

Y-AIR Case Study Part 2, London/ Tokyo Y-AIR Exchange Program

London/Tokyo Y-AIR Exchange Program 2015

Possibilities for Y-AIR: Artists Studios and Opportunities to Create Overseas



Youkobo Art Space, Tokyo



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BACK NUMBER http://www.youkobo.co.jp/microresidence/index_en.html

MICRORESIDENCE! 2015, The Case Examples of Y-AIR in Japan vol.1

MICRORESIDENCE! 2014, The possibilities of Y-AIR in a trial between Tokyo and London

Introduction

Tatsuhiko Murata (Co-Director, Youkobo Art Space)

While pointing specifically to activities that accompany residencies undertaken by artists, AIR are broadly understood both in Japan and overseas to be organizations or initiatives that provide artists with spaces and opportunities for creative production. Respective AIR are comprised of various conditions, both of the organizer in terms of the accommodation and studios, the environment and the use of space and equipment for creation and research, as well as the needs of those using the AIR – genre of activity, length of stay, nationality, religion, age or gender, family structure, etc.

When considering the exploratory nature of the creative activities of artists and researchers, it naturally follows that the forms of studios and AIR are equally diverse.

Through surveys and research into this diverse range of AIR, Youkobo Art Space has for a number of years continued to organize visits to art universities as an activity that aims to actively consider possibilities for cooperation between AIR and art universities. During such visits, AIR programs, the activities of artists, different ways of thinking and living, cultural backgrounds and different cultures have been introduced.

In 2012, along with the conveyance of “microresidencies” *1, a series of activities named the Y-AIR (AIR for Young) Initiative was launched, aiming to explore “possibilities of collaboration between “micro” and “macro” – AIR and art universities” . These activities included: 1. An intern accepted to the Youkobo AIR program (administrative support and assistance for residence artists); 2. The organization of lectures and workshops by artists and researchers joining the AIR and 3. The exploration of further possibilities for reciprocal international exchanges.

When considering the spaces where artists and researchers carry out their creative activities and investigations, there also exist a wide variety of studios and workspaces in line with their needs. In this initiative, we have focused on studios suited to the activities of upcoming artists – recent graduates who can no longer access the creative spaces provided by institutions of higher education. From surveys and research relating to such a focus, we were led to the Associate Studio Program (ASP) *2, a support program for recent graduates of Central Saint Martins (CSM), University of the Arts London launched in 2013 by CSM through cooperation with London-based Acme Studios, an organization providing studio spaces for artists.

This booklet provides a report about an exchange between Tokyo and London that began in 2015, based on the Y-AIR Initiative with the aim of establishing a framework for young artists and students to experience AIR as spaces that provide periods of stay and creative production to artists. The program introduced here was initiated through the cooperation of Mark Dunhill and Tamiko O'Brien, whose connection to this program is briefly described below.

Dunhill and O'Brien, a London-based sculptor unit who also work as educators at London art universities, readily agreed to undertake a residency at Youkobo after being invited to join the AIR program in 2014. In the preparatory stages a year before the residency, the artist unit drew up plans for activities supporting young Japanese artists based on their wealth of educational experience in addition to an original action plan for their second residency at Youkobo (they previously joined the program in 2007). This plan involved lectures and workshops at Tokyo University of the Arts, in addition to the exploration of possibilities for the mutual exchange of young artists between London and Tokyo.

In 2014, during a four-month stay at Youkobo from spring to summer, they realized a week-long creative workshop for graduate students belonging to different departments of Tokyo University of the Arts, while also taking an art student of the same university under their wing as an intern in order to support their specific activities as an artist unit. In addition, their assistance in connecting the Y-AIR activities we had initiated with Tokyo-based art universities (Tokyo University of the Arts, etc.) to the ASP program was instrumental, thus making an exchange of young artists between the two cities possible through the London/Tokyo Y-AIR Exchange Program 2015. ASP, a support program for young CSM graduates, became the partner organization to this exchange through the coordination of Graham Ellard, professor at CSM and organizer of the ASP program.

*1 Microresidencies: <http://microresidence.net/about-mrn/>

*2 ASP, Associate Studio Program: <http://www.acme.org.uk/residencies/associatestudio>

London-Tokyo exchange programme Report

Graham Ellard (Professor, Central Saint Martins)



The 2015 programme of exchanges between Youkobo and Acme/CSM created a very valuable experience for four young artists. The time spent in each city clearly exposed them to new ideas, practices and places and challenged their assumptions about their own and others' work. I would like to formally thank Youkobo: Tatsuhiko and Hiroko, for making this possible.

The support and attention provided by Youkobo was extraordinary and both Chris and Lydia benefited greatly from the access, insights and knowledge that was provided. The value of the experience is evident in its impact on their practice and in the new work they both made while in Tokyo.

