and created the forms with clay. While enjoying the feeling of clay in their hands, they took time to reflect on how they spend their days, resulting in a warm, relaxing mood and numerous discoveries. (NY)

### Feedback from participants

- I had a great time, and I remembered a lot of things from my life up till now. (9-year-old girl)
- It was so much fun interacting and creating things in a group of people who normally might never talk to one another! (Woman, 10s)
- Although handling clay was difficult, I realized afresh what a joy it is to work on something with intense focus. (Woman, 20s)
- I was nervous because it was my first time, but it was easy to get in the swing of things as we began by viewing the exhibition and listening to Ms. Nakaigawa's talk. I was impressed with the originality of the works people presented. (Woman, 50s)

### Materials provided

Two colors of clay (natural dry type soil clay), forming tools (spatula, spoon, etc.), buckets, cloth, rags, paper, writing instruments, takeaway plastic bags etc.



## Texture Exploration Team! ~ Search for Shapes Around NACT ~

- Date and time: July 16 (Sat.), 2011, 13:00 - 16:30
- Participants: 22
- Target: Elementary school students and over
- Entry fee: 500 yen
- Place: Annex 3F, multipurpose room and elsewhere

**Outline** The participants walked around the National Art Center, Tokyo, looking for uneven surfaces of things. They tried out an art technique called frottage, where they put a piece of paper on a surface and copied it by applying colored pencils. Later, they displayed their efforts together and appreciated the combined work.



### Program content and timing

- 1 Introduction of the Instructor activities and explanation of the day's workshop contents**  
 Koichi Sakao is creating works using a technique called frottage, where he places paper on the uneven surface of what he is interested in and copies the shape with colored pencils or the like. He says that he gets different shapes depending on subtle things like his mood or how he applies pressure. ①  
 In this workshop, participants are going to look at the National Art Center, Tokyo with the idea of searching for shapes and textures, then try to copy patterns that attract us. Sakao explains, "I want you all to create your own works by not only copying shapes but also using different colors." The participants are divided into 4 groups, and they will go through the center using different routes.

30 min.
- 2 Field Work**  
 The participants were allowed to not only go around the main building, but could also go to the stretches of stone pavement in the annex where the old design remains, and to enter the backyard of the center and roof top, which are not usually accessible. Even though different participants went to the same places, each shape and color which was copied with colored pencils and emerged differs completely from person to person. ②③

90 min.
- 3 Combination of individual works**  
 When the participants returned to the multipurpose room, they exhibited their works. While watching the whole diagram of the National Art Center projected on the wall, they attached each piece to the place where they copied the shape. ④

30 min.
- 4 Appreciation, presentation of works by each group**  
 With the works exhibited on the entire wall, as well as pictures showing the way the fieldwork unfolded, the participants chose their favorite piece talked about what they paid special attention to and what they noticed. ⑤

60 min.



### Instructor Profile



Artist  
**Koichi Sakao**

Born in Kanazawa city, Ishikawa prefecture, in 1968. He has been creating works by using frottage, a technique called to copy parts of things. He has also been involved in cooperative projects with local people to represent places and lives of those who live there, such as the *Green Room Project* at the Echigo-Tsumari Art Triennale and the *Memory of Water Project Niigata* at the Water and Land Art Festival. He is currently working on *Pieces of Ota*, a project where he cooperates with residents of Ota Ward, Tokyo, to produce art works by copying the apparatus used at local factories. Sakao is an associate professor at the Tokyo University of Technology.

### Summary

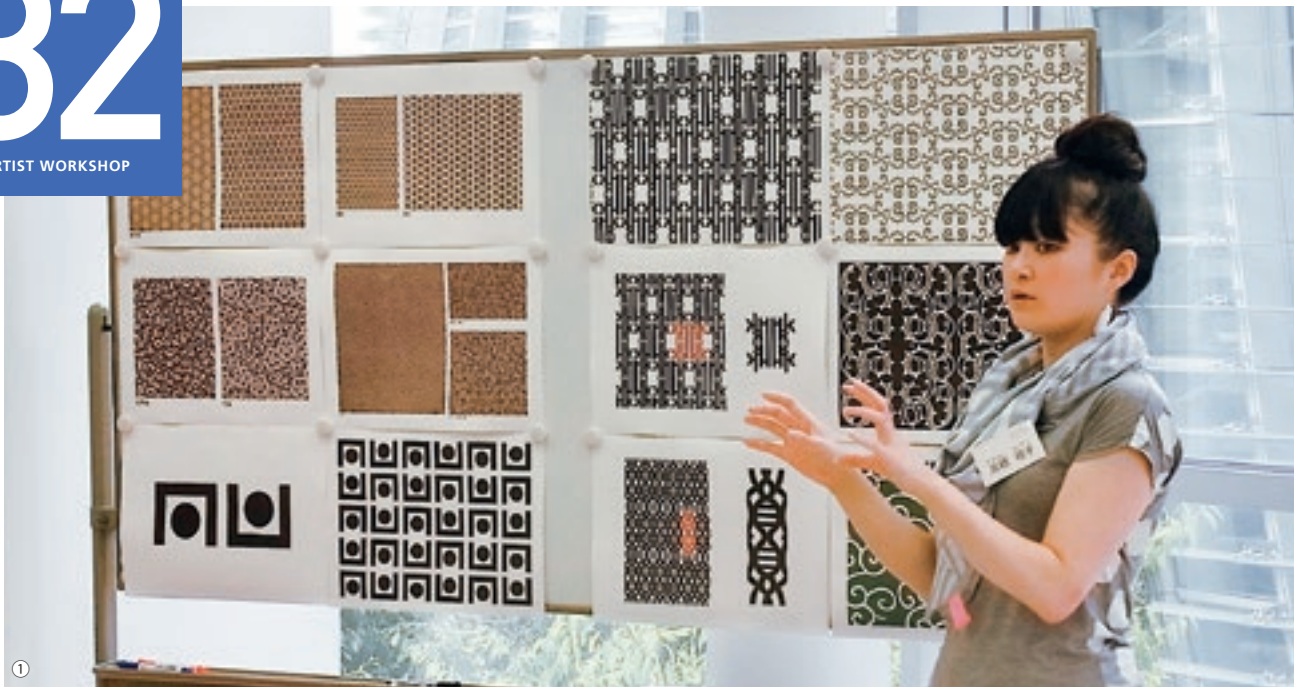
The intention of this workshop was to create a new imagery of a museum by viewing the museum in a slightly different way than usual. What participants turned their attention to was simple things, such as the trees on the premises, parts of the buildings with old designs, the floor, a round pillar made of concrete and the seat surface of a chair. By applying paper to such a place and rubbing it with colored pencils, an interesting shape emerges that was not visually noticed. Subtle changes in positioning the paper, in how different colors are used, and in the strength of the touch of the colored pencil makes the same object appear different, and it was fascinating to watch the participants moving their colored pencils, absorbed in the process of creating different representations. The workshop provided opportunities to see NACT from a different perspective by looking at what is in front of you with the conscious use of your "sense of touch." (AT)

### Feedback from participants

- I was surprised to find out that frottage was a technique not only to copy uneven surfaces of things, but also to represent your individual differences, depending on what you are interested in, the way you use different colors and apply pencils. (Woman 30s)
- I felt that copying things this way gave me stronger impressions than taking photos and videos. I was happy to be able to copy pieces of memories of the museum. (Woman 40s)
- It was quite interesting. Especially, I liked the feeling when I copied uneven surfaces. (10-year-old boy)
- I did something similar when I was a child, but I tried doing it now and it was exciting. Using oil-based colored pencils was also interesting. (Woman 40s)
- It was good that I could see usual objects in an artistic way by means of frottage. The way uneven surfaces changed their shape was amazing. (10-year-old girl)

### Materials provided

Holbein artists' colored pencils, Kent paper, masking tape, pencil sharpener, digital camera, projector etc.



## ① A Sleeve Bag —Made with My Own Unique Pattern!

- Date and time: September 4 (Sun.), 2011, 13:00 - 16:30
- Participants: 20
- Target: Junior high school students and over
- Entry fee: 1,000 yen
- Place: Annex 3F, multipurpose room

**Outline** The instructor of this workshop, Hiroko Takahashi, pursues original, creative patterns. After listening to her talk about creating patterns and things, the participants made their own patterns and put them on sleeve bags made by Takahashi.



### Program content and timing

1



30 min.

#### Activity introduction

• Activity introduction  
Hiroko Takahashi is an artist who works on a variety of activities, ranging from designing hand towels, bags and kimonos to developing corporate products, by using original textiles. She explains about her own brand, "HIROCOLEDGE is a project that overturns fixed ideas throughout the world by means of manufacturing."

• Explanation of pattern  
A pattern consists of a series of drawings that are repeated. She explained about it by introducing Japanese traditional patterns and those of her own creation. Takahashi's patterns are composed only of circles and straight lines. "Especially because it is a simple form, I am always thinking about how I can make it interesting," she said. ①

2



10 min.

#### Explanation of the work procedure

Each participant put a design of their own creation on Takahashi's original sleeve bag, made with a single uncut hand towel sewn together.

3



140 min.

#### Production

• Think of a pattern, and then draw it on stencil film  
The participants started off by deciding on a motif. They used different shapes as the base of their design, such as the Roman alphabet, kanji characters, geometric shapes, as well as flowers and trees. More than three different drawings were repeated to create a pattern. ②

• Cut the film with a cutter  
They copied their pattern onto the stencil film and then cut it carefully with a cutter.

• Put the cutout stencil film on the sleeve bag and color it with paint using a sponge. ③④

4



30 min.

#### Presentation

Each participant presented their sleeve bags and explained the meaning they put into their patterns. ⑤

### Instructor Profile



Artist  
**Hiroko Takahashi**

Born in 1977. She is an artist known for her unique works with patterns consisting of only circles and straight lines. She has a doctor's degree from the Graduate School of Fine Arts, Tokyo University of the Arts. She has introduced works at home and abroad, with the purpose of providing a chance to think beyond fixed ideas. Her creative activities include using *kimono* (Japanese traditional clothes) as expressive media and cooperating with artisans and factories in possession of traditional skills around the country. She works beyond the boundaries of genres, collaborating with various companies and places.

### Summary

Today's Instructor, Hiroko Takahashi, held an exhibition, "Pattern" (July 13 - September 12, 2011), at the SFT Gallery in the basement 1st floor of the National Art Center, and naturally, the workshop turned out to be another good opportunity for the participants to think about "patterns." Takahashi's patterns consist of simple elements such as circles and straight lines, but each pattern is different, with a unique character. Inspired by Takahashi's lecture, one participant arranged a traditional Japanese pattern in a contemporary manner, another expressed their own life with simple elements such as squares and circles, another created a pattern out of dinner the night before, saury with grated daikon radish on top. They enjoyed themselves, appreciated expression and creation, and gazed into their inner selves, through reflecting on "patterns." (AT)

### Feedback from participants

- I was able to experience something I cannot usually do and I enjoyed it very much. It was a good experience to listen to various things about patterns and the work of Ms. Takahashi. (Woman, 10s)
- It was fun to be able to see a glimpse of other participants' thoughts and lives at the work presentation. (Woman, 40s)
- I was so absorbed that I wished to have more time. I believe the lecture at the beginning made it all possible. (Woman, 30s)
- Although it was not easy to actually think and create on my own, it was a lot of fun. (Woman, 20s)
- I discovered the charm of Ms. Takahashi's work. Her lecture was also very enjoyable and helped expand my world. Making my own sleeve bag made me feel that I should cherish things. (Woman, 30s)
- It was a precious time full of a sense of accomplishment, fun and fulfillment--the first time in a long time for me. (Man, 30s)

### Materials provided

sleeve bags, stencil film, sponges, acrylic gouache, compasses, rulers, masking tape, irons, design cutters, etc.



## What Is Design? ~ Let's Make an Impression of the Exhibition Using Color and Shape! ~ *The 5th anniversary of The National Art Center, Tokyo*

- Date and time: January 22 (Sun.), 2012, 14:00 - 17:00
- Participants: 24
- Target: Elementary school students (3-6 grade)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** In commemoration of the 5th anniversary of the opening of NACT we invited Kashiwa Sato, who designed the 5th anniversary logo, as a instructor, in an attempt to express in color and shape the impression that we had after viewing the exhibition *NODA Hiroji 1981-2011*.



### Program content and timing

1



25 min.

#### Introduction and lecture

The participants gathered in the multi-purpose room on 3F of the annex, and after the participants' self-introductions, it started off with a lecture from Sato. He showed projected images of the paintings of Monet, Picasso and Matisse, and he explained that each work expressed the impression the painter felt. He said, for example, Monet's *Water Lily* is not the exact depiction of a water lily, but rather the representation of the impression of the water lily which Monet saw. The logo mark of an Imabari towel designed by Sato also expresses the impression of the beautiful Imabari sea and the sun. In this workshop, the participants worked to express in color and shape the impression that they had after viewing the exhibition *NODA Hiroji 1981-2011*.

2



60 min.

#### Appreciation of the *NODA Hiroji 1981-2011* exhibition

After listening to the lecture, everyone moved on to the exhibition gallery and looked at the *NODA Hiroji 1981-2011* exhibition. When they saw an abstract painting on a large canvas, the children thought, "I feel momentum," and "It feels kind of fun." ①②  
When they also saw three-dimensional works and an interview with the creator, they had various thoughts and feelings.

3



60 min.

#### Free expression of their impressions

When they returned to the annex, they started working to express their impressions of the exhibition they had just seen. ③

Receiving advice from Sato to draw whatever impression they had, the children started to draw, using paint or pens of their own choice in their sketchbooks, which had Sato's brand-new logo mark. ④

The participants expressed by means of color and shape the thoughts and feelings that they had when they saw the exhibition. One represented a strong impression of a painting by overlaying paint with crayons. Another expressed a mysterious but fun atmosphere of the exhibition with watercolor in light colors.

4



30 min.

#### Presentation

At the end, each child showed their paintings in front of the others and announced what they thought while painting. They shared the understanding that they all had different impressions even though they saw the same exhibition. ⑤  
After all the presentations, we took a memorial photo with their works around Sato. ⑥

### Instructor Profile



Creative director  
**Kashiwa Sato**

Born in Tokyo in 1965. Graduated from the Department of Graphic Design, Faculty of Art and Design, of Tama Art University. Spent 11 years at Hakuodo and established his own creative studio, SAMURAI, in Japan in 2000. Kashiwa, one of the world's leading creative directors, delivers a fresh perspective of design to the world. From concept and communication strategy building to developing brand logos, Kashiwa's ability as a brand architect to identify, elucidate, and visualize the essence of the subject is highly acclaimed in a number of fields. He has worked on the global brand strategies of Uniqlo and the Rakuten Group, as well as directing the logo design and the sign system of the National Art Center, Tokyo. He is the author of *KASHIWA SATO'S Ultimate Method for Reaching the Essentials* (Nikkei) and he has received several awards, including the Mainichi Design Award, the Tokyo ADC Grand Prix, the Yusaku Kamekura Award, the Asahi Advertising Grand Prix, the Nikkei Advertising Award, and the Gold Award of Japan Package Award.

### Summary

"Design is a means of communication that represents in colors and shapes non-physical things and things that cannot be expressed with words," says Sato. His message, "it is important to express freely what you felt in your own way," remained in everyone's mind. (TM)

### Feedback from participants

- It was fun because I rarely have the chance to draw pictures freely with lots of pens or to express in painting what I felt when I watch famous people's pictures. I got really interested in "graphic designers." (10-year-old girl)
- I was uneasy at the beginning, but drawing a picture turned out to be really fun and I ended up drawing three pictures. I want to come back again. I'm going to keep making designs at home. (8-year-old girl)
- Mr. Noda was far better than I ever imagined. I was really excited. If I have another chance, I'll definitely come. (12-year-old boy)

### Materials provided

sketchbooks, paints, magic markers, pens, crayons, pencils





## Stuff My "Favorites" in a Box ~ Art Made Out of Scrap ~

Program held in conjunction  
with *NODA Hiroji 1981-2011*

- Date and time: February 18 (Sat.), 2012, 13:00 - 16:00
- Participants: 22
- Target: Junior high school students and over
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** We invited Natsumi Tomita and Hiroji Noda as instructor for this workshop. Tomita creates art out of pieces of junk found around her. Noda, at the time of the workshop, was holding his exhibition *NODA Hiroji 1981-2011* at NACT. The participants brought in unused things they found and produced art works by putting them in a box.



### Program content and timing

1



30 min.

#### Introduction of the lecturers and their lectures

Tomita showed slides to explain about some of her works and told the participants the meaning and pleasure of her creation out of junk. Noda talked about his earlier work using boxes. ①

2



20 min.

#### Appreciation of *NODA Hiroji 1981-2011* exhibition and Noda's gallery talk

The participants listened to Noda's gallery talk in the exhibition gallery. It was a luxurious time to listen to the creator himself. ②

3



75 min.

#### Production

The participants started working on their own creations by using the scrap materials each brought in. Participants had been asked to bring things they don't use and boxes with them in advance.

The participants brought in various things, such as toys they used to use as a child, things they used to use every day but are broken now, and nostalgic things. They decided their theme and started to put things in the boxes, carefully arranging them. Things that had been forgotten were given new meaning and became important parts of the works. ③④

4



40 min.

#### Presentation

Each participant gave a presentation of their work and Tomita and Noda gave constructive criticism. ⑤



### Instructor Profile



Artist  
**Natsumi Tomita**

Born in Tokyo in 1986. She graduated from the Department of Painting, Oil Painting Course, of Tama Art University in 2009. She creates life-sized animal and human figures out of junk materials found in daily life. She has presented her works in many places, including solo exhibitions, group exhibitions, and art festivals.



Painter  
**Hiroji Noda**

Born in Wakayama Prefecture in 1952. He graduated from Tama Art University and quickly earned his reputation. He held a solo exhibition at the Museum of Modern Art, Wakayama, in 1995. He received the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists. In 2012, a solo exhibition "NODA Hiroji 1981-2011" was held at the National Art Center, Tokyo. Currently, he is a professor at Tama Art University.

### Summary

The participants' works were filled with their life stories and their characters, as well as their daily lives, giving them profound meaning. The workshop helped them realize that there are a lot of interesting things around them and that art can be created out of them if they are arranged creatively. It was fun. ⑥ (TM)

### Feedback from participants

- It was really fun. I turned mere junk at home into art. It was a very memorable work. Thank you very much. (Woman, 50s)
- The experience was new to me. I did things I wouldn't normally do. In addition, it was good that I could see what other people valued through looking at their works. Thank you very much. (Man, 30s)
- I never thought that things that were casual, yet memorable to me, would find their way to be viewed by others this way. Thanks to the workshop, I can keep my memories in a good form. I had fun thinking about good memories. I also had fun discovering new ways of expressing memories by looking at others' works. I will definitely make something different on my own. (Woman, 20s)

### Materials provided

unneded scraps, glue guns, woodworking glue, colored pens, tweezers, empty boxes  
Items brought by participants: unneded scraps



## Outdoor Tea Ceremony ○△□ ~ Draw Hanging Scrolls and Appreciate Them in a Tea Ceremony Room ~ Program held in conjunction with NODA Hiroji 1981-2011

- Date and time: March 24 (Sat.), 2012, 13:00 - 17:00
- Participants: 18
- Target: Junior high school students and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

In this workshop, created through the collaboration of Yoshiaki Kaihatsu and Hiroji Noda, the participants drew hanging scrolls and viewed them in a tea ceremony room.



### Program content and timing

With Yoshiaki Kaihatsu and Hiroji Noda as instructors, this workshop was held during *Roppongi Art Night 2012*. Kaihatsu created the tea ceremony room "HAPPOEN" and a farm house "Barn" as a special outdoor exhibit.

1



30 min.

#### Explanation of abstract paintings by the instructor

Noda gave a lecture on abstract paintings. Comprehending abstract paintings is difficult, but his explanation was easy to understand. He said, "I myself draw various abstract shapes, but I want the viewer to use their own feelings". ①

2



45 min.

#### Painting on a canvas in the barn

The participants painted abstract paintings with a mixture of three colors of their choice, on small canvases pasted all over inside the "Barn." ②③

3



60 min.

#### Drawing on hanging scroll

The next task was to draw on a hanging scroll. The participants expressed images of ordinary, everyday events by using ink-wash. ④

4



75 min.

#### Participating in tea ceremony with their own hanging scrolls in place

The participants were invited to a tea ceremony where Kaihatsu served them tea. In the styrene foam tearoom "HAPPOEN," they enjoyed the tea while looking at the hanging scrolls they drew. ⑤

5



30 min.

#### Critique

Noda and Kaihatsu commented on the work of each participant.



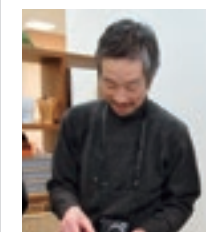
Tea ceremony room HAPPOEN

### Instructor Profile



Artist  
**Yoshiaki Kaihatsu**

Born in Yamanashi Prefecture in 1966. He graduated from graduate school of Tama Art University (M.F.A). He exhibited his works at the 9th International Architecture Exhibition 2004 - Venice Biennale and the Echigo-Tsumari Art Triennial 2006. His diverse art activities range from large-scale installation art, to performance and workshops that invite spectator participation.



Painter  
**Hiroji Noda**

Born in Wakayama Prefecture in 1952. He graduated from Tama Art University (B.F.A) and quickly earned his reputation. He held a solo exhibition at the Museum of Modern Art, Wakayama, in 1995. He received the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists. In 2012, a solo exhibition "NODA Hiroji 1981-2011" was held at the National Art Center, Tokyo. Currently, he is a professor at Tama Art University.

