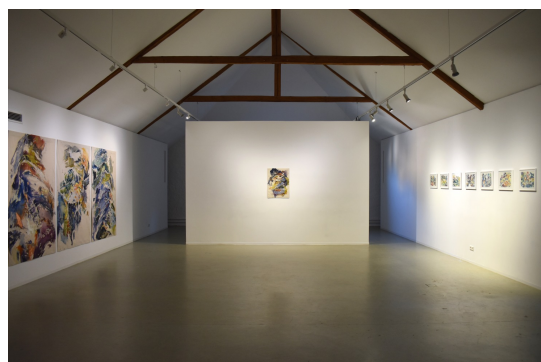


An exchange program between Luxembourg and Japan through AIR programs
'The Magnificent artists from Luxembourg to Youkobo and Japanese artist to Luxembourg'

ルクセンブルグと日本のアーティスト・イン・レジデンス活動 (AIR) を通じた交流



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The artist acceptance activity from Luxembourg, which began in 2011, in 2019, the idea of mutual exchange of long-cherished wishes was realized, and a dispatch program from Japan was realized. We appreciate the Ministry of Culture and the embassy for their efforts.

Look at the footprints of both artists. It may be a small exchange. But consider the impact of great artist activity. We hope that the exchange will last for a long time.

Luzeburger Blädd
Samstag und Sonntag, den 9./10. September 2017

KULTUR

19



Flogging Molly wird im Atelier auf Händen getragen

Auch nach 20 Jahren Bandgeschichte spielt die irisch-amerikanische Rockband jedes Konzert, als wäre es ihr letztes.
Seite 20



Salih Jamals selbstbewusstes Debüt „Briefe an die grüne Fee“

Wer das eigene Werk mit der Qualität von Goethes „Werther“ vergleicht, muss auch wirklich liefern können.
Seite 21

Kreativität braucht Freiraum

Der „Youkobo Art Space“ in Tokio begrüßt seit 2011 jährlich einen Luxemburger in seinem Künstlerresidenzprogramm

VON VESNA ANDONOVIC

Am Namen liegt es nicht, dass Sumo 2016 eine Residenz in Japan machen konnte: Zu verdanken hatte er das seiner Kunst. Und möglich machte dies aber erst die Luxemburger Botschaft in Tokio und der „Youkobo Art Space“. „Lost in Translation“ war bisher keiner der kreativen Köpfe.

„Von wegen Kulturschock, ich hatte einen Jetlag-Schock“, meint Stina Fisch mit einem schelmischen Grinsen. Sie war die erste Luxemburgerin, an die im Dezember 2011 eine zweimonatige Künstlerresidenz im Youkobo Art Space vergeben wurde.

Eine Zeit, die heute noch in ihrer Arbeit deutlich sichtbar ist, denn sie ermutigt die Künstlerin darin, Einfachheit und Geheimnis miteinander zu verbinden. Um ihren ehemaligen Gastgeber, Hiroko und Tatsuhiko Murata, dies auch zu zeigen, hat sie für deren dreitägigen Aufenthalt im Großherzogtum, einen kurzen Abstecher im Aloyse-Kayser-Schulkomplex in Belair eingeplant. Fisch zeichnet nämlich für die dortige grafische und künstlerische Gestaltung verantwortlich.

„AIR“ – kurz für „Artist-In-Residence“ – so das Zauberwort, mit dem der „Youkobo Art Space“ Künstlern aus aller Welt die Tore zum Reich der aufgehenden Sonne öffnet. Auch sechs Luxemburger kamen bisher in den Genuss des internationalen Förderprogramms der Privatinitiative: Auf Stina Fisch folgten – im Jahresrhythmus – David Brognon, Christian Aschman, Flora Mar und Sumo. Noch bis Ende September ist zudem Fotografin Julie-Mari Duro, Jahrgang 1984, in Tokio.

