

Tokyo × Kosice 2013/2014



Youkobo Art Space

Zempukuji 3-2-10, Suginamiku, Tokyo 167-0041 JAPAN
Tel:+81(0)3-5930-5009 Fax:+81(0)3-3399-7549 Mail:info@youkobo.co.jp
www.youkobop.co.jp

Contents

Preface

- Gaining mutual insight through Artist in Residence Program- the European Capital of Culture Tatsuhiko Murata
- Message from K.A.I.R. program director Zusana Kotikova

1. Boris Sirka in Youkobo artspace, Tokyo

2. Producing Work On-site Michiko Tsuda in K.A.I.R., Kosice

3. Disconnection: The artist and artist in residence as autonomous entity Manabu Kanai in K.A.I.R., Kosice

4. Appendix - Organization Introduction

- Youkobo artspace

- K.A.I.R.

5. Micro residence Y-AIR

Gaining mutual insight through Artist in Residence Programs

- The European Capitals of Culture and Japan



Tatsuhiko Murata, Youkobo Art Space

Program Outline

This exchange program takes the longstanding notion of the European Capital of Culture and attempts to expand it through an artist in residence program between such cities and Asia's key metropolis, Tokyo. Although the condition of contemporary art in such capitals of culture has yet to be widely disseminated in Japan, we can see vibrant developments taking place as a result of this cultural agenda. It is with this thinking that Youkobo has come to actively engage with such cultural capitals and develop a series of exchange programs for young artists with the support of the EU Japan Fest.

This program took its starting point from the establishment of an artist in residence program (KAIR) in Kosice as part of the 2013 European Capital of Culture, and has opened up a path for ongoing cooperation. Youkobo has often welcomed artists from major cities such as London, Berlin, Paris and Amsterdam but is also committed to reaching artists in lesser-known regions and offer a chance in the furtherment of their professional development. Through the particular characteristics of this program Youkobo also intends to foster a greater understanding of European contemporary art in Japan, activate a greater artistic network between the EU and Japan, as well as support young artists in Japan through offering them the opportunity to join a residence in a European capital of culture. Youkobo and KAIR made an agreement in 2012 to join in an exchange program supporting artists from both countries for a 3month residency. Since then Youkobo has hosted Slovakian artist Erik Sille, who stayed between January and March 2013, while Juka Araiawa and Manabu Kanai travelled from Japan to undertake residencies at KAIR in Kosice in March and September respectively, followed in October 2014 by Michiko Tsuda (Japan) being hosted by KAIR and Boris Sirka (Slovakia) being hosted by Youkobo in a continuing program where an exchange is being realized between two cities through the work developed by respective artists in their new environments.

This activity report has been compiled first and foremost as a report on the activities in 2014. In addition, an activity report about Manabu Kanai's residency in 2013, which also appeared in the 21st EU Japan Fest official report, has been included toward the end of this publication.

Upcoming Developments

In order to continue to build on the numerous achievements realized through these exchanges, while continuing the exchange program with KAIR we are also exploring involvement with AIR in European Capitals of Culture after 2013 in order to explore the creation of similar opportunities for young artists to stay and produce in foreign countries. Among them, after being introduced by Mr. Kogi, the Secretary General of the EU Japan Fest, to Art Camp, a three-week summer school organized by the University of West Bohemia in Pilsen City, Czech Republic which has been running for 10 years, the participation of young Japanese artist Mihoko Sasaki was made possible in the summer camp for the first time. (1) The dispatch of artists to this summer camp developed in 2014 to become an opportunity for 10 young artists to participate, selected with the cooperation of nationwide art universities. Furthermore, a local AIR (OPEN AIR) exchange program has also begun. (2) In addition, opportunities for artists to stay and produce have been realized in the International Paper Object Festival in Riga, Latvia, while participation in a mural project organized by the Kurudiga artist residence program located in the suburbs of Riga City (3) has also been made possible.