### Summary

While the participants worked on their tasks in the "Barn" and enjoyed tea ceremony in the "HAPPOEN," spectators of *Roppongi Art Night* watched them. This workshop was wrapped in a lively atmosphere unique to *Roppongi Art Night*. (TM)

### Feedback from participants

- I was surprised to learn that the works drawn inside the barn were exhibited at *Roppongi Art Night*. Although I had thought that somehow abstract paintings did not suit me, I felt a powerful feeling of appeal after watching Mr. Noda's works and having a chance to actually try it out myself. (Woman, 30s)
- Before, I had always thought that abstract paintings had profound meanings. In this workshop, I was told to use my own senses to appreciate them, which made me feel closer to the abstract paintings. I will try to view them in my own way. (Woman, 10s)
- Location, facilities, staff members, and instructors, I liked everything about the workshop. It was the best I had ever participated in and I definitely want to come again. (Man, 30s)

### Materials provided

acrylic paint, *bokuju* black writing ink, brushes, paper, linen





## Hold Your Breath. Gently Touch Silver Foil and Learn About Japanese Painting Materials

- Date and time: May 27 (Sun.), 2012, 13:00 - 16:30
- Participants: 21
- Target: Elementary school students (5 grade) and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** We invited Tomoyuki Kambe, a Japanese-style painter, as instructor. The participants learned about the materials used for Japanese-style painting and then took part in a workshop where they processed and applied silver foil.



### Program content and timing

1



40 min.

#### Introduction of instructor works and lecture on materials used in Japanese-style painting

By using slides, Kambe introduced his works and talked about his consistent theme—nature, especially the small universe of plants and animals living near water. His talk was based on his close observation of nature and it was related to the outdoor stroll and production phases of the workshop.

2



20 min.

#### Touching materials of Japanese-style painting

During the lecture about the materials of Japanese-style painting, the participants listened to an introduction of different materials, such as rock paint, glue, and sumi ink, and how to make them. They also had a chance to actually touch the materials and got excited about the rare occasion. They were really surprised to feel how thin the silver foil was. ①

3



45 min.

#### Production

First, Kambe demonstrated how to use the tools and the silver foil. The participants held their breath watching the way his hands moved. After learning the process of applying the silver foil, they sat down at their seats and started to work on their own.

The first step was to attach waxed paper onto the foil to lift it. Then, they put the foil on a piece of Japanese paper on which glue had been applied. They did it so well that it was hard to believe it was their first time. ②

4



30 min.

#### Taking a stroll outside

After working on the silver foil, the participants went outside the building and took a stroll. Their goal was to look for a motif for the paper template they were going to make next. The weather was great and they enjoyed the fresh air. Kambe said, "Even at places you usually walk by, you can come across various discoveries if you pay attention. Those things can give you creative inspiration and help you enrich your life." ③

5



40 min.

#### Resuming production

The participants went back to the multipurpose room and resumed their production. They made paper templates based on the plants they collected during the stroll, and then applied silver foil onto the templates with an iron. Surprised at the way the silver foil changed color, they experimented with ways to apply heat and use the templates. ④

6



30 min.

#### Presentation of their works

At the end of the workshop, each participant presented their work. Even though they all used the same silver foil and the same motif, plants, each work was quite unique, and they all admired one another. ⑤

### Instructor Profile



Japanese-style painter  
**Tomoyuki Kambe**

Born in Gifu Prefecture. He graduated from graduate school of Tama Art University (M.F.A.). He produces delicate and refreshing works, using traditional materials, such as rock paint, foil and Japanese paper. He uses plants and living creatures on the waterfront as his motifs to represent a small universe. He participated the *DOMANI-The Art of Tomorrow Exhibition* in 2010 at the National Art Center, Tokyo, the *Kambe Tomoyuki Exhibition – Innocent World* in 2011 at the Sato Museum of Art, the *Kambe Tomoyuki Exhibition – Innocent World* as part of the Dazaifu Tenmangu-shrine Art Program between 2011 and 2012 at Dazaifu Tenmangu.

### Summary

A wide range of ages, including children, took part in this workshop. They learned the pleasure of creation even in the sense of tension that stemmed from dealing with delicate materials like silver foil. They felt enriched by putting the inspiration they got from the natural surroundings into creative works while paying attention to changes in the materials. (TM)

### Feedback from participants

- I had a great time creating things out of the plants around us. I also discovered how ordinary things could be turned into creative works by looking at what others did. (12-year-old boy)
- It was a lot of fun. It was only for a short time, but it was fulfilling. Also, my teacher's comments were so thoughtful that I felt like I managed to do something. In fact, I often realized what I did unconsciously when he explained what it was in plain terms. (Woman, 30s)
- I learned a lot through the explanation of materials used in Japanese-style painting and through pasting silver foil myself. I felt lucky because I actually experienced how the color of silver foil changed. I want to thank all the staff members for their kind assistance. (Woman, 60s)

### Materials provided

glue, brushes, silver foil, watermark paper, foil scissors, panels, cutter knives, rock paint, ore, paste, Japanese paper, brushes, irons, dosa, pencil erasers, cardboard, design cutters, cutting boards, sulfur sheets, electric fan



1

## Experiments in Body and Space - Feel the Space of NACT with Your Body!-

- Date and time: July 29 (Sun.), 2012, 13:00 - 16:30
- Participants: 17
- Target: Elementary school students (3 grade) and over
- Entry fee: Free
- Place: 1,2,3F Lobby, 3F Auditorium

### Outline

We invited Teita Iwabuchi, a choreographer and dancer, who helped the participants feel, by using their whole body, the space of the National Art Center, Tokyo.



2



3



4



5

### Program content and timing

1



30 min.

#### Lecture

First, the participants listened to a lecture about Iwabuchi's own creative activities with slides on his work. ①

2



50 min.

#### Experiments at the auditorium - warm up

The participants first did some warm-up activities to sharpen their sensitivity. They jumped high and low, sensing the entire room by stretching their bodies. After unraveling their bodies, they gradually shortened and widened the distance between them, being conscious of space. ②

3



30 min.

#### Experiments on the 3rd and 2nd floor - to the public space of NACT

After warming up, the participants moved from the closed space of the auditorium to the open space of NACT. Following the advice of Iwabuchi, "Try to be conscious of being able to enter a familiar space with your own body," they repeated the experiment done during warm-up, but this time in the public space. ③

4



65 min.

#### Experiment on the 1st floor - turn the place where people come and go into your own space

Finally, the participants went to the first floor where many people move around. Iwabuchi said to them, "I think you have been acting passively towards the place, but try to move your body actively, responding to the surroundings." They tried to sense the surrounding architectural space like the pillars, walls and floor, by figuring out where they were in the public space with many people moving around. Having both the sense of being in a public place and the desire to be part of the place, they sat down and lay down on the floor, attempting to turn the space into their own, ending up altering the usual scene of NACT. ④⑤

5



20 min.

#### Retrospection

The participants went back to the auditorium, and shared their experiences with one another. Some talked about the differences they felt on different floors, saying, "As we moved down to the lower floors, the space felt more open," "I felt a difference in the temperature and the way the light came in more on the first floor than on the other floors," and, "On the first floor, things were pulled by events that were happening." Others talked about going back and forth between reality and non-reality, saying for example, "When I was lying on the floor, I got the sense that it was more natural." As the final remark, Mr. Iwabuchi said to them, "Next time you go to a museum, please sharpen the senses of your body to be conscious of the space."

### Instructor Profile



Dancer / Choreographer  
**Teita Iwabuchi**

He graduated from the Tamagawa University Art Department, studying Butoh, classical Japanese dance, as well as theatre. As a dancer, he participated in APE, Nibroll, Ito Kim + The Glorious Future, Co. Yamada Un, Ko & Edge. Co., etc. Starting in 2005, he began presenting choreographical works with focus on "body structure" and "interaction among space, music and body." In addition to performances at theaters, he has been engaging in various activities, including performances and workshops at art museums. His choreographical work in collaboration with Kaori Seki received the French Embassy Prize for Young Choreographers at the Yokohama Dance Collection EX 2012.

### Summary

This workshop was a great opportunity for the participants to discover a new way to sense space. They were able to widen their consciousness to feel space by experimenting with each sense of their body and also alter their way of looking at space by responding to their surroundings both actively and passively. (TM)

### Feedback from participants

- By having an active viewpoint such as "show" and "perform" towards "space," I was able to have a different way of looking at and feeling "space" than in my daily life. Also, I not only looked at "space" with my eyes, I was able to feel it with my body, such as my hands and shoulders, so it was very fresh. (Woman, 20s)
- Both my child and I enjoyed the workshop. It was a valuable experience that we could lie down on the floor of NACT that I had always thought of as "a place to see pictures." (Woman, 30s)
- I discovered that it was fun to observe and capture things with a new sense. I think that the architects and designers would be thrilled that we feel their buildings in such a way. I was keenly aware that things are being influenced by people and places, an infinite amount of information is flying around. (Woman, 30s)





## Photographs as "Expression" - Two Commentary Sessions by Toshio Shibata - Program held in conjunction with *Given Forms—TATSUNO Toeko / SHIBATA Toshio*

- Date and time: August 25 (Sat.), 2012, 14:00 - 16:30  
September 8 (Sat.), 2012, 14:00 - 16:30
- Participants: 17
- Target: High school students and over
- Entry fee: Free • Place: Lecture room A,B and elsewhere

### Outline

In a pair of workshops, works brought in by the participants received feedback from Toshio Shibata, who participated in the exhibition *Given Forms—TATSUNO Toeko / SHIBATA Toshio*.



### Program content and timing

1



120 min.

#### Day 1 Introduction of the instructor / feedback / presenting tasks for the next session

The theme of the workshop was "expression" in photographs. Each participant presented five of their own photos and received feedback and tasks for the second session from Shibata.

2



20 min.

#### Appreciation of *Given Forms—TATSUNO Toeko / SHIBATA Toshio*, with Shibata's gallery talk

After the presentation, the participants moved to the exhibition gallery to see *Given Forms—TATSUNO Toeko / SHIBATA Toshio* and listened to Shibata himself. They learned Shibata's ideas about photography and also had a chance to think about their own tasks for the next session.

1



140 min.

#### Day 2 Participants' presentation of their works and feedback from Shibata

The participants brought in and presented photos that they took taking into consideration the advice from Shibata. There were improvements in their photos, which showed how the participants learned from Shibata's feedback.

2



20 min.

#### Closing comments by Shibata

At the end of the session, Shibata said to everyone, "The answer is within you. When you have doubts, it is important to go over the photos you have taken."



### Instructor Profile



Photographer  
**Toshio Shibata**

Born in Tokyo in 1949. In 1974, he completed the master's course at Tokyo National University of Fine Arts and Music, majoring in oil painting. In 1975, he entered the Royal Academy in Belgium, majoring in photography. He returned to Japan in 1979. Around the late 1980s, his monochrome photos of construction sites and dams in mountainous areas started to receive international appraisal for being unique combinations of nature and man-made objects. He began taking color photos around 2004 and this new development has been given close attention. His works have been collected in several museums in Japan and other countries.

### Summary

In the two-day session, Shibata determined what each participant should work on and gave each of them appropriate advice. For those who take photos, it was a great opportunity to have their own photos reviewed by an exhibiting photographer. Therefore, the atmosphere of the workshop was quite serious, with participants taking notes. Some also mentioned that it was good for them to be able to listen to how others approach photography and what Shibata thought about them. Since the participants were already interested in the workshop's theme, photographs as "expression," they were able to get into details, especially during the second session. They were able to learn not only the technical skills of photography, but also attitudes towards photography. It was rather formal and serious, but the participants learned a lot more than they expected. (TM)

### Feedback from participants

- I was inspired by learning about other people's approaches, ideas, and sensibilities towards photography. The instruction from Mr. Shibata, "Stop and think," was very meaningful. I will certainly try to absorb it. (Man, 30s)
- Because I have rarely had the opportunity to look at my own photographs, it was wonderful to be able to go over my own photos through this workshop. Also, I learned a lot from Mr. Shibata's comments not only about my own works but also about those of others. I hope I can keep enjoying taking photos, using the feedback from him. (Woman, 30s)
- It was an eye-opening opportunity to listen to Mr. Shibata's feedback on my own photos and those of others. I also thought that a great photographer had great words as well. Thank you very much for the wonderful opportunity. (Woman, 40s)

### Materials

Items brought by participants: 5 photos taken themselves, A4 size or larger



1

## My First Art Experience: Touch, Listen to, and Feel the Newspaper

- Date and time: November 3 (Sat.), 2012, 14:00 - 16:00  
November 4 (Sun.), 2012, 14:00 - 16:00
- Participants: November 3 – 11 pairs (25 people)  
November 4 – 12 pairs (27 people)
- Target: Preschool children (3-6 years old) and parents
- Entry fee: Free • Place: Annex, 3F multipurpose room

**Outline** This is the first session of the "My First Art Experience" series designed for preschoolers. We invited Kotaro Fukui, a Japanese-style painter, as an instructor, to guide children aged 3-6 and their parents to experience "molding" with newspapers.



2



3



4



5

### Program content and timing

1  
15 min.

#### Introduction of instructor activities

Kotaro Fukui began introducing his work by showing his book collection. When he asked the children what they knew about ostriches, they answered enthusiastically, "a big bird" and "they can't fly."

2  
30 min.

#### Formative play

The participants started to work with newspaper. Everyone was given a piece of newspaper and listened to its voice. When they tuned in to the sound of rattling paper, they heard it say "hello" in newspaper language. ① Next, they rolled the newspaper as tightly as they could. And then, they "ironed" it to make it flat. ② They also used a sheet of newspaper as a sled to experience how strong it can be. Newspaper is very resilient to being pulled, and it won't tear even when it's pulled with a child on top. ③ Then, they started to tear it apart by hand, in every direction. Once they got the hang of it, they got lots of little pieces of newspaper and threw them all in the air. Fukui then scattered a box full of prepared pieces of newspaper above everyone. The kids were so thrilled by the newspaper snow falling onto them that they cheered happily. ④ After enjoying themselves throwing the pieces for a while, they gathered all the pieces to make a paper bed where they lay down. ⑤ Next, they tore newspaper into narrow, long strips which were then connected with staples and cellophane tape to make longer strips. They stuck both ends onto the wall and hung them. A room-sized art work was completed. Finally, Fukui told the children, "Be a lion. Destroy the newspaper jungle!" However, the unified response from them was, "No way!" It was the moment of confirmation that a sense of cherishing what they created had developed in them. Instead, they crawled under the threads of newspaper and had a race. They got all sweaty and took a shower of newspaper.

3  
25 min.

#### Presentation of impressions

After the molding play, the participants all gathered and expressed how they felt. As a closing comment, Fukui explained to the parents how important formative activities are to preschool-aged children and said, "I hope you can give your children as many opportunities as possible to express themselves."

### Instructor Profile



Japanese-style painter  
**Kotaro Fukui**

Born in Tokyo in 1969. He graduated from graduate school of Tama Art University (M.F.A). He is known for using ostriches and flowers as motifs to draw large scale paintings with *sumi* ink and mineral pigments. His numerous exhibitions include, "Silent Flowers and Ostriches" at the Chelsea Art Museum, New York in 2010, a solo exhibition at the Kreuzherrnsaal, Germany, in 2011, and "New Collection: Kacho of KOTARO FUKUI" at the Museum of Art, Ehime in 2012. In 2004, the Agency for Cultural Affairs purchased his works. In 2006 and 2013, he received the Medal with Dark Blue Ribbon. His activities include performing "live painting" and being a member of the National Formative Education Union for preschoolers.

### Summary

Many of the children who participated in this workshop "came to NACT for the first time." They shared with their parents the experience of opening their minds and finding themselves through the molding activities, which is really the essence of art. Many of the parents said they would like to see more of this kind of event, which shows that events like this workshop are good opportunities to show the public what NACT can do. (TM)

### Feedback from participants

- I could see how my daughter interacted with others in a way different from when she is at kindergarten. I learned a lot from the lecturer today, such as the importance of giving her chances to express herself and of focusing on the process rather than the outcome. I'd like to do it again. (Woman, in her 30s, with 5-year-old girl)
- When the lecturer told us what's important in expression is the whole process rather than the categorization of art made by adults, I could also see that myself. Thank you very much. (Man, in his 40s, with 5-year-old girl)
- I was truly impressed by what Mr. Fukui did, because I had never imagined you could do so much with simple newspaper. It was a great opportunity to have a "heart-opening" experience, which is the basis and the nature of art. Thank you very much. (Woman, in her 30s, with 3-year-old boy)

### Materials provided

newspaper, cellophane tape, staplers

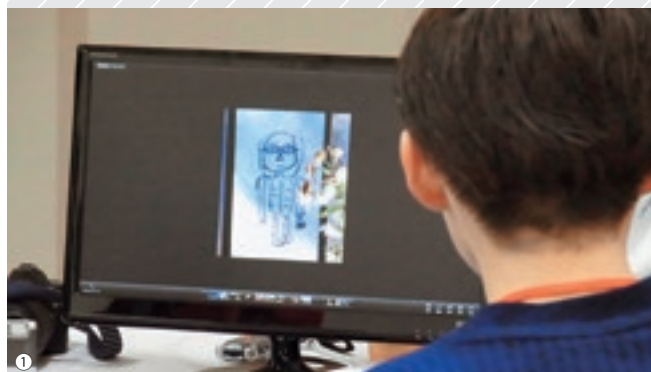


## "Time of Grieving," photographed by high school students

Program held in conjunction with *Artist File 2013: The NACT Annual Show of Contemporary Art*

- Date and time: February 24 (Sun.), 2013, 13:00 - 17:30
- Participants: 5
- Target: High school students
- Entry fee: Free
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** At this workshop, a discussion about life and death was held with high school students who shared their perspectives. The participants thought about death through expressing their images of grieving the dead with photographs.



### Program content and timing

1



#### Participants' self-introductions and a lecture from Lieko Shiga

After the participants introduced themselves to one another, Shiga explained about her work and her style of creation. Her photographs are based on stories inspired during her trips to various places both inside and outside the country. She believes that each work of hers has been some kind of grieving, because the world after death is a mystery to everyone and that's the source of her creation. ①

2



#### Discussion on life and death

The participants told one another what brought them to this workshop and shared their ideas of grieving the dead. Each of them had encountered the death of different people, such as someone close to them or a friend. They each shared the thoughts they had when they went through those experiences. ②

3



#### Story production / taking photographs

After sharing their own experiences dealing with someone's death and learning about various rituals in different parts of the world, which helped them clarify their perspectives on life and death, the participants were instructed to "think about your own 'grieving' story and express it in a photograph." With tips from Shiga in mind, they reflected on how they would like to grieve the dead and how they could present it in a scene. When they finished writing their stories, they used things in the room to materialize what they had in their minds, and took photos of them. Those who thought their grieving would take place outside went outside to take photos. Shiga gave them advice like, "Don't think too much. Keep taking photos." The participants did so, until they could get something they were satisfied with. ③④⑤

4



#### Presentation

The participants chose a photo that represents their image of "grieving" and told their story and how they felt while taking the photos. They all talked about their struggle in taking good photos and finding good ways to represent what's on their mind in a photo. Shiga told them to keep the photos for five to ten years, because they will most likely have different impressions looking at them then. She also asked them, as a final remark, to remember that day as an important day when they thought about "grieving."

### Instructor Profile



Artist  
**Lieko Shiga**

Born in Aichi prefecture in 1980, she lives in Miyagi Prefecture. In 2004 she graduated from Chelsea College of Art and Design, London Institute. Since then, she has stayed in various places, such as Brisbane, Sendai and Singapore, working on her creative activities. Her representative work is *CANARY*, which consists of photographs taken based on extensive research. In 2008, she received the Ihei Kimura Photo Award. Her solo exhibitions include *RASEN KAIGAN* (2012) and a show at the Sendai Mediatheque. She published *Lilly* in 2007 with Art Beat Publishing and *CANARY* in 2007 with Akaaka Art Publishing.

### Summary

The five high school students spent a memorable time, sharing their perspectives on life and death with peers they had never met before, coming up with new ideas, and putting their ideas into photos. There was a senior who had already decided to study photography and textile at college, while one first-year student was still thinking about what she wants to do at college. It was an unforgettable day for the teens who were struggling to find the right path for the future. (TM)

### Feedback from participants

- I was half-worried and half-excited beforehand because the theme of the workshop was such an abstract subject as perspectives on life and death. However, I learned a lot more than I anticipated. It was good that, as I listened to the others talking about their own ideas of life and death, I could feel that my own ideas changed. (Woman, 10s)
- Through this, my first experience of creating a work with a given theme, materials, environment and time, I was able to rethink photography and expression. (Man, 10s)
- I understood the difficulty of taking pictures. When I was thinking, it was a lot of fun and I felt I was in control. But then, I had a tough time actually taking pictures because they didn't come out the way I imagined. It was fun to find out what others were thinking because there was such variety even though we were around the same age. (Woman, 10s)





## Making Nests to Illuminate the Trees: Creating an Installation for Art Night

Program held in conjunction with *Artist File 2013: The NACT Annual Show of Contemporary Art*

- Date and time: March 23 (Sat.), 2013, 13:00 - 16:30
- Participants: 19 ● Target: High school students and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** In this program held during *Roppongi Art Night 2013*, participants took on the challenge of making an installation in the outdoor space of NACT, along with instructor Takamasa Kuniyasu.



### Program content and timing

- 1** **Introduction of instructor**  
5 min.