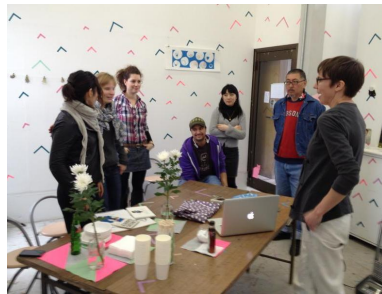
„Die glorreichen Sieben“

Zurück geht das Ganze auf eine Initiative des frühen Botschafters der Großherzogtums, Paul Steinmetz. Er verband so den Export der Luxemburger Kunst mit der Idee zum internationalen Austausch – wie sich zeigt, erfolgreich und nachhaltig.

„Die glorreichen Sieben“ – von Luxemburg nach Youkobo, Tokio, seit 2011“ haben die beiden Gründer des Kunstzentrums, Hiroko und Ehemann Tatsuhiko Murata, dies Dossier betitelt, mit dem sie nun ins Großherzogtum angereist sind, um engere Bande mit dem Land zu knüpfen.

Eine Verbundenheit, die auf Gegenseitigkeit beruht, denn alle ehemaligen Gäste des Paares trafen sich spontan zum gemeinsamen Abendessen – „Außer David, er bereitet gerade eine Ausstellung in Paris vor, lässt aber ganz herzlich grüßen“, so Stina.

Und wieso eigentlich sieben, es waren doch nur sechs Luxembur-



Im „Youkobo Art Space“ in Tokio (o. l.) empfingen Tatsuhiko (r.) und Hiroko Murata (o. r.) seit 2011 Luxemburger Künstler in Residenz: Stina Fisch (u. l., rechts im Bild) weilte als Erste dort, auf sie folgte u. a. im vergangenen Jahr Sumo (u. r.).
FOTOS: CHRISTIAN ASCHMAN / YOUKOBARTSPACE

ger in Japan? Einfach: Lynn Cosyn, die das diesjährige Plakat der „Schubserfouer“ entworfen hat, wird der nächste Gast in Tokio sein, verrät Tatsuhiko Murata. Er selbst war Ingenieur, seine Frau Bildhauerin. Nun sind beide im Ruhestand, und als die ehemalige Klinik seines Vaters, einem Arzt, ihre Türen schloss, entschieden sie, diese als Zentrum für Kunst wieder zu öffnen – und zwar gleich für die ganze Welt.

„Handwerk hat einen sehr hohen Stellenwert in der japanischen Gesellschaft, Kunst hingegen im Vergleich einen erstünlich kleinen – dabei spielen sie und die Künstler eine sehr wichtige, gesellschaftliche Rolle: Sie können durch ihre Arbeit Denkprozesse ins Rollen bringen und so konkrete Dinge verändern“, meint Murata. Und langsam entwickeln

sich scheinbar auch die Mentalitäten im Land tatsächlich weiter: Ihr Kunstzentrum, das seit über zwei Jahrzehnten aktiv ist, erhält seit kurzem nämlich erstmals staatliche Unterstützung.

Dennoch glaubt der Japaner ganz fest an die Notwendigkeit und Wirksamkeit privater Initiativen: „Mikro-Residenzen werden wir das – weil es kleine, lokale Impulse sind.“ Mit vielen solcher Initiativen, bis hin ins ferne Finnland, pflegt das Paar den Kontakt und Austausch. Den Japanern ist diese Vernetzung wichtig.

Drei Wohneinheiten und ebenso viele Ateliers gibt es heute im „Youkobo Art Space“. „Wenn man jung ist, sollte, ja muss man die Welt bereisen, um seinen geistigen Horizont zu erweitern“, so Murata, der als Student selbst längere Praktika fernab der Heimat machte. Um die 20 Künstler aus aller Herren Länder gehen heute jährlich in seinem Zentrum ein und aus: „Sie bleiben von zwei bis zu sechs Monaten – je nach Umfang des Projektes“, so der Leiter.

