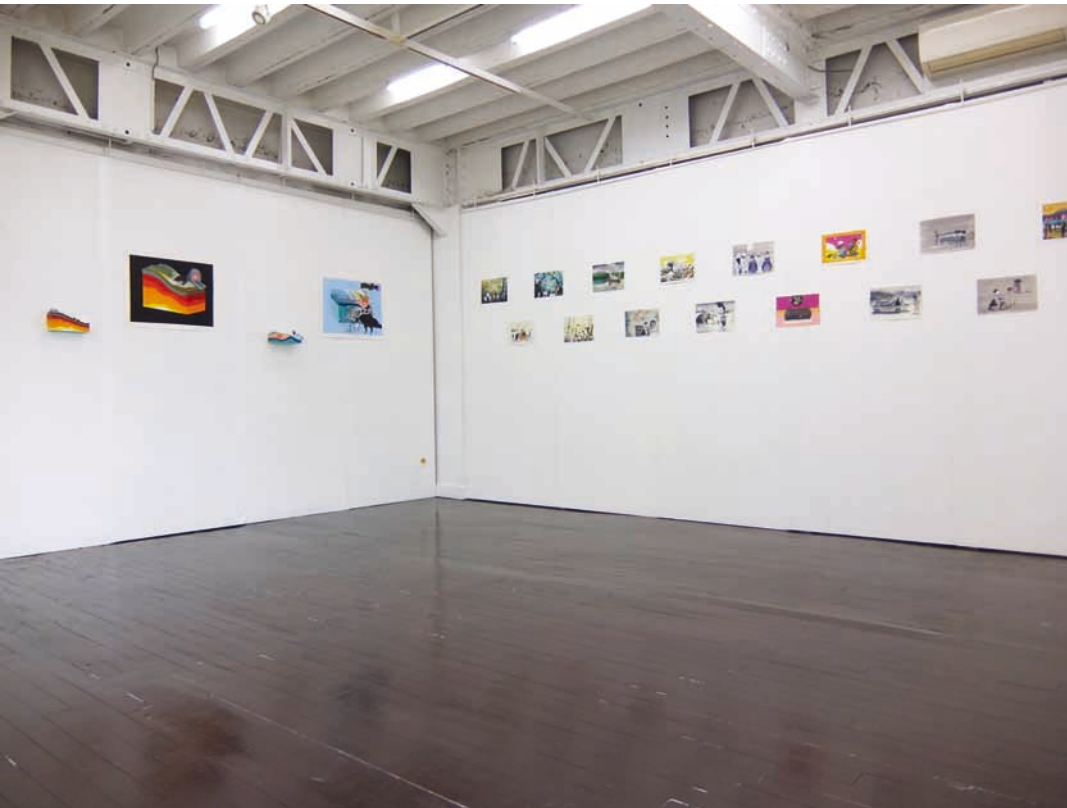


# Tokyo × Kosice 2013 and from now on

Artist in Residence Exchange Program between Youkobo, Tokyo and European Capital of Culture Activity Report Part 1



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# Gaining mutual insight through Artist in Residence Programs - the European Capitals of Culture and Japan

Tatsuhiko Murata, co director, 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 a vibrant development 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-March 2013 , while Juka Araikawa has gone on to join the program in Kosice between March-May of the same year, with both artists extending their practice in a body of new work and contributing to the connections between the two cities.

## **Upcoming Developments**

As there were many positive outcomes from the first exchange program it has been decided to continue in this collaboration and in the second stage Manabu Kanai will be joining KAIR between October-December 2013, while Youkobo will welcome Boris Sirka between October-December 2014. Furthermore Youkobo is looking to expand this program to engage the culture cities of 2014, Riga, Estonia and 2015 Pilsen, Czech Republic. As Mihoko Sasaki joined a 1 month art camp in Pilsen in July 2013 and things developed from there.

## **Background to Collaboration with European Capitals of Culture**

It was first in 2008 when 2 Lithuanian artists Saulius Valius and Diana Radaviciute joined a residency at Youkobo that an opportunity 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 2 collectives from Japan and 9 artists from Lithuania were brought together with a local museum in an event which proved very most positive success. Furthermore as part of the 2010 Istanbul European Capital of Culture, artist Merve Ertufan joined Youkobo for 2 months, and while not related to the capital of culture program Youkobo has also actively joined in similar exchange programs with Istanbul(2003), Belfast(2006/2007) and Singapore(2013).

## cooperation Kosice Tokyo

Adela Foldynova , Program Director, K.A.I.R.