Background to Collaboration with European Capitals of Culture

It was in 2008 when two Lithuanian artists Saulius Valius and Diana Radavičiute joined a residency at Youkobo that an opportunity first emerged to develop an exchange exhibition as part of the 2009 Vilnius European Capital of Culture celebrations, and through the support of the EU Japan Fest 12 artists and two collectives from Japan and nine artists from Lithuania were brought together with a local museum in an event which proved to be very successful. Following this Merve Ertufan, a young artist from Istanbul - designated European Capital of Culture in 2010 - undertook a two-month residency at Youkobo, while an opportunity was created for Mitsumasa Kadota to travel from Japan to Guimaraes, Portugal in 2013.

The scale of these programs being carried out by Youkobo is limited, but it is expected this exchange of artists where the faces of respective participants are visible, and the sharing of information between residence programs pursuing similar activities will lead to their further development. Not limited to European Capitals of Culture, "microresidencies" (4) may become the nucleus for expansion into other cities in Asia. In addition, there are expectations that with the proliferation of AIR programs within Japan, they will come to connect with "AIR Network Japan" (5).

(1) A report from the first Japanese participant in Art Camp, a summer organized by University of West Bohemia: [Tokyo × Kosice 2013 and from now on -Artist in ResidenceExchange Program between Youkobo, Tokyo and European Capital of Culture Activity Report Part 1]

(2) Activity report of experiences in Pilsen in summer, 2014: [Artist inresidences as opportunities and places for young artists -The possibilities of Y-AIR in a trial between Japan and ECoC, Pilsen]

(3) Activity report of residency experiences in Riga, 2014: [European Capital of Culture, ECoC 2014 Riga -Report on a Collaborative Exchange between Japan and the European Capital of Culture]

(4) A report on "microresidencies": [MICRORESIDENCE! 2012 – Artist in Residencies from the Perspective of Microresidencies]

(5) "AIR_J – Online Database of Artist-In-Residence Programs in Japan":<<http://air-j.info>>

KAIR x Youkobo Exchange 2014



K.A.I.R. program director Zusana Kotikova

K.A.I.R. Košice Artist in Residence is international residency program which was developed as one of the key programmes for Košice as European capital of culture. The project started in 2011 and since then we organized mobility of more than 70 artists in cooperation with our partner organizations. The first residency exchange between Youkobo Art Space and K.A.I.R. Košice Artist in Residence started on the beginning of 2013 when Slovak artist Erik Šille travelled to Tokio and painter from Japan Juka Araiawa took part at three month stay in Košice. The first exchange was very successful and we decided to continue in our cooperation.

In the fall of 2013 we invited Manabu Kanai for the three month residency. During his stay, Manabu worked at site-specific installation called "Interpenetrating Spaces, Suspended Coincidence" in the newly opened space, former military barracks rebuilt to the cultural center Kasárne/Kulturpark. The Manabu's art work continued his interest in the process of generating specific art form which is as the independent technique to abstract/describe space and time. Based on the specific structure of exhibition space in one of the buildings of Kasárne/Kulturpark he produced an installation which intended to deconstruct and re-associate spatiotemporal experience of the audience.

In 2014 we had great opportunity to host one artist from Japan and Youkobo Art Space sent us proposal of very interesting artists working mostly with video and optical illusions Michiko Tsuda. Michiko Tsuda arrived to Košice on the beginning of September for two month residency. New city, people and working space are for residency artists very inspirational but, of course, also difficult to capture within such a short time. In our residency program, we usually ask artists to create the art work which will reflect the local environment. Artists have to overcome travel fatigue, or even jet lag, cultural differences, new habits, cuisine and much more, and they have to do it fast. They have only couple of weeks to get to know the city and find a topic for their art work which they will present at the end of residency.

From the beginning of her stay, Michiko had an idea to work with video as a medium and the principle of editing of the footage which is the base for the video. Beside this, she was interested in Slovak museums. First part of her stay she visited Eastern - Slovakian Museum, Mikluš Prison and Slovak Technical Museum. During the research she found out that museum of one of the most famous inventors regarding photography is not that far and she decided to visit Museum of J.M. Petzval in Spišská Belá. She also visited the Slovak National Museum in Bratislava and Bratislava Castle. The methods of the creating the video and Slovak museums were the starting points for her final video installation called "jet lag".