„Think global, act local“

Nach dem „Think global, act local“-Prinzip versteht sich der „Youkobo Art Space“ als katalytische Schnittstelle zwischen bei-

den: Er empfing 280 Künstler aus 40 Staaten in Japan und unterstützte vor Ort 150 Ausstellungen nationaler Kunstschaffender sowie einige ihrer Auslandsaufenthalte.

„Ein Künstler braucht Zeit und Ruhe, um in seiner Reflexion Tiefe zu erreichen. Viele sind einfach zu beschäftigt und bleiben deshalb nur oberflächlich“, unterstreicht Hiroko Murata. Sie weiß genau, wovon sie redet, denn die 70-Jährige war selbst Bildhauerin

„Ein Künstler braucht Zeit und Ruhe, um in seiner Reflexion Tiefe zu erreichen. Viele sind einfach zu beschäftigt und bleiben deshalb nur oberflächlich.“

Hiroko Murata, Bildhauerin und Mitbegründerin des „Youkobo Art Space“.

und unterrichtete ebenfalls. Ihr Zentrum sende so „Samen in die ganze Welt hinaus, damit sie überall keimen und gedeihen können“.

Sprengt Kunst zwar so manche Barriere, bleibt die Sprache noch immer eine große: „Viele japanische Künstler wollen unsere ausländischen Gäste treffen, jedoch bleibt die Verständigung oft mangels ihrer eigenen Fremdsprachenkenntnis schwierig“, bedauert ihr Ehemann.

Für die Luxemburger war Sprache nicht das Problem: „Das Schwierige – und Spannende – war für mich, in solch einer Metastadt wie Tokio zu sein und bei der eigenen Arbeit nicht in die eigenen Klischees Japans zu verfallen“, erinnert sich Fotograf Christian Aschman, der 2014 in Tokio weilte. Und was Sumo, eigentlich Christian Pearson, angeht, der hat Klischees auf seine ganz eigene, überraschende Art gesprengt: „Er hat doch dort ziemlich viel abgenommen“, erinnert sich Stina Fisch. Mit Sumos Residenz und seiner Arbeit hatte das wohl nichts zu tun, doch es zeigt, dass Kunst immer für eine Überraschung gut ist und der Mensch sie braucht, um seine Vorurteile regelmäßig zu sprengen und alte Gewohnheiten immer wieder aufzumischen.

Youkobo Art Space Residency: August - September 2019

Franck Miltgen

During this 2 month residency I spend approximately 4 weeks with my family, discovering several aspects of Japan, its culture, landscape etc. It is only after this first approach essential to the further development of the project, containing research of different inspirational sources, that I could with the most honest possible approach, come up with a project that is at the same time inspired by this discoveries and strongly be related to my practice. I spend the following two weeks producing the 2 shows Apeiron. The first chapter at Youkobo Art Space combined found materials from beaches, flea-markets, kinetic works developed together with Japanese artist Issei Yamagata, the Izu Traces produced from volcanic rock formations in the Izu Peninsula and created with Japanese cotton fabric, and a butoh dance performance by Ikuya Sakurai which was performed on the closing night of the first Apeiron chapter.

Shortly before the opening of this show, decision was made to produce a catalogue retracing this exhibition, catalogue that could be handed out during the second chapter of Apeiron in the Embassy of Luxembourg in Japan, Tokyo.

I first of all want to thank you, Mr Pierre Ferring Ambassador of Luxembourg in Japan, and of course the whole team from the Embassy for making this residency and the related exhibition Apeiron second chapter possible. It has been a real honor and a pleasure for me to have been here in Japan, representing my country and to have the opportunity to concentrate on my practice.

I also want give many thanks to the Youkobo Art Space team, Hiroko and Tatsuhiko Murata, as well as Makiko Tsuji for being so available all the time and in this way supporting my projects. Also I am very pleased that I have the chance to publish a small catalogue that leaves a trace from my passage here in Japan. We made this in a breaking record time, therefore I want to thank Nanako Toyozumi for the perfect design, Kosuke Nagata for the photos and Maiko Yamauchi for the essay.