However, the report from the exchanging artists for the 2015 Programme makes clear that while the experience was a valuable one there are distinct differences between the experiences of the artists in London and those in Tokyo. While this difference was clearly understood at the outset, its impact was, perhaps through unrealistic expectation, noticeable in some of the comments made by the Tokyo artists. The fundamental differences are those between independent artists two years out of college in London (with all of the pressures on their time and independent work schedules) and Masters students from Tokyo (with the structure and community that that provides).

The support and structured events offered by Youkobo are something that cannot be matched by the Associate Studio Programme, and instead we offered the experience of the programme plus additional contact between Tokyo artists and staff and independent artists based in London.

As well as showing Shiori around the college, the library, and the Degree Show, two studio visits occurred during Shiori's time on the programme (Neil Beloufa and Philip Lai), in addition painter Emma Talbot made a one-to-one studio visit to Shiori, and she was introduced to Saya Kubota, a Japanese artist in London as a research fellow at City and Guilds School of Art.

A similar series of meetings were arranged for Wataru although his time in London did not coincide with an artists' visit to the studio. As well as showing Wataru around the college and the library, studio visit was arranged with London painter Masakatsu Kondo (both to the Associate Studio and Wataru then visited Masakatsu's studio in Deptford), and with sculptor and CSM Dean of Art Mark Dunhill.

The absence of a constant community of other artists in the studio was clearly a challenge for Shiori and Wataru. Given the pressures of living in London the Associates each have quite complex individual weekly timetables. This means that in fact they rarely see more than a few of their peers at any time. This perhaps is the most obviously felt difference between the experiences of the two groups in Tokyo and London.

The meetings we are now involved in are aiming to address this imbalance for a further exchanges in 2016.

Thoughts on the Japan UK EXchange Project

O JUN (Professor, Tokyo University of the Arts)



From May to July 2015, an artist exchange program took place between the Associate Studio Program, a share studio belonging to Acme Studios that is managed by Central Saint Martins in London (hereafter ASP) and the Youkobo artist-in-residence in Tokyo. Two artists, Lydia Davies and Chris Ifould, joined the program from ASP of Acme. They both received a BA in Fine Art from Central Saint Martins (hereafter CSM), and are outstanding young artists for whom high expectations are held. The artists selected by Youkobo were Shiori Higashiyama (Sugito Research Lab) and Wataru Ozu (O JUN Research Lab, hereafter "No.7 Research Lab"). Both Japanese participants are currently undertaking Masters courses in Oil Painting at Tokyo University of the Arts (hereafter "Tokyo Geidai"). The exchange program consisted in each participant spending a period of approximately six weeks to produce work at the residency/studio of the partner institution. At Youkobo, the artists from London presented the results of their stay in the form of an exhibition.

Both artists began their residence by introducing their work to the members of the No.7 Research Lab and vice versa. Initiated in this manner, a parallel program of numerous workshops and exhibitions organized by all members of the No.7 Research Lab, including myself, MA and Ph.D. students and teaching assistants was held in the Youkobo gallery space for the duration of the exchange program.

This exchange came to fruition due to the full cooperation of Graham Ellard, professor at CSM, and Mr. and Mrs. Murata, co-directors of Youkobo Art Space. In addition, the program developed in part out of a workshop held 2015 at Tokyo Geidai, organized by Mark Dunhill (Dean of CSM) and Tamiko O'Brien (Principal at City & Guilds of London Art School) during their artist residency at Youkobo. This came about through the cooperation and involvement of teachers and students of the No.7 Research Lab, and it was in order to continue such a program of exchange that this trial was developed and made possible.

Over a period of approximately three months, the participants were able to experience firsthand the art and culture of respective countries through daily life, collaborative events and workshops. I believe that each participant returned to their respective countries with various impressions, thoughts, reactions and concrete feelings. However, I don't expect such impressions will immediately be reflected in their creative practice. Coming to settle in the five senses, and becoming familiar to the body through time, if such experiences and memories are then further refined and converted into works of art then a successful result will have been achieved both for the project and its participants. At the same time, however, the work of the artists from London shown in an exhibition at the end of the residency demonstrated a high level of quality and ambition.

Lydia's particular sensibility and perception shined in work we delighted in seeing, cutting up, sliding together and carefully composing light and materials from the Tokyo everyday to create video works and drawings of real vivacity. Chris's work, which took the form of sculpture, consisted of familiar building materials and tools found at Japanese DIY stores that were reconfigured in the space of the venue to create stunning structures that were successful in every respect. Showcasing the talent of their creators, the exhibited works demonstrated an ability to manipulate meaning and materials, while a glistening sense of humor could be found in their methods of display. I felt both artists showed great promise for the future.



