

European Capital of Culture, ECoC 2014 Riga

Report on a Collaborative Exchange between Japan and the European Capital of Culture

European Capital of Culture, ECoC 2014 Riga Report on a Collaborative Exchange between Japan

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European Capital of Culture 2014 Riga

International Paper Object Festival, Riga 2014

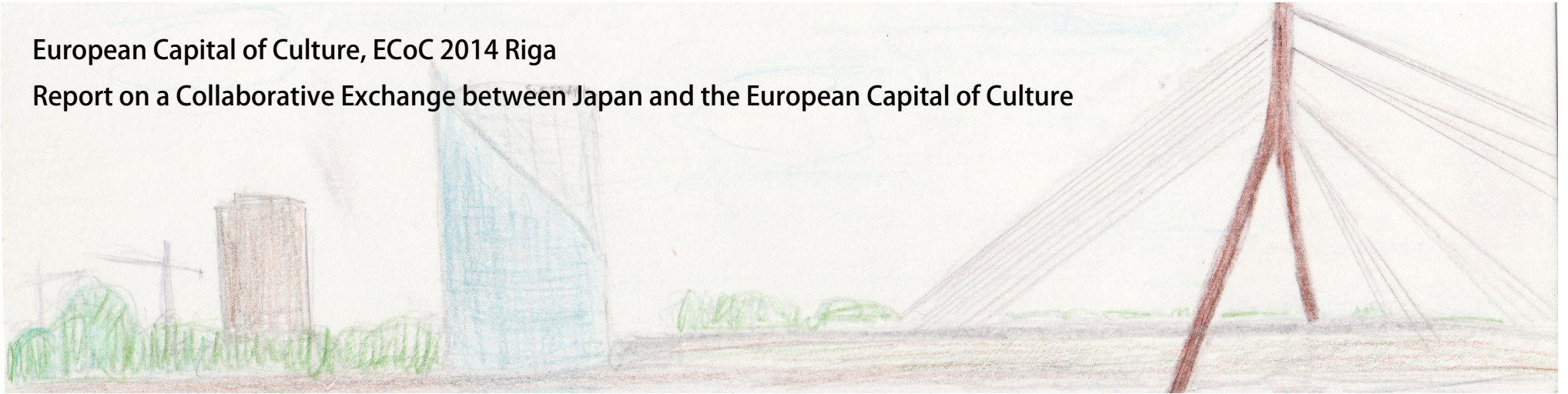
Kuldīga Artists' Residence

Youkobo Art Space, Tokyo



European Capital of Culture, ECoC 2014 Riga

Report on a Collaborative Exchange between Japan and the European Capital of Culture



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The European Capital of Culture (ECoC) and Artist in Residence (AIR) Activities

Tatsuhiko Murata

Co-Director, Youkobo Art Space, Tokyo

Outline of the Program

This exchange program harnesses the spirit of the European Capital of Culture with its long history, realized through the creative production of artists joining residence programs in European Capitals of Culture and Japan. The state of contemporary art in cities that have been designated the European Capital of Culture has still to be introduced to Japan, yet a number of interesting developments can be seen. At Youkobo Art Space, with the cooperation and support of the EU-Japan Fest Japan Committee, we are actively sending Japanese artists to European Capitals of Culture while also organizing reciprocal residencies for artists from host cities. Giving residency opportunities in Japan to artists active outside of cities where artists usually given such opportunities are often based such as London, Berlin, Paris, and Amsterdam, this program supports the career development of the participants while also capitalizing on the specific character of the program to contribute to the advancement of understanding of smaller European cities with which Japan has little familiarity. Utilizing the exchanges cultivated through this program in the form of a network, we will continue to create opportunities to dispatch young Japanese artists from Japan to European Capitals of Culture, promoting a continual cross-pollination of the arts.

Activities in Riga, ECoC 2014

One of the European Capitals of Culture in 2014 was Riga, the capital of Latvia. Taking this opportunity, Tsuguo Yanai, an artist who works with Japanese paper, and architect Kazuhiro Yajima travelled from Japan to participate in the International Paper Object Festival (POF) held in Riga. In addition, Anne Kagioka, an artist introduced by Professor Haruya Kudo of Tokyo University of the Arts participated in a mural project as part of an AIR in Kuldiga on the outskirts of Riga. After a meeting at Youkobo with Una Meiberga, an organizer active in Riga who was introduced by the EU-Japan Fest Japan Committee in 2013, the conversation that took place at that time came to fruition through this program. It provided a precious opportunity for the participating artists to realize activities in a country of the Baltic States that has gained independence from the former Soviet Union. I hope you will take the time to read the essays of the artists who have written a summary of their activities and the results of the program.