I'll try now to explain the idea and process behind Izu Traces, very central to the two chapters of Apeiron.

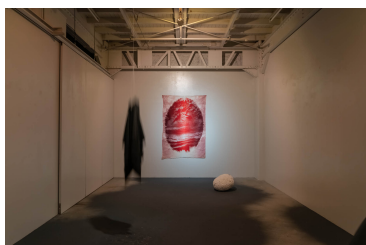
I am interested in how an image relates to reality and more specifically how the surface of a painting relates to 3 dimensional reality - space - and the 4th dimension which is time. I believe that art needs to have some long term truth, and like this creates a tension between the actual - ephemeral state - and speaking of time - a larger perspective. So that's the reason I was searching for some connection with a reality that would be related to earth. It fascinated me, how the landscape in Japan is shaped by erupting volcanos - tectonic plates pushing against each other - and erosion.

There is something highly authentic about geological formations, and the different layers of this formation are nowhere as visible as near the sea, and as someone who loves the beach, for me it all came together when I travelled to Izu Peninsula where I found some isolated bays with extraordinary volcanic rock formations where I would spend days, applying rice starch glue, then caressing down the prepared fabrics to the rocks so that they would lay down and adapt to the relief of the rocks. I often felt like I was taking care of this rock formations, because my hands would pass over and over again until they were totally hurting.

As a last and quite fast act, I sprayed some bleach from one direction on the fabric, to register the rocks shape. I refer to this process more like a photographic process that would register reality then to a painting or a printing process. So this Japanese fabric that was already dyed, was through this process un-dyed, color being taken away from it. A few minutes after spraying the bleach, the process needed to be stopped, bleach and the rice starch glue were extensively washed off in seawater. The last step, was to dry the fabric in the sun.

I did around 21 of those, but only 10 could be used, here you can see 9 of them. The 10th piece of the so called Izu Traces was shown in the first part of Apeiron in Youkobo Art Space last week, photos of this show can be seen in the catalogue.

I finally had the chance to show Izu Trace I on the Luxembourg Artweek in November 2019.



Franck Miltgen | Residency Period : 2019/08/01 - 09/30

Luxembourg-based artist Franck Miltgen was born in 1981. His artistic approaches are multiple and establish a relation between the material and the color, both changing in his work depending on the perspective and point of view. He held his first solo exhibition in January 2016 at the Neumünster Abbey in Luxembourg and won later the same year the artistic competition of Post Telecom Luxembourg.

Exhibition "Apeiron" at Youkobo Art Space 2019/09/18 -22

Exhibition "Apeiron" at the Embassy of the Grand Duchy of Luxembourg 2019/09/24-27

Luxembourg Artist-In-Residence “Annexes du Château de Bourglinster”

Anne Kagioka Rigoulet

[Introduction]

As a part of the artist exchange program organized by the country of Luxembourg and Youkobo Art Space in Tokyo, I was selected as a dispatch artist to do an artist-in-residence for three months in Bourglinster Castle in a town called Bourglinster, located in the central part of Luxembourg. Since 2011, Youkobo Art Space has been receiving artists from Luxembourg with the support of the Embassy of Luxembourg, and from this year, dispatch from the Japan side has commenced.

This artist-in-residence program organized by the Ministry of Culture of Luxembourg has started in 2014. Formerly a stable, the renovated building located inside the property of Bourglinster Castle consists of two studios for international artists, five studios for domestic artists, and one exhibition space (1).

I began this artist-in-residence program with the aim of doing research, exchange, experiment, creative production, and exhibition during my stay from July to September.