Currently in Japan, new ideas and trends relating to “globalization” are frequently talked about in society, organizations, and the fields of education, but I’m certain that the dynamic action underpinning such a moving force will not come in the form of an echoing voice shouting propaganda or commands, but from the exchanges of individuals, and the achievements brought about through such exchanges. The exchange that took place last year was further developed this year into a program assuming a new form and current of exchange. The two Japanese artists who joined ASP as the studio in London were asked to give regular reports about their activities during the exchange period via emails and Skype. And particularly in relation to Wataru Ozu, his cooperation as intern with the research undertaken by Mark Dunhill and Tamiko O’Brien during their Youkobo residency led to his taking part in this program.

What has made such continuation and development possible is the rich enthusiasm and mobility of Youkobo, which is advocating and furthering its activities as a “microresidence”. While functioning as a conventional artist-in-residence, Youkobo is also simultaneously exploring the possibilities for new developments in relation to the utilization of its gallery space. As one such trial, a program centering on the No.7 Research Lab ran parallel to this exchange project. This included a drawing workshop run by myself, which saw the participation of professor Motohiro Ozawa and students of his research laboratory from the Faculty of Education at Saitama University. In addition, the creation of works made according to keywords specified through a letter exchange with students of the No.7 Research Lab, which included a collaborative animation involving Lydia’s participation, was also undertaken. Ryusei Akaike, a student of the No.7 Research Lab and a member of a shared studio outside of the university, invited Lydia and Chris and Julia Lancaster of Acme Studios, London as invited researcher to Youkobo in July, and the Youkobo directors to the studio during the exchange program to begin an ongoing discussion about the importance of shared studios, future developments and the possibilities for exchange.

To conclude this exchange, the exhibition group ‘Taro or Alice’ of the No.7 Research Lab joined an exhibition held both at Tokyo Geidai and Youkobo Art Space. Titled ‘One Box One Piece’, this exhibition was of work produced through a creative exchange between all participants, where each person was to own a drawing by every other member. Not simply a framework in which the results of the exchange could be presented, it was rather based on the idea that each member retains a fragment of proof of the other and vice versa. Having gained the cooperation and understanding of the organizers in London and at Youkobo, in addition to Tokyo Geidai, I undertook this trial to see whether the meaning of such an exchange could generate value transcending distance, time, and the mere act of possession.

The continuation of trials for such modest exchange projects is dependent upon mutual understanding and cooperation, while more than anything else I keenly realize the need to procure funds and support for such endeavors. Concrete means of attaining this will necessarily need to be explored in the future. Finally, I would like to express my deepest gratitude to Central Saint Martins, Acme Studios, Tokyo University of the Arts and Youkobo for their generous cooperation in this exchange program.

A Studio Interchange Initiative for Young Artists Across Two Nations

Youkobo Art Space dispatches guest lecturers and introduces the AIR structure and activities of AIR participants to art universities in Tokyo and accepts student interns in return, based on the Y-AIR (AIR for the Young) concept of giving young people AIR experiences. The program between London and Tokyo was initiated as an attempt to have similar cooperation between AIR and art universities on an international scale. Overall, there are not many AIR programs within Japan and elsewhere that allow young artists with fledgling careers to spend time creating overseas. With these circumstances in mind, the program was proposed as a valuable exchange opportunity for young people to take a first step towards living and creating art within a different culture and imagining themselves living as artists.

This program had two participants from each country spend six weeks each in the host country, from May to July 2015. The first participant went from May 1 to June 12, and the second went from June 12 to July 31. On the London side, participants were selected from the eight inaugural members of ASP, and on the Japan side, they were selected from the Oil Painting Department at Tokyo University of the Arts. Both sides discussed the selection based on activity proposals, and each chose two participants.

The activities in London involved sharing space with ASP members at Acme Studios, a studio run by CSM, and holding independent exhibitions based on work as well as investigative research conducted at the CSM library. They sometimes had opportunities to be critiqued by artists invited by ASP. Through interactions with local artists, they were able to try processes that were different than their work in Japan, and gain inspiration and energy from their overseas AIR experience. This seems to have become both an opportunity to consider working overseas in the future, and an occasion to revisit the importance of having English communication skills. The participating artists also swapped living arrangements: They stayed in a shared living space that was the home of the artists who had traveled to Tokyo.