Instructor Takamasa Kuniyasu is known for works in which stacked materials such as wood and ceramic blocks transform spaces dynamically. For *Roppongi Art Night 2013*, he created and exhibited *Thrones for Departed Birds*, incorporating trees on NACT's grounds.
- 2** **Introduction of instructor's activities, explanation of installation**  
20 min.

First, the participants heard about Kuniyasu's own creative activities and about the art medium of installation. In installation, where the viewer experiences the entire gallery or other venue as a single work, many works radically transform the space so that it appears quite out of the ordinary. However, according to Kuniyasu, "There are also installations that assimilate into their surroundings, sometimes so harmoniously that not everyone notices there is a work of art there." The goal of the workshop was to create an installation that assimilated into in the outdoor space of NACT.
- 3** **Production**  
100 min.

After the instructor's talk, participants produced bird's nest-like forms using fragments of ceramic blocks and zelkova twigs, materials that Kuniyasu often employs. First, they cut the zelkova branches to appropriate lengths, fixed them in place with wire, and made triangular pyramids that would act as bases. Once the bases were made, they attached twigs to it radially. Next, they stacked further branches, alternating between polygonal and radial arrangement, and glued them with glue guns. Finally, they attached small pieces of ceramic block wherever they wanted to complete the "nests." ①②
- 4** **Installing works outdoors**  
55 min.

Workshop participants installed the finished works on trees along NACT's promenade. The cherry blossoms were in full bloom on this day in late March, and new green shoots were starting to appear on the trees. After deciding which trees to install the works on, they mounted them using screws and wire. Work progressed, taking into account the participants' perceptions of the works and their harmony with their surroundings, reflected in comments like "I want to mount mine on a cherry tree," "We want to display 'sibling' works side by side," and "I want to install mine at an angle so that it seems to greet people who come up the promenade." They used LED lights and button batteries to install captions under the works in the trees, and the installation was complete. ③
- 5** **Viewing, review**  
30 min.

Finally, everyone walked around the promenade looking at the works and appreciating them as part of the wooded scenery. Kuniyasu commented: "The works look more wonderful out here than they did inside, don't you think? This is the phenomenon in which a work and its site become inseparable. And this shows how art is created when a person's actions combine as one with some other force." ④

### Instructor Profile



Artist  
**Takamasa Kuniyasu**

Born 1957 in Hokkaido. MFA, University of Tsukuba Graduate School of Arts. Highly acclaimed both in Japan and overseas for his dynamic works created by stacking logs and ceramic blocks. Kuniyasu has won many awards including at the 18th Exhibition of Contemporary Japanese Sculpture (1999). He is also highly active in creating installations at rural sites such as Echigo-Tsumari Art Field and the Amabiki Village and Sculpture exhibition in Ibaraki Prefecture. Recent solo shows include *Dragon Forest* (Kanazawa Forest of Creation, 2007) and *Going Quietly, Looking Inward From Afar* (Gallery Natsuka, 2013), and group shows include *Artist File 2013: The NACT Annual Show of Contemporary Art* (The National Art Center, Tokyo, 2013) and *Dialogue with Trees: Five Stories of Rebirth and Renewal* (Tokyo Metropolitan Art Museum, 2016).

### Summary

Held in conjunction with *Roppongi Art Night 2013*, this workshop was intended not only to produce works of art, but also to have a group participate in the outdoor exhibition by working together in the artistic mode of installation. The "nests" made by Kuniyasu and the participants were mounted on trees on them NACT premises, and were integrated into the surrounding landscape to create a single site-specific work. When the sun went down, LED lighting attached to the nest began to flicker here and there around the promenade, these 20 nests and their little lights combining with illumination of NACT itself to form a one-night-only installation that welcomed Art Night visitors. (NY)

### Feedback from participants

- It was so much fun. I was surprised at how different Mr. Kuniyasu was from the image conveyed by his works. I had a fresh, new experience and a wonderful time. (Woman, 40s)
- When I signed up, I had no idea what kind of things we were going to make, but it was really fascinating to have everyone use the same materials and procedures but arrive at different results, and to see the process of them becoming a single installation. (Woman, 30s)
- I was profoundly moved to have the extraordinary experience of creating art with my own hands. I enjoyed engaging with Mr. Kuniyasu, and being able to encounter the works of other participants. (Man, 40s)
- To have something I made be exhibited alongside the work of such a splendid artist was a tremendously enjoyable and precious experience, which I will never forget. (Man, 20s)

### Materials provided

Ceramic blocks, zelkova twigs, wire, glue guns, pliers, LED lights, button batteries, caption paper, screws, pushpins, screwdrivers, stepladder



## Workshop with *House of Cards*

California Design and exhibition *Design Ah!* Joint Program

- Organized by: 21\_21 DESIGN SIGHT, The National Art Center, Tokyo
- Date and time: April 27 (Sat.), 2013, 10:00 - 16:00
- Participants: 2,250 ● Target: Exhibition *Design Ah!* visitors
- Entry fee: Free (exhibition ticket must be shown)
- Place: 21\_21 DESIGN SIGHT (Tokyo)

### Outline

Participants affixed stickers to transparent cards of the same shapes as those in *House of Cards* designed by Charles & Ray Eames, assembled them, and made a "House of Cards House."



Photo: 21\_21 DESIGN SIGHT

Photo: 21\_21 DESIGN SIGHT

### Program content and timing

At 21\_21 DESIGN SIGHT, the venue for the exhibition *Design Ah!*, a workshop was jointly conducted by the National Art Center, Tokyo and 21\_21 DESIGN SIGHT on a Saturday, the first day of the Golden Week holidays (at the end of April and beginning of May). This program was a joint project relating to two concurrent exhibitions, *California Design, 1930-1965: Living in a Modern Way* and exhibition *Design Ah!*, and was the first workshop in this series held at a venue other than the National Art Center, Tokyo.

#### 1 Card distribution

This was a workshop in which anyone who visited the venue could participate. At the entrance of the exhibition *Design Ah!* venue, transparent cards with the same shapes as those in *House of Cards* were distributed to visitors, and they were invited to participate.

*House of Cards* is a toy designed in 1952 by prominent American mid-century designers Charles & Ray Eames. Cards printed with various photographs and patterns, such as minerals, vegetables, colored pencils, buttons, and so forth, have notches on all four sides, and by inserting one card into the slot of another, users can enjoy creating a three-dimensional structure.

#### 2 Production of original *House of Cards*

In the workshop space, set up in one area of the venue, was prepared a wooden frame shaped like a house. Participants stuck stickers on transparent cards and created their own original *House of Cards*.

The exhibition *Design Ah!* was based on the popular television program of the same name, and as a result there were many parents and children in the venue. Both children and adults selected stickers carefully and produced cards intently, carefully considering where to affix the stickers. It was a simple procedure, but one that enabled each participant to engage in the fundamental design processes of selecting colors and patterns. ①②

#### 3 Production of a "House of Cards House"

Participants assembled the completed cards in a wooden frame resembling a house. Originally intended as a children's toy, *House of Cards* has cards that are easily put together. Even young children were able to take part in making the house, carefully inserting the cards they had made into notches. By inserting cards themselves, participants were able to grasp the mechanism by which 2D cards fit together to form a 3D *House of Cards*. Cards made by the participants were built up higher and higher, and by 4:00 PM when the workshop ended, the house of colorful cards was completed. ③④⑤

### Instructor Profile



Art director, Graphic designer  
**Tomohiro Okazaki**

Born in 1981. BFA, Tokyo Zokei University, Design Department. Worked at design studio "ayrcreative" before going independent. While still employed at the design studio, he also worked on the production of the television program *Design Ah!*, and established SWIMMING as a freelancer in September 2011. Okazaki is engaged in design across diverse categories ranging from printed matter to video production.



Designer  
studio note  
**Norihiko Terayama**

After studying product design in Japan, Terayama attended Design Academy Eindhoven in the Netherlands, studying under Jurgen Bey, Gijs Bakker and others. While enrolled there he studied at Studio Richard Hutten and MVRDV, and graduated in 2008. After returning to Japan, he established "studio note." His practice involves not only producing beautiful forms, but also engaging in narrative-based design.

### Summary

More than 2,000 people participated in this workshop, implemented jointly in connection with the *California Design* and exhibition *Design Ah!*, and produced original cards by affixing stickers to transparent *House of Cards* cards. The cards made by the participants were assembled one by one in a house-form frame, and about six hours after workshop began, a "House of Cards House" bringing together numerous people's design ideas was completed.

With cards and stickers alone, so many designs can be created. And by assembling a large number of cards, it is possible to create three-dimensional objects of all kinds of shapes and sizes. In this workshop, participants enjoyed learning about the possibilities of design, as infinite as the human capacity for ideas.

The completed "House of Cards House" was displayed in the exhibition *Design Ah!* venue for a week, along with a slideshow of photos from the workshop, conveying the joy of design to 21\_21 DESIGN SIGHT visitors in a friendly and familiar manner. (NY)

### Materials provided

Transparent cards with the same shapes as those in *House of Cards*, various kinds of stickers, wooden frame



## Before Photography / Create Darkness

- Date and time: July 28 (Sun.), 2013, 11:00 - 14:00  
August 4 (Sun.), 2013, 13:00 - 16:00
- Participants: 16
- Target: High school students and over
- Entry fee: 1000 yen ● Place: Annex 3F, multipurpose room

**Outline** The participants learned about the in-depth history of photography. They also took a picture of NACT in the darkness, with a pinhole camera, which was used before photography was invented, with the room of the workshop itself as a camera.



### Program content and timing

#### Introduction

We invited Takashi Homma, who is a photographer, as an instructor to this two-session workshop, where the participants learned the history of photography and literally felt how a camera works with their bodies.

1

30 min.

#### Explanation on the purpose of the workshop and the pinhole camera

The participants first listened to Homma. The subject for today was "the time before photography." Although photography was invented about 200 years ago, it had been known even earlier that the light coming through a small pinhole into a dark room reflects the sight outside upside down. Homma said, "These days, you rarely experience a pitch-dark environment. Therefore, I want you to create darkness and see an upside-down reflection of the outside view," and guided them to turn the whole room into a pinhole camera.

2

120 min.

#### Turn the room into a dark box

Homma brought in his own 8 × 10 camera to demonstrate how a pinhole camera works. Then, he guided the participants to cover all the windows with black Kent paper and blackout curtains, creating a pitch-dark room. He then decided the location of a pinhole, which was the only place where the light could come through. In the dark, the participants gazed at the image of the National Art Center, Tokyo reflected on the wall. They were able to see not only the building but also branches moving in the wind and pedestrians. In order to record the scene, they placed sheets of 8 × 10 film in a grid pattern and exposed them to the light from the pinhole. That was the end of the day.

3

50 min.

#### Lecture on the History of Photography

A week later, the participants came back again to listen to Homma's lecture on the history of photography. He explained about the invention of photography, how it was related to paintings, how photographs came to be used as art, and activities of modern photographers.

4

40 min.

#### Completion of the Photograph and Q&A

The participants saw the finished photographs. They cheered at the image of NACT imposed on photographic papers on the wall. The films they had placed on the wall the week before were finally developed.

5

60 min.

#### Appreciation of an exhibition

The participants went to watch the exhibition *ANDREAS GURSKY*, being held at NACT at that time, and learned more about photography.

### Instructor Profile



Photographer  
**Takashi Homma**

Between 2011 and 2012, he held a solo exhibition, "New Documentary" at three museums in Japan. His publications include *Fun Pictures—Photograph Class for Children* (Heibonsha). In 2016, he also published a photo collection book with photos taken with camera obscura, called *THE NARCISSISTIC CITY*, from the British publisher, MACK.

### Summary

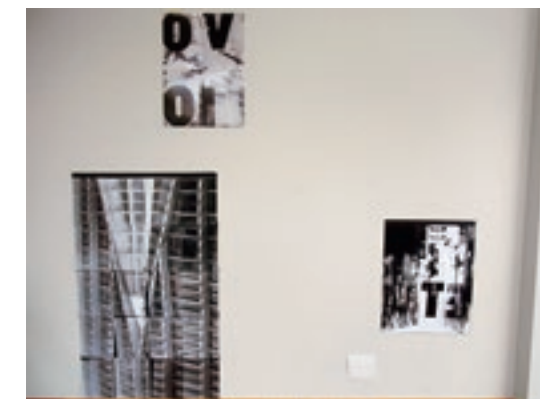
This workshop was novel in having the participants experience the functions of a pinhole camera through "being inside the camera". It was especially new to those who are accustomed to tiny digital cameras. Homma's lecture was very professional, yet friendly and it was a great opportunity to learn about photography and cameras. (NW)

### Feedback from participants

- I was able to understand the workings of the pinhole camera and camera obscura through a life-sized experience. The lecture on the second day about the history of photography was very informative and I became more interested in it. (Man, 30s)
- I was very impressed with the experiment of taking a picture by means of a pinhole. In the age of digitization, I was able to experience the original way of taking a lot of time to produce a picture. That was fun. The lecture was also interesting as I was able to grasp the flow of the history of photography. (Woman, 40s)

### Materials provided

Lith films, photographic papers, black Kent paper, permacel tape, blackout curtains, etc.







1

## Turn Your Humor into an Illustration!

- Date and time: August 25(Sun.), 2013, 13:00 - 16:30
- Participants: 16
- Target: Elementary school students (3 grade) and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

The participants experienced the world of pop art with pop artist techniques and ideas, and also enjoyed it as their own expression.



2



3



4



### Program content and timing

#### Introduction

In this workshop, the participants appreciated an *American Pop Art* exhibition and thought about humorous expressions on their own, which they expressed as a face drawn on a computer. The instructor is JUN OSON. He is an illustrator well-known for his illustrations of humorous figures with a typical facial feature resembling the character for 8 and also his collaborative works with the apparel brand ZUCCa. Pop art is one of the art styles that have influenced him a great deal.

#### Lecture by Jun Oson

In the first lecture, JUN OSON talked about pop art and his own work. ①

1



30 min.

#### Exhibition tour

After listening to JUN OSON lecture, the participants saw the *American Pop Art* exhibition. They were impressed by the actual works that had appeared in the lecture. They also looked for some tips that they might be able to use for their creations afterward. ②

2



35 min.

#### Production

The participants returned to the annex and started working on their own creations. They used computer software, provided by JUN OSON, which helped them change the outline of a face and arrange the eyes and nose easily, and created a face of the "famous person." Each of them sat in front of a computer and tried to find the best way to create a famous person's face as humorously as they could, by arranging facial parts and using different colors. ③④

3



100 min.

#### Presentation

The participants' works presented through a projector included a creator's image of typical "American," a main character of a famous movie, and even a limited motif based on someone close to them, yet given a new meaning by a combination of features and colors. They turned out to be so unique that even JUN OSON was quite amazed by the variety. They were full of fun creativity.

4



40 min.

### Instructor Profile



Illustrator  
**JUN OSON**

He was born in Aichi Prefecture and currently resides in Kamakura. His main activities involve advertisement, extending from animation to book binding. His representative works include providing drawings for *Ahare! Meisakun*, an NHK ETV program, and for the McDonald's *Asa Mac* campaign, creating the design for Kirin's *Nodogoshi All Light Special Package*, collaborating with ZUCCa, and creating ads for Toyota's *ha:mo*.

### Summary

"The amazing thing about pop art is to surprise the viewer as art, even though it was originally cartoons and products," JUN OSON says. In this workshop, the participants had the opportunity to experience the concept of pop art by seeing the exhibition and creating their own works, to think about it and to learn about the different ideas others have. In creating their own works, they used computer software, which allows less freedom in drawing than hand drawing, so that they could experience expressions closer to pop art. Even though they first struggled with operating the software, they were able to use pop-art-like techniques and ideas in their own creations. (NW)

### Feedback from participants

- It was a lot of fun to think of how to combine various facial features in an interesting way. (Man, 10s)
- It was fun to combine facial parts to create one piece. I was really stimulated by the free-wheeling creativity of the children. (Woman, 20s)

### Materials provided

original hint cards, PCs, graphic software, etc.





## My First Art Experience: Create and Play "Make-Believe Play"

- Date and time: November 24 (Sun.), 2013, 14:00 - 16:00
- Participants: 13 pair 34 people
- Target: Preschool children (2-6 years old) and parents
- Entry fee: Free
- Place: Annex 3F, multipurpose room

### Outline

This workshop was for families with small children. The participants learned the pleasure of expression through participating in creation and play.



### Program content and timing

#### Introduction

The instructor for this workshop is Yasue Omori. She is a member of the Kazenoko Theatre Company Tokyo and has been holding performances for younger children. The participants took part in a "make-believe play." The story of the play was to look for the family of a lost cat and they made stage props with newspaper. The aim of the workshop was for parents to realize how enthusiastic their children could be when they were engaged in something they were interested in. Therefore, all the activities were done as parent-child cooperation. The lost cat and her family were played by staffs.

#### Building a Store

First, each participant built a store of their choice with newspaper. The stores were going to be used as part of a shopping street in a play, where they were going to look for the family of the lost cat.

#### Warm-up activities before the play

When they finished making newspaper stores, they got together again. Omori and staff members introduced themselves. Then, they did a quiz, "What is it?" and told a story, "Pooh the Rabbit," and did warm-up activities by using newspaper.

#### Playing a play

In the middle of the warm-up, they could hear meowing. Then, the children realized that there was a lost cat, crying. The cat explained she got separated from her family while they were taking a walk. Then, they found a letter from the cat's mother, saying "I am going to Yoncho-me." Next, they all went to the shopping street and asked the owner of a fish store whether he had seen the mother cat. The answer was no. Then they went to a vegetable store, a cake shop and other places looking for the mother. Then, they received another letter from the mother cat, which said the family members were at the beach. The kids all went under the sea made from newspaper. When they were having fun at the beach, the family of the cat showed up. Since the family told the children they hadn't had anything since the morning, they made lots of rice balls out of newspaper. The cat had 100 siblings, so they made rice balls for all of them and sent them off.

#### Comments from Yasue Omori

"Everyone, you all did a great job!" said Omori. She complemented the children for their hard work, and gave them a message for the future.

### Instructor Profile



Director  
**Yasue Omori**

After working at a puppet theatre in Kyoto, she joined the Kazenoko Theatre Company Tokyo in 1980. She has been holding lectures and workshops mainly geared toward young children. In order to understand how young children play and interact with others, she herself became a pupil at a kindergarten and experienced life among them. She is a visiting researcher at the Geijustu-Kyoiku Kenkyujo (Institute of Art Education). She is a co-author of *Karadade-wakuwaku Hyogen-asobi*.

### Summary

The aim of this workshop was to help families with young children know about and feel closer to a museum. The participants did not hesitate or feel too much pressure when they took part in a "make-believe play," and they were able to enjoy expressing themselves. Many of them said they "would like to participate in museum activities together as parent-child groups more often." It was a great success in giving families a chance to cultivate their sense of pleasure in expression and a positive attitude toward art. (NW)

### Feedback from participants

- The story of the rabbit was fun. I was a little doubtful whether a four-year old would be able to manage a "make-believe" play, but I could see that he could play a role just like he does make-believe with his friends. (Man, in his 30s, with 4-year-old boy)
- I liked it when the play started without us realizing it. I didn't realize you could do so much with just newspaper. It was really fun to make something out of it and tear it and pretend it was the sea. (Woman, in her 30s, with 4-year-old boy)

### Materials provided

newspaper, advertisement fliers, cellophane tape, etc.





## Fold Your Own Face!

Program held in conjunction with *See, Hear, Play: The Power of Images Weekend*

- Date and time: March 8 (Sat.), 2014, 11:00 - 12:00, 13:30 - 14:30, 16:00 - 17:00
- Participants: 133 (total for three sessions)
- Target: Anyone
- Entry fee: Free ● Place: 1F Lobby

### Outline

In this workshop, participants made original masks by folding origami paper, designed by COCHAE, that can turn into an infinite variety of faces depending on how it is folded.



### Program content and timing

A one-hour program was carried out three times in a day, with the same content each time.

1



#### Start of workshop

On the first day of *See, Hear, Play: The Power of Images Weekend*, an event to celebrate the beginning of the exhibition *The Power of Images – The National Museum of Ethnology Collection*, the design unit COCHAE conducted an origami workshop in the first-floor lobby of NACT, which anyone can enter free of charge. The materials used in this workshop were sheets of “graphic origami” paper, with designs printed on one side. Unlike plain origami, as you fold, you not only create a form with the paper, but also change the designs printed on it. COCHAE, who are major fans of the National Museum of Ethnology, designed graphic origami paper especially for this workshop, so participants could fold their own “faces” (masks). ①

2



10 min.

#### Warming up

First, while listening to an explanation from Takeda, participants folded Fukusuke (Japanese folkloric character) and cranes as a warmup. It seems that origami cranes, so familiar to Japanese people, feature many of the characteristic types of folds in origami. ②

3



20 min.

#### Folding miniature “faces”

Before making masks with large-format origami paper, participants used smaller paper to fold various “faces”. The origami paper featured images of eyes, noses, and mouths, and became a different “face” each time it was folded horizontally vertically, or diagonally. Participants showed each other the faces they had folded, and as they continued folding while making excited comments such as “What a weird face!” “Wow, cool,” or “That’s kind of scary...”, the folds gradually increased in complexity.

4



20 min.

#### Folding large “faces”

Once the participants had a general idea of the kind of face they wanted to make, it was time to make their own “faces” by folding larger origami paper. Unlike palm-sized origami paper, large paper is hard to fold even in a single place. When people could not fold things the way they wanted, they asked Jikuhara and Takeda for help, and they continued folding and unfolding the paper over and over until they arrived at a face they liked. ③④

5



10 min.