Košice Artist in Residence

K.A.I.R. Košice Artist in Residence is one of the key projects of Košice European Capital of Culture 2013. It has been hosting international artists in Košice and sending Slovak artists abroad since 2010. K.A.I.R. stresses site specificity of the created artworks which might be of different genre and medium. K.A.I.R. hosts mainly visual artists and also dancers, writers and journalists. The length of the residencies is usually from two to three months which should ensure enough time to research specific local aspects. This can be this history of the place, social or economic situation, some local problems or issues.

We have started the negotiations with Youkobo Art Space in early 2012 and this has resulted in a fruitful and very pleasant partnership.

The first residency which took place in frame of this cooperation was three month long stay of young already well-established Slovak painter **Erik Šille**. Erik was selected in two round selection processes by both representatives of Košice cultural scene later this decision was confirmed by representatives of Youkobo Art Space. Erik left to Tokyo in January 2013 and stayed until the end of March working on series of small scale paintings presented later under title **The Adventures of Junshi and Stillborn**. A painted reminder of the dead, forgotten, repeating motives of the emptiness and death, loss and missing things, Stillborn's and Junshi's ...

Erik Šille also presented his residency later in Košice after coming back in frame of Pecha Kucha. Currently he will be exhibition works created during the residency in Bratislava, the capital of Slovakia. The exhibition is called Made in Japan.

Since the residencies work as bilateral collaboration, K.A.I.R. hosted Japanese artists **Juka Araikawa** in Košice for three months from March until May 2013. Juka Araikawa is a young painter based in Japan and in the USA. In Košice she got inspired by the specific built environment, large residential areas of panel block houses built in the second half of the 20<sup>th</sup> century. She reflected this in her paintings. Also the never-ending feeling of travelling and migration from one place to another was big inspiration for her. Her show was held in an abandoned industrial hall and was called Meet me in the Middle.

Both these residencies were supported by EU-Japan fest and its representatives had chance to visit Juka's exhibition and meet the artist in Košice.

For 2013 we are planning one more residency of Japanese artists **Manabu Kanai** who will stay in Košice from October until December and at the end of 2014 **Boris Sirka**, Slovak artist, is going to Tokyo. Based on the two previous residencies we can see there is a huge interest of artists to live and work for some time the two countries and the residencies are source of huge inspiration for them. We hope to turn this cooperation into long term one.

2013/Jan~Mar : Artist in Residence at youkobo

## ERIK ŠILLE    Youkobo art space / my residency.



Right now as I am writing these words , I just realized that about a year ago I had no idea that I am going to spent three months in Japan in Tokyo Youkobo art space . I'm not good at writing , but will try to write everything what took place during my stay . I got the opportunity to apply for residence in Youkobo art space through KAIR . ( Kosice - Artist in Residency ) of the ECC . I hesitated, but my wife convinced me a lot so I wrote a few sentences about my work and motivation . Choose Japan was not accidental. I am an admirer of Japanese culture in every way , I admire Japanese painting and art as well as the history and cuisine. In my work there are noticeable characteristics of this culture quite often. I was really pleased when a few weeks later arrived me a positive response. I didn't have enough time to prepare, but now I can see it as a positive thing . Within 6 weeks I had to prepare for something I had never imagine before. I had no time to secure a grant from the Slovak side so I am so grateful to Youkobo art space, Japan EU FEST and Government of Japan for this opportunity.

My arrival to Japan and Youkobo art space was from the first moment at all new experience. Different culture, country and habits. The first meeting with Tatsushiko and Hiroko Murata and the whole team from the gallery was very positive impression and everything was easier than I expected. I began to look forward for everything.

My stay was in a residential apartment n.2 where I spent another 3 months in great comfort . Spacious apartment has all necessary appliances and equipment and the studio above the gallery space was perfect.

Gallery team with Tatsushiko and Hiroko was helpful and I enjoyed it most of all. Right after moving in were given me the housing rules and usage of space, recycling, etc. I got the program as well running a gallery with sketch map of yokobo art space .

Surroundings Youkobo art space (suginamiku) impressed me a lot and I used to walk around and run in the parks. Japanese relationship with the nature and surroundings wowed me a lot. Compared to us Europeans you have very sensitive approach . My respect.

I repeat myself, but the team of Youkobo was very helpful in every situation and questions and I still consider them more as my friends than people in the gallery.



For me as for the author were very appealing all the meetings with the artists, gallery visitors and residents who participated, or everybody who attended my residential area to see my work. I consider the discussions, the critical sessions and the interviews with people from the gallery team during the exhibition for very helpful. Their approach was at all times highly professional with human access . Moreover, I met a new friend, another resident Nicholas Bastin , who shared a side of the residential area.

I was often pulled out of the process of working with Tatsushiko and Hirkoko, who took us to various events and openings and thus has become acquainted with the cultural life in Tokyo. My time was therefore not only about work, but also exploring the culture from the traditional institutions and the openings of contemporary art. People from Youkobo art space dedicated their free time and spend time with us. Invited us for a dinner, me as a man admiring Japanese Cuisine extremely pleased every time . To these days I recall it and I am very thankful.