Project "jet lag" was exploring the new forms of film with simple principle of moving image. The objects in museums, but also the buildings of the museums are telling us stories. Those stories create our view on history which is part of our identity and the way of showing the exhibits is creating a way how the story will be understood. "Jet lag" installation consisted of two videos on two screens played in a row. In the videos, Michiko used the footage filmed in the museums with different order of editing. Same as if visitors see the exhibits in the museums and „edit“ the information in their mind, sometimes misread or misunderstand the images. The information itself is simply created by the order of images. Along with the videos, Michiko showed us the path she took while she was building her interpretation of the Slovak history through the visits of the museums. In the exhibition space, she placed the table with all printed information she collected from the museums together with her notes and sketches.

The "jet lag" project was showed during exhibition on the beginning of November 2014 in the space of Kasárne/Kulturpark, former military barracks rebuilt into the cultural space within European Capital of Culture project. Along with creation of the art work, Michiko presented herself within Open Studios Night, informal meeting with local audience in the studios of residency artists. I am glad that Michiko was very active participant and together with Dutch artist Tilmann Meyer-Faje represented K.A.I.R. project during the competition on Soup Festival which is very popular event within one big festival in Košice called "Diversity" organized by community project Spots.

Residency of Michiko Tsuda was successful continuation of our cooperation with Youkobo Art Space and thanks to EU – Japan Fest Committee support we had the opportunity to include this residency into our program.

Boris Sirka

My stay in Youkobo Art Space Tokyo was astonishing.

I had an opportunity from KAIR (Kosice Artist In Residence) to spent 3 months in Japan for a very first time in my life. For many years it was my dream to visit Japan. I grew up on anime movies, manga books, and I'm a big fan of Japanese horror movies. I like the way the creators work with fear, how it isn't as visible and disgusting as it is in the scary moments of their Western counterparts. This has been the main influence on my work for the past few years. I also saw some movies and TV series in which giant monsters were terrorizing Tokyo. But there was always some hero who saves the city, and the community began to repair the ruins. For a while they lived in peace, but then a new giant monster would appear on the shoreline. They absolutely never gave up. It has a lot to do with Japanese history, their stories, myths, and legends up to the present...

I was full of creative energy and in the Youkobo studio I worked on 30 pieces of Sumi painting, Video Diaries (Boris Sirka_Video Diaries on Youtube channel) and the site-specific instalation in the Zenpukuji park at the Trolls in the Park festival. Before I arrived, I had an idea to continue previous works, but after a short time things changed. It's impossible to do something without being influenced by my surroundings. I had amazing sound performances with different japanese musicians. Also I was invited as guest lecture to Musashino art university and Joshibi womans art university in Tokyo. It was my first time to have a talk for students and it was great experience for me. I visited nice exhibitions and stunning Butoh performances. Also I met a lot of nice and interesting people here.

In my free time I saw beautiful places in Japan. For example I visited Great Buddha in Kamakura, Hayama beach, went to Ehoshima island on bike from Kamakura, Takao mountain and Nikko where I saw amazing waterfalls, temples and shrines. In contrast to those peacefull places I also enjoyed crowded streets full of lights in Shibuya, Shinjuku, and Harajuku. Mostly I walked in Kichijoji, Nishiogikubo and Koenji. Yokohama Triennale was good research into the asian contemporary art and the Osanbashi pier was interesting too.





Tatsuhiko Murata and Hiroko Murata are really nice people and for me they are good example how to lead residency space for many years. Youkobo staff with Jamie Humphreys and Makiko Tsuji was helpfull all the time. They was nice to me everytime and I loved Wednesdays meetings with them. I was busy here but I was glad for this opportunity to do and solve a lot of things. I learned myself to be more active in many ways and still had a lot of time for my main work and trips. From today its just seven days to my return home from Japan. I want to see so much more but the time is running fast. Youkobo Art Space is one beautiful place on Earth. I hope I will come back again soon and continue to my enjoyable living on the „planet called Japan“.