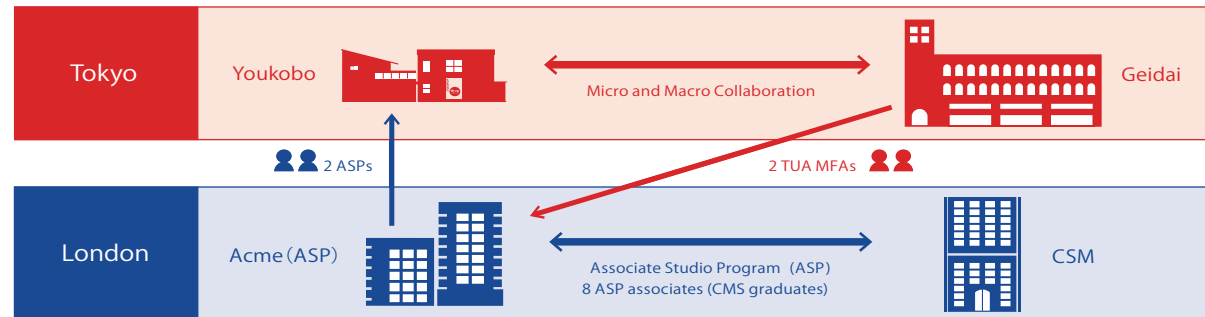
In Tokyo, students stayed at Youkobo Art Space, a studio that includes accommodation facilities. They created art, did investigative research, and presented their work as part of the AIR program. As the participants were accustomed to working in a shared studio, it was their first time to have their own studio and hold a solo exhibition. These were additional new experiences on top of being in a foreign country. Participants joined “Taro or Alice One Box and One Piece”, a collaborative program that was held at the same time as the swap with the O JUN lab. The program involved engaging with nearly twenty students and instructors, holding workshops, and participating in an exhibition. The environment enabled participants to meet AIR artists from other countries, and these encounters with people of a variety of ages and levels of experience enriched the networks of the participants.

The support system for the program involved cooperation between instructors and related parties from both schools who helped participants to conduct investigative research, find their way around campus, tour studios and other spaces, and participate in the local art scene and exhibitions. On the Tokyo side, Youkobo staff also supported participants, and a program facilitator intern was designated from the O JUN lab to assist in planning and management.

Costs were shared in such a way that the Tokyo side paid for travel and studio/accommodation expenses for the London participants, and London covered studio and accommodation expenses for the Tokyo participants. All participants were responsible for paying for their own art supplies, local transportation, and living expenses.

We are now considering how to develop the program into one that is sustainable, using valuable feedback from participants. This was an exchange program between two countries with differences in facilities, support structures, and programs. One side was an AIR program, while the other was a shared studio situation. These differences resulted in challenges that must be addressed. On the Japan side, we also want to address the issue of how to create an experiential program that will promote opportunities to use English as an international language of communication.

London/Tokyo Y-AIR Exchange Program 2015



Originating out of exchanges with UK-based artist unit Mark Dunhill and Tamiko O'Brien since 2007, Youkobo was introduced to a support program for young artists run by CSM, activities which served as an important example for the Y-AIR initiative. As a result, a program supporting young artists immediately after graduation from art college was launched in order to realize a mutual exchange of young artists between Tokyo and London (Y-AIR exchange program).

Mark Dunhill : Dean of Academic Programs at Central Saint Martins, University of the Arts London

Tamiko O' Brien : Principal at the City and Guilds London Art School

Voice of the Participants — London/Tokyo Y-AIR Exchange Program 2015 Questionnaire

Thoughts about your experiences on this trial program

(Lydia) It gave me the time and space to focus on my work and the opportunity to experience a different culture and context and see new things, which provoked new considerations and new perspectives for me in the studio. In addition, I had the opportunity to hold a solo exhibition in the Youkobo gallery, I was able to meet and interact with students from Geidai, and I was given distance from my everyday routine and a focused time for studio work. The experience allowed me to learn how a different culture/art institute informs students/art practice, and I was able to look at my work with a new perspective. Finally, together with being given great guidance where needed during the residency, I also had the fantastic opportunity to have an exhibition (exhibition as opposed to an “open studio”).

(Chris) I was able to discover the differences in how Japanese artists approach the production of work and its display in exhibitions, in addition to the reasons behind such differences. Having more time to see and be within those differences was a very rewarding experience. It meant that the often quite easy comparisons, assumptions and conclusions about these differences gave way to understanding and appreciating the differences more. Without fully knowing what it would be like to partake in a residency, I tried on this exchange to leave myself quite open to what it could be, meaning that I would try a variety of things and meet different people without a strict agenda. Seeing how local people are making work and showing work is good to see and residencies offer an insight into this that might not be open to someone simply staying in the area. I think that a strong influence of AIR and a reason for their importance is that the stay is aligned with that of other artists. I think what helps a more professionalized artist is a longer residency allowing to make headway whilst introducing new elements into an established practice. A shorter residency for a younger artist means that they can try things out and see if working towards a professionalized practice is something they want.