I visited Yokohama , Kamakura and was briefed on the few gallery owners , artists and people moving in front of art. During my stay I spent mixing Japanese and European culture from which I come. I tried a direct confrontation in social topics. I am a painter of oversized paintings, but due to having not a lot of time I decided to paint smaller pieces on paper to have more time to know the culture and have opportunity to work with it.



It seemed to me that these smaller formats, in the form of "diary" will be successful to impress all the "symbols" from the daily life in Japan .

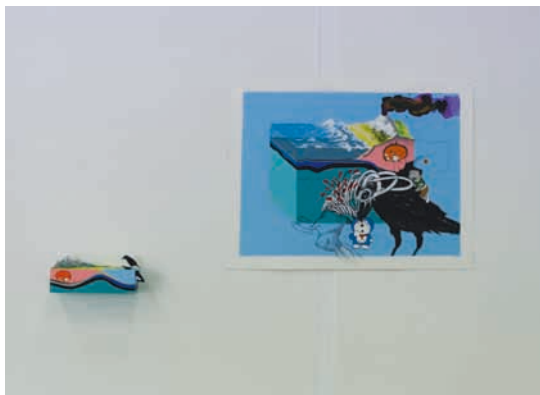
The purity, variety and hierarchy of Japanese society took me a lot. The daily life with connection of mass media and consumerism with the traditions of the country. I confronted it with the forest Aokigahara. During my stay I made 48 works in technology, aquarel on paper , acrylic on canvas , collages and two objects.

My stay in Youkobo art space was beneficial to my professional life, discussions with people from the gallery, its surroundings and as well as an impression on other countries with different cultural background .

During the stay I reviewed the different approaches to my work and I was allowed to be given to the form that I had never try before. Moreover a friendly environment of that places.

Finally, I would like to say that this opportunity was an honor for me and in the future I wish for at least one to visit the country again, as soon as possible.

ERIK SILLE





# The adventures of JUNSHI and STILLBORN

...on the way to the forest Aokigahara, or we were not here at the beginning and we are not going to be here at the end.

For the artwork of Erik Šille since his early work is characteristic fascination with means of expression, methods and themes of the so-called consumerist culture, pop-culture, and visuality of the electronic media culture. Without any problems we recognize elements known from the wild and mad visuality of the present times, as well as the elements of the visual environment of his childhood: comic book, animated cinema, internet, computer games, street art, graffiti, tattoo, package design, iconography of advertising and entertainment business, political propaganda all the way to the design of serially produced plastic objects including toys.

In recent years, this "catalog" built by himself with appropriated and useful language of spectacularity changing a weekday into the visualogy of expanding and transforming environmental history of the global art as well as visualization of the natural sciences. The basis of the selection of his work and integration of these elements into the compositional solution of the painting is especially connected with nature, that is in his understanding not only the natural environment of a man, but also the materialization of spiritual and cultural dimensions of history beyond the final dimension of human life.

Equally clearly, it is possible to identify typically "Šille-sque" painting technique. The typical for him is acrylic painting, applied to canvas in smooth, even and clean surfaces, often amended with soft brush drawing, almost giving an impression of geometric marks. The purity and strictly calculated perfection is in Šille's paintings accentuated in a strong contrast to the unrestrained pollution through compositionally calculated, but in the process of painting accidentally shaped surfaces, which are the recordings of expression. In recent work Šille is increasingly presented himself with technique of acrylic painting, originally used for more intimate private recording in the form of "daily painting". The object implementation

are not exceptional for him, thematically and compositionally derived from his paintings.



Storytelling through a picture belongs to the inherent and characteristic attributes of Erik Šille's work. Various animal or comic book characters are usually the carriers and agents of the stories. Characters in Šille's paintings find themselves in situations which are almost contrary to the clear and ideal world in which they are placed, or - if these are citations or found objects - to the world from which they come from. These situations are at least wrong if not pathological. The canvases emanate sticky sweetness of infantile naivety, childish pseudo purity and hyped-up harmony of well-made up world, with its brightness shading the cruelty, rawness, brutality and perversion of the pictured situations or narrated stories.