Boris Sirka



Boris Sirka



EDUCATION

2006 Completed studies at Technical University, Faculty of arts with title Mgr.art.

2003 Study at Academy of visual art, New media, Prague, Czech Republic

2000 - 2006 Study at Technical university, Faculty of arts, Department of Visual Arts and Intermedia, Studio of graphic and experimental creation, Kosice, Slovakia

1996 - 2000 Secondary School of contemporary art, Kosice, Slovakia Live and works in Bratislava, Slovakia

SOLO EXHIBITIONS

2013 Some Time Ago, Plusminusnula gallery, Zilina, Slovakia

2012 Ouroboros, Sypka gallery, Valasske Mezirici, Czech republic

2012 Nearly End (Percossi - Sirka), Make Up gallery, Kosice, Slovakia

2011 Good Wolf, Bad Mirka, (Bolf - Sirka), House of Art, Bratislava, Slovakia

2011 Aenima, Miskolci Galéria, Miskolc, Hungary

2010 Aenima, FruFru gallery, Bratislava, Slovakia

2010 Aenima, Museum V.Loffler, Kosice, Slovakia

2010 Hurry the dead travel fast, Tabacka Kulturfabrik, Kosice, Slovakia

2009 Both sides of coins (Boris Sirka -Matus Lanyi), Art Gallery, Nove Zamky, Slovakia

2008 OBRAZ-OVKA (Boris Sirka - Marek Kvetan), Gallery of contemporary hungarian artists, Dunajska Streda, Slovakia

2008 Boris Sirka, Kressling gallery, Bratislava, Slovakia

SELECTED GROUP EXHIBITIONS

2013 Beautiful Painting II, Piszatory palace, Bratislava, Slovakia

2012 Discovery of Slowness II, Tranzit studios, Bratislava, Slovakia

2012 Manifesta 9 Satellite Show, Genk, Belgium

2012 Skate remade, Photoport gallery, Bratislava, Slovakia

2012 FUTUvKE, AMoYA, Prague, Czech republic

2012 OبراSKov - slovak contemporary painting, Tatranska gallery, Poprad, Slovakia

2011 Zero Years, From Space to Beskid, Slovak Art 1999 - 2011, House of Art, Bratislava, Slovakia

2011 OبراSKov - slovak contemporary painting, Wannieck Gallery, Brno Czech republic

2010 Painting after Painting, Slovak National Gallery, Bratislava, Slovakia

2010 Sejfbook, Saris Gallery, Presov, Slovakia

2010 40, East Slovak Gallery, Kosice, Slovakia

2010 Inconspicuous medium, Cyprian Majernik Gallery, Bratislava, Slovakia

2010 Factory, A22 gallery, Kosice, Slovakia

2010 Supermarket Art Fair 2010, Stockholm, Sweden

2010 Inconspicuous medium, East Slovak Gallery, Kosice, Slovakia

2010 Auction Woxart a Weiss, Hotel Crown Plaza, Bratislava, Slovakia

2010 120 x 120 cover exhibition, 66 gallery, Praha, Czech republic

2010 Contemporary drawing, Studio gallery, Budapest, Hungary

2009 Contemporary drawing, Vice gallery, 2.patro gallery, Praha, Czech Republic

2009 Auction Woxart a Weiss, Hotel Crown Plaza, Bratislava, Slovakia

Producing Work On-site

Michiko Tsuda

In joining an artist in residence program as artist, and in visiting a land where I have never lived, there is always somewhere a feeling of being a visitor. Therefore, I feel humble when considering that this experience, even if only for a temporary period, is based on the generous understanding that value will be found in sharing that time with others.

On the other hand, since visitors view a locality from a different perspective to those who live there, they are able to draw attention to aspects that had never been noticed before, encouraging their contemplation. I consider this to be the only means by which to return the generosity shown by the residents and others involved in the program who host the visitor.