#### Taking photos wearing the folded faces

Once the faces were completed, participants put them on and took photos in a photography area set aside in one area of the venue. They were also asked to take photos with their own smartphone or mobile device, and post them on the exhibition’s Facebook page. Faces like monsters, faces like dogs, faces very similar to those of their creators, completely different faces made by siblings ... a large number of faces were created, no two alike, and each one entertaining. At the end of the workshop, Jikuhara told the participants, “There is no limit to what you can do with origami, since there are an infinite number of folding techniques. After you go home, please try your hand at different kinds of origami.” Most of the children who participated went home with their folded “faces” still on. ⑤

### Instructor Profile



Design unit  
**COCHAE**

Design unit COCHAE was formed in 2003 by Yosuke Jikuhara and Miki Takeda, and works with the theme of “design for play.” They are engaged in a wide range of activities including production of origami paper with graphics and design and development of toys and household goods with innovative perspectives, as well as planning publications and products and holding exhibitions. The Para-Para Flip Books Cats Series (Seigensha), for which COCHAE supervised the book design, won the 2013 Japan Book Design Award Jury’s Choice Prize. Their Origami Puzzle “Funny Face Cards” won a Good Design Award in 2008. Their exhibition *Daruma* was presented in the B1F SFT Gallery at The National Art Center, Tokyo from January to March 2014.

### Summary

Three sessions of this workshop were held on the same day, with a total of 133 people taking part. Ages and demographics varied widely, and among the participants were foreign visitors who had never done origami before. It was a day of exploring the possibilities of origami, an activity that requires only a piece of paper and which anyone can enjoy regardless of age or nationality.

This was the first workshop held in the NACT public space where anyone could participate freely. Comments from participants included, “I discovered a new way to enjoy myself at an art museum,” “Our family was happy that we could all participate together,” and “I hope you do more workshops like this one!” This program was very meaningful in that it offered people of all ages a chance to have fun at the NACT, and also had the effect of informing people coming and going in the lobby of the NACT’s education and public programs. (NY)

### Materials provided

Origami cards (120 mm × 120 mm, workshop information printed on the back side), large origami paper (420 mm × 420 mm), two types of ready-made origami (crane, Fukusuke), cellophane tape, rubber bands, clips





①

## Images of Me and Everyone — Face to Face with Things from the World —

program held in conjunction with *The Power of Images: The National Museum of Ethnology Collection*

- Date and time: March 15 (Sat.), 2014, 11:00 - 16:30  
March 16 (Sun.), 2014, 11:00 - 16:30
- Participants: March 15 – 22 people, March 16 – 8 people
- Target: March 15 – Junior high school students and over  
March 16 – Elementary school students (4-6 grade)
- Entry fee: Free ● Place: Lecture room A, B, Special Exhibition Gallery 2E

**Outline** The participants viewed works exhibited in *The Power of Images* with instructors and learned that there are different perspectives, through interacting with others.



②



③



④



⑤

### Program content and timing

#### Introduction

Is there anything in common among the impressions that we have when we encounter various things from different ages and cultures? In this workshop, held during the exhibition of *The Power of the Images—The National Museum of Ethnology Collection*, the participants explored different perspectives with guidance from the six experts who planned the exhibition. It was a two-day workshop with different participants.

1



20 min.

#### Overall explanation of the workshop and self-introduction

The participants, instructors and staffs all sat in a circle and gave self-introductions to break the ice. Everyone had a smile on their face and the workshop started in a relaxing mood. ①

2



60 min.

#### Appreciation of the exhibits

The participants went to the exhibition gallery to view six works which were preselected for this occasion by the instructors. Each participant was asked to choose the work they were most attracted to. The works were from different countries or regions. The more closely the participants looked at them, the more mysterious they became. They wondered things like, "what is this?" and "what is the purpose of this?" and realized that sometimes a combination of different things showed one thing. They were also asked to write down on cards any questions, things interesting to them and discoveries. ②③

3



60 min.

#### Appreciation discussion and lecture

The participants went back to the workshop room and put their cards around photographs of the work they chose. The cards were categorized into question cards and discovery cards. The walls were filled with numerous cards. Someone found one work frightening or gross, yet another person thought the same work was comical and fun. Some paid attention to the use and purpose of a work, yet others were interested in the shape and materials, or even how the works were made. There were many different ways of appreciating them and the instructors noticed the variety. They explained the characteristics of each work to help the participants. ④

4



50 min.

#### Search for "similar things" in the exhibition rooms

The participants went back to the exhibition rooms, with what they realized in the previous discussion session in mind. This time, they were asked to find two other works that have something in common with their first choice. They drew sketches of the two works in their worksheets and gave the trio a title. ⑤

5



40 min.

#### Presentation

The participants made a presentation of their "similar things." They explained what they thought the three had in common, what title they gave them and so on. Each title was quite unique, reflecting diverse perspectives.

### Instructor Profile

National Museum of Ethnology (Professor)

**Kenji Yoshida**

National Museum of Ethnology (Assistant Professor)

**Reiko Saito**

National Museum of Ethnology (Associate Professor)

**Yuriko Yamanaka**

National Museum of Ethnology (Associate Professor)

**Yoko Ueba**

The National Art Center, Tokyo (Curator)

**Mitsue Nagaya**

The National Art Center, Tokyo (Curator)

**Yukako Yamada**

### Summary

The workshop provided the participants with great opportunities to learn about other people's perspectives through interactions with them and how things were created through dialogues with the experts. They were able to reflect on their own perspectives. (NW)

### Feedback from participants

- It was good because I was able to see one work thoroughly. I want to come back and look at one work from morning till evening. (Elementary school students[4 grade], girl)
- I thought it was interesting that there are various ethnic groups and they have different cultures. I learned a lot. (Elementary school students [6 grade], girl)
- I had a very good time! It made me want to nurture my own imagination and perspective. (Woman, 10s)
- I was highly stimulated by this opportunity where the instructors taught me how to develop a new perspective. I might be able to have different viewpoints and ways of thinking. (Woman, 20s)

### Materials provided

original worksheets, question cards, discovery cards, clip boards, blank cards, pencils, etc.



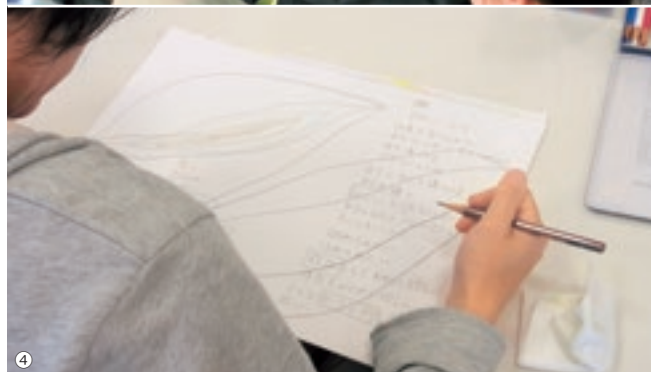


## Drawing Birds That Are Not Birds: Thinking and Painting in Reverse

Program held in conjunction with *Nakamura Kazumi* exhibition

- Date and time: May 10 (Sat.), 2014, 11:00 - 16:30
- Participants: 27
- Target: Elementary school students (5 grade) and over
- Entry fee: Free
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** With Kazumi Nakamura as guest instructor, after a gallery talk in the exhibition venue, participants thought about "birds that are not birds," and took part in a workshop where they drew in colored pencil, pen, oil pastel, and other media.



### Program content and timing

1



40 min.

#### Viewing *Nakamura Kazumi* exhibition

First, viewers listened to a gallery talk by Kazumi Nakamura while viewing his eponymous solo show. The artist references the forms of birds in expressing something fundamental about existence. By asking what makes a bird a bird, he seems to be driving at the essence of something, while at the same time he uses their stylized forms to develop the color, shapes, and brushstrokes of his paintings.

2



30 min.

#### Words about birds

After the gallery talk, Nakamura spoke in the annex, 3F multipurpose room on the subject of birds. Taking Giotto's *St. Francis Preaches to the Birds* as an example, Nakamura asked, "What do birds represent in this painting?" There were various responses from the participants, such as "human beings," "angels," and "me." Nakamura's theory was that the birds represented "others," but he spoke about the importance of various interpretations being possible, and of each person having their own ideas. ①

3



90 min.

#### Production

After the discussion of birds, participants used various materials such as colored pencils, oil pastels, and colored pens to draw "birds that are not birds." They had diverse interpretations of this theme, such as human beings, angels, themselves, and things that are soon forgotten like birds that have flown. ②③④

4



90 min.

#### Presentation and review

After working for 90 minutes, everyone presented their works and reviewed them. There were a wide variety of interpretations of birds, including a colorless brown-eared bulbul that daringly chose to be colorful, a Java sparrow and a cockatiel with altered colors and shapes, and creatures that had chosen not to become birds. Nakamura commented, "Paintings have lives of their own, so they will improve if you give them time." ⑤⑥



### Instructor Profile



Painter

**Kazumi Nakamura**

Born in 1956. MFA in oil painting, Tokyo University of the Arts. Nakamura began exhibiting in the early 1980s, and first rose to prominence with his *Y Shape* series of expressionist paintings with a motif resembling the letter Y. He continued to work in series: *Diagonal Grids*, *C Opened*, *Ranging Difference – Broken Shelter*, *Broken Hermitage*, *Saisoro* (one of the types of Noh masks), *Shokuso-cho (Phoenix)*, *A Bird in its Existence*, *Hijiri (Saint)*. Nakamura has been on a vigorous and sustained quest for contemporary spatiality and meaning in painting, and his paintings alone number over 1,400. In Japan he is one of the most prominent painters active today, with numerous solo and group exhibitions and works in the collections of major museums, and internationally, he has recently held a solo exhibition in the United States. He has also written extensively, primarily theoretical writings on his own work, which are collected in *Filtered Light: A Nakamura Kazumi Anthology* (Reifu Shobo, 2007).

### Summary

What is "a bird that is not a bird?" What is a bird in the first place? This workshop posed the philosophical task of re-examining the basic existence of things and seeing what we consider commonplace with fresh eyes. Although participants said it was difficult, they enjoyed thinking, and had the opportunity to grapple with the universal issues that Nakamura presented.(MS)

### Feedback from participants

- I don't usually draw, so it was fun to think about and create something in this way. I think the theme of "birds that are not birds" is a deep one, and thinking about it made it all the more challenging. (Woman, 40s)
- I felt I wanted to learn more about drawing, about colors and art materials. I felt admiration for the world of art, which unlike the world of literature is not constrained by words. (Man, 20s)
- Before I took part in this workshop, I thought about how I had not touched any art supplies since junior high school, but as I listened to people's ideas in response to Mr. Nakamura's talk, I felt able to devote myself to drawing. I also felt hearing an artist's actual point of view is a great aid to art appreciation. Thank you for this precious opportunity. (Man, 30s)
- I felt I was able to discover my true self. This was a truly satisfying experience, and I gained the courage to gaze at myself more deeply. (Woman, 40s)

### Materials provided

colored pencils, pens, oil pastels, drawing paper, etc.



## Wearable Illustrations: A 2.5D Tunic Dress Collection

Program held in conjunction with *Ballets Russes: The Art of Costume*

- Date and time: July 26 (Sat.), 2014, 13:30 - 17:00
- Participants: 15
- Target: Persons aged 12 and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** With the cooperation of Bunka Gakuen University Graduate School, we organized a workshop in which participants worked together to design a "brand collection" inspired by *Ballets Russes* and each participant produced one paper tunic.



### Program content and timing

1



10 min.

#### Lecture

First, Professor Takagi gave a lecture on the relationship between the Ballets Russes and the fashion world. She discussed Paul Poiret, who made a dress inspired by Scheherazade, and brands such as Chanel, Yves Saint Laurent, Christian Lacroix, John Galliano and Jean Paul Gaultier that eliminated corsetry from dresses and designed modern women's clothing. ①

2



15 min.

#### Explanation of workshop

Instructor Daphne explained what people would do during the workshop in practical terms. A key aspect of this workshop was understanding of the fashion term "collection." In order to create a collection, it is crucial to determine a theme, with both variation and consistency within the scope of the theme. One focus of the discussion was the balance of variations and consistency.

3



45 min.

#### Viewing of *Ballets Russes* exhibition

After the lecture, group work commenced, with five people to a group. Participants sketched costumes in the galleries. How would they apply their observations to the creation of a fashion collection?

4



90 min.

#### Fabrication

Participants had discussions in their groups, sketched ideas on A4 size paper, and verified their ideas' coherence as a collection. Referencing the formal characteristics and use of color in the Ballets Russes costumes, they decided on elements they wanted to incorporate into their own collections, and produced their own paper tunics. ②③④

5



45 min.

#### Photo Shoot

The completed paper tunics were hung on the wall and photographed, and the groups wore the tunics they had designed and posed in groups for a Paper Tunic Collection fashion show. ⑤

### Instructor Profile



#### Bunka Gakuen University Yoko Takagi

Professor at Graduate School of Fashion and Living Environment Studies and director of master's program in global fashion at Bunka Gakuen University. Takagi studied apparel and art history at Ochanomizu University, and after withdrawing with coursework completed from the doctoral program in Comparative Studies of Societies and Cultures in the Graduate School of Humanities and Sciences at the same university, earned a doctorate in archaeology from the Free University of Brussels, Faculty of Literature. She was a professor at Bunka & Fashion Graduate School before taking her current position. Takagi takes an interest in the history and present-day phenomena in which people, things and ideas related to fashion transcend natural borders and genres to create new culture.

Daphne Mohajer-Va-Pesaran (Canada)  
Adjunct lecturer

Athena Chen (Taiwan), Nigel Newhook (UK), Pooja Chadha (India),  
Rebecca Thomas (UK)

### Summary

A paper tunic is a rendering on paper of what is intended to be a three-dimensional costume. When it is worn, it becomes three-dimensional yet retains its flatness, falling somewhere between 2D and 3D, i.e. "2.5D." While there were commonalities among the works, the results highlighted the originality and creativity of each person, and the participants had the opportunity to enjoy creating in a fashion context beyond the everyday, while considering their own designs and what they wanted to express. (MS)

### Feedback from participants

- It was both challenging and exciting to produce works in collaboration with people I was meeting for the first time. During the group discussion, I was able to experience the process that makes it possible to come to mutual understanding during actual hands-on production, even when ideas don't seem to be coming together. I think that that is an experience unique to art. (Woman, 30s)
- It was good not only to work within a set time frame, but also in a group of just the right size. Using paper that we could cut and paste easily let us explore various ideas before we presented them, which I enjoyed. I enjoyed the video that they played for us as well. Thank you for your interesting advice and for thinking of such a fascinating program. (Woman, 30s)

### Materials provided

paper tunic, colored pencil, pen, crayon, Copic, paint, patterned paper, etc.



## Produce and Star In Your Own Picture Book

- Date and time: October 26 (Sun.), 2014, 13:00 - 16:00
- Participants: 18
- Target: Elementary school students (3 grade) - High school students
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room

### Outline

Using copies of paintings shown in the exhibition *Masterpieces from the Kunsthau Zürich*, participants made original picture books, thinking up stories in which they were the protagonists.



### Program content and timing

1



5 min.

#### Introduction of instructor, explanation of how to take a photo of yourself

First, Nakagawa spoke about the job of a picture book creator. While showing a picture book, she explained that it was made up of 15 spreads and took a long time to complete. She told the children, "Today we are going to make short picture books with three spreads. Since we're doing this workshop at an art museum, let's make great use of beautiful paintings!"

2



30 min.

#### Participants take photos of themselves

The main characters of the picture books children were to create were "themselves." Immediately, participants set about taking photos of themselves to use as the protagonists of their books. The children were divided into groups of four or five and took four pictures each, of themselves from the front, walking right, walking left, and a free pose. ①

3



20 min.

#### Explanation of characteristics of picture book and how to make it, reading books aloud

Next, Nakagawa spoke about how a picture book was printed and bound, and read a picture book aloud. Everyone was fascinated by this talk by a professional picture book creator. ②

4



10 min.

#### Making mounts for picture books

Before making the illustrations, participants first made mounts for them. They selected one of two types of book paper measuring about 79 x 55 cm and folded it with a method called "magic folding," resulting in a booklet with three spreads.

5



90 min.

#### Production of picture book

The material used to make picture books was a large quantity of copy paper, on which were printed copies of paintings exhibited in *Masterpieces from the Kunsthau Zürich*. While thinking about what kind of stories to create, children selected several works to use for picture books, cut them out in whatever shapes they wished, and pasted them on the mounts. The main characters were the photos of themselves that they had taken earlier. They combined these photos and the paintings to make a story with three spreads, and finally completed the picture books by making the front and back covers. They selected an appropriate font and cut out characters from the lettering table prepared in advance, and pasted the title on the front cover. ③④

6



25 min.

#### Presentation, sharing

Two of the participating children presented their completed picture books in front of everyone. Afterward, time was set aside to go around and look at everyone's picture books. Nakagawa said, "I was surprised to see all these works that vastly exceeded my expectations. I think if you take the picture books you made today with you when you go to see *Masterpieces from the Kunsthau Zürich*, you will be able to see the paintings there in a whole new way." ⑤

### Instructor Profile



Picture book writer / translator

**Chihiro Nakagawa**

Born in 1958. BFA, Tokyo University of the Arts, Faculty of Fine Arts, Department of Art. Nakagawa has written the text of picture books including *Who Made This Cake?* (Tokuma Shoten) and *Little Pudding* (Rironsha), and illustrated picture books and folk tales including *Princess of the Field* (Tokuma Shoten), *How to Keep an Angel* (Rironsha, winner of the Japan Picture Book Award Reader's Prize), *Karin and the Fifteen Hina Dolls* (Kaisei-sha, winner of the Noma Literary Prize) and *Duck Brothers: Kuri and Goma* (Arisukan). Her more than 150 translations include *Amy's Eyes* (Tokuma Shoten), *Someday* (Shufunotomo), and *Me... Jane* (Asunaro Shobo, winner of the Japan Picture Book Award Translated Picture Book Prize). She also wrote an essay offering a unique description of children's art, "Watching Children Draw: How to Enjoy Drawing Ten Times As Much" (Rironsha).

### Summary

While preparing for the workshop, Nakagawa said, "I want children not only to look at great works of art, but also to draw them into their own worlds." By making picture books, children who participated in the workshop created stories in which paintings became elements of their own worlds, and used copies of works freely so that the artworks intertwined with the works of the main characters (themselves). For adults who witnessed this, it was a workshop that provided opportunities to re-examine the relationship between children and painting. (NY)

### Feedback from participants

- I was happy to create a unique book of my very own. I want to do this again. (9-year-old girl)
- It was a lot of fun because I could think up my own story and make it myself. (9-year-old boy)
- I had never cut up famous works of art before, and it was a lot of fun to make my own picture book using those paintings! I want to do it again if I have the opportunity! (11-year-old girl)
- The paintings made me imagine a lot of different things, and I was able to create picture books with no text, which was really interesting. (13-year-old girl)
- This was an exciting experience I would not usually have. I intend to cherish the book I made by incorporating myself into masterpieces of painting. (13-year-old girl)

### Materials provided

two types of paper, copy paper on which works of art are printed, recycling box, speech balloon paper, lettering table, scissors, glue, picture book, color proof paper, digital camera, printer with scanner



## My First Art Experience: Drawing and Sculpting With a Professional Painter!

- Date and time: November 22 (Sat.), 2014, 10:30 - 12:30[A] / 14:00 - 16:00[B] / November 23 (Sun.), 2014, 14:00 - 16:00[C]
- Participants: 137 ([A]: 19 groups 42 people / [B]: 21 groups 47 people / [C]: 20 groups 48 people)
- Target: [A] and [B]: Preschool children (3-6 years old) and parents / [C]: Elementary school students (1-4 grade) and parents
- Entry fee: Free ● Place: Annex, 3F multipurpose room

**Outline** Painter Yuumi Domoto led a workshop for preschool children (3-6 years old), elementary school students (1-4 grade) and their parents and guardians, in a workshop focused on children's creativity, which is unhindered by adult values, and how to follow and encourage their creative activities.



### Program content and timing

1



85 min.

#### Fabrication

After parents and children had completed the workshop reception, lively production of art commenced without delay. On the desks were placed five colors of paint (red, blue, yellow, white, and black) in plastic containers, white art paper, glue, clay, woolen yarn and ribbons, and everyday materials such as wrapping paper, with brushes stuck in each container of paint. In fact, the painting methodology is the same one that Domoto uses when painting with her child at home. A large amount of dense poster color is prepared in advance in a container, and a lid placed on top of it. A hole is made in the lid just large enough to stick a brush in, meaning that the paint does not spill easily and will not be dried out even the next day. This workshop was intended to encourage children to discover something that interests them on their own, and develop their ideas. Instead of teaching them what to do, adults empathize with their thrill of accomplishment and discovery.

During the workshop, some children drew pictures the entire time, others who began to turn their hands to 3D works, and others who focused on cutting colored paper with scissors. Watching them, one was able to grasp what interested each child and what they were oriented toward.

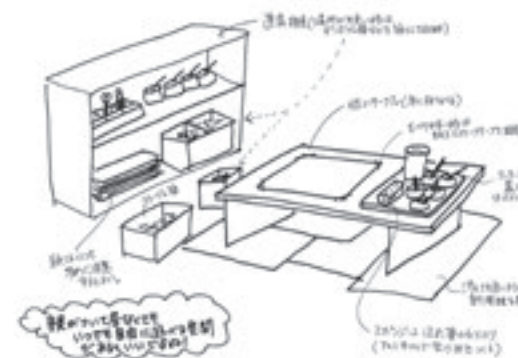
2



35 min.