[Research]

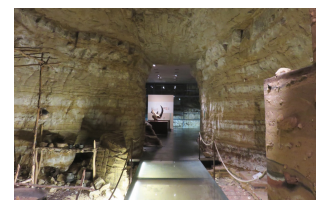
The first thing I did after my arrival was to explore and grasp the surrounding of the environment in which I was going to stay. I explored the interior of the Bourglinster Castle built in the 11th century which stands in front of the studio, as well as the forests and the wheat fields next to the town (2). After that, I visited the old town and the fortress of the capital which are registered as World Heritage sites, as well as churches, museums, and galleries in order to understand the major characteristics of the history, geography, culture and art of this country.

While doing so, I captured in photos some sceneries that could be the theme of my creative work. I started out by looking for a “water surface” which is the main motif of my recent works. However, I gradually began to realize that water was not the richest element in this country. Instead, I focused on finding the “energy of nature and abstract shapes hidden in daily sceneries” which is in the base of my creative concept. There onward, I began taking photos that are not bound by a specific theme.

In the process, I was quickly moved by the big chunks of rocks that cohabitate with the buildings in the city, and the rocky mountains that were part of castles and forests. From the capital to the north, there were numerous housings and buildings that had rocks as part of them. Just as Bouglinster Castle is built on a large rock, I could see how rocks had a significant presence in the sceneries of this country (3).

As I progressed my research, I found out that this region has a number of hiking courses stemming out to the north called Müllerthal Trail, and that there is a famous large rock mountain in the forest (4). As I hiked through Larochette and Müllerthal to take photos, I became interested in understanding the geography of this country from a historic context. I visited Musée National d’Histoire et d’art Luxembourg, and through their vast collection of relics from prehistoric times to the middle ages, the exhibition space, and the models that exemplify these ages, I painted a mental picture of the changes that took place in different regions of Luxembourg (5). As the museum itself is built with a giant rock as its part, it was a great experience for me to witness how the lives of people here have always involved rocks since thousands of years ago.

In addition, the replica of the menhir of Beisenerberg from the New Stone Age (B.C. 4500 – B.C. 2000) that I saw at the museum inspired me to investigate the origin of humans seeing stones in a symbolic way, which has led me to visit the actual stone still standing on top of the hill of Reckange (6). The three-meter-high menhir has its shoulders smashed off for the purpose of personification, which is an obvious sign that this was created as a symbol of some kind. It had a strong and beautiful presence which reminded me of sculptures by Rodin, and made me feel as if I was experiencing the very history of mankind first-hand.



Furthermore, I also visited a giant stone, sized 25-meter-high and 15-meter-wide, called Cron located in Lasauvage in the southern part of the country (7). It is a rock that fell to the side of the road at the end of 1880. The legend tells that there was a woman living in a cave in a forest in this town, and because she made the devil angry, she was dropped a giant rock. The town is named after her, and that's why this fallen rock is treated as something special.



Witnessing these rocks, both of which are registered as national monuments, not only was I able to feel first-hand how natural elements can be turned into historic symbols when humans put intention into them, but also to ponder on their mystical insights.

Upon visiting Lausavage, I also saw old mines and trolley rails, and became interested in the mining industry of Luxembourg (8). In the 1940's, iron was found in Luxembourg, leading the country to an economic flourishing. The mining business was especially active in the southern part of the country. As I only had the image of Luxembourg as being a country of financial businesses, any information that I gathered from the local people and various documents felt fresh to me, and helped me to understand the historic flow of the industries, how it developed from an agricultural to an industrial country.



Through the overall research, it was a great gain for me to explore new fields of interest with rocks and stones as the starting point, and to investigate the close relationship between humans and rocks that has existed ever since the dawn of time.

[Exchange]

One of the true pleasures of participating in an artist-in-residence program is the encounters with people from different backgrounds. I have met many people during my stay, and have spent a very meaningful and fun time with them. Everyone was very kind and proud of their country, showed interest in other cultures, and had a wide perspective that allowed them to respect cultural differences.