When producing work, I decide the approach and form according to the circumstances. In the case of artist residencies in particular, I take the things found during my stay and the reality of what is feasible, and I eagerly consider what would be new for me. What I mean by “things found” could be materials, historical facts, customs, a style of living — anything that catches my interest. “The reality of what is feasible” refers to the possibilities found for new work through a fusion of the spatial limitations of the studio and facilities, and the skills I possess. I often use video, but rather than establishing the materials and method and exhibiting the results, my work begins with a consideration of the best approach to making work while living on site, using fundamental materials and methods that are drawn from the location.

For this residency in Kosice (Slovakia), based on an interest I had during another residency in a different location, I began by filming the artifacts in “museums”, and history museums in particular. It can be said that, rather than the people living in that area, history museums are built for visitors, such as I, or children. The artifacts themselves were also appealing, but my interest was in the exhibitions inside the museums, the carefully made dioramas and life-size dolls of which would, I considered, come to reflect how the residents went about presenting the land where they live and their reflections on that particular locality.

In actually paying visits to the history museum in Kosice, one of my realizations was that there were few explanations in English. As I listened to the careful explanation by the curator, or looked at the displays while listening to the English audio guide, I gradually came to understand the details, but when looking at such exhibitions without any explanations, I actually found the occurrence of misunderstandings enjoyable in itself. This is because even when objects resemble one another, depending on the background of the objects or in creating relationships between one thing and another, it is possible that they begin to resemble something completely different. This may be because I didn't have strong intentions toward people of a different language when visiting these museum exhibitions.

From this experience of encountering numerous misunderstandings, I edited a documentation video of my research using the video footage I had taken within the museums, while simultaneously making another fictional documentation video using exactly the same objects, and showed both videos in an installation as the final form of the process. Both videos were made using the same sources, but depending on the order in which the images are shown they create different meanings. By concurrently showing both the documentary video and the fictional video alongside one another, one is brought to realize that neither are reality, and that the displays in museums also create images that are separated from the real world, raising the question, “What is reality?”

Within the process, the act of visiting the museum and, where possible, carrying out interviews came to constitute the research itself. The process of recording what was discovered there can only be achieved by going to that locality. While they won't be included in world history textbooks, the events there are still a part of people's lives, and I feel that in some small way they have opened a path to the history of Eastern Europe. I came across many facts that drew my attention, from the successive revision of national borders leading today to family structures among many citizens that do not belong to one single ethnic group, to historical events not simply attributed to the impact of the war in Western Europe, but which include the invention of a method to brighten objective lenses by Mr. Josef M. Petzval, and the realization that sheep were the first to discover salt water that has long been the source of salt in Slovakia.

I was fortunate to benefit from the information and inspiration gained from the other artists I stayed with, the staff of KAIR, and local residents. In order to learn more than the literal history, upon my visits to the capital city of Bratislava I was also able to visit and interview Jana Berishovu, a researcher of Roman music, at his house and workplace. I consider this gathering of data about a person who is undertaking valuable research and activities to be yet another approach to a rich culture different from that of creating an artwork through a period of stay and production.

KAIR is a very young organization, and I was left with the strong impression that it is beginning to plough the soil of art. Those running the space and others related to it are also young, bringing a momentum to their activities and flexibility towards artists, and I think they may become pioneers in the future. On the other hand, whether or not it is due to the personality of Slovakian citizens, there was a shyness in many I met, and even when talking about the project with viewers or those involved with the space, I was unable to figure out what they thought right up until the very end of the exhibition.

Within the creative activities of artists, even if opportunities arise to develop past works, it is difficult to tackle such works in an experimental way using new techniques, but I consider the productive process during a residency to have an aspect of educational reciprocity different from that of a one-sided form of teaching. While anticipating an opportunity to present at the end of my stay, being able to work with a new technique for two months was invaluable. In addition, the gallery run by KAIR is a very luxurious space in which to exhibit and produce work, and I was able to hold an exhibition I was satisfied with. In giving the organizers and local residents the opportunity to see the work properly, I felt that exchange was brought about between all involved.