#### Briefing for parents and guardians

While the children were focused on making art, parents and guardians gathered to hear a talk by Domoto. Based on her own child-rearing experience, she discussed how important it was to get close to the child psychologically. Domoto explained that when a child asks for help with something, it is crucial to identify what they are really looking for. For example, when a child asks how to draw a picture of a dog, one should ask what kind of dog they want to draw and what their conception of a dog is, and should never just explain step by step how to draw a dog.



### Instructor Profile



Painter  
**Yuumi Domoto**

Born 1960 in Paris, France. After graduating from Tama Art University, Department of Painting, Domoto graduated from the Cooper Union School of Art (New York). Since her first solo exhibition at Sagacho Exhibit Space (Tokyo) in 1990, she has participated in numerous exhibitions in Japan and overseas including *Ikiru* at the Yokosuka Museum of Art, Kanagawa (2011) and *Playback Artist Talks* at the National Museum of Modern Art, Tokyo (2013). She won the Encouragement Prize at VOCA in 1995 and 1999, and the 19th Takashimaya Art Award in 2008. She has also created a large number of public art pieces for Tokyo Midtown and works for corporate collections. Her works are in the collections of the National Museum of Art, Osaka, Takamatsu City Museum of Art, Kagawa, the National Museum of Modern Art, Tokyo, the Hiroshima City Museum of Contemporary Art, Hiroshima and other museums.

### Summary

Generally, as they grow older, children grow more self-conscious about making art, and eventually come to dislike art itself and shy away from museums. With this in mind, at this workshop Domoto discussed methods of engaging with art at home. For parents, the idea is not to praise "good" drawings, to criticize anything that children create, or to give them instructions, but simply to observe them carefully and encourage them thoroughly. When parents stick close to their children in this way, children are able to act with confidence, discover their own ways of expressing themselves, and solve problems on their own, and this workshop provided advice on creating this kind of environment. (MS)

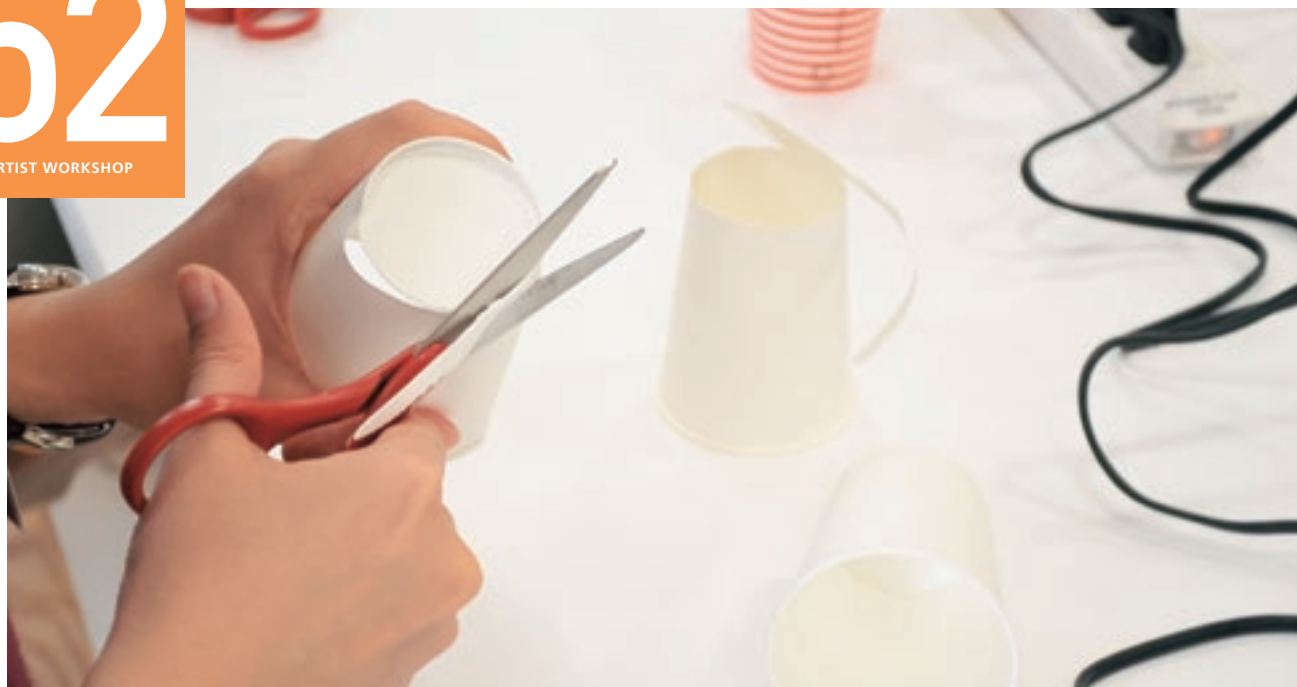
### Feedback from participants

- I was surprised at how fast the children drew. I always tend to give them instructions, but this time when they asked me how to mix brown paint, the staff advised me not to answer and to stand back and let them paint freely. It was an opportunity to reflect on the attitude I ordinarily take towards my children's art. (Woman, in her 30s, with two boys, age 3 and 5)
- It was really educational (for the parents as well). I felt it was my job as a parent to create an environment where my children can express themselves in freely. (Man, in his 30s, with 5-year-old girls)
- My daughter seemed to be enjoying herself the entire time, and it had been a long time since I saw her stay focused this long! It was a great chance for kids to use their imaginations and express something with their own hands, and good for parents to see them doing so. We were very happy to have this opportunity, which one rarely has in hectic day-to-day life. (Woman, in her 40s, with 8-year-old girl)

### Materials provided

paint, drawing paper, glue, paper clay, wool, ribbon, wrapping paper, etc.  
Items brought by participants: Used clothing or clothing that it's OK to get dirty





## Painting and Sculpture Workshop: Four Colors, Nine Cups

- Date and time: January 25 (Sun.), 2015, 13:00 - 16:30
- Participants: 20
- Target: Junior high school students and over
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room

**Outline** With Motohiro Tomii and Keisuke Kondo as guest instructors, this workshop aimed to deepen understanding of sculpture and painting through a vicarious experience of the relationship between them, using paper, paint and paper cups.



### Program content and timing

1



20 min.

#### Lecture

First, Tomii and Kondo discussed what they thought about while producing their works. While participants listened to their description of what led up to this workshop, their curiosity about what was about to begin increased.

2



40 min.

#### Production (1) Painting section

During this workshop, production of artwork was divided into three parts, and participants were divided into groups of four. In the painting section, which was the first part of the production, participants faithfully reproduced the colors of the clothes people were wearing that day (ornaments, shoes), and applied four different colors to the paper.

##### ◆Rules for painting section

- ① The four separate colors applied to the paper were to be based on the colors of clothes people wore that day.
- ② Each participant was to choose these colors not from the clothes he or she was wearing, but from those worn by others in the group.

3



45 min.

#### Production (2) Sculpture section

Next was the second part of the time allotted for production, the sculpture section. Participants cut three paper cups nine times and created sculptures with nine points of contact.

##### ◆Rules for sculpture section

- ① When cutting paper cups, do not cut them in two completely.
- ② The three paper cups should be cut a total of nine times.
- ③ The paper cups are to be made into a single sculpture by attaching them in nine places.

If in doubt, participants were to ask questions immediately. For example: is it acceptable to cut the paper cups less than nine times? When this question was asked, the entire group was told that no more and no less than nine cuts were to be made.

4



30 min.

#### Production (3) Painting + sculpture section

Next, the pieces of paper painted during the painting section were cut up and divided among members of each group, and used to cover the works made during the sculpture section.

##### ◆Rules for cutting up paper

- ① The amount of paper allotted to each person could be determined freely.
- ② Each person was to receive some of all four colors.

5



45 min.

#### Presentation and review

Yusuke Minami, Deputy Director of The National Art Center, Tokyo, joined Kondo and Tomii and the three conducted a review. As they viewed works closely and exchanging opinions, differences between what the creators intended and what the reviewers perceived became apparent, and new opinions arose. Many of the participants said they were regularly engaged in making art, and one person noted that they had decided to participate specifically because this workshop seemed unrelated to conventional sculpture.

### Instructor Profile



Artist  
**Motohiro Tomii**

Born 1973 in Niigata. Tomii minimally intervenes in existing objects to explore their new possibilities as sculpture, structured around their material conditions liberated from intended purpose and meaning. He has shown work in the *Yokohama Triennale* (Yokohama Museum of Art, Kanagawa, 2011), *MOT Annual 2011: Nearest Faraway* (Museum of Contemporary Art Tokyo, 2011), and *Niigata Creation: The Museum is Alive* (Niigata City Art Museum, 2014).



Painter  
**Keisuke Kondo**

Born 1981 in Fukuoka. BFA in Japanese Painting, Tokyo University of Arts, 2007. Kondo learned painting by making copies after existing works, primarily using the techniques of Nihonga (Japanese-style painting), and took this as a point of departure in realizing his own dynamic vision. In recent years he has been collaborating and holding workshops on an ongoing basis with the novelist Hideo Furukawa and the artist Motohiro Tomii. Solo exhibitions include *Painting for 12 Months* (MA2 Gallery, Tokyo, 2014), and he has published a collection of works also entitled *Painting for 12 Months* (HeHe, 2014).

### Summary

This workshop was inspired by the process of producing Japanese Buddhist statuary. By experiencing division of labor during the production process, participants got an opportunity to engage deeply with sculpture and painting and the relationship between creating forms (sculpture) and applying colors (painting), and consider the history of both media. (MS)

### Feedback from participants

- This was the first time I had participated in a workshop like this one, and it was a good opportunity for self-reflection. I study sculpture at university, and although I do not feel very motivated to make sculpture I feel like I cannot escape from it. This workshop made me keenly aware of this situation, and I hope to apply what I learned from it to future artistic activities. (Woman, 20s)
- Generally, people envision workshops as being educational programs for elementary or junior high school students, but I enjoyed this workshop which seemed to be geared toward university students, artists, and adults. (Man, 20s)

### Materials provided

Pencils, paint, paper cups, craft paper, box cutters, scissors, glue guns, etc.



①

## Shapes and Colors in Motion! Let's Find Out How Animation Works

Program held in conjunction with *Manga \* Anime \* Games from Japan* and *Niki De Saint-Phalle*

- Date and time: April 25 (Sat.), 2015, 11:00 - 15:00
- Participants: 160 people in total
  - Stop-motion animation: 30
  - Disk animation: 130
- Target: Anyone ● Entry fee: Free ● Place: 1F Lobby

**Outline** In conjunction with *Roppongi Art Night 2015*, we held a workshop where people could easily engage with the principles of animation, planned with the cooperation of the Tokyo Polytechnic University Department of Animation.



### Program content and timing

1 **Lecture conveying the principles of animation**

One of the aims of this workshop was to widely publicize the exhibitions *Manga \* Anime \* Games from Japan* and *Niki de Saint-Phalle*, and participants enjoyed making animation inspired by the colors and forms of Saint-Phalle's work, which looks like it might start moving at any moment. It was held in the first-floor lobby, the most conspicuous area of the NACT building, so that anyone passing by would feel free to join.

2 240 min. **A. Stop-motion animation**  
(\*A and B progressed simultaneously for 240 minutes)

Two types of animation could be experienced in this workshop. One was stop-motion animation using Lego blocks, in which participants first of all made something out of Legos. Then, they shot the Lego scene with a digital camera connected to a personal computer. They moved the blocks and shot again. When they moved the form slowly, repeated the shooting procedure, and connected the images in the computer, it looked as if the blocks were actually moving. The works were shot at 8 to 12 disks per second, with the final form the same as the first so they could be played in a loop. After about 30 minutes of production time, the completed works were shown on a screen and people enjoyed watching them. ①②

3 240 min. **B. Disk animation**  
(\*A and B progressed simultaneously for 240 minutes)

The other type was disk animation. After painting or affixing stickers on round transparent plastic sheets, participants inserted them in disks and spun them on a cathode ray tube TV so that the flickering of the TV made the image appear to move. The moving effect was dependent on gradually changing the pictures and distributing them equally around the disk. People painted as if the shapes were protruding from the center, changed their intervals slightly, or imagined what it would look like when they actually spun the disks. When the disks were spun on a cathode ray tube TV, for example, a running person actually seemed to move, drawing cheers from participants who were watching. Disks with abstract forms painted on them resulted in mysterious movements of form and color. It was impressive to see how children and adults alike were enraptured by what they saw. ③④⑤

### Instructor Profile

## Tokyo Polytechnic University, Faculty of Arts, Department of Animation

The Department was launched in 2003 as Japan's first university department dedicated to animation. Students learn broadly about the specialized techniques of animation, its principles, history, and so forth, and in addition to animation, graduates are active in a wide range of fields.

### Summary

As more visitors than usual came and went during *Roppongi Art Night*, people who had never participated in workshops were able to see one in progress. The staff could observe the percentage of the many people who were interested in the workshop, and how parents and children interacted before making the decision to participate. It also provided them the chance to think about suitable subjects for workshops that people can easily and casually attend. (MS)

### Feedback from participants

- I came to see the exhibition, but ended up trying my hand at this when someone encouraged me to join. It was fun to use a range of materials like cute stickers and origami paper to make animation. (Woman, 20s)
- Animation is really difficult! You don't usually have the chance to produce animation, and I had a great time. (Woman, 30s)
- I was with my kids, so it was nice to have something to enjoy besides looking at paintings. It was wonderful to have an activity that both parents and children could enjoy. (Woman, 20s)
- I had a terrific time. The staff were very friendly, and the experience was a fascinating one. Thank you very much. (Man, 30s)
- It would have been nice to have even more materials. (Woman, 40s)

### Materials provided

Magic markers, stickers, plastic boards, disks, Lego blocks, etc.





②

## Life Type: Get to Know Yourself and Others Through Design

- Date and time: June 14 (Sun.), 2015, 13:00 - 17:00
- Participants: 18
- Target: Junior high school students and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room

### Outline

With creative unit SPREAD as guest instructors, this workshop focused on "Life Type," a set of graphics that expresses events and moments experienced in life with letters of the alphabet and symbols.



①



③



④

Photo: Jingu Ooki

### Program content and timing

- 1** Introduction of instructors

The instructors were Hirokazu Kobayashi and Haruna Yamada, who are active as a creative unit SPREAD.

5 min.
- 2** Lecture

SPREAD's members spoke about their activities and ideas on design. According to Kobayashi, "Design is a collaboration with society. Design is whatever reaction to society a designer is capable of making. A designer does not produce things in a vacuum, but rather, in response to a wide variety of stimuli."

30 min.
- 3** Production of Life Type

Life Type is a set of graphics that expresses events and moments experienced in life with letters of the alphabet and symbols. Participants first thought back on their lives and picked out words and names they remembered. Then, they placed the letters on paper the size of their palms using original stamps of letters of the alphabet and several kinds of symbols. ①

40 min.
- 4** Enlargement and replication of Life Type

After completing their own Life Type works, participants got in pairs and exchanged them with their partners, each person transferring their partner's Life Type to larger blank paper using letters cutout from paper printed with enlarged copies of the alphabet and symbols. While recreating the Life Type their partner had created, each person gained a tactile, physical grasp of the distance, arrangement, and strength of the letters and symbols, and interpreted the relationships they expressed. ②

70 min.
- 5** Talk in pairs about one another's Life Type

Participants communicated to their partners the story they had derived from their partner's Life Type through the process carried out in part 4, and then the pairs told one another their actual stories. The narratives that people imagined while considering their partner's inferred character, values, and so on sometimes took striking or unforeseen developments, sparking lively conversations between the pairs. ③

20 min.
- 6** Presentation

All the participants presented the Life Type works they had created, and discussed their own stories. Each person conveyed important things about themselves, such as "I have more precious friendships than I can count," "I was born in Japan, but my ethnic identity is Korean," and "I am a religious practitioner, and the gods are above me at all times." It was a friendly and intense session full of surprises and mutual admiration among participants who touched on various episodes in their lives. Finally, the workshop ended with each participant being handed their own Life Type work, printed on A5 size paper and framed.

60 min.

### Instructor Profile



### Creative unit SPREAD

"SPREAD" is the creative unit created by Hirokazu Kobayashi and Haruna Yamada in 2004. Their philosophy is to incorporate elements of the environment, time, color, text, and memory's into the design which will overcome all obstacles and "SPREAD". Their main works include the CD Jacket of Rock Band SOUTAISEIRIRON's "Tadashii Sotaisei Riron", the Tsubame-Sanjo Factory Festival, the scarf brand ITO and the Hagiwara Butcher's packaging design. "Life Stripe" is an on-going art project that replaces one's everyday actions such as sleeping, dining, relaxing, and working, with 21 colors. Solo exhibitions have been held at the Spiral Garden (Tokyo, 2012), the Milano Fuori Salone (Italy, 2012), the Rappaz Museum (Swiss, 2014) and more.

### Summary

Life Type is a set of graphics with which users look back over events and moments in their lives and express them through letters of the alphabet and symbols. These are arranged on small pieces of paper, no two compositions alike, and unique stories from people's lives are communicated one by one. In this workshop, people worked in pairs, exchanging the Life Type works they had made and taking time to interpret and talk about one another's stories. It was a workshop where discoveries, surprises, and emotional reactions occurred among participants through an activity that encouraged free and flexible imagination rather than attempting to arrive at a correct answer. After the workshop, Life Type works enlarged to poster size were publicly exhibited in the lounge area on the B1 floor. ④ (NY)

### Feedback from participants

- It was a joy to learn that the simple art of pressing stamps could be so interesting when it was connected each person's life. It was a workshop that made me feel like an artist! (Woman, 40s)
- I learned anew that what is most important is not technique, but how you think and view things. Also, the idea and process of enlarging something not with a copy machine but by hand was very interesting and entertaining, and really got people communicating. (Man, 40s)
- I had a lot of fun thinking up and making my own original work. (12-year-old girl)

### Materials provided

Life Type production mount, alphabet and symbol stamps, stamp pad, pencils, A3 size (approx. 29.7 x 40.0 cm) blank paper, paper with enlarged copies of letters of the alphabet and symbols, scissors, glue, thick A5 size (approx. 14.8 x 21.0 cm) cardboard, frames



## Experience of "Seeing" Time in Manga: Sound to be Released, Motion to be Dissected

Program held in conjunction with *Manga \* Anime \* Games from Japan*

- Date and time: August 22 (Sat.), 2015, 13:00 - 17:00
- Participants: 25
- Target: High school students and over
- Entry fee: Free
- Place: Lecture room A, B

### Outline

In general, manga is considered to be "read." In this workshop, we analyzed it from the perspective of visual culture by "seeing" the expressions of sound and movement.



### Program content and timing

- 1 Introduction**  
*Manga* is something to "read." We usually think of it that way, but is that it? In this workshop, we tried a different approach to *manga* from the viewpoint of "seeing" it. We invited Masao Suzuki and Kensuke Noda as instructors.  
 25 min.
- 2 Self-introduction of the instructor & lecture (1)**  
 Masao Suzuki is an active researcher of surrealism. He talked about "why I am into manga now." According to Suzuki, if you look at paintings and manga as something to see, as in visual culture, you realize they have something in common. In the world of modern painting, the viewer has to actively participate. Also, *manga* readers have to organize dislocated cells in their own way so that time and movement arise.  
 25 min.
- 3 Self-introduction of the instructor & the lecture (2)**  
 Next, Kensuke Noda, a *manga* researcher, gave a lecture. Noda does comparison studies between Japanese *manga* and comics in foreign countries, interested especially in "time created by readers." According to him, each cell in *manga* contains multiple time frames and readers' active participation, by following the "grammar in *manga*," creates flow of time and movement.  
 25 min.
- 4 Balloons and time in the *manga* world - Instructed by Suzuki**  
 What is "grammar in *manga*"? How do we sense time and movement in the world of *manga*? After listening to Suzuki, the participants tried to actually sense how balloons cause effects by using prepared worksheets. They understood how the location of balloons, the words contained and the existence or nonexistence of them create various time and flows, causing visual diversities in the world of the work.  
 70 min.
- 5 Sound and movement in *manga* world - Instructed by Noda**  
 After a short break, Noda explained about sound and movement in *manga*. The participants tried to figure out how sound and movement are expressed in *manga*, by working on prepared worksheets. Depending on how movement is expressed, readers feel the meaning of the story, its power, sense of speed and other things simultaneously. It also became clear that the location of the balloons helps us feel not only the intensity of the sound in a story, but also the distance between characters and the tempos, through our visual sense.  
 95 min.

### Instructor Profile



Waseda University (Professor)  
**Masao Suzuki**

Born in Tokyo in 1962. He completed the course work of the doctoral program of the University of Tokyo, Division of Regional Culture. Currently, he is a professor at Waseda University. His major is surrealism. He has published books, such as *Surrealism, or Keirensuru Fukusuusei* (Heibonsha, 2007).



Manga researcher  
**Kensuke Noda**

Born in Osaka in 1977. He graduated from Kyoto University, Faculty of Integrated Human Studies. He is a manga researcher and translator. He has translated Thierry Groesteen's book, *Manga no System*. (Seidosha, 2009)

\*Masao Suzuki was an editor of *Manga wo 'Miru' toiu Taiken* (Suiseisha), which attracted a lot of attention as opening up a new horizon of manga studies. Kensuke Noda was one of the contributors to the book.