Mihaela Mihalache is a Romanian female artist with whom I spent a lot of time at the residence at Annexes du Château de Bourglinster. Not only did we exchange various information about each other's country, but we also shared about the work that we do as painters, the struggles and the sense of accomplishment that we both experience in the process. While I was always interested in sceneries outside, her work was based on the interiors of churches and historic buildings, as well as teddy bears. As they were significantly different from the motifs of my work, it felt very refreshing and inspiring to learn what attracts her and how she expressed her interests.



Other people that I met include Vincent Campanella and Chantal Maque (artists from Luxembourg that were renting studios in the residence), people from the Ministry of Culture of Luxembourg, Flora Mar and Christian Aschman (artists who have done an artist-in- residence program at Youkobo Art Space in the past), Franck Miltgen (an artist who was going to be dispatched to Japan from August), and Tessy Fritz (an owner of an artist-in- residence in Luxembourg). Through my encounters with them, I was able to learn on a deeper level about each of their works as well as about Luxembourg, including the characteristics of the country, the economy, the good and bad things about living there, and the art market.



One of the memorable conversations I had was that the history of the art market in Luxembourg is still young, and given the size of the country, many artists go out of the country. Also, some said that while the galleries and the art scene are still conservative, collectors and wealthy people purchase art from Paris, London and New York instead of Luxembourg, which inhibits the growth of domestic artists.

I also had the pleasure of visiting different studios, including the studio of a Jean-Marie Biwer a famous painter in Luxembourg (9), Bamhaus where the studio of Franck Miltgen is located(10), CHLAIFFM where the studio of Flora Mar is located (11), and Canopée asbl. where Tessy Fritz runs an artist-in-residence establishment (12). Through my visits, I was also able to meet new artists.



I have met so many other people that I cannot list them all here. Each relationship that I established with them are precious to me, and the knowledge and the ideas that I have gained from various conversations are all thanks to the exchange I had with them.

[Experiment]

Using the photos I had taken during my research, I executed experiments with the challenge of expressing the unique and dynamic sceneries of the rocks and their energy. During this program, I wanted to be unafraid of trying out new things, so I had already decided to use various materials outside of my recent style of work which is oil painting on wooden panels.

First, I used different kinds of canvas, cloth, and paper, and applied watercolor, acrylic paint, gouache, ink and pastel. Through the process of trial and error, I explored what matches the best with the expression I wanted (13). In the end, I decided to use acrylic paint and gouache on raw cotton canvas base that hasn't been painted in white. Then, I adjusted the amount of water so that I can control the color and texture that I wanted, giving range to my expression. At the same time, I deliberated the core concept that I wanted to convey through my work. Once decided, the process of doing practice works with watercolor and drawing sketches helped me clarify how and in which size I wanted to show my work (14).

It was also important to bear in mind the exhibition space inside the complex. Since my final goal was to do an exhibition at the end of the program, I felt the need to create something that would have a strong presence in the space which had a high ceiling and horizontally long walls. Naturally, my main aim was to use the space as fully as possible. As I have studied wall paintings in the past, considering the environment in which the art piece is going to be placed, and the space that will surround the art piece as well as the audience, is an important element for me. Having enough time for the experiment period helped me perfect the creation of this space.

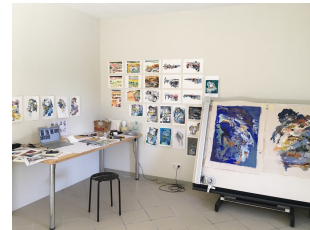
[Creative production]

As I spent the first month experimenting and doing practice works, the actual creative production started from the end of July. I painted each of the rocks that I had selected in various places, and restructured them to create new sceneries of rock mountains (15).

The abstract shapes of rocks that resemble human bodies and animals change enormously depending on the time of day and the weather. Their richness in expression is limitless. While differentiating the colors, the flows of the shapes, and the energetic rhythms of the seven paintings, I also considered the harmony when they're placed together. I applied the ways of expression gained in the experiment period to a bigger screen, and tried an approach similar to drawing, using my entire body (16). Reflecting the act of painting itself to the canvas, I put forth the sense of mystery and dynamism of nature that I felt when standing in front of the rocks.