The starting point of our relationship with ECoC and the achievements so far

Our relationship with ECoC started with the residence and presentations at Youkobo in 2008 of Saulius Valius and Diana Radaviciute, two artists from Lithuania, another member country of the Baltic States. Taking the opportunity of ECoC 2009 in Vilnius in the following year, and with the support of the EU-Japan Fest Japan Committee, an exchange exhibition titled "Rain Meets Sun" was organized which involved artists from Japan and Lithuania. With the participation of 12 artists and two cultural organizations from Japan, and nine artists and a local art museum in Lithuania, the exhibition produced fruitful results. In the following year, on the occasion of ECoC 2010 in Istanbul, an artist from Turkey was invited to undertake a two-month residency at Youkobo. At the ECoC 2012 Guimarães, an artist joining an event in Portugal. Continuing on from this, on the occasion of ECoC 2013 in Košice (Slovakia), an artist exchange program between Slovakia and Japan was initiated. In 2013, Japanese participants joined for the first time an annual summer program of events called Art Camp organized by the University of West Bohemia in Pilsen (Czech Republic), scheduled to become the European Capital of Culture in 2015. In 2014, a further ten participants participated in this event, expanding opportunities for young Japanese artists to experience overseas AIR.

Further Developments

In the future, together with the advancement of these exchange programs, we aim to create a framework that will continue to provide opportunities for young artists to experience AIR through cooperation between AIR and art universities by making full use of the valuable results achieved so far.



The illusion of paper - changing Japanese paper sculptures in Riga's cityscape Paper Object Festival (Riga, 27.06.-20.07.2014.)

Una Meiberga

Culture program director, Kalnciema Quarter, 20.08.2014.

21st century with its rich global experience through the rising popularity of the Internet and more accessible modes of mobility enables a greater number of individuals to have the opportunity to interact with persons from different cultural backgrounds. With these increased frequent interactions, there are more and more possibilities for different cultures to create new forms of cooperation and artistic synergies. To be an artist of the 21st century and work effectively in this environment he has to acquire new global skills – he has to find a way to work in between, across or in cooperation with various cultures. As a result, questions and themes focusing on cultural diversity continue to be of utmost importance and interest. Learning and experiencing cultural diversity first hand lead to cultural intelligence that can be characterized as individual's ability to connect with others outside their own culture.

Inviting 10 artists to represent Japanese culture in Riga and engage in creative process during the Paper Object Festival in Riga was an unprecedented contemporary art event. It was a great challenge for the artists testing their ability to adapt to unusual urban obstacles and to adjust their expectations to real situations. However, involvement and big interest from the public worked as a significant reinforcement for the artists. One of the most exciting and fruitful festival parts was unusual ways to use the origami techniques which became visible both in created artworks and workshops and lectures. Objects appear as miracles, seemingly from nowhere - simple sheets of paper in hands of Japanese magicians.

Monumental but simultaneously contemplative were urban objects - face lift for old houses made by architects Tomomi Hayashi and Kazuhiro Yajima. Japanese architecture is characterized by a flexible use of space. In Latvia the surroundings with their historical layers are very visible, especially in the cities. In Japan most of the houses are not more than 50 years old because of the natural disasters or air raid of the World War II, so the scenery has been constantly changing, whereas here it is stable. In Japan just some specific objects are being restored, like temples, shrines or buildings of historical significance, not the whole streetscape or town. In the Baltics, however, wooden house areas are treated as a cultural heritage of an environment, so it is kindly protected. As a result, the historical and traditional atmosphere is being kept while regenerating and rebuilding the city spaces

Tomomi Hayashi by creating a paper installation for the long forgotten «Sparrow» library nearby Kalnciema Quarter strengthened the position of architecture as a positive intervention. His architecture installation was not only about creating something beautiful and aesthetic, but also raising social awareness about the renovation that the building urgently needs. Here we experimented, we learned about reading context. We made an intervention and curiously observed how people would react.

Paper Object Festival has brought to Riga a new appreciation for paper as a material of many applications. In the visual arts paper has established its position as an autonomous material and has long been more than a mere support. We can look at the paper in variety of ways. One is fascinated by the endless kinds of textures and warmth, strength, transparency and other qualities of paper. Another is looking at the shape and flexibility, variety of techniques of using paper. Yet another treats paper as an elusory material and appreciates its impermanence and changeability.