Michiko Tsuda



EDUCATION

2002.03 Bachelor of Engineering. College of Engineering Sysem. University of Tsukuba, Japan.
2006.03 Bachelor of Inter Media Art. Tokyo National University of the Arts, Japan.
2008.03 Master of Film and New Media. Tokyo National University of the Arts, Japan.
2013.03 PhD of Film and New Media Studies. Tokyo National University of the Arts, Japan.

SOLO EXHIBITIONS

2012.11 Doctoral Final Exhibition, StudioA, Shinko Campus, Tokyo University of the Arts, Japan
2012.05-06 "Travelling" CHUV, Lausanne, Switzerland
2012.01 - 2012.03 "Occupants and King in the Configuration Forest", emergencies! #018 NTT ICC, Tokyo, Japan
2010.12 - 2011.01 "Dominos : Image Association Game" Common Room, Bandung, Indonesia
2010.05 "HOLES IN GAPS -cinematographic weavings from the Migratory Project" Youkobo Art Space, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

2014.05 "SCI-ART! SCIENCE, ART AND ILLUSION", Solyanka State Gallery, Moscow, Russia
2013.12-2013.02 "MEDIA/ART KITCHEN" Bangkok Art and Culture Center, Bangkok, Thailand
2013.04 "GEODESIE" Galerie B312, Montreal, Canada
2012.03 "story on story" Akiyoshidai International Art Village, Yamaguchi, Japan
2011.10 "a visitor from looking-glass" space bandee, Busan, South Korea
2011.04 - 2011.05 "Changwon Asian Art Festival 2011 Self Camera" Sungsan Art-Hall, Changwon, South Korea
2011.02 - 2011.03 "Girl Friends Forever!" Tokyo Wandar Site, Tokyo, Japan
2010.12 - 2011.01 "DECOMPRESSION #10" Gallery National, Jakarta, Indonesia
2010.10-11 "BIKKURI" Aomori Contemporary Art Center, Aomori, Japan
2010.09-11 "Rokko Meets Art" Rokko Mt., Hyogo, Japan

ARTIST IN RESIDENCE/AWARD/PRIZE/GRANT

2014.09-10 K.A.I.R. Artists in Residence Program, Kosice, Slovakia
2012.05 Arts and Culture grants from Nomura Foundation
2012.05 Grants for artistic projects from Asahi Shinbun Foundation
2012.01-03 Akiyoshidai International Art Village Artist in Residence Program, trans_2011-2012, Yamaguchi, Japan
2011.09-10 Space Bandee Artist in Residence Program 2011, Busan, South Korea
2011.08-09 HONF Artist in Residency, Yogyakarta, Indonesia
2010.12 - 2011.01 Introduction of Japanese Culture, Japan Foundation, Dominos Video Workshop at commonroom, Bandung, Indonesia
2010.09 Artist in Residence Program in ACAC, Autumn 2010 BIKKURI, Aomori, Japan
2010.09 Rokko Meets Art
2009.09 Excellence Prize of cream competition
2008.06 Winner of first Leonardo Art/Science Student Contest
2007.12 Selected for screening, Pocket Films Festival in Japan
2005.09 First prize of urban museum, section of visual arts, Tokyo Competition#2

Disconnection: The artist and artist in residence as autonomous entity

Manabu Kanai

Through the train window I could see that it was still clearly autumn, but it was the chill of the air that surprised me when I stepped off at the Košice train station on October 2. The cold that I felt then would a few days later start me off on my three months in this new place with a cold of my own. This stay in Košice would be not only my first visit to Slovakia, but also my first long-term stay overseas, and it seemed that not only were the language, the people and the food new to me, but also the experience of physical illness.

I had set myself a goal in advance of my stay here. That is to say, what it usually means for an artist in residence is to aim to carry out his own work through the stimuli of what he finds in the culture and context of the place, and for the organization hosting him to seek cultural exchange and cultivation of the local community through the artist's activities, but the direction of my productive work differing from that of most artists in residence, this meant that I had needed to clarify this goal and direction beforehand.