While this fluid expression is a way of painting that is contrary to the strong sense of texture and mass the motif possesses, they somehow felt like the best match to me. When I deliberated the reason why, I came to realize that it could be linked to the history of this region.

This region was deep under the ocean until 20 billion years ago, and the characteristics of the rocks in this country — wavy shapes and beehive-like textures — are the result of erosion by water. With this in mind, I came to realize that it is possible to draw the existence of water and its energy using shapes of rocks. In this way, I was able to naturally link my previous works which used water surface as the motif. This coincidental yet destined link between the two themes brought the motifs and myself closer, gave me the pure joy of painting, and added more meaning to my style of expression.



[Exhibition]

From the end of August, I started considering how to exhibit my work as well as designing the invitation card. As there were no rules or requests from the residence, I had the freedom of deciding everything from scratch. On the other hand, it meant that the exhibition would not be realized unless I made decisions myself. It was somewhat a thrilling experience to do the entire preparation process while also working on the art pieces.



This exhibition, titled Reconstitution -A new world created from various “encounters”, was executed with the concept of creating new sceneries with the restructuring of rocks. One wall was covered with seven consecutive pieces, another wall with practice work drawn on small canvas, and another wall with seven watercolors pieces in frames (17). My aim was to give tension to the entire space, making the audience feel the strong primitive energy that I felt first-hand, and embracing them with the essential elements of rocks.



Other artists and people from the Ministry of Culture of Luxembourg had informed me that there would not be many people coming to see the exhibition, as Bourglinster is far away from Luxembourg city. However, people that I had encountered during my stay and the local people that had seen the announcement have come to see the exhibition, and it was a great pleasure to receive kind words and comments from them (18).

Visitors also included the ambassador of the Embassy of Japan in Luxembourg(19), a musician friend and his fellow members who were on their Europe tour, and people from the Japanese Ladies' Association of Luxembourg. It was a great accomplishment for me to have Japanese people see my work outside of Japan.

By holding the exhibition, the process of doing research, experiment, and creation of the art pieces became visible, which led me to see more clearly the inspiration, knowledge, ideas, and emotions that I had obtained during my stay. Through my direct interactions with the audience, I received many comments about my work, and was able to capture my activities during my stay and my work itself from an objective point of view. My success in executing this exhibition as the final result of my artist-in-residence program has provided me the confidence in continuing my career as an artist, which I feel has a very important meaning for me.



Anne Kagioka Rigoulet | Residency Period : 2019/07/01 - 09/27

Born in 1987 in Kanagawa, Japan, Kagioka completed a BFA in Oil Painting in 2011, followed by an MFA in Mural Painting in 2013, at the Tokyo National University of Fine Arts. Kagioka went on to enroll in Fresco and Mosaic at the École Nationale Supérieure des Arts Appliqués et des Métiers d'Art in Paris, and continued her studies in Fresco at the École Nationale Supérieure des Beaux-Arts.

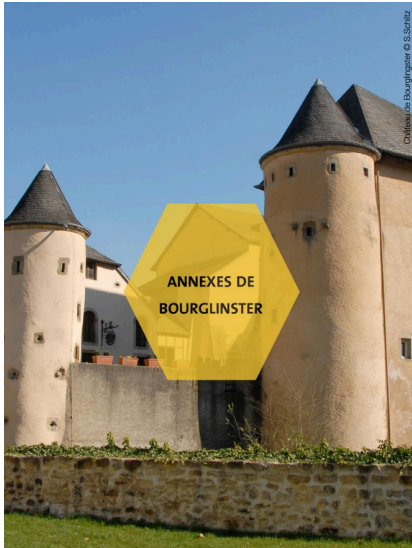
Exhibition “Reconstitution” at Annexes du Château de Bourglinster 2019/09/19 - 22