### Summary

Through this workshop, the participants understood that there is actually very intricate grammar in manga, even though it is usually read in a casual manner. They realized that the content and visual expression of manga are two sides of the same coin, and that they are manipulated skillfully by manga creators. (NW)

### Feedback from participants

- It was quite refreshing to view manga this way. The very fact that manga lacks "sound and movement" might drive readers to actively participate. Expressive efforts of "sound and movement" by the creator might give their work the sense of depth. From absence there arises a new world of expression. (Woman, 60s)
- Manga is not something to "read" but "see." I was interested in how different feelings arise, depending on what physical sense you use in appreciating the same manga work. (Woman, 40s)
- This workshop allowed me to experience the potential of manga in terms of the words in it. I think it would be more fun if we could create balloons, words and onomatopoeia. (Man, 20s)

### Materials provided

original worksheets, pencils



## Devices of Movement Made with Cooling Fans

- Date and time: September 27 (Sun.), 2015, 13:00 - 17:00
- Participants: 8
- Target: Elementary school students (3 grade) - High school students
- Entry fee: 1,000 yen
- Place: Annex 3F, multipurpose room, 3F Auditorium

### Outline

The participants hand-crafted devices with cooling fans for computers, and learned how things move and had a fun experience materializing what they had in mind.



### Program content and timing

- 1**

15 min.

**Introduction of instructor activities**

The instructor for this workshop is Kanta Horio, who is active both as an artist and an engineer. His specialty is in producing works by using devices that convert energy from sound, light, movement and location to one another. In this workshop, the participants created moving devices with cooling fans taken out of desktop computers.
- 2**

85 min.

**Making the base of a device and a lecture**

The cooling fans they used were taken out of old computers. The participants watched computers being dismantled and each received a fan and connected it to a battery box with cables. When they turned on their fan, it started to run and created wind. They installed a metal safety guard to prevent injuries, and they had the base. Then, they thought about what they could do with it. Horio explained the four factors of the fan; rotation, wind, vibration and magnetism. The participants made their own devices by utilizing those factors.
- 3**

90 min.

**Installation in the auditorium, presentation**

The participants moved to a large auditorium and made presentations. They were impressed by one another's works. One of them hung the work and had it move in a circle in the air. Another had a balloon float with the wind created by the fan and shone a light on it from below, creating fantastical looks with layers of colored shadows moving on top of one another. Another blew a piece of styrene foam into a plastic container, picked up the sounds with a tiny microphone and let them go through the auditorium's speaker system, making drum like sounds.

### Instructor Profile



Artist engineer  
**Kanta Horio**

Born in Hiroshima Prefecture in 1978. He learned acoustics and computer music at the Kyushu Institute of Design (now Kyushu University Faculty of Arts and Sciences). He has exhibited live performances and installations by using devices that transform the energy of sound, light, movement, and location back and forth, which he makes by combining electromagnetic materials and ordinary things. He has also been involved as an electronic engineer in the development of commercial displays, moving pictures, prototyping and musical instruments.

### Summary

In this workshop, the participants manipulated the simple circulating function of a fan to expand the horizon of creation, by using materials like strings, balloons, magnets, light and even the speaker system of the auditorium. The participants turned their imagination into their work in a flexible way. Although the goal of the workshop at the planning phase was to "help participants learn the workings of things that move and create something out of it," it turned out that they actively made discoveries, did their experiments and created their own works. (NW)

### Feedback from participants

- It was a lot of fun to play by using things in a different way. (11-year-old girl)
- I enjoyed working with various materials and making things. (10-year-old girl)
- It was a lot of fun, and I want to have another chance. I was able to modify things and had fun. (10-year-old boy)

### Materials provided

cooling fans, copper wires, batteries, battery boxes, cellophane, Suzuran tape, paper, strings, cellophane tape, flashlights, clay, cotton, etc.





## Made in Mind

Program held in conjunction with *Artist File 2015: Next Doors – Contemporary Art in Japan and Korea*

- Date and time: October 11 (Sun.), 2015, 13:00 - 17:00
- Participants: 20
- Target: Junior high school students and over
- Entry fee: 1,000 yen
- Place: 3F Auditorium, Special Exhibition Gallery 2E
- \*With sequential interpretation in Japanese and Korean

### Outline

With Korean artist Yang Junguk, participants thought about what shapes invisible thoughts might take, and took on the challenge of making a 3D work.



### Program content and timing

1



5 min.

#### Introduction of instructor

On the stage of the auditorium where the workshop was held was a wooden frame with a complex shape, which Yang Junguk had created beforehand. Instructor Yang, assistant Kim Namhee, and three Japanese-Korean interpreters were introduced, and the workshop got underway.

2



40 min.

#### Gallery talk

On the way to Special Exhibition Gallery 2E, while viewing Yang's work, participants heard from Yang himself about his works' themes and how he produces them. He explores people's invisible interior life and interpersonal relationships through motion, structure, light, materials and other elements of his works. ①

3



20 min.

#### Warming up

After returning to the auditorium, participants first of all warmed up by speaking about what they saw. For example, they looked at scissors, and one after another said words they associated with them. Next, Yang showed two shapes drawn on a white board and commented on the different impressions they made, noting that rounded shapes and sharp, pointed shapes make different impressions and are associated with different words.

4



45 min.

#### Determining themes and drawing

Based on the question "What was the first thing you saw this morning?", the group decided on thematic words and drew images associated with the themes. Different themes were elicited from each participant, including "rain," "honey," and "a futon." Yang and Kim circulated among the participants and helped to clarify the images the participants wanted to express while asking various questions. An important element of this workshop was that the instructor and participants shared ideas through dialogue. ②

5



100 min.

#### Production

After solidifying their images, participants moved on to the creation of three-dimensional objects. In response to Yang's advice to "please think carefully about what kind of material is suitable for turning the sensation you expressed in your pictures in 3D form," participants selected wire, yarn, wood scraps and so forth to make their 3D creations. Once these were finished, they were attached to the wooden frame Yang had made in advance and the piece was complete. ③④

6



20 min.

#### Viewing, review

Once all the participants' creations on the theme of "the first thing I saw this morning" were attached to the frame, it was a single three-dimensional piece. Finally, the auditorium lights were dimmed and everyone appreciated the work.

At the close of the workshop, Yang told the group, "When you gaze at something familiar and think about it a bit more deeply than usual, an unfamiliar and beautiful shape may emerge from it." The completed work was exhibited in the lounge area on the basement floor for one month. ⑤

### Instructor Profile



Artist  
**Yang Junguk**

Photo: Kim Namhee

Born 1982 in Seoul. BFA in sculpture, Kyung Won University. Based on his own observations and experiences, Yang expresses people's emotions and thoughts from their daily lives through text and kinetic sculpture. He has gained attention with kinetic works accompanied by light and sound and works that stimulate the viewer's senses and memory, and in 2015, in addition to participating in *Artist File 2015* (Tokyo), he had solo exhibitions in Seoul and New York. Yang won the 35th Joongang Fine Arts Prize Award for Excellence (2013) and the 2015 OCI Young Creatives Award (2014).

Artist Assistant: Kim Namhee

Interpreter: Miyon Hibino, Cho Ara, Choi Okyu

### Summary

In this program, people sought to give visible form to invisible ideas inside their minds. Participants thought carefully about what they had first seen that morning, drew shapes associated with them, and used these drawings as the basis for 3D works made with a wide range of materials. During the process, participants spoke with Yang many times and got advice on rendering their thoughts visible more clearly, finally completing a large work in which everyone's ideas came together in one solid whole. (NY)

### Feedback from participants

- It was challenging but fascinating to try to exercise one's thoughts freely. I realized there is something like a trick to thinking. (Man, 30s)
- I really enjoyed all of us making a single work together. (Woman, 50s)
- Beforehand, I was nervous because I had no idea what we were going to be doing, but there were a lot of conversations during the workshop that made it a marvelous experience. (Woman, 30s)
- It was a fresh experience to design a bed, something I normally take completely for granted. I also enjoyed visiting the gallery in person and hearing the artist talk about his work. (Man, 20s)

### Materials provided

Paper, pencils, erasers, charcoal, scissors, pliers, utility knives, cutting mats, cellophane tape, craft tape, duct tape, double-sided tape, adhesive, glue, wire, rods, strings, Suzuran Tape (binding material), thread, pipe cleaners, sticky notes, transparent film, toilet paper, wool, wooden blocks, cardboard, paper cylinders, polystyrene foam, rubber bands, etc.

[Wood frame fabrication materials] Base made of steel, wood, string, adhesive, light bulbs, motors, cord sockets, toilet paper



## My First Art Experience: Floating, Bouncing, Painting!

- Date and time: November 15 (Sun.), 2015, 11:00 - 15:00
- Participants: 90 people (38 groups) in total
- Target: Preschool children (3-6 years old) and parents
- Entry fee: Free
- Place: 1F Lobby

**Outline** With Kaihatsu Yoshiaki as instructor, this workshop featured a large white piece of paper measuring 5 x 10 meters, laid on the floor of the expansive first-floor lobby. Helium balloons were attached to brushes or rags, and participants manipulated these to make a large painting.



### Program content and timing

A 45 minutes program was carried out four times in a day, with the same content each time.

1



10 min.

#### Demonstration

Participants were not allowed to paint directly with a brush or rag during this workshop. Rather, they floated helium balloons with brushes or rags attached through the air in order to create a painting. By handling the balloons skillfully, they were able to paint lines and dots with the brushes and rags dangling from them, but things did not go as smoothly even for adults who tried it. Precisely because the results were not as intended, people were able to devote themselves purely and joyfully to the act of painting. Kaihatsu began a demonstration by asking the participants, "Who here has ever painted with a rag?" Not surprisingly, none of them ever had. He then attempted painting with objects other than brushes, showing what sorts of strokes were produced when he applied generous amount of paint to sponges, rags, and work gloves. The children were fascinated, their eyes sparkling as they observed the wide range of lines produced. It was evident that they wanted to get their hands on the balloons as quickly as possible. ①②

2



30 min.

#### Production

Participants began by practicing using balloons. They tried pushing the balloons, bouncing them on the floor, and flying them high in the air, engaging their entire bodies in playing with the balloons. The day's painting was to be a large landscape measuring 5 x 10 meters. Each participant chose which part they would like to work on, for example sky or mountains. The children fully entered the world of the landscape and began to paint. While working, they imagined new elements such as the light of the sky at sunset and the animals living in the mountains, and the picture grew ever more complex. ③④

3



5 min.

#### Appreciation

Finally, the participants went up to the second floor and looked down on the painting they had made from a high place. People tried to find the lines or colors they had applied. ⑤



### Instructor Profile



Artist  
**Yoshiaki Kaihatsu**

Born in 1966 in Yamanashi. Graduated from Graduate School of Tama Art University (M. F. A). Kaihatsu has focused on creation of art through audience participation, including at MoMA PS1 Dia del Mar/By the Sea: A Day for Families in 2002, the Venice Biennale in 2004, and Echigo-Tsumari Art Field 2015. Since 2011, he has hosted the Daylily Art Circus activity in the Tohoku region. Since 2000, he has been holding Thank You Art Day on March 9 (which can be read san-kyu or "thank you" in Japanese) in various locations around Japan every year.

### Summary

This workshop was held in a public space, with the aim of letting more people know about the NACT education and public programs. While full of elements children love – balloons, paint, and a very large piece of paper – the children participating not only frolicked around but also focused on painting, highlighting the effectiveness of the unique approach used. The unexpected idea of floating brushes in the air by attaching them to helium balloons resulted in a workshop ideal for preschool children, which combined artistic creativity with physical activity. (MS)

### Feedback from participants

- He couldn't paint it as dynamically as he hoped, but it appeared he was trying to depict a mountain, and afterward he seemed quite satisfied with the mountain he had painted. As a boy who loves balloons, he really enjoyed the exciting combination of balloons and painting. Thank you very much! (Woman, in her 30s, with 6-year-old boy)
- My son looked like he was having a great time, as he rarely has the experience of touching paint directly and applying it to an enormous piece of paper like this. I believe the lack of judgments, as to whether participants painted "well" or "poorly," was another factor that made it fun. Thank you so much. (Adult, with 7-year-old boy)
- She seemed to be having a lot of fun exploring various ideas with paint. It was also nice to play without worrying about getting dirty. She was delighted to be able to take a balloon home, too! (Woman, in her 30s, with 6-year-old girl)

### Materials provided

Paint, ink, brushes, buckets, wet tissues, rags, masking tape, etc.



1

## Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears

- Date and time: January 31(Sun.), 2016, 10:00 - 16:00
- Participants: 14
- Target: Junior high school students and over
- Entry Fee: Free
- Place: Annex, 3F multipurpose room

**Outline** Kanazawa Kenichi was invited as a guest instructor, and all the participants engaged with his masterwork *Fragments of Sound*, from time to time beating pieces of steel to create sound, in a workshop where they had an extraordinary art appreciation experience.



2



3



4



5

### Program content and timing

1



30 min.

#### Performance & lecture

First, the participants appreciated Kanazawa's performance. Kanazawa started walking slowly around the participants while striking together two steel bars connected with a string, which he held in both hands. The sound of steel against steel was like a wind chime, changing the atmosphere in the room completely and sharpening the attention of the participants.

2



85 min.

#### Listening to the sounds of steel

Next, while participants experienced Kanazawa's *Fragments of Sound*, they felt the shape, weight, texture, temperature, etc. of steel hands-on. When the participants were observed for a time, they were seen to be enjoying the variations in strength of the sounds they produced, sometimes gentle, sometimes powerful. As they got used to the sound gradually, it was evident that the participants were becoming able to distinguish the sounds they produced from those made by others. ①

(Lunch break)

3



60 min.

#### Drawing for improvisation

Participants stopped making sounds for a while and instead worked together with oil pastel to draw straight lines and curves, preparing themselves for the performance they were about to put on. According to Kanazawa, abstract lines drawn at this time play the role of a "score" for the performance afterward. ②

4



60 min.

#### Performing *Fragments of Sound*

The participants began by producing sounds, and listening carefully, experienced the performance according to the rules Kanazawa set forth. Also, minimalist music, a genre in which sound patterns are repeated, was given as a point of reference for the performance. In this case, the participants were creating a "piece of music" unique to that site with an accumulation of sounds generated by striking fragments of steel. ③④

5



45 min.

#### The phenomenon of sound = vibration

Finally, the participants listened to Kanazawa's *Vibration Zones* and thought about the nature of sound. *Vibration Zones* is a sculptural work, with springs placed under steel plates about 9mm thick. Sprinkling calcium carbonate on the steel plate and scraping its surface with a rubber ball makes a roaring sound, and the scattered powder produces various geometric patterns. While the steel plate is vibrating, if you hold your hand very close so you are almost touching it but not quite, you can feel the vibrations on your skin even without touching it. ⑤

### Instructor Profile



Sculptor  
**Kenichi Kanazawa**

Born in Tokyo, Japan in 1956. Graduated from Tokyo University of the Arts, Department of Crafts in 1979 with a major in metalworking. Completed the Master Program at Tokyo University of the Arts in 1981. Currently an adjunct lecturer at Tama Art University, Tohoku University of Art & Design, and Nihon University. His exhibitions since 2000 are Laboratory 2 - *To Strike with the Iron - Fragments of Sound* (2000), *KANAZAWA Kenichi: Fragments of Sound*, at the Niitsu Art Museum, Niigata (2002), *Transfiguration of Steel: Kenichi KANAZAWA* at the Taro Okamoto Museum of Art, Kawasaki, Kanagawa (2006-2010), *KANAZAWA Kenichi: Oto no Kakeru (= Fragments of Sound) and Workshop*, Kawagoe City Museum, Saitama (2008), *KANAZAWA Kenichi* at the Gallery Natsuka, Tokyo (2013), *KANAZAWA Kenichi: Steel as a Point of Departure, 1982-2011* at the Kawagoe City Museum, Saitama (2011), *Listen: The Intersection of Art and Music* at the Museum of Modern Art, Ibaraki (2015), *Fragments of Sound, Figure of Music, Scores* at the Kawagoe City Museum Art Hall, Saitama (2015), and *Art and Music* at the Museum of Modern Art, Gunma (2016).

### Summary

This workshop was planned to create an opportunity to grasp the relationship between work and venue, which is usually intangible, by touching the work rather than merely looking at a static sculpture. When participants touched Kanazawa's work *Fragments of Sound*, the most important effect was that people recognized that its impact was not limited to the space or place where it was presented, but pervaded the entire environment. By giving plenty of time to experience the work's effect on the body, this program was one that enabled participants to engage with the work and understand how they relate to it and the process by which a material becomes a work of art. (MS)

### Feedback from participants

- I was impressed that I could see invisible sounds as patterns. When drawings became sounds during our musical session with steel, I felt like the entire group became one. (Woman, 70s)
- I learned a lot of things about steel during this fascinating workshop. It was intriguing that we did not create something that we could physically take home afterward, but were able to take home something intangible, the experience that we had there. (Woman, 30s)
- The cross-sections of steel were beautiful. Beforehand, I was unable to imagine what "steel and sound" might be all about, and I was excited to find out, but the contents of the workshop were unexpected and both entertaining and healing. Thank you very much. (Woman, 20s)
- We engaged directly with the artist's work. It was really entertaining to see invisible phenomena rendered visible. (Man, 20s)

### Materials provided

A3 paper, oil pastel, masking tape, wet tissues, etc. In addition, Kanazawa Kenichi's works *Fragments of Sound* and *Vibration Zones* were played for art appreciation purposes.





## Making a Zoetrope

Program held in conjunction with *Manga \* Anime \* Games from Japan in Myanmar*

- Date and time: February 14 (Sun.) and 15 (Mon.), 2016, 13:00 - 16:00
- Participants: 81
- Target: Anyone
- Entry Fee: Free
- Place: National Museum (Yangon, Myanmar)

### Outline

This was the first workshop conducted abroad by the National Art Center, Tokyo. The participants tried to make a zoetrope, in order to understand the basics of animation production.



### Program content and timing



#### Try turning the sample zoetrope

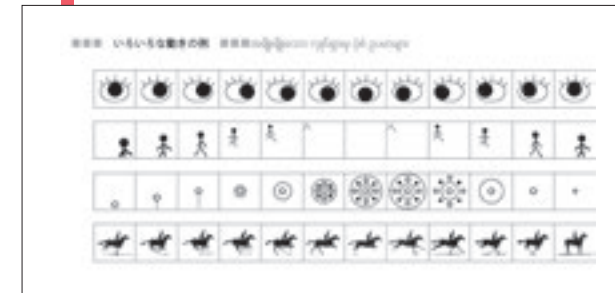
The people in Myanmar appeared to have seen the zoetrope for the first time, but when they saw a hand-made sample from Japan, they immediately understood the mechanism.



#### Try making it while watching a sample

The participants received kits as they were shown a manual that was translated into Burmese. Watching it was one thing, but actually making one is another. The kits that were prepared were specially designed so that even those who saw the zoetrope for the first time could make one. Although the participants had a difficult time drawing in each cell, with the help of young Japanese animators they were able to create their own zoetrope in an hour. They enjoyed watching "moving images" on the turning zoetrope.

Even though there were Burmese translators, people communicated in gestures and in a mixture of Japanese and English.



### Instructor Profile



Contributing animator to ICAF2015

**Keigo Takenaka**

Contributing animator to ICAF2015

**Yuki Nomoto**

Contributing animator to ICAF2015

**Sayaka Kihata**

Chief Educator, The National Art Center, Tokyo

**Natsumi Yoshizawa**

### Summary

A total of 81 participants, mainly teenagers, took part in the two workshops. There was a sense that the young people in Myanmar were starting to appreciate *manga*. (TM)

### Materials provided

zoetrope kits, pencils, markers, sketch paper, glue, scissors

## Zoetrope

### ပြုလုပ်နည်း




**Зоетроп** ခေါ်သည်မှာ Zoetrope သည် စကားပြောရာတွင် အကွာအဝေးကွာညီညီက ပြောကြားရာမှ မိမိ သည် အလင်မိမိ၏ အတွင်းဘက်တွင် အမှန်အတိုင်း ဖော်ပြထားသည့် အမှန် ဖြစ်ပုံကို ပုံစံကို လှည့်ပတ်ပြောင်းလဲပေးကာ တစ်ဆင့် ကြည့်ရှုပါက အမှန်အတိုင်း အမှန်အတိုင်း လှည့်ပတ်သည့် ဖြစ်ပုံအတိုင်း အမှန်အတိုင်း တစ်ခု ပြင်ဆင် ပေးသည့် ဆက်လက် စိုက်ပျိုးရေးပြုလုပ်ခြင်း အချိန်အမှတ်ကို ခန့်မှန်းနိုင် စေရာ ပြုလုပ်သည်။

**အားကြိုက် အမှန်အတိုင်း လှည့်ပတ်ပေးသည့် ပြုလုပ်နည်း**  
လူသည် အရာဝတ္ထု တစ်ခုကို ကြည့်ရှုနေသော အခါတွင် မှန်ကန်စွာ မှန်ကန်စွာ မှန်ကန်စွာ အားကြိုက် စေရာ ပြုလုပ်သည်။

**အားကြိုက် အမှန်အတိုင်း လှည့်ပတ်ပေးသည့် ပြုလုပ်နည်း**  
Zoetrope ၏ ပြုလုပ်နည်းကို ပြုလုပ်သည့် အချိန်အမှတ်ကို ဖော်ပြ

**Зоетроп** ခေါ်သည်မှာ Zoetrope သည် စကားပြောရာတွင် အကွာအဝေးကွာညီညီက ပြောကြားရာမှ မိမိ သည် အလင်မိမိ၏ အတွင်းဘက်တွင် အမှန်အတိုင်း ဖော်ပြထားသည့် အမှန် ဖြစ်ပုံကို ပုံစံကို လှည့်ပတ်ပြောင်းလဲပေးကာ တစ်ဆင့် ကြည့်ရှုပါက အမှန်အတိုင်း အမှန်အတိုင်း လှည့်ပတ်သည့် ဖြစ်ပုံအတိုင်း အမှန်အတိုင်း တစ်ခု ပြင်ဆင် ပေးသည့် ဆက်လက် စိုက်ပျိုးရေးပြုလုပ်ခြင်း အချိန်အမှတ်ကို ခန့်မှန်းနိုင် စေရာ ပြုလုပ်သည်။

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Production manual (Burmese)



## Making Art with Newspaper and Packing Tape

Program held in conjunction with *MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey*

- Date and time: April 17 (Sun.), 2016, 10:30 - 16:00
- Participants: 52
- Target: Elementary school students and over
- Entry Fee: Free
- Place: 1F Lobby and Special Exhibition Gallery 2E
- Cooperation in providing materials: Nitto Denko Corporation

### Outline

With Kotaro Sekiguchi, a sculptural artist, as instructor, participants freely designed and made sculptures with newspaper and packing tape.