For me, my work consists, simply stated, in constructing by my own hand techniques for abstracting and describing the world. Just as religion seeks to give an account of the world in its divine order through the existence of God, and mathematics and physics aim to describe the workings of everything in the cosmos in terms of their axioms, my aim is to inquire to what extent I can grasp, abstract and systematize the world and the things in it and myself develop a framework for this purpose, this last being in fact my work product. Therefore, my work necessarily cannot depend on the culture, customs or other peculiarities of where I sojourn. This means that what I hoped for from my working stay in Košice was located in a topologically different phase from it — in short, "disconnection" from my routine context.

Above I wrote that I think of the act of production as constructing by my own hand techniques for abstracting and describing the world. What this means is that the artist's existence is at all times independent and autonomous — unconstrained in any way, he imposes his own law and describes the world according to that law — but remaining always within a familiar environment, language and culture often makes it difficult to maintain this attitude. This is because an existing framework can come to seem self-evident and one unconsciously neglects to revisit one's methodology. This is precisely why I set "disconnection" — in short, to set myself adrift in a place where I knew no one, in an environment where I knew nothing — as my goal and set about to essay it.

Looking back on these three months after concluding my stay, the efforts seems to have borne much fruit for me. In Košice I didn't know what shops would be selling the materials for my works or even how to get to the shops, and it goes without saying not one person in the city knew much about my production to date. Communication often produced misunderstanding, and things rarely went as planned. This state of affairs would generally be taken as a negative, but in the sense of "disconnection" from the familiar I looked on the opportunity as an extremely positive one. These circumstances made it possible (in a semi-compulsory way) always to persist in questioning the meaning



of my own work from the very beginning and gave me an opportunity to think carefully how to explain clearly the ideas behind my productive work. And while various constraints sometimes meant that I had to revise my plans, it was a valuable experience to think through what was most important in my production process and the work product, what parts of the process could be modified and what could not. Of course, it was by no means easy for me, with such scant experience, to set the process in train in such circumstances. However – or rather, therefore — I rather think it served as training I could never have had otherwise.

My three months as artist in residence provided me with opportunities to learn a great deal: as well as a final exhibition in December showing work produced during my residency, I had the opportunity to show work in White Night, held throughout the city in October, and to offer open studio presentations. Not only did these opportunities afford me valuable training, the experience made me strongly confident that I was not essentially mistaken in the thinking that underlies my work. "Being a Japanese artist" or "one's position in Japan" . . . such things no longer have any use at this level. It goes without saying that the world is unspeakably immense, and what the artist must do within it is to bootstrap an autonomous vision of the world independent of all else while transcendently adrift of nationality, of language, of culture. In this sense the identity of an artist is subject to any amount of modification, and this experience gave me new resolution to continue in this modality going forward.

And how did my activities appear to the people of Košice? My presence may have been no more than one of the foreign artists in residence during that period, or perhaps they only ever dealt with me as an artist "from Japan". But nothing could please me more than if my time and production there, as though unmoored and adrift, might have sparked something somewhere.

In closing, I would like to express my gratitude to the Košice Artist in Residence (K.A.I.R.) program, Youkobo Art Space and the EU–Japan Fest Japan Committee Secretariat for providing me with this valuable opportunity. My plans back in Japan are to continue my work as an artist, but I hope that I will be able to extend the benefits of this valuable experience beyond Japan and Slovakia to all the countries of the world.



Manabu Kanai



EDUCATION

Ph.D, Tokyo University of the Arts, Tokyo, Japan 2012-2015

Master's degree in Media Creation, Institute of Advanced Media Arts and Sciences(IAMAS), Gifu, Japan 2005-2007

Jiyu Gakuen (4-years miscellaneous school), Tokyo, Japan 2001-2005

SOLO EXHIBITIONS

A standard for several things, A-things, Tokyo, Japan 2014

Interpenetrating Spaces, Suspended Coincidence, Kasárne/Culture Park, Kociše, Slovakia 2013

observation and description, Youkobo ART SPACE, Tokyo, Japan 2011

Landscapes from the Arbitrary Places, Youkobo ART SPACE, Tokyo, Japan 2009

SELECTED GROUP EXHIBITIONS

Tokyo University of the Arts Doctoral Program Final Exhibition 2014, Tokyo University of the Arts, Tokyo, Japan 2014