I think that I came to Youkobo at a very busy time. The regular Wednesday meetings helped clear up any issues I had. Generally any deadlines were clear and stated well in advance. To a degree whilst still in London it was quite difficult to understand the plans or things that may be expected. I felt that there was a lot of support at Youkobo. It wasn't that I felt I needed constant guidance but it was nice to know that there was support if I needed it. The staff were very kind in suggesting lots of things to see and do with a conscious effort to suggest applicable things that would interest and help me with my work personally. The network around Youkobo was also very good, and it was rewarding meeting people on the peripheries of Youkobo.

It could simply be a cultural difference, but I found that in Tokyo in order to be understood I had to be very honest about intentions and about work. In London it can become habit to shy away from the more uncomfortable elements about being an artist, the social media aspects or describing work. But having to be very honest to Youkobo about desires when it came to post cards, shows, planning, talks etc these elements couldn't be shied away from. I think this is a positive thing to confront. Things naturally change on a residency but it could be a positive development to allow the prospective exchanges to input into the planning of the timetable.

(Wataru) On the other hand, my impression was that it was not an AIR on this occasion and more similar to a home-stay program with a rented studio. However, I enjoyed getting to know my roommates. (Shiori) Being able to share a studio with other artists (while being able to enter a local community and observe other artists' approach to making work, I also had misgivings about the studio environment) and being given a temporary student identification card so I could use the CSM library whenever I wanted were positive aspects. Lydia's motivation to prepare a blog was also a great idea, and I felt it was important to share the things we saw and the things we took an interest in. (Wataru) If it had been a program only for research then it would have been meaningful. However, this period was too short for the creation of new work. (Wataru/Shiori) There were no opportunities to show work in an exhibition, and sharing of information about the program both in London and Tokyo was insufficient. (Lydia) Using the ASP's accommodation also means it's not possible for everyone to apply for the residency (e.g. shares room with partner, flat mates not agreeing, not living close to central London). As the first trial of its kind, prior knowledge before arrival and arrangements of the schedule and planning of the exhibitions required greater consideration.

Expectations for the Future

(Lydia) I had a really amazing experience in this program and it has given me more courage, I think it's a great opportunity to be offered and helps make other opportunities more accessible. (Chris) From my viewpoint as a recent graduate the residency showed me what it's like to show and make work in a different culture. I found that it was very beneficial at this point in time after graduation. (Shiori) I thought it would have been interesting to work together in some capacity as a form of exchange. One idea that came to mind was that of an online sharing of each other's works, made during the residency. In so doing, it would then be possible for us to exhibit together, while also serving as a means to greater publicize the program. Students rarely have such opportunities to use a share-studio with local artists while undertaking a residency overseas. (Wataru) I felt the aims and achievements of the program were not clear. I think the objectives and achievements of the program should be used as its future appeal points.

Summary

(Lydia) It was great to have the opportunity to be involved with Prof. OJUN and the Tokyo Geidai students' activities in the Youkobo gallery. However, despite the approach being very open and shifting under the title 'Liquid', I feel that in future there could be more of a framework in place, not to restrict the activities, but in order to support communication.

(Chris) To a degree there isn't a very direct cross over between being a student at Geidai and being involved in the ASP program. I think this was possibly a slightly weak point in this exchange but it could become a very strong point in the future. To make use of the differences – possibly if visiting students who are about to graduate in Tokyo can see what London based students/artists are doing in order to balance making work and living in London. This could possibly involve visiting small artist run spaces to help with their graduating. I think possibly the ASP graduates could help in organizing this.

Comments about the internship

(Ryusei) The opportunity to show Chris around Minowa, the shared studio to which I am a member, was very a motivating experience. I think the opportunity to observe each other's process of production and workplace was mutually stimulating, and by maintaining a relationship and sharing information between studio members in respective countries then new possibilities could emerge. In addition, it was deeply interesting to see differences in the ways activities were shared by the participants, while at the same time there was insufficient sharing and conveyance of information from the side of the No.7 Lab. I felt that if information had been more effectively shared, then our mutual experiences of the program would have been more widespread in the long-term and a more solid foundation would have been made for a sustainable exchange program.

It was a good experience to be launched into this new and challenging first-time exchange through which I learned of my own limitations, and now reflect on unexpected attainments. I feel that if I can make use of these experiences and connections then I will be able to gain values that are wholly different from those offered by more transient experiences of other cultures.