Objects with dynamic spatial presence, very different aesthetics and conceptual backgrounds were produced during three weeks of the festival. All works for the festival were made locally, in Latvia and artists were encouraged to avoid traditional ways of exhibiting works – in galleries and other institutionalized places. For most of the artists it was the first time experience to work with paper in an open air, public environment. Artists found themselves looking for a position in between the two radically different positions - preserving their works in their initial conception and letting the environment to transform them. It was extremely interesting process to continuously decide whether to fight against the rain and local community's aggression or just let works to slowly fade away. As an example, Kumiko Mizuno's cube in the garden had been prepared for 6 months, it consisted of 7000 folded paper pieces. This works disappeared in two weeks because of people intervention and rain. While Tomomi Hayashi's work was demolished by local people and renewed several times.

It is a recent trend in Latvia to get to know your neighborhood, at the same time getting to know yourself better. It helps to find the beauty of everyday life - to see and realize that you do not need to go far to find it. Some of paper artworks were slightly hidden in public spaces to encourage people to step out of every day routine. Like in Kaori Kato's folded objects that were placed high in the trees of the Botanical garden.

Communities may have a natural impulse to exclude outsiders. But outsiders often have a lot to offer, both in practical ways and offering new ideas. In Japan, the concept of a community as "people who help each other" has come to the forefront after the terrible earthquake in 2011. People started to be more open to each other, help strangers. Visual artists, musicians, architects dedicated their works to eliminate the consequences of the tragedy. Openness has allowed Japanese artists to absorb new influences and it becomes visible in their artistic practice in unexpected directions. Japanese art presence in Riga European Culture Capital 2014 created new opportunities and unprecedented experience for both – Japanese and Latvian artists, and public.

Since its establishment as a cultural center, one of the very important goals of the Kalnciema Quarter has been positively influencing local community and quality of life in a whole neighborhood, concurrently preserving cultural heritage. Paper Object Festival reached about 30 000 people - specialists in Eastern studies, local families, young artists, volunteers, interested journalists, and travelers among many others.

Outcomes of the Paper Object Festival were unexpectedly stimulating intellectually and enriching aesthetically both for the organizers and the public. For artists the festival has encouraged them to broaden their artistic practice and work on an international level. While we learned about enormous Japanese patience, focus, responsible attitude towards each other and appreciation of everybody. Respect and gratitude is what we can learn. At the same time we came to a conclusion that Japanese and Latvians share a lot of similar aesthetics and very deep connection with nature. We would be happy to continue!

Cooperation with Japan is quite a rare phenomenon in Latvian cultural

life which would be most fruitful if continued in the long term. We would hope that

EU-Japan Fest Committee would like to pursue this positive cooperation. Thinking about the most successful events of the festival this year we would like to emphasize two directions, firstly, origami based artworks and interactive workshops, secondly, architectural interventions in public spaces of the city. These are themes that we would like to continue with next year.

As the first Paper Object Festival has received positive feedback not only from the local public but also from the local artists, next year is planned to invite more local artists to collaborate with guests from Japan.



“Window” of Cultural Exchange

Tsuguo Yanai, artist, Japanese paper craftsman

I will start with a simple explanation of “Four Windows”, the work I produced for this exhibition. In the Kalnciems district of Riga City, there still remain numerous wooden buildings from the 18th and 19th centuries. The venue where my work was exhibited was a building (which also served as the head office of the Paper Objects Festival) facing the street that was located on the corner of the district below a canopy of trees. It was also constructed of wood at the beginning of the 20th century, and it had four windows on its front side. Taking these windows as my starting point, I wished to create a work suggesting an encounter between Latvian and Japanese culture. And so, I created “Four Windows” which possessed both the characteristic style of windows in Latvia and the transparency of Japanese traditional sliding paper doors, hanging them in the open air so that they would create a visible connection to the building.

Conveying your ideas directly to another is thwart with difficulty. While Japanese already find it hard to convey their own thoughts, it is all the more difficult with people from other countries whose culture, history, and customs are different to Japan. Words are unexpectedly habitual, and sometimes things that cannot be conveyed orally can be communicated much more smoothly when written. The opposite can also be true. Different connotations may also arise depending on the selection of one’s words. This is to say nothing of communication when the mother tongue of both people conversing is not English.