Artists from Luxembourg and Japanese artist to Luxembourg

	Year	Artist	Residency				Exhibition		Remarks
			City	Periods	Mon.	Venue	Studio	Embassy	
1	2011 -2012	Stina Fisch	Tokyo	12/1- 1/31	2	AIR-1, Youkobo	1/18 - 22	1/30 - 3/9	Workshop at Momoshi primary school Collaborated with Kuriya Graphic.
2	2013	David Brognon	Tokyo	5/2 - 6/29	2	AIR-1, Youkobo	6/22 - 27	6/26	Stephanie Rollin as partner joined. Screening and performance at the Embassy.
3	2014	Christian Aschman	Tokyo	3/1 - 4/30	2	AIR-1, Youkobo	4/19 - 27	4/21 - 6/27	Published photographic album.
4	2015	Flora Mar	Tokyo	8/2 - 9/30	2	AIR-2, Youkobo	9/9 - 12	9/17 - 29	Louisa Marxen as her daughter, Solo Percussion at her Youkobo Studio.
5	2016	Sumo (Christian Pearson)	Tokyo	8/1 - 9/30	2	AIR-1, Youkobo	9/21 - 25	9/15 - 28	Permanent collection of the Embassy, one of his works in Youkobo.
6	2017	Julie- Marie Duro	Tokyo	8/1 - 9/30	2	AIR-1, Youkobo	9/20 - 24	—	Published photographic album.
7	2018	Lynn Cosyn	Tokyo	5/1 - 6/30	2	AIR-1, Youkobo	6/16 - 24	6/25 - 24	Participated in the National day event.
8	2019	Franck Miltgen	Tokyo	8/1 - 9/30	2	AIR-3, Youkobo	9/18 - 22	9/24 - 27	Collaboration with Japanese butoh dancer.
9		Anne Kagioka Rigoulet	Luxembourg City	7/1 - 9/30	3	Annexes du Château de Bourglinster	9/19 - 22	—	the Ministry of Culture of Luxembourg

AIR Program

Annexes du Château de Bourglinster, Luxembourg



Within the framework of its Artist-in-Residence programme, the Luxembourg Ministry of Culture offers young foreign artists an opportunity to stay in a guest studio of the Annexes of Castle Bourglinster.

The programme enables creative people to allocate time and space away from their usual environment to engage in reflection, research, presentation and/or production of new works of art. The programme also allows interaction with other artists in a new community, experiencing life in a different location. The Luxembourg Artist-in-Residence programme is specifically designed to enable selected artists to become acquainted with Luxembourgish art and culture and establish contacts in the country's vibrant arts community.

Two guest studios are available in the Annexes of the castle Bourglinster, right next to the castle itself.

Youkobo Art Space, Tokyo



Since 1989, Youkobo Art Space has, through the management of an Artist in Residence (AIR) program and experimental gallery for the exhibition and presentation of art, worked to offer support to other AIR programs while also developing international exchange, community activities, and human resources. To date, over 340 artists from approximately 50 countries have stayed and produced at Youkobo as participants in the AIR program, while more than 250 Tokyo-based artists have exhibited in Youkobo's experimental gallery programs.

An exchange program between Luxembourg and Japan through AIR programs
'The Magnificent artists from Luxembourg to Youkobo and Japanese artist to Luxembourg'
ルクセンブルグと日本のアーティスト・イン・レジデンス活動 (AIR) を通じた交流

Cooperation :

Embassy of the Grand Duchy of Luxembourg
Annexes du Château de Bourglinster, Luxembourg
Ministère de la Culture Luxembourg

Supported by :

Agency for Cultural Affairs Government of Japan

Published by

Youkobo Art Space

Editor in chief

Tatsuhiko Murata

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Hiroko Murata, Makiko Tsuji

Design

Makiko Tsuji

Photography

Participating Artists, Kosuke Nagata, Youkobo Art Space

Published by

March 2020

DOWNLOAD

This booklet forms part of a series of publications by Youkobo titled MICRORESIDENCE! Digital versions of back numbers are available online: www.youkobo.co.jp/microresidence

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