Introduction of the participants

Artists who participated in Y-AIR Exchange Program 2015

- Lydia Davis: b.1991, UK, <http://www.lydiadavies.co.uk/>
2013 Central Saint Martins, BA Fine Art, First Class Honors
2016 CSM Associate Studio Program
- Chris Ifould: b.1991, UK, <http://www.chrisifould.co.uk/>
2013 Central Saint Martins, BA Fine Art, First Class Honors
2016 CSM Associate Studio Program
- Shiori Higashiyama: b.1990, Japan, <http://shiorihigashiyama.tumblr.com/>
2013 Tama Art Univ. BA Fine Art, Distinctive Graduate Award & Ichiro Fukuzawa Prize
2016 Tokyo Univ. of the Arts, MA
- Wataru Ozu: b.1991, Japan, <http://cargocollective.com/Ozzzz>
2013 Tokyo Univ. of the Arts, BA Fine Art
2014 Y-AIR Internship program at Youkobo Art Space

Intern giving support to residence artist for Y-AIR Exchange Program 2015

- Ryusei Akaike: b.1990, Japan
2014 Tokyo Univ. of the Arts, BA Fine Art
2015 Y-AIR Internship program at Youkobo Art Space

2015-9-20

Youkobo Art Space

London/Tokyo Y-AIR Exchange Program 2015 Over View

		Tokyo Program	London Program
Venue		Youkobo Art Space, Tokyo	CSM ASP, London
Environments		Located residential area west of Tokyo center Good access by public transportation	Located in the city center
Period		2 phase program from May 1 to July 24, Residency 1 from May 1 to June 12 and Residency 2 from June 12 to July 24 at both Venue. Japanese artists had own program before arriving London.	
Participated Artist and status		-Lydia Davis as Residency 1 Artist, Artist, winner of CSM ASP -Chris Ifould, as Residency 2 Artist Artist, winner of CSM ASP	-Shiori Higashiyama as Residency 1 Artist Artist, graduate student of Geidai -Wataru Ozu as Residency 2 Artist Artist, graduate student of Geidai
Selection Process for Artist		From 8 artists of ASP 2013	From OJUN and his teachers network recommendation
Facilities	Studio	Youkobo AIR, Studio 2 as a private studio with accommodation	CSM ASP Studio, A share studio of an Acme Studios
	Accommodation	Youkobo studio: Available for exhibition space	Share apartments of the exchange artists
	Environments	Exchange other Residency Artist/researcher in the same period Artist/Research of OJUN Lab of Geidai	Exchanges artists of ASP and introduced artists in the same time
Main /Basic Program	Residency Program	Residency Program in Youkobo Studio work in studio, own research activities Open Studio as exhibition in final periods	Studio works in ASP/Acme and own research activities Non Open Studio
Related Program	Special Program	Taro & Alice of OJUN Lab Program -Liquid experimental workshop and shows at Youkobo and related venue -‘One Box and One Piece’ group exhibition at Geidai Ueno Campus and lecture at Geidai	Taking part in the occasional studio visits to the Associate Studio by artists, curators and writers

	Internship	Ryusei Akaike form OJUN Lab as an intern for this program	
	College support	Visiting permission	Temporary ID of CSM, using library, etc.
	Campus Tour	Art Uni Campus in Tokyo, Ueno and Toride of Geidai and Musashino Art Univ.	CSM in London
	Studio Tour	Self Organized Studio ·Minowa Studio, Tokyo ·Biso Kukan Studios, Kokubunji New open ·3331 Studio at Kanda-Nishikicho	
	Others	Tokyo Art Scenes	Acme Project Space, London Art Scenes
Support for residency artists	Staff	Youkobo staff for AIR program and pivot between Geidai	ASP team
		Prof. OJUN with Geidai 7th Lab with an intern to Youkobo	Prof. Graham Ellard
	Budget	Return tickets & lent space of studio and accommodation by Youkobo as the Culture Agency of Japan	Tokyo artists with her/his grant and free studio space and space for live by ASP and their team
Online Archives and PR		Artist: http://lydiadavies-youkobo.tumblr.com/ http://chrisifould-youkobo.tumblr.com/ OJUN Lab: http://tarooralice.tumblr.com/ https://www.facebook.com/profile.php?id=100009304161993&fref=ts Youkobo: http://www.youkobo.co.jp/ https://www.facebook.com/youkoboartspace	Artist: http://shiorihigashiyama.tumblr.com/