The first obstacle I encountered between the organizers in Latvia occurred through an exchange of emails prior to my arrival. A different question would be returned in response to an inquiry I made about something or other, and I was unable to get the information I wanted very easily. Even when simply inquiring about the size of the windows, I was unable to ascertain the actual size of the outer frame and, after an exchange of emails, I became irritated and finally used my imagination to calculate as best I could. This was because I too had a limited command of English. Pushed for time as we were, in the end, the paper I needed to take with me was dried and prepared only the day before departure.

I had been prepared for unexpected events and misunderstandings after my arrival in Riga, but the reasons for many of them still remain unclear to me. I don’t know whether they were caused by differences in customs or ways of thinking, or through simple misunderstandings or errors of judgment.

In my heart, I was flustered. Even though the following day would be the first day of the Paper Objects Festival, and on the morning of that day I had to return to Japan, I was still unable to install my work. I was told by the technical staff to wait as long as I could. After finally being kept waiting for some time, I then had a difference of opinion with the technical staff about the method for installing the work. Since nothing would get done if we started an argument at this point, I climbed the tree in the rain to tighten with wire. The staff that saw me then seemed to be appeased, and from then on work went more smoothly. At the moment it was finished, I was so grateful for the staff members’ effort that without thinking I embraced them and was almost moved to tears. There are very few things that one can do entirely by oneself.

Meeting someone for the first time involves a process of sounding each other out. You may also encounter things that are annoying. If you open a window, a new wind or a different air, and sometimes even a disagreeable smell will naturally enter the room. If anything, the problem is when you shut out the air or light from outside, closing your own window and taking an attitude where you stubbornly refuse everything. Fortunately, every single person I encountered in Riga welcomed me with the most beautiful smile. Perhaps with the passing of the long cold winter, the cheerful characters of the people who had eagerly awaited the summer solstice festival had broken instantaneously into a liberating dance.

For the work in this exhibition I took theme of the fluctuations in the boundaries between others, the very existence of a relationship with another world beyond a “window”. Through the existence of windows, we come and go between here and there as if like vapor or light, in a process of confirmation and exchange beyond differences in culture, history, or language. My impression is that ultimately, cultural exchange is not about language but can simply be the subtle gesture of connecting with the hearts of others, of laughing, or of coming in contact with others.

Even if, to begin with, there is no intervention of language in visual art, it is a medium in which communication can easily be measured. However, in order to show what is invisible on the inside, the power to open the “window” with force is what is required. And I consider this force to be that of history. Whether it be country or race or individual, the power of history within is, for another, a very appealing communicative tool. I felt it was the presence of this power in Riga that opened my “window”, causing a fresh air to flow inside. At the point where I realized that real exchange would follow afterwards, my short residence had already come to an end.

I would like to express my gratitude to the general director, Una Meiberga, all the members of staff, and other supporters for their efforts. I am glad that the artists who participated in the Paper Objects Festival and the paper works that were exhibited opened the “window” to cultural exchange, creating an opportunity to connect the world.



Participating in the Paper Object Festival

Kazuhiro Yajima (architect)

The Paper Object Festival (hereafter POF) is a paper festival held in Riga, the capital city of the Republic of Latvia which is located in the center of the Baltic States. The venue was in the Pārdaugava district, an area on the opposite side of Daugava River from the old town where numerous wooden structures built in the mid-19th and early 20th centuries can be found. The organizer of this exhibition was the Kalnciema Quarter (hereafter KQ), an organization in the Pārdaugava district which organizes and manages a range of cultural events. KQ is a comprehensive facility in a series of six renovated wooden houses where a café, event space, gallery, restaurant, show room, and offices surround a central garden. Holding a market in the gardens every weekend among other events, the facility is bringing new appeal to a community that has been thrown open to the public. For POF, with Una Meiberger of KQ as curator nine Japanese artists were invited to participate, and their works were open to the public in seven different locations throughout the Pārdaugava district.

Regardless of the perishable nature of paper when exposed to water, the particular characteristic of this exhibition is that work be shown outside. In the same vein as the curator's statement that "the aim of this exhibition is to cause an influence on the urban environment of Pārdaugava by utilizing contemporary art methods", the organizers did not wish to limit the exhibition to the confines of a gallery space but to create an exhibition within the city itself. It is difficult to work in an outdoor environment when using paper, but in installing the work outside I had strong expectations that viewers would be able to experience anew the delicate shadows and the beauty of paper's transparent qualities brought about by exposure to direct sunlight, or its strength and impermanence when exposed to wind and rain.