Noro Lacko

# ERIK ŠILLE

born in Rožňava, Slovakia, EU

## Solo exhibition

- 2013 The adventures of Junshi and Stillborn, Youkobo art space, Tokyo, Jp
- 2012 Erik Šille – welcome to our city ,Stredoslovenská galéria, BB, SK
- 2012 From time to time, from shore to shore, Industrial Gallery Ostrava , Cz
- 2011 Alchýmia vandráctva, Turiec gallery v, Martin, Sk
- 2011 Noir wellness, Krokus gallery, Bratislava
- 2010 Erik Šille, Wannieck Gallery Brno, CZ
- 2010 Erik Šille, Another country , Galérie Sýpka, Valašské Meziříčí, CZ
- 2009 e.s. wird hell, Krokus Galéria Bratislava, SK
- 2008 Erik Šille. New world pictures , Galéria SLSP, Bratislava, SK
- 2008 Paintings feels better than we do, Galérie Blansko, CZ
- 2008 Horror Vacui (s/ with M. Czinege), Slovak Institute Rom, IT
- 2008 a. balanced, Múzeum Vojtecha Löfflera, Košice, SK
- 2007 Birds resonance, Bastart Gallery Bratislava, SK

## Group exhibitions

- 2013 Podozrivý voľný čas, Open gallery , Bratislava
- 2012 OLTÁRE SÚČASNOSTI – SÚČASNÉ OLTÁRE, Turčianska galéria , Martin
- 2011 Punctum, Gallery 19, Bratislava
- 2011 ObraSKov, Wannieck Gallery Brno, CZ
- 2010 Painting after painting, Slovak national gallery SK
- 2010 Selfportraits, Krokus Galéria, SK
- 2010 Faunetic-Faunethic-Faunatic, Kro Art Gallery Vienna, AT
- 2010 Entdeckung der Langsamkeit, Kro Art Gallery Vienna, AT
- 2010 Formate der Transformation 89-09, MUSA Wien, AT
- 2009 Formáty transformace 89-09, Dům umění Brno, CZ
- 2009 Contemporary drawing, Košice /Praha/Budapešť, Kulturpark Košice SK
- 2009 Selection 11.1, Galérie Václava Špály Praha, CZ
- 2009 11 + 1, Dom umenia Bratislava, SK
- 2009 donumenta 2009, Perfect Asymmetry, Kunstforum Ostdeutsche Galerie Regensburg, DE
- 2008 Spleen & ideal, Karlín studios, Praha, CZ
- 2008 „2 dollar 4 all we are so small“, Bastart Gallery Bratislava, SK
- 2008 International Triennial of Contemporary Art, National gallery Prague, CZ
- 2008 Im Herzen Europas, Kulturzentrum Englische Kirche Bad Homburg, DE
- 2008 CZ – SK: Young Contemporary Painting, Wannieck gallery Brno, CZ
- 2007 PitoreSKa, Wannieck Gallery Brno, CZ
- 2007 Triennial of painting, Museum Tarii Crisurilor Oradea, RO
- 2007 Spleen & ideal, Galerie Brno, CZ
- 2007 Skúter – Biennale of young slovak art, Jan Koniarek Gallery Trnava, SK
- 2007 PRAGUEBIENNALE 3, Karlín studios Praha, CZ
- 2007 The Most Curatorial Biennale of the Universe, apexart, NY, USA
- 2007 Triennial of painting, Deri Museum Debrecen, HU
- 2007 Vitamin Painting, Bastart Contemporary Bratislava, SK
- 2006 Zlín Youth Salon , KGVU Zlín, CZ
- 2006 City X, Galéria Jána Koniarka Trnava, SK
- 2006 "Contemporary Art from Slovakia" European central bank Frankfurt am Main, DE
- 2006 Fresh Europe Art, KOGART, Budapest, HU / Brusel, BEL



Erik Sille opening



2013/Mar~Jun : Artist in Residence at KAIR

## Juka Araikawa Kosice, 2013



Despite being the second largest city in Slovakia, Kosice feels remote. Access by plane is limited, so my journey began with a 6-hour train ride from Vienna.

I took an older regional train that cut through the rural part of the country. As we travelled from Bratislava through small towns and villages the view became more foreign. Tiny box houses were built on large plots of land, some with private farming plots. Somewhat similar to Japan, some of the houses were moated up to their property lines with multicolored clutter.

I was tired so I drifted in and out of consciousness until I finally arrived in Kosice in the late evening. Exhausted and hungry from the ride, I was happy to find Adela and Zuzka (the director and project manager of K.A.I.R.) waiting for me at the station. I was taken to my apartment and I met my roommate, a young artist from Ukraine. It was dark so I couldn't tell what kind of place Kosice was just yet. But I knew that outside it was much colder than Japan in winter.

The next morning I woke up to endless rows of panelaks (communist-era housing blocks) outside my window. Identical in shape and size they were mainly distinguishable by color, though they all shared a muted pastel palette. Stepping outside I felt strong, dry wind and powdery snow that looked and felt more like salt. I realized I had set foot in a place completely foreign to me. Feeling both exhilarated and anxious, I was ready to explore the city, excited to see how Kosice would influence my work.

My studio space was in the city center, Hlavna, not far from my apartment and easily accessed by a short tram ride. The tram was a great way to see the change in scenery travelling from