London/Tokyo Y-AIR Exchange Program 2015 / CSM and Geidai & Youkobo

as of 2015.07.24

		May					June					July									
		1	4	11	18	25	1	8	15	22	29	1	6	13	20	27					
London/ Tokyo	Y-AIR Exchange	Residency 1, 5/1~6/12, London & Tokyo																			
							Residency 2, 6/12~7/24, London & Tokyo														
Tokyo	Geidai	studio gallery											17---24								
		intern	Ryusei Akaike																		
	Youkobo	studio 2	Lydia Davis					3-7 open studio													
			5/6:welcome party					6/5 opening					Chris Ifould								
		gallery	5/1 - 7/15										17---24								
			7th Lab group show					6/8-15:Sabrina					7/1-4:Shintsubo, 7/8-15:Keya								
			5/28,29 Drawing! Drawing! Drawing 6/5 Workshop w/Nishijima																		
		5/17:Mirel Wagner, Live Concert																			
	residence 2	OJUN Lab. -28										Julia					Louisa				
	studio1& residence1	Jaakko Mattila, FI, three months residency from April										Janhong Chong, Si, one month residency									
	staff						17-28 Exhibition					18,19 opne studio									
							6/19 opening					7/18 opening									
		Makiko to Pilsen, Czeck as research																			
London	ASP	Shiori Higashiyama					Wataru Ozu														
	CSM																				
		Youkobo Residency artists and Researchers during May to July 2015																			
		OJUN 7th Lab inisiat program from 1 May to 24 July,2015																			
		Youkobo Internship during this period, Ryusei as Geidai student to Youkobo/Makiko as Youkobo staff to WBU, Czech																			
		Y-AIR Exchange Program, Residency 1 and Residency 2 in ASP of CSM, London																			
		1	4	11	18	25	1	8	15	22	29	1	6	13	20	27					
		May					June					July									

CSM Associate Studio Program, London

The usual ways of supporting exceptional young artists who have just gained independence after years of devoting themselves to their studies at art university include prizes, cash rewards, and opportunities to study overseas at linked schools. Let's take a look at a case study of a unique form of support that is practiced at CSM.

The Associate Studio Program (ASP) was started at CSM in 2013. It provides eight recent graduates who have excelled in their studies with two years at a shared studio in the city, in an environment where people such as art critics and artists are regularly coming and going. In addition, use of the university library continues even after graduation. In 2015, an additional three studios were made available for 12 new artists.

One sees a similar issue in all age ranges and countries, but it's very difficult to secure a studio in the city, and land prices are extremely high. This is an appealing program for young artists who have cultivated many experiences and want to continue working in London. One group assisting with this problem is the NPO Acme Studios *, which operates studios within the city and works as an opinion leader with regards to the use of public space. CSM borrows studios from Acme Studios, and provides them to ASP members for half the market rate. The students spend two years in the program, developing their work and preparing to design their own future.

Currently, Acme Studios is involved in the planning of new public facilities and student dorms in the city, in order to secure designated spaces for studios in order to make more places for artists. Here are the outlines of studios provided in two locations.

*Acme Studios

A non-profit organization based in London that works under the title "Supporting Art & Artists since 1972". Based on the rental of more than 400 studios, it has more than 40 years of experience in the development of support for artists. Collaborating with local developers, it promotes the provision of creative studios in new buildings and facilities such as student dormitories, and is also actively collaborating with universities in London. In addition to providing studios to British artists, its programs are also developing to offer long-term residencies to artists from abroad through collaborations with overseas institutions. Examples of cooperation between Acme Studios and universities in London include the Adrian Carruthers Studio Award, ChelseaStudio Award, Goldsmiths MFA Studio Award and Helen Scott Lidgett Studio Award, all awards of excellence that provide prize money or the use of studio without charge.

Reference

『Studio for Artists, Concepts and Concrete』 Edited by Graham Ellard and Jonathan Harvey 2015. Black Dog publishing, London, UK

『Creating Artists' Workspace』 2015, Greater London Authority, UK

- Glassyard: Program 1

Located in the southwest London area of Stockwell, part of this newly built student dorm and assembly hall has a studio complex on the first floor made up of 30 studios, with an area of approx. 120m², 3 meter high ceilings, natural light, light fixtures, air conditioning, Internet, and shared washing-up and washroom facilities. The shared studio can be locked. It is self-run by eight artists. The program includes regular visits by artists, curators, and writers. Rental fees are half the price of the average market rate (about 20 pounds per week per person).

- Highline Building: Program 2

Located in Elephant & Castle, Central London on the ground floor of the Highline Building, three studios each approx. 220m². Twelve new graduates operate the studios, and support is the same as Program 1. Rent is approximately 26 pounds per week per person. Each program offers two to three years of support, and the switchover period for members overlaps by a year, taking the transfer of information into account so that students can pass on administrative know-how (studio operation, criticism activity support, opportunities to exhibit, etc) to the incoming participants.

Similar studio support is also offered as awards at other London art universities for young artists as they transition from students to professionals after graduation. This support is supplied in a variety of ways including studio space for a fixed period or financial support. There are also studio support programs for professional artists, and artists who require a very large workspace.