### Program content and timing

- 1** **Instructor appears**  
5 min.

During the morning program, 21 people participated, selected by lottery in advance. A large mass of newspaper was dragged out on to the floor of the first-floor lobby where the workshop was held. When the workshop started, Sekiguchi suddenly appeared from inside the newspaper. First of all, he introduced himself, holding a large work in the form of a shoe. ①
- 2** **Treasure hunt**  
10 min.

As a matter of fact, "treasures" were hidden under the mass of newspaper, namely five kinds of sushi Sekiguchi made with newspaper and packing tape. Participants rifled through the waist-high newspaper to search for the treasure, and gained a full-body acquaintance with newspaper as a material. ②
- 3** **Introduction of instructor's activities**  
15 min.

While looking at photographs of Sekiguchi's work, participants heard about his activities thus far and what motivated him to begin working with newspaper and packing tape.
- 4** **Battle for Height**  
45 min.

Participants split into four teams and competed to make the highest tower using only newspaper and packing tape. With teammates, they came up with ideas and worked to build newspaper towers with different ideas and processes, and the Green Team with a spectacular height of 252 cm came in first place. ③
- 5** **Viewing Sekiguchi's works at the gallery**  
15 min.

Collaborative works made by Sekiguchi and Miyake were shown at *MIYAKE ISSEY EXHIBITION* in Special Exhibition Gallery 2E. Everyone viewed the works that Sekiguchi created with Miyake's adventurous spirit in mind. ④

(Lunch break)
- 6** **Free creation**  
180 min.

In the afternoon, participants showing up spontaneously that day were accepted, and people freely created works. After shaping the newspaper by tightly grasping or rolling it, they fine-tuned its shape by winding it with packing tape, and colored it by pasting colored packing tape to complete the works. 52 people worked quietly and intently, and when the huge amount of newspaper placed on the floor eventually disappeared, there were a lot of colorful three-dimensional representations including favorite foods, favorite dinosaurs, and animal masks to be given to family members. ⑤

### Instructor Profile



Sculptural artist  
**Kotaro Sekiguchi**

Born in 1983 in Maebashi, Gunma. Sekiguchi experienced life-changing "culture shock" when he saw the movie *Godzilla vs. Biollante* at the age of five. In 2002, he enrolled in Tama Art University, Department of Sculpture. As a student he worked with wood, steel, stone and other materials, but did not grow comfortable with any of them, and after recalling the newspaper and packing tape craft process his parents taught him in third grade of elementary school, he took it up again. For his graduation project, he used the method to create *Instant Temples* over six meters in height. After graduation, he worked at Asahide Gakuen, a private school for students with special needs. Around the same time, his career as an artist began to move forward after the designer Miyake Issey saw photographs of his graduation project in a magazine. He won the 15th Taro Okamoto Award for Contemporary Art (Taro Award) in 2012. Thus far, he has produced sculptural works using newspaper and packing tape, and held craft workshops at various museums and public facilities. For the *MIYAKE ISSEY EXHIBITION*, he and the designer produced and exhibited works together.

### Summary

The workshop conducted by Kotaro Sekiguchi, who creates dynamic sculptures using newspaper and packing tape, was held in the spacious first-floor lobby. Participants took part in a treasure hunt that gave them a full-body acquaintance with newspaper, got to know its physicality and characteristics by building high towers, then actually made their works, experiencing the moment newspaper and packing tape were reborn as three-dimensional works of art. It was a workshop that taught participants the possibilities of familiar materials that they normally handle casually, and let them enjoy shaping it with their own hands. (NY)

### Feedback from participants

- The way the teacher appeared was funny. I also enjoyed working in groups to compete for the highest tower. (7-year-old boy, with woman in her 30s)
- I was surprised to see how many things could be made with newspaper and packing tape alone. The work of each child was wonderful, and I was impressed with how happy the children were making it. (Adult, with 9-year-old girl)
- It was very fun. And I was surprised to see how adults, too, could get so absorbed in the creative process! (Woman, 40s, with 13-year-old girl and 7-year-old boy)
- It was fun. I wanted to make a cooler project. I wanted to make it bigger, but it got smaller. (6 years old)
- Even though the material is disposable, when you work with it thoughtfully, marvelous works emerge. (Adult, with 6-year-old boy)

### Materials provided

Newspaper, packing tape (40 rolls normal color, 50 rolls of 14 different colors), cardboard (to protect the floor), tape measure, stepladder, etc.



1

## Visualizing Events Containing Tipping Points

- Date and time: May 29 (Sun.), 2016, 13:30 - 17:00
- Participants: 12
- Target: Junior high school students and over
- Entry Fee: Free
- Place: Annex, 3F multipurpose room

**Outline**  
The key word for this workshop was "tipping point," where important changes start happening. We searched for a mechanism for things that occur around us and tried visualizing it.



2



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### Program content and timing

- 1 Introduction**  
A "tipping point" is a point where important changes start happening. There are many tipping points involved in events that happen around us every day. Erica Masuya, as an active artist, believes "lots of art works also include tipping points in different situations" and puts herself in different environments, ranging from cities to places rich in nature, causes "actions" and makes a visual record of it.

55 min.
- 2 Lecture on Tipping Points**  
First, the participants listened to Masuya's lecture. She explained about tipping points by referring to everyday things. She showed one of her mind maps that she uses in her actual production process and the participants could see how ideas and events that were intertwined in a complex way led to a tipping point. ①

45 min.
- 3 Self-introduction and brainstorming**  
After the lecture, the participants had a chance to talk with one another and with Masuya. They all sat in a circle and asked questions to the person sitting next to them. Staff members wrote down those questions and their answers and put them on the wall.  
From those questions, Masuya picked a "fabulous moment of someone." When do people find "someone to be fabulous?" The participants discovered a chronological order of things that led a person to feel that way. ②③

60 min.
- 4 Individual production**  
Each participant started to work on their own mind map. They were asked to pick one word as their tipping point from the keyword list on the wall. Examples were "things they think about daily," "a mechanism of how a fight occurs," and "manga culture that has spread among adults." They wrote down various events and feelings on color coded post-its and put them on the piece of paper provided, arranging them in chronological order to complete a mind map. ④

35 min.
- 5 Presentation**  
Each participant made a presentation of their mind maps. It seemed a good opportunity to verify that there was no identical mind map because each person had a distinctive way of drawing a time line and the distribution of post-its was diverse. ⑤

### Instructor Profile



Artist  
**Erica Masuya**

Born in Chiba Prefecture in 1981. She completed the doctoral course at Tokyo University of the Arts in 2016. She has been thinking about how to approach her works through multi-dimensional perspectives, by intentionally changing her surroundings. For example, she stayed at Beaux-arts de Paris between 2012 and 2013, and in 2014, she participated in the Vermont Studio Center Residence Program (USA). She has put herself in various environments and has kept visual record of her whole creative process. Her well-known works include a solo exhibition *Tipping Point* (Kodama Gallery, 2014), and participation in the *Setouchi Triennale 2013*, Kagawa.  
<http://ericamasuya.sakura.ne.jp>

### Summary

The aim of the workshop was to help participants experience one of the ways to construct a concept in modern art by having them search for a notion—a tipping point—hidden in the things around them and explore it. It was interesting to see how each participant focused on sharing their ideas with one another and listened to others. They enjoyed making visualized concepts—works of art—as mediums for exchanging their interests and ideas. (NW)

### Feedback from participants

- Although I did not quite understand what it was, there was something that caught my attention and I decided to try it out. It was really fun to actually do things myself. I could feel like I had experienced the process of making a work of art. It was better than an appreciation lesson because it felt closer and deeper. It was also valuable to have a chance to listen to the presentations of the other participants. (Woman, 30s)
- I think that it was really nice to take part in this workshop because I could hear what other people had to say, and also had the opportunity to understand myself better. (Man, 40s)

### Materials provided

A5 paper, sticky note paper, roll paper, pens, glue, etc.



1

## Say It With Triangles!

- Date and time: August 11 (Thu., national holiday.), 2016, 12:00 - 16:00
- Participants: 51
- Target: Anyone
- Entry Fee: Free
- Place: B1F Lounge and elsewhere

**Outline** Expressing what they were thinking and feeling right then through writing and pictures, participants created messages in the form of triangular signs, which were shown in various places around the National Art Center, Tokyo.



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### Program content and timing

1



10 min.

#### Lecture

In our day-to-day lives, we think various thoughts such as "I want to eat ice cream!", "I like penguins," and so forth, which often take the form of "I want to..." or "I like..." but more often that not are never conveyed to anyone. Feelings and assertions that might usually go unspoken were turned into triangular signs and exhibited here and there in the art center. The important aspect of this workshop was the triangle. Triangles, a seemingly humdrum shape, are used for traffic signs to prompt attention, or can take the form of a flag or pennant, so as to deliver the message one wants to convey. After explaining the project outline, the means of production, and the plans for positioning of the signboards, people set out to create their signs.

2



5 min.

#### Choosing size and color

First, people selected the color of the signboard to be produced (large: 53 cm per side, medium: 40 cm per side, small: 17 cm per side). Interestingly, children tended to select larger signboards, and adults smaller ones. ①

3



5 min.

#### Creation of draft

After choosing the size and color of the sign to be produced, participants planned their designs. Some people wrote sentences, others expressed their messages in illustrations. Some had even prepared design drawings in advance. ②

4



30 min.

#### Production

Once designs were decided, people wrote or drew with marker or pen on the colored paper triangle they had selected at first. Some people did not only write or draw, but also made stripes with colored tape or tore colored drawing paper to create collages. ③④

5



10 min.

#### Posting signs around NACT

When people had finished making their signs, they posted them around the basement floor and lobby on first floor. There were two installation methods, one in which the signboard was attached to a base, and one like a poster affixed directly to the wall. Triangles with various assertions and messages were displayed in the public space of NACT. ⑤

### Instructor Profile

The section of Education & Public Programs NACT Staff  
Section Manager and Curator

**Takako Masumi**

Chief Educator

**Natsumi Yoshizawa**

Educator

**Nayuko Watabe**

Educator

**Masaya Sawada**

Intern

**Ayaka Takenoshita**

Intern

**Yui Morisaki**

Intern

**Rika Takahashi**

### Summary

This workshop was planned by interns at the National Art Center, Tokyo, and was the first educator workshop organized by Section of Education & Public Programs. When lined up, the triangular signs produced by more than 50 participants looked somewhat like an art installation, and had the effect of publicizing the NACT's Education & Public Programs. For the staff who organized it, it provided an opportunity to think about what percentage of the art center's many visitors have an interest in workshops, what sort of programs ought to be planned in the future, and what subjects might make for workshops people in which people can easily participate. (MS)

### Feedback from participants

- I was happy that not only children but parents as well could take part, with no limit on the number of signs that could be made. I thought up a rough idea in advance, and I was thrilled when the instructor looked at my sketch and took an interest in it. I came with my child and couldn't help being concerned about what he was doing, but the staff did a great job taking care of him and I was thankful that I could concentrate on the workshop. (Woman, 30s)
- It was difficult to make my message, but however it turned out, I was happy to get the job done! I was really impressed with this project. (Man, 40s)
- I came in order to let my child take part, but she fell asleep, and I became totally engrossed in it myself and had a great time! It was very exciting to think, brainstorm, and express myself in a way I hadn't done in a long time. (Woman, 30s)

### Materials provided

Brushes, colored pens, postcards, scissors, glue, masking tape, colored duct tape, double-sided tape, color drawing paper, colored board, signboard table, clips etc.



## Making a Zoetrope (in Bangkok)

Program held in conjunction with *Manga \* Anime \* Games from Japan in Bangkok*

- Date and time: August 27 (Sat.) and 28 (Sun.), 2016, 13:00 - 15:00
- Participants: 89
- Target: Anyone
- Entry Fee: Free
- Place: The National Gallery, Bangkok (Thailand)

**Outline**  
This was the second workshop abroad by the National Art Center, Tokyo. The participants tried to make a zoetrope, in order to understand the basics of animation production.



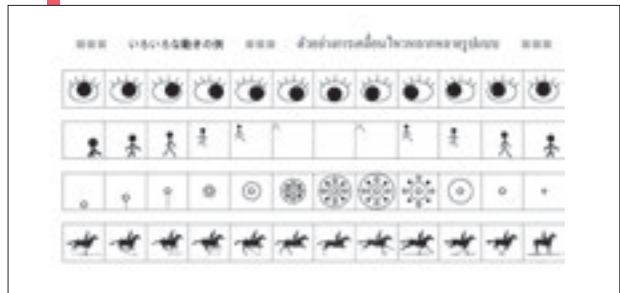
### Program content and timing

1

**Try turning the sample zoetrope**  
The people in Bangkok saw a hand-made sample from Japan and they immediately understood the mechanism. It seemed there were even some who had made one themselves.

2

**Try making it while watching a sample**  
Since the same workshop was held in Myanmar, we had kits that were specially designed so that even those who saw the zoetrope for the first time could make one, as well as a manual that was translated into Thai. Many of the participants did not seem to care much about the samples and started to draw in their own way. They created their own creative zoetropes. On average, it takes about an hour to make one, but one of them took two hours drawing each cell in detail.



### Instructor Profile

The section of Education & Public Programs NACT Staff  
Section Manager and Curator

**Takako Masumi**

Chief Educator  
**Natsumi Yoshizawa**

Educator  
**Nayuko Watabe**

Educator  
**Masaya Sawada**

### Summary

One of the participants, a child living in the neighborhood, came back on the second day with friends. There was even a participant in a costume. Quite a few participants spoke Japanese, which was impressive. The popularity of *manga* and anime seem to be an incentive to learn Japanese. They all brought home the zoetropes they made with proud expressions on their faces. (TM)

### Materials provided

zoetrope kits, pencils, marker pens, sketch paper, glue, scissors

## มาลองทำ โซโทรป




**โซโทรปคืออะไร?**  
"โซโทรป" หมายถึง ภาพเคลื่อนไหวที่ดูแล้วเหมือนเป็นภาพเคลื่อนไหว โดยที่ภาพแต่ละภาพจะแสดงภาพที่ต่อเนื่องกัน โดยที่ภาพแต่ละภาพจะแสดงภาพที่ต่อเนื่องกัน โดยที่ภาพแต่ละภาพจะแสดงภาพที่ต่อเนื่องกัน

**ทำไมจึงทำ โซโทรป?**  
เพื่อที่จะได้รู้ว่าการทำโซโทรปเป็นอย่างไร และทำไมจึงต้องทำโซโทรป

**วิธีทำ (1) ศึกษารูปแบบ**  
โซโทรปมี 2 แบบ คือ โซโทรปแบบ 12 ช่อง และ โซโทรปแบบ 24 ช่อง

**วิธีทำ (2) วาดภาพ**  
ใช้ปากกาวาดภาพตามแบบที่มีให้จากกระดาษพิมพ์

**วิธีทำ (3) ประกอบโซโทรป**  
ใช้กระดาษแข็งมาทำเป็นกรอบและติดภาพที่วาดไว้

**ข้อควรระวัง**  
อย่าใช้ปากกาวาดภาพที่ละเอียดเกินไป เพราะจะทำให้ภาพดูไม่ชัด

Production manual (Thai)



①

## Expanding Me, Connecting You — Welcome to the World of PARA-FUKU —

Program held during Roppongi Art Night 2016

- Date and time: October 22 (Sat.), 2016, 13:00 - 17:00
- Participants: 180
- Target: Anyone
- Entry Fee: Free
- Place: 1F Lobby

**Outline** The participants experienced PARA-FUKU, based on the concept of "bound of self," and created their own ANA-FUKU. They enjoyed the sense of self-transformation and experienced the everyday reality of connecting with others in an unusual manner.



②



⑤



⑥



④

### Program content and timing

#### Introduction

At the workshop, *Roppongi Art Night 2016*, the participants were able to experience PARA-FUKU, which is an expandable cloth, as well as create ANA-FUKU, which is a gigantic cloth made of a plastic sheet with many holes in it. Akira Higashi friendly and cheerfully welcomed the participants who were excited about unfamiliar art works with unrecognizable names. Higashi is an artist who creates clothes that the audience can actually try putting on and things the audience can go inside and play with.

1

#### PARA-FUKU experience (free time)

There were PARA-FUKU in different colors, hung in line from a huge hanger rack. Each of the participants was allowed to choose one that fit their height and try it on. When air was blown into it, with the wearer extending his or her arms, the PARA-FUKU would expand like a balloon, looking like an unknown creature. Lots of cheers were raised. All of a sudden, one child jumped into one of the PARA-FUKU. It was an unusual experience where someone else entered an extended self. ①②③

2

#### ANA-FUKU experience (free time)

For the ANA-FUKU experience, there were three large plastic sheets full of holes on the floor. Some people were supposed to wear a sheet of plastic together, and create original clothes, just like making a collage. There were different materials they could use to decorate their clothes, such as pieces of a plastic sheet, strings, felt, and plastic food dividers. These were all ordinary, everyday things, but that day they looked like something special.

Some put string or paper tape through holes, while others attached pieces of plastic sheet with clothes pegs. Another created a hat with animal-like ears or decorated it with angelic wings. Adults as well as children created their own clothes, which were unique and creative. ④⑤⑥



③

### Instructor Profile



Artist  
**Akira Higashi**

Born in Hiroshima Prefecture in 1974. He graduated from Kyoto City University of Arts B.F.A in sculpture. He aims to form interactive relationships between an artistic work and its audience by utilizing everyday materials like cloth and plastic sheets. His recent exhibitions include *Higashi Akira Solo Exhibition* at AIR Minamiyamashiro in 2016, *Tentomushi Project 05 NEW HOME* at the Kyoto Art Center, *Natsuno Kakurega* at the Hiroshima City Museum of Contemporary Art in 2013. He participated in residence programs, such as "Nairobi Residence" in Nairobi in 2011, "Force of Nature" in North Carolina in 2006, "Sakaidani Elementary School Residence" at Sakaidani Elementary School, Kyoto City. He has held many workshops for children and their parents all over the country.

### Summary

In light of the opportunity of *Roppongi Art Night*, where many people would visit, this workshop was carried out with the theme "to expand and connect." In the background was Higashi's production philosophy, which continues to pursue the question of, "Where does the body expand to?" The unusual feelings of the boundaries between yourself and others become blurred when someone else has entered your PARA-FUKU. And also the novelty of creating a single cloth while being in the cloth with others, by sharing one ANA-FUKU. These experiences helped the participants rethink the "connectedness with others," which exists in our daily lives. (NW)

### Feedback from participants

- PARA-FUKU was fluffy and it felt like I was in the air.
- I returned to my childhood. Although it was simple, it was fun. I was just passing by when this workshop caught my attention.
- PARA-FUKU was fluffy and interesting, and the children enjoyed it. We put a lot of materials on the ANA-FUKU, and it was fun to be creative.
- Mysterious, unusual experience. It was great.
- Art that children can enjoy is wonderful!

### Materials provided

PARA-FUKU (created by Akira Higashi), wrapped cardboard (for floor curing), vinyl sheets, vinyl pieces, vinyl tape, *suzuran* tape, yarn, string, felt, packaging materials, colorful plastic food dividers for lunch boxes, clothes pegs, etc.



## Next 10 Years —My future designed with color and form— The 10th Anniversary of The National Art Center, Tokyo: Special Program

- Date and time: January 29 (Sun.), 2017, 13:00 - 17:00
- Participants: 19 ● Target: Junior high school students and over
- Entry Fee: Free
- Place: Annex, 3F multipurpose room, Special Exhibition Gallery 2E
- Cooperation in providing materials: Nitoms, Inc.

**Outline** With creative unit SPREAD, who designed the visuals for the 10th anniversary of the National Art Center Tokyo's opening, as instructors, a workshop was held to create posters representing the years people lived with colors and forms, while looking ahead to the next 10 years.



### Program content and timing

- 1** Introduction of instructors

The instructors for this workshop were Hirokazu Kobayashi and Haruna Yamada of the creative unit SPREAD, who designed the visuals for NACT's 10th anniversary.

5 min.
- 2** Instructors' talk

First, SPREAD spoke about their activities and their ideas on design.