My work "Paper Windowscape" was an installation that drew attention to windows. It was an attempt to control the summer rays of the sun throughout the exhibition period by placing a screen resembling a paper sliding door on the windows. The building was located at a corner facing a crossroads, allowing it to be viewed from different angles. By setting the screens on one side of flat-sided triangular forms they resembled paper screens from one angle, yet if you turned on your heels and looked at them from behind the windows would once again become visible. It was an installation where the scene transformed as you strolled around the building.

For the lecture, I was asked to talk about architectural spaces in Japan, and so I decided to talk about the difference between "窓" (meaning window) and "間戸" (meaning the space between pillars in Japanese architecture) while referencing my own work. A "window" is a hole that has been cut out of a wall. In western architecture where the architectural structure is based on the use of bricks and stone, "windows" resulted from the fact that large openings could not be made in walls. The building in which I installed my work was constructed from wood in the mid-19th to early 20th century, and it is also registered as a world heritage site. Made of wood, it is still nevertheless different from Japanese wooden structures in that it employs methods of masonry construction. In Japan, the style of construction for wooden houses can be said to be that of a log house. In other words, the wooden architecture of the Pārdaugava district is based on Western traditions, and so they have "windows". Latvia is a country where wood is abundant, meaning that structures of this kind could be built without the need to make a shift to stone. The difference between Japanese and Latvian construction methods despite the use of the same materials was something that I took a deep interest in.

On the other hand, a Japanese "window" or "間戸" originates from the "door" fitted between a "gap" enclosed between structural pillars or girders, and sliding paper doors and sliding shutters were all developed from this. As one of the genealogies of Japanese homes, raised floor houses introduced from China developed as upper class dwellings, later given the name Shinden-zukuri in the Heian Period. Here, a flip-up style wooden door called "shitomido" (latticed shutters) was employed. The difficult point about shitomido was that, not allowing light to penetrate, even at midday it was still dark with the light allowed through the gaps, while in winter even if the shutters were down the cold wind would enter from the gaps underneath and blow through the room. Shitomido were then replaced in Japanese dwellings with mairado, made from thin wooden boards, and shoji. Mairado consisted of a double sliding door style where both the bottom and top ends fitted into grooves, thus helping to prevent wind penetration. In addition, shoji obstructed wind while making it possible for light to enter, making dwellings more comfortable. In this way, mairado and shoji which were developed from shitomido are a fascinating example of the suitability of paper for the house fittings and the improvement of livability. This does not serve as a direct explanation of my work, but the lecture offered a meaningful opportunity to consider the differences between "窓" and "間戸".

In Riga, thanks to Una the curator, and all the other staff, I was able to have a wonderful time. In addition, I was able to meet Natalie whom I had met in Japan for the second time and who guided me around the old city and Jugendstil buildings, while Liene, an architect who had also undertaken the renovation of KQ, gave me a tour of contemporary architecture in Riga. I also enjoyed conversing with the other participating artists, and it is my hope that a relationship will develop in which, while giving mutual respect to our respective future activities, we are able to give each other fresh stimulus. Last of all, I am very grateful to the directors of Youkobo, the Muratas, for giving me this opportunity to participate in POF. Now that I reflect, I realize that the numerous people I encountered through my participation in POF are a wonderful asset, and it is my wish to value them in the future.



Wall Paintings at the Kuldiga Artists' Residence Gallery

Ilze Supe

Manager, Kuldiga Artists Residence

There is an unusual building in Kuldiga, Latvia. A building not that old for the town, whose greatest pride is its unique medieval architecture (on the UNESCO National Cultural Heritage list). This particular building is rather on the beautiful side of local architecture, though, and it is definitely located in the hottest spot in town.

The story of the project is the story of the house's revival. After years of being abandoned and run-down, it is now being renovated into the Art Gallery of the Kuldiga Artists' Residence.

The VENUE OF THIS PROJECT is the first floor of the house, which will be turned into apartments for the artists who will participate in AIR programs in the future.

Beautiful in their desolation, yearning for renovation and a new life, four rooms in the house will be handed over to the four painters. Any surface in any room could become a canvas for artistic expression – walls, ceilings, floors... Though the town is quite spectacular and has always attracted artists devoted to more or less romantic landscape paintings, the aim of this project (and of the Kuldiga Artists' Residence in general) is to raise the profile of Kuldiga as an art- and culture-loving town to a new level – that of a catalyst for innovations in contemporary art and adventurous new ideas.