Glassyard: Program 1



Highline Building: Program 2



This report has been compiled by Youkobo Art Space through dialogue with Graham Ellard and Julia Lancaster who cooperated with the implementation of this program. ASP, to which reference is made in the report, is a unique program that aims to provide continued support for students after their graduation from art school.

Graham Ellard: Professor of Fine Art, Research Leader, Art Programme, Central Saint Martins, University of the Arts London

Julia Lancaster: Acme Studios, Residency & Award Manager, Acme Studios



youkoboARTSPACE

History

Youkobo Art Space houses its facilities and operates its programs within a building complex that was originally a clinic and sanatorium for tuberculosis patients from the 50's to the 80's. After the clinic closed, a section of the property was used as a home-stay style residence for foreign artists and students; another section was home to an animation studio for nearly two decades.

These spaces were refurbished in 2001 to officially become Youkobo Art Space. Youkobo Art Space has since facilitated a broad range of artists' activities through an artist in residence and gallery program, providing artists with important resources that benefit their artistic goals. The co-directors, Hiroko (sculptor) and Tatsuhiko Murata have welcomed over 200 artists of 20 different nationalities since founding Youkobo Art Space.

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Program Statement

Youkobo Art Space's primary objective is to support and enhance the creativity of artists by offering opportunities for artistic investigation on urban issues in a contemporary Japanese setting. Its various programs are committed to providing the local community with creative stimulus by promoting cultural exchange between international artists and local citizens.

Youkobo Art Space is very active in Suginami City and across Japan, organizing and presenting a wide range of non-profit activities, including exhibitions and events that are open to the public.

Studio / Gallery / Residence

Youkobo Art Space consists of two artist studios, a gallery and residential accommodations.

Other services

The gallery holds exhibitions of contemporary art and mostly solo shows. To apply please submit artwork images and resume. For more information contact the gallery.

Artist Studio rental is available but please note that priority of studio use is given to artist in residence and must accommodate to their schedule.

Access

Youkobo Art Space is located in metropolitan Tokyo, 15 km west from the city center.

From Narita International Airport, please take the limousine bus from Narita Airport, Tokyo to Kichijoji Station, 50km west from the airport (2 hours approx). Youkobo Art Space is a 5-minute taxi drive from Kichijoji Station.

A place for artists in Metropolitan Tokyo

Youkobo Art Space is located in a tranquil residential suburb in Suginami City, central Tokyo, and consists of an art gallery, artists studios, and artist in residence program.

The residency program offers local and international artists the opportunity to live, work, and participate in a solo exhibition and/or collaborative projects within the local community for periods of up to six months.

A member of

Res Artis WORLDWIDE NETWORK OF ARTIST RESIDENCIES

Microresidence Network www.microresidence.net

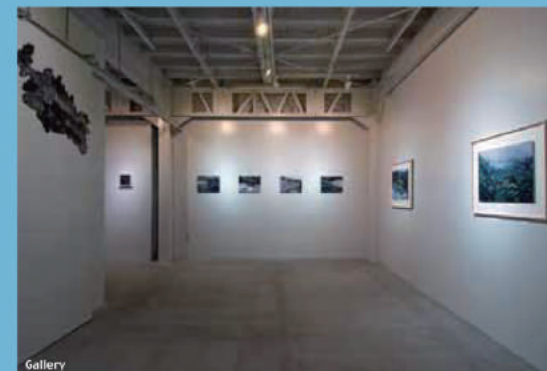


Photo : Masumi Yamaguchi

The Beginnings of the Microresidence Network

Tatsuhiko Murata

Advocate of Microresidence

Co-director, Youkobo Art Space

What is an artist in residence (AIR)? The present situation is such that when I am asked this question, it is not possible to make any generalization. This is because a plethora of AIR exist, from business models and administrative organizations to those of various forms and scales. "Microresidence" is proposed here as a general term to refer to organizations and activities focused on AIR, where the basis of AIR is perceived as being the provision of opportunities and venues for the creative activities of artists as ordinary residents.

The Microresidence.net, website was initiated with the expectation that it would bring greater visibility to microresidencies and promote their mutual activities, leading to the establishment of AIR as vessels for society. In the autumn of 2012, preparations for the site began following a gathering of microresidence directors in Tokyo (including those who participated via the Internet), based on an understanding between respective AIR operators that each would take responsibility for the conveyance of their own activities on the site. The site was later launched in January 2014.

There is great expectation that even more microresidencies will participate as the site gains the recognition of numerous artists and others who share similar concerns, bringing greater awareness of venues and opportunities for artists' creative activities. At the same time, the site will serve as evidence that art is essential to society, while increasing awareness of the activities of AIR as important social vessels.

Microresidence Network www.microresidence.net