Fukakai no Literacy, Tokyo Metropolitan Art Museum, Tokyo, Japan 2013

White Night/Biela Noc, Kociše, Slovakia 2013

Yadokari Tokyo vol.9 "secret rooms", Healthy life Building, Tokyo, Japan 2013

Taro or Alice vol.4, Tokyo University of the Arts YUGA Gallery, Tokyo, Japan 2013

Transmission, AIRPLANE Gallery, New York, U.S.A. 2013

3 Japanese Artists in WEYA 2012, Youkobo ART SPACE, Tokyo, Japan 2012

TRANS ARTS TOKYO, the old Tokyo Denki University building, Tokyo, Japan 2012

Sumidagawa Shin-Meisyō Monogatari, Sumida Park Riverside Gallery, Tokyo, Japan 2012

WEYA - World Event Young Artists 2012, Nottingham, U.K. 2012

Taro or Alice vol.3, Tokyo University of the Arts YUGA Gallery, Tokyo, Japan 2012

The 6th Daikokuya Contemporary Art Award Exhibition, Daikokuya, Tochigi, Japan 2011

Screening Camp, Endo Bldg 3F, Tokyo, Japan 2007

Central East Tokyo 2007, Tokyo, Japan 2007

Dislocate 07, Ginza Art Laboratory, Tokyo, Japan (unofficial) 2007

Group Exhibition, MOTT Gallery, Tokyo, Japan 2007

ARTIST IN RESIDENCE

K.A.I.R.-Kociše Artist In Residence, Kociše, Slovakia 2013

AWARD/PRIZE/GRANT

won a prize at The 6th Daikokuya Contemporary Art Award 2011

WORK EXPERIENCE

Research assistant at the Department of Information Design, Tama Art University, Tokyo, Japan 2007-2010

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 : Masaru Yamagishi

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.



youkoboART SPACE

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 Tatsuhiro Murata have welcomed over 200 artists of 20 different nationalities since founding Youkobo Art Space.

Address : Zempukuji 3-2-10, Suginami-ku, Tokyo, 167-0041 Japan
Phone : +81-3-5930-5009 Fax : +81-3-3399-7549
E-mail : info@youkobo.co.jp

www.youkobo.co.jp

KAIR

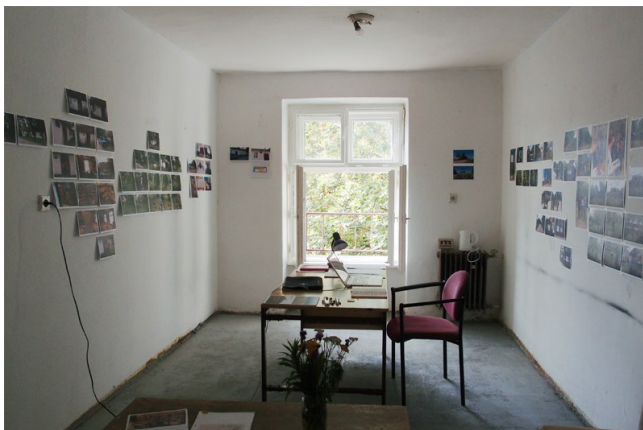
In the frame of “European Capital of Culture” the NGO “Kosice 2013” is developing an international artist-in-residency-program for emerging artists from all over the world and out of all artistic disciplines and expressions. We will give them the possibility to become a cultural pioneer and work in the inspire environment of Kosice`s singular cultural surrounding to realize art projects, collaborate with the agile local art scene and present themselves to the local and national public.

We pursuit three main goals within this residency-project:

Support the creative energy of every invited artist and give him/her the chance to work in a new and very special environment to find (new) artistic ways to express.

Stimulate the art scene in Kosice, in the region and in whole Slovakia. Support the dialogue as well as the confrontation of the residency-artists with local artists and the wide public.

Create/strengthen a beneficial environment for the development of innovative and international contemporary art projects with international and local participants.



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