This project will also mark the beginning of AIR programs and exhibitions in Kuldiga by professional artists. Therefore there is a double meaning of the project – it is intended not only as a high-level art show and exhibition, but also a launching pad for ambitious arts projects in Kuldiga in the future (well, yes... dreaming about the future makes one contemplate the volatility of life... but we all continue dreaming nonetheless...).

On a more practical note... The ground floor of the house is currently under construction (through May 2014). It will become a spacious Art Gallery in summer 2014 with its first exhibition – a summer plein air by painting students from international art academies (Latvia, Lithuania, Finland, Sweden), opening in June 2014.

The rooms on the first floor are currently in quite a miserable condition. If the Residence succeeds in raising funds for renovation, the rooms will be properly prepared for this project – walls and ceilings with a white finish. Later the premises can be used as apartments for artists, with the art works from this project decorating the rooms. If it turns out to be impossible to provide the white finish for the premises by June 23, 2014, the project will be implemented on a more ephemeral, experimental basis, with the artworks remaining there until the proper reconstruction of the building.





Kuldīga Artist Residence

Anne Kagioka Rigoulet, Artist



I participated in a residency over an 11-day period to undertake the painting of a mural in Kuldīga, a small town rich in nature located approximately a two-hour drive from Riga, the capital city of Latvia in the Baltic States. In this program, as part of a process of renovating a building that has been disused over a long period into a future base for an artist residence, four artists were each assigned a room in which they would carry out a mural painting.

Upon finding out that I would participate in this program, I received photos of the building and wall that I would be painting, information about the state of progress of refurbishment and the state of the walls, while I was also told that the room would be the living space of artists coming to Kuldīga in the future. I was free to decide the size of the mural, and so I decided to finalize the materials I would use and the size of the painting after directly visiting the site.

On the day after arrival at Kuldīga, I went together with the other three artists from Riga, Estonia and France as well as staff members of the residence program to the site, and after deciding the rooms we would work in we took a stroll through the town. Right near the buildings there is a large river and wide falls, while smaller streams weave between the houses before flowing into the river. I came to know that Kuldīga is called the « Venice of Latvia » as a town rich in water, and so I decided on the theme of « water's surface » which had been the theme of my work from before. Also, parts of the wall surface on which I was to paint were flaking away due to weathering, and this condition very much resembled reflections on the surface of water, and so I considered to utilize the differences in forms, qualities, and thickness on the wall.

This was my first experience of participating in an artist in residence, and so everything was fresh, and every day brought new stimuli. The other three artists each had rich experiences of working in an international capacity, and I was able to hear not only about their work, but also exhibitions in galleries and biennials, the art environments of their respective countries, and their future plans, keenly sensing that there is much to be gained in communicating with artists of different nationalities. Since I had just finished my studies as a student, I was very fortunate to be taught directly the difficulties in continuing activities as a professional artist and the things that should always be kept in mind.

Thus, while surrounded by water and green, within an environment with engaging and fun conversation, I continued to make progress with the mural painting. From three years ago, I have been researching oil painting while concurrently studying fresco painting, and I have painted large wall painting on several occasions. But for this project I was required to paint a 4 × 3 meter wall space in only one week, and so there was a necessity to work systematically and speedily. Applying acrylic paint layer by layer according to color, I expressed the appearance of the surface of water. Staff of the residence took photos of the painting process, while our activities were reported on by local Latvian television stations, and articles were included in art-related websites, leaving me with the impression that this residence program was being supported by the whole town.

On the final day, an opening show was held which was joined by a large number of guests including artists living in Riga, art professionals, and local residents. It seemed to be a first for mural painting in Kuldīga, and everyone took a strong interest in the work on the walls. In addition, some visitors commented that it was interesting to see the differences between the work as the subject matter and styles of each artist were so different. It is natural that the styles of the respective artists were different, but I also think that the diversity of work could be attributed to the differences in nationality. Perhaps the culture and color tones of respective mother countries naturally come out in the paintings.

I and the other artists responsible for the work were satisfied with the result because it was possible to taste the unique atmosphere of mural paintings wholly different from that of a painting displayed in a gallery space, while the paintings could also be experienced as worlds of their own in separate rooms. After all, I realized that it is not only through creating the work but also through showing the results to others that one can truly learn and develop, and I felt anew that through the reactions of viewers it becomes possible to judge your own work objectively. And more than anything else, as it was the first time to show my work to Latvian people, I was very glad to hear the honest thoughts and opinions of local residents and artists active in Riga.