15 min.
- 3** Warming up

The participants and all the staff members warmed up by imagining the "color and shape of today." First, people selected which of the 10 colors on the 10th anniversary commemorative poster most suited them on that particular day. Each person chose different colors for different reasons, such as "I saw the trees around the NACT and chose green because I thought it would be appropriate for summer," or "I chose a soothing color because I'm a bit tired today." Next, participants selected which of the shapes, —, +, △ or □, drawn with tape on the floor, best represented how they felt that day. ①

20 min.
- 4** Viewing the 19th DOMANI exhibition

The theme for the next section was "colors and shapes of tomorrow." Participants moved to the gallery where the 19th DOMANI: The Art of Tomorrow exhibition was on view, and searched among the works for colors and shapes that appealed to them. Afterwards, they split into groups of three or four, and talked about the colors and shapes they had found, while viewing photographs taken in the gallery and exhibition catalogs. ②

45 min.
- 5** Poster Production

Next, it was time for creation of posters expressing the next 10 years. The participants used mounts on which were printed only the text of the 10th anniversary poster with no colors, and 32 colors of washi tape designed for construction. While imagining how their lives and the world around us will change over the next decade, they considered colors and shapes, and cut and paste what occurred to them with tape on the mount. Through the warmup, the participants seemed to have grown accustomed to turning their own feelings into colors and shapes, and while thoughtfully examining the many colors of tape available, they constructed their vision of the coming 10 years on the mounts provided. ③④

100 min.
- 6** Presentation

Finally, posters made by all the participants were shown, and everyone talked about the coming decade as presented on their posters. The ages, lifestyles and interests of the people who made them were manifested in highly diverse posters, for example by a poster that embodied a student's future goals for academic life, one that looked ahead to new challenges after retirement, and another that predicted the transformation of the world through the development of artificial intelligence. ⑤

50 min.

### Instructor Profile



Creative unit  
**SPREAD**

"SPREAD" is the creative unit created by Hirokazu Kobayashi and Haruna Yamada in 2004. Their philosophy is to incorporate elements of the environment, time, color, text, and memory's into the design which will overcome all obstacles and "SPREAD". Their main works include the space decoration tool "HARU stuck-on design", the Tsubame-Sanjo Factory Festival, the CD Jacket of Rock Band SOUTAISEIRIRON's "Tadashii Sotaisei Riron" and the Hagiwara Butcher's packaging design. "Life Stripe" is an on-going art project that replaces one's everyday actions such as sleeping, dining, relaxing, and working, with 21 colors. Solo exhibitions have been held at the Spiral Garden (Tokyo, 2012), the Milano Fuori Salone (Italy, 2012), the Rappaz Museum (Swiss, 2014) and more. The visual design of The National Art Center, Tokyo 10th Anniversary is also SPREAD's work.

### Summary

This workshop was planned with the intention of "thinking about the future, rather than the past, at the milestone of the 10th anniversary of NACT's opening." Program participants of various age groups, from teenagers to those in their 50s, were enthusiastic from the start about the task of imagining the next decade. Having sensitized themselves to color and shape through the warmup, they thought five years and 10 years into the future, and expressed the coming decade with colors and shapes tied to their own lives. For the 19 participants, it was an opportunity to reexamine their visions of the future and the relationships among colors, shapes, and themselves. After the workshop, the posters produced by the participants were exhibited in the lounge on the B1 floor. (NY)

### Feedback from participants

- This was a great opportunity to think about the next 10 years. By expressing them through colors and shapes, I was able to envision them more concretely. At the end, we were able to hear a lot of different ideas from various people, and I had a great time! (Man, 40s)
- I was greatly inspired by the imaginative power of the other participants, who were of widely varying ages. I think I'll view the world around me in a somewhat different way. (Woman, 10s)
- It was fascinating that although everyone worked with the same theme, when 10 people produced 10 works, no two were alike. (Woman, 30s)

### Materials provided

10th anniversary poster (text parts only, printed with lamination process at B2-size [50.0 x 70.7 cm]), washi tape (15cm width, 60cm width / 32 colors each), sketch paper, pencils, oil-based pens, release paper, scissors, rulers, utility knives, cutting mats

**Essay**



## Floating, Bouncing, Painting!

Yoshiaki Kaihatsu

㉔ Outdoor Tea Ceremony ○△□ ~ Draw Hanging Scrolls and Appreciate Them in a Tea Ceremony Room ~ (2012)

㉕ My First Art Experience: Floating, Bouncing, Painting! (2015)

When I heard that this would be the first workshop for preschoolers held in NACT's public space, I wondered what would be the best thing to do, and thought over various ideas. For me, making art means diving headlong into a world of one's own, and in general I like to do workshops for kids where there is minimal adult interference. That's because when I was a child and grown-ups watched me, I got the jitters over whether they would praise or scold me, and stopped whatever I was doing. However, as I've watched many workshops in progress, I have been unable to ignore the bond between parents and children. I've observed that many children and parents want to communicate with one another during the process of making art, and this seems only natural. In other words, I've come to think I may have been an oddball as a kid. With that in mind, I started out by thinking about what kind of workshops parents and kids could do together, and came up with the idea of parents making up a story and their children drawing illustrations for it, with the works to be presented at the end, like a picture-story show. For a time plans for the workshop were moving in this direction, but when I came up with the alternate idea for a workshop using balloons rather than the hands, things took a dramatic turn.

In "Floating, Bouncing, Painting" a helium balloon was introduced into the relationship between body and brush, making it impossible to rely on skills one has learned. Quite simply, for children and adults alike, the question of whether one is "good at" or "bad at" painting became invalid. A large sheet of paper was prepared in the Center's public space, and the participants first lifted it upwards so it touched the tips of paint-filled brushes suspended from balloons, and points were drawn. Next, they pushed the balloons forward to draw lines. These were the two basic actions, and for the remainder of the time, they were free to paint as they wished using these somewhat uncooperative new utensils. Parents and children worked together, decided what they wanted to depict, and strove to depict it somehow, the result being a fascinating painted landscape.

For preschool children, crafts can be burdensome, as they still have trouble working with things like tape and scissors. By contrast, the helium balloons they worked with here were literally weightless, and they were free to move their hands and bodies as they wished. It was great to use these in a workshop where kids had some of their first experiences with art, but it was also important that for both parents and children there was no clear yardstick for one's skill, and words from parent to child were not evaluations like "You drew that really well, good job," but rather judgment-free comments like "Lift it up high" or "What a long line!"

I believe that children do not start out with a distaste for art (drawing, making things), but statistics show that more than half of adults dislike drawing. I think this is because people's drawings are compared or evaluated, and they are made to feel inferior. Another reason I've heard is that people get frustrated when they are unable to draw things the way they want. This is a form of self-criticism, but I believe it comes not truly from within, but from a surrounding environment where people insist on realism. In the future, I would like to continue holding workshops where the point is not to evaluate, but to have fun, and hopefully come away with just a little sense of the workshop's unspoken meaning. I believe that such opportunities for pure experience, free of judgments and assessments of individuals, are what make workshops held at museums, not at school, so valuable.

## "Wearable illustrations: A 2.5D Tunic Dress Collection 2014" Post-Workshop Notes

Yoko Takagi

㉖ Wearable Illustrations: A 2.5D Tunic Dress Collection (2014)

I am program director of the Global Fashion Concentration, a master's program at Bunka Gakuen University in which fashion theory and practice are taught in English. The students come from around the world, and aspire to make a mark in the global fashion world. Over the past five years, students from 13 countries have been accepted into the program. In Japan's fashion world, manufacturing has shifted overseas and the industry is unfortunately hollowing out, but at the same time Tokyo's presence on the global fashion scene seems to be growing.

The first performance, in 1909, by the Ballets Russes (which means "Russian ballet" in French) excited audiences in Western Europe with its innovative dance, music, costumes and sets, and had a tremendous influence on artists and fashion designers. The fact that this ballet group originated in Russia, thought to be the frontier, shocked the cultural center of Paris.

When I was asked to conduct a workshop related to the *Ballets Russes* exhibition, I came up with a plan to involve some of our third-year master's program students (two British, one Taiwanese and one Indian) and a Brazilian doctoral student, so as to heighten creativity through contact among different cultures.

In Paris, from around 1910 to 1920, fashions inspired by Ballets Russes costumes such as turbans, tunics, and Scheherazade-style pants became popular. Afterward, even up until the current century, fresh ideas springing from the Ballets Russes are constantly appearing.

With this in mind, in this workshop we postulated the creation of a fashion brand, and groups consisting of a team leader (a non-Japanese student) and four or five participants made a collection of knee-length tunic dresses with ideas drawn from the *Ballets Russes* exhibition. One person was in charge of creating one tunic apiece, and they were presented as a group of collections adhering to a brand concept, followed by a photo shoot.

We incorporated several mechanisms in order to boost creativity. First, to be free from ordinary social roles and titles and enable free and equal communication, participants chose a Russian-style name and called one another by these names. The participants, ranging in age from their teens to their 60s, were entertained. I believe that creating an entertaining environment like this is the most important factor to increase creativity.

The idea of creating a fashion collection was one rule we used to make the creative process more challenging. Each person was guaranteed autonomy with their work, but overall they had to build relationships with others in order to achieve a balance of consistency and variation. They explored the ideas of fellow team members and leaders, whom they were meeting for the first time, and sought an optimum overall balance of what they wanted to do and what they were required to do. Participants seemed to discover the pleasure of overcoming language barriers to gradually comprehend and create something together.

## Is painting something you learn in a class? No way!

Yuumi Domoto

㉓ My First Art Experience: Drawing and Sculpting With a Professional Painter! (2014)

Did you realize that this workshop was ostensibly for children and was actually for adults? Participants who came hoping to attend a class and learn something, like how to get “good at painting,” must have been disappointed. Children will enjoy painting freely even if left to their own devices, so they don’t need to be taught anything. In this workshop we just gave them an environment where they could paint freely. We unleashed them, and their eyes sparkled with joy as they played with the paint. They did not learn to paint better than usual, in fact they probably did worse than usual (ha ha), with a sort of reversion to infancy occurring. However, I wanted the adult participants to gain the sense that children need such a free environment.

The children painted freely without a determined theme. We avoided giving them crayons and colored pencils geared toward fine lines, and prepared only brushes as thick as thumbs and five colors of poster paint. As they were unable to paint things in detail, they could turn their minds to the texture of the paint, and enjoy mixing and making new colors. It may have seemed to the adults that they merely mixed and muddled the colors, which in many cases became a mass of gray in the end. However, the children were enjoying the drama in each step of the process, rather than trying to paint “well” or produce a beautiful result. Sometimes the outcomes reflected what was in their hearts, and sometimes they were shaped by their emotions. If you are an adult and you cannot understand what is going on in this process, you should realize the problem is that you lack imagination.

Besides paint, I also brought scraps I found around the house. Even if these look like a heap of trash to adults, children find in them connections to their daily lives, and their imaginations are fired up. It was a lot of fun for them to seek and find objects familiar from their everyday lives, paste them on and paint them.

I think it is very important to experience the pure “joy of painting” in this way. If in this process you find something you really want to render properly, you can always focus your attention on that later.

Another important thing to remember is that what a child is really trying to express is a unique “something” that exists only inside his or her mind.

For example, there was a child who drew a picture of Mount Fuji. When asked about it, she said “It’s the mountain we see on the way back from \_\_\_\_\_ Park.” It is a part of her internal landscape. In a situation like this, if children ask for help expressing themselves, help them to depict what is inside their minds, but never draw a model for them to copy. It is also not good to ask leading questions, like “So what is there in front of Mt. Fuji?” At this point, as well, children begin to see their parents’ world, not their own world.

There were many children who looked perturbed on being told to “paint freely.” Many children are already accustomed to doing everything as they are told, with every minute of their day planned out in advance. When asked to paint whatever they want, these children aren’t sure what they want, and look at their parents’ faces for help. And parents provide unnecessary advice, like “Why don’t you paint this?”

Let’s leave them alone instead, give them plenty of unstructured time and space. And, create a space where they can paint anytime they want—it’s crucial for their psychological formation. Then just listen, and really hear, what your child is saying. It’s quite difficult to do this simple thing, but please do your best. I believe it will surely lead to genuine growth.

There were a lot of things I wanted to convey to workshop participants, but I believe that more than any sermon I could deliver, it was effective to have lots of people participate and learn from one another. We appreciate everyone’s staff. Personally, I had the opportunity to learn many things and I am very grateful. Thank you for inviting me to conduct this workshop.

## Sparking Insight and Inspiration

SPREAD [Haruna Yamada, Hirokazu Kobayashi]

㉔ Life Type: Get to Know Yourself and Others Through Design (2015)

㉕ Next 10 Years — My future designed with color and form — (2017)

We conducted two workshop at The National Art Center, Tokyo, in June 2015 and January 2017. The first one, in 2015, was actually our first full-fledged workshop in Japan in three years. This was because after the Great East Japan Earthquake of March 2011, under such trying circumstances for people in the affected regions and throughout Japan in general, we perceived significant problems (as well as potential) relating to our workshops, and felt unable to conduct them. The two major problems lay in creating appropriate environments for the programs, and in the prevalence of quick and easy, “try your hand at making XYZ” type workshops.

Our idea of a workshop does not consist merely of making something (in some cases, in fact, there may be no final product at all), but rather of *experiencing* something in a way that broadens your thoughts and perceptions. To do this requires not only a level of depth to the program, but also an environment where participants can concentrate without being distracted by extraneous information, and the workshop leader does not act as a “stopper” when the doors of the senses open little by little. No matter how wonderful a program is, if such an environment cannot be created, external interference will have a catastrophic effect. We do not deny the efficacy of short workshops where people make things, but in Japan’s hectic contemporary society, the word “workshop” has come implicitly to mean such immediate, easily accessible experiences, and we felt there was no scope for the time-consuming processes we wanted to pursue.

However, things seem somewhat different in Europe, which we visit several times a year. Compared to other cultures, the Europeans seem to have maintained a tradition of taking the time to ponder and debate life’s mysteries. When it came to workshops, as well, we found it was possible to enjoy programs where time was devoted to thought and action on intangible subjects. Thus we decided to resume our workshop activities in Europe, and conducted week-long programs at the University of Milan and the University of the Republic of San Marino, followed by one at the Milano Salone. Participants had highly positive responses, saying they were deep and emotionally enriching experiences (the positive nature of Italians helped as well), and this feedback gave us confidence. We also grew as a result of getting to know Abe Masayo, who leads wonderfully well-constructed workshops.

After these experiences, we finally felt ready to conduct our first workshop at NACT. Hearing about the history of workshops carried out at the Center thus far and the approaches used, we got a sense that we would be able to accomplish what we set out to do. We carefully planned and prepared for both of the two programs with a mixture of apprehension and conviction, and happily, only the sense of conviction lingered after the events. Aesthetic appreciation and the processes of making things spark insight and inspiration. Then you think things over for yourself, share them with others, rethink them, and look toward the future.

The first workshop was entitled *Life Type: Get to Know Yourself and Others Through Design*, and the second *Next 10 Years—My Future Designed with Color and Form—*. Although they were two different programs, in both cases what we wanted participants to undergo was something that occurs in the midst of a process. At the start of the second workshop we visited the *DOMANI* exhibition, on view at the time, and warmed up by finding colors and forms in the works. Participants were able to express a wide range of opinions and let their imaginations take wing. An environment like this one, where exhibitions in museum galleries can be incorporated into a workshop program, is highly appealing and enables a more comprehensive experience. Also, because the venue is an art museum, we were able to publicly exhibit what participants had created afterward, a very significant accomplishment and, surprisingly, an unprecedented one. We hope NACT will continue doing things like this, of which only a museum is capable. This is the museum with the highest recorded number of visitors in Japan. We are certain that continuing to hold workshop programs here, with an unwavering faith in the important role they play, will have an enormous positive impact on the social environment surrounding creativity in Japan.

## Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears

Kenichi Kanazawa

© Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears (2016)

Steel plate, a standard industrial product, is the starting point of my work. The black oxide film on the surface resulting from heat in the manufacturing process gives a presence to the rectilinear industrial product that almost seems like life force. While utilizing these qualities of steel, I have used the method of composition to explore the essence of the material and its relationship to space. In 1987, I found another approach to steel work when I met the composer Yoshimura Hiroshi. I began making *Sound Fragments*, a work that discovers various sounds made by pieces of steel fragmented into various forms, when I participated in Yoshimura's exhibition *Sound Garden*. When producing the work, I listened to the sounds made by various shapes, and got drawn into the process of finding shape in sound. Through differences in the vibration of sound, which moves the body, tactile actions, and tools used to make sounds, various timbres concealed in steel were drawn forth. My hands, eyes, and ears became connected in the world of sound that steel created. In the latter half of the 1990s, museums increasingly held public outreach events such as gallery talks and workshops, and I was frequently asked to conduct workshops when showing work in exhibitions. I began actively conducting them as part of my artistic practice. *Fragments of Sound* is a work that took shape through audience participation, and the nature of the work itself is related to the workshop that grew out of it. This workshop is like a retrospective on what I have experienced and thought about during my creative process. I've conducted workshops several times, using a process of trial and error, exploring how to communicate and work with materials, shapes, sounds, and the relationship between art and music. At the exhibition *Kanazawa Kenichi: Fragments of Sound and Workshop* held at the Kawagoe City Art Museum (in my hometown) from 2006 to 2010, I conducted an experimental workshop jointly with musicians and performance artists who work with the body, and each time I summarized the contents and reflected on the outcomes in a report. The cumulative results, both successes and failures, became the foundation of subsequent workshop activities.

For the workshop *Steel, Shape, and Sound: Connecting Hands, Eyes, and Ears*, I built on the experiences I have accumulated thus far. For practical reasons, I was unable to conduct the "Fragments of Sound" workshop I usually do (gas cutting) at the museum, and I brought in previously produced fragments instead. In the morning, we explored the weight and texture of steel, made sounds with it, and listened intently to the sounds. In the afternoon, we first created drawings with Cray-Pas as a preparation for musical improvisation using the fragments. Rather than having any particular image in mind, participants simply drew lines of varying weight, velocity, and texture, based on the relationships among hand, Cray-Pas, and paper. Then, pairs of participants faced one another across a single drawing, and drew on it at the same time. The goal was to convert these drawings into sounds. The activity also "broke the ice" between participants, the members fused into a group, and it led smoothly into the ensuing section. Finally, each of the participants tried improvising sounds individually based on what they had already experienced, and to wrap things up, we used the minimalist musical approach of pattern creation to improvise music first in groups of three or four and finally all together.

It was the first workshop in a long time where I felt such joy and fulfillment, and I felt my eyes reopen to what had honestly become a slightly routine workshop for me. Why? The shared atmosphere of a workshop is formed by a variety of factors including its contents, the curiosity and excitement of the participants, the venue, the number of people, and their openness to one another. These combine to greatly sway the quality of the workshop even when the program is the same each time. There was a very nice flow from the tense sound-making of the morning to the afternoon drawing and final group improvisation, and way the group progressively warmed up and opened up to one another was tangible. Each time, I meet new participants and grapple with a range of issues within the workshop context, and for me the process has the same significance as that of producing works of art. Moving forward, I am sure conducting workshops will continue to be a key part of my practice as an artist. I am deeply grateful for the cooperation of the museum staff, whose preliminary discussions and help with preparations ensured the workshop was carried out smoothly and without interruption.

## Fear

Kotaro Sekiguchi

© Making Art with Newspaper and Packing Tape (2016)

A workshop is a terrifying event!

There are many uncertainties.

I usually teach at a school for children with special needs, and I know in advance who the class members are going to be each day.

I know their strengths and their preferences and so on, too.

I know all about the people who will be supporting us, the ins and outs of the place where I teach, and everything.

But with a workshop, I do not know what kind of people will come until the very moment they arrive!

What's more, I cannot predict how the day will progress, especially when I incorporate new activities for the first time.

And the participants even look different to me depending on all sorts of factors, including the weather, the barometric pressure, and the time of day. There's no end of things to be nervous about!

So, why do I conduct workshops in the first place?

When I make my own work, I always shut myself up in my own world.

In my daily life, I live side by side with others, making all sorts of compromises – adjusting my behavior to those around me, striking a balance, gauging what kind of moods my wife and daughter are in – but everything changes when I get into the studio.

There I am a king in my castle, the absolute ruler of a one-man dictatorship.

However, I noticed at a certain point that while making newspaper and packing tape art by myself is fun, doing it with lots of other people is even more fun!

If you've tried it yourself, you'll know what I'm talking about.

There is no end to the surprises that await you when you turn mundane materials into art, and it's always a joy to turn the flat into the three-dimensional.

Also, when I was studying sculpture at university, I had a sense of shame.

If you make a sculpture and painting and put it in a gallery, you're finished presenting your work.

You don't have to be there to see people's reactions and have these reactions strike you in the gut.

On the other hand, musicians, actors and dancers have to perform something live, on the spot, and directly experience people's reactions, even if these are something like "Bo-ring!" or "This is no good!"

I really admired performing artists for having the courage to keep on doing what they do despite this pressure.

There was no such pressure with sculpture, and I felt like I was a bit craven compared to them.

But by doing workshops, I was able to assuage this sense of guilt.

Let the participants judge: is making art with newspaper and packing tape exciting, or dull?

And what about this Kotaro Sekiguchi guy?!

The answers to these questions come forth spontaneously and I have to accept them.

So, I have to face my fear and overcome it.

And I believe that in the process of overcoming people's resistance lurks the potential to make them feel something extraordinary.

The workshop I did at the Center this time was actually relatively easy to plan out and turbulence-free, compared to some.

If I have the chance to do another one, I want to get more adventurous, so that nobody can predict what will happen.

Although I'm sure I'll be absolutely terrified!

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## Art-tastic Adventure

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