In this artist residence, I was able to create a work which incorporated the natural environment of the area and the sense of community, while I was also able to experience the positive aspects of artists in residence to their fullest. Standing in front of that large wall, I was also given a sense of liberation I don't normally feel when I make paintings in solitude. In addition, in a country where the unique culture of art can be sensed born out of influences from Germany, Russia, and other countries, I was able to leave behind one of my works as a wall painting, and I feel that this experience is certain to be a great encouragement for my future artistic engagements.

柳井嗣雄

1953 山口県萩市に生まれる
1977 創形美術学校版画科卒
1978-80 バリ留学「アトリエ 17」にて、Stanley.W.Hayter に師事
2006-08 あきる野市ふるさと工房（和紙工房）主任
2003- 女子美術大学講師

【主な個展】

2010 銀座ギャラリー女子美、東京
2011 <創発>プロジェクト、PAS 和紙アートスタジオ、埼玉 （同 '09、'10、'11、'13）
2014 ストライプハウス ギャラリー、東京

【主なグループ展】

2010 Paper Works 日本米国美術大学交流展（女子美ガレリアニケ、東京）
2011 国際ペーパーアート会議（国立国父記念館、台湾）
Contemporary Art Now Kawagoe（アートギャラリー呼友館 Kawagoe Imozen、川越）
2012 Wise コレクション展（HOOD美術館、アメリカ）
第 11 回まつしる現代美術フェスティバル（松代藩文武学校、長野）
蔵と現代美術（川越市内の蔵、埼玉）
2013 第 3 回九条美術展（埼玉県立近代美術館）
いのちをみつめて－未来へ－（プラザノースギャラリー、埼玉）
2014 Paper Objects Festival（Kalnciema kvartāls、ラトビア）

Tsuguo Yanai

Stats: Born in 1953 at Hagi, Yamaguchi

1977 Graduated Sokei Academy of Fine Arts, printmaking, Tokyo
1978-80 Studied with Stanley W. Hayter at Atelier 17, Paris
2006-08 Chief of Akiruno City Papermaking Studio, Tokyo
2003~ Lecturer at Joshibi University of Arts, Kanagawa

Solo Exhibitions (extract)

2010 Ginza Gallery Joshibi,Tokyo
2011 Paper Art Studio, Saitama (also in 2009,2010,2011,2013)
2013 Gallery Gotoh, Tokyo (also in 1999,2001)
2014 Striped House Gallery,Tokyo

Group Exhibions (extract)

2010 Paper Works-Exchange University of Arts- Japan and America, Galleria Nike, Tokyo
Ecology Art- Japan and Koria, Yamanashi Prefectural Museam of Art, Yamanashi
2011 International Paper Art Exhibition & Symposium, Chung Shhan National Gallery, Taiwan
Contemporary Art Now Kawagoe, Art Gallery Koyuu-Kan Kawagoe, Saitama
2012 Wise Collection, Hood Museum of Art, USA
11th Matsushiro Contemporary Art Festival, School of Matsushiro-Clan Bunbu, Nagano
Kura and Contemporary Art, Kawagoe, Saitama
2013 The Fountain of Ulus, Plaza Gallery, Tokyo
Looking at Life- for future, North Plaza Gallery, Saitama
2014 Paper Objects Festival, Kalnciema kvartāls, Latvia

矢嶋一裕

一般建築士
ICS カレッジオブアーツ講師

1976 年 埼玉県生まれ
2003 年 シュツットガルト芸術アカデミー（ドイツ）
2005 年 法政大学大学院修士課程修了
2005 年 設計組織 ADH
2010 年 矢嶋一裕建築設計設立

受賞歴

2012 ar + d Emerging Architecture Awards / High Commendation
2012 SD レビュー入選
2011 JCD デザインアワード金賞＋審査員賞

【主な個展】

2012 Umbrella City / SHIBAURA HOUSE
2011 Between a roof and the earth / Living Design Center OZONE

Kazuhiro Yajima

the first-class registered architect

1976 Born in Saitama, Japan
2003 State Academy of Art and Design in Stuttgart, Germany
(Prof. Matthias Sauerbruch class)
2005 Completed the Master course, Hosei University
2005 ADH architects

2010 Kazuhiro Yajima architect

鍵岡アンヌ

1987 神奈川県生まれ
2011 東京芸術大学絵画科油画専攻 卒業
2013 東京芸術大学大学院美術研究科壁画第二研究室 修了
Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art（フランス国立高等工芸美術学校）フレスコ・モザイク科 留学
Ecole Nationale Supérieure des Beaux-Arts（パリ国立高等学校）にて、フレスコ制作・研究

【主なグループ展】

2008「芸大ビュッフェ」NHK ふれあいホールギャラリー（渋谷 / 東京）
2010「La Faune et la Flore」Château de St Bonnet le Chastel（St Bonnet le Chastel/ フランス）
「Des Mythiques」TransArtCafé（Antibes/ フランス）
2011「平成 22 年度東京藝術大学卒業・修了制作作品展」東京芸術大学（上野 / 東京）
「10 ans déjà chez OSCARR」Villa Barbary（Carros/ フランス）
「日仏芸術祭 2011」赤レンガ倉庫（横浜 / 神奈川）
2012「EDIROT」Break ステーションギャラリー（上野 / 東京）
2013「PRE SHOW 2013 TORIDE」東京芸術大学（取手 / 茨城）
「第 61 回東京芸術大学卒業・修了作品展」東京芸術大学（上野 / 東京）
「Anges ou Démons」Villa Barbary（Carros/ フランス）
「FACTUM EST」東京芸術大学（上野 / 東京）
「Ce qui fait notre corps」Ecole Nationale Supérieure des Beaux-Arts（Paris/ フランス）
2014「L'éphémère」Galerie TOKO Showroom（Paris/ フランス）

Anne Kagioka Rigoulet

1987 Born in Kanagawa, Japon
2011 B.A. in oil painting, Tokyo National University of Fine Arts
2013 M.A. in wall painting, Tokyo National University of Fine Arts
Currently, in "Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art" (Paris/France), fresco/mosaic course.
Study fresco in "Ecole Nationale Supérieure des Beaux-Arts "(Paris/France).

【Group Exhibitions】

2008 "Geidai Buffet" Gallery NHK（Shibuya/Tokyo）
2010 "La Faune et la Flore" St Bonnet le Chastel Castle（St Bonnet le Chastel/France）
"Des Mythiques" TransArtcafé（Antibes/France）
2011 "Graduate Degree Show 2011" Tokyo National University of Fine Arts（Ueno/Tokyo）
"10 ans déjà chez OSCARR" Villa Barbary（Carros/France）
"Cultural exchange Japan-France 2011" Red Brick Warehouse（Yokohama/Kanagawa）
2012 "EDIROT" Break station gallery（Ueno/Tokyo）
2013 "PRE SHOW 2013 TORIDE" Tokyo National University of Fine Arts（Toride/Ibaraki）
"Graduate Degree Show 2013" Tokyo National University of Fine Arts（Ueno/Tokyo）
"Anges ou Démons" Villa Barbary（Carros/France）
"FACTUM EST" Tokyo National University of Fine Arts（Ueno/Tokyo）
"Ce qui fait notre corps" Ecole Nationale Supérieure des Beaux-Arts（Paris/France）
2014 "L'éphémère" Galerie TOKO（Paris/France）



Paper Object Festival 2014

— Riga 2014 European Capital of Culture —

2014.Sep.20(Sat) ~ 28(Sun)、Closed 22(Mon),23(Tues)

12:00-19:00

(first day from 17:00 / last day until 17:00)

Opening talk : Sep.20 18:00 —

Opening Reception : Sep.20 19:00 —

Tomomi Hayashi, Kazuhiro Yajima, Kaori Kato, Tsuguo Yanai [Japan]

The Paper Object Festival (POF) was held in Riga, Latvia from June 27 to July 20 in 2014. Youkobo Art Space will hold an exhibition presenting the experiences of four artists who, with Youkobo's facilitation, participated in the festival. Centered around the display of artworks made from paper, POF was initiated in Riga due to the thriving paper industry that once existed there. POF was one of the official programs of the European Capital of Culture 2014. What did these artists gain through their participation in this event, and what impressions were they left with? Their experiences will be shared through photo documentation of their work and through the words of the artists themselves. On the opening day, presentations will be made by the artists, followed by a discussion. With the participation via skype of Tomomi Hayashi who currently lives in Estonia, this will be an opportunity for the participants to reflect on their experiences in Riga, and for Youkobo to discuss future prospects for these

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 Yanagiba

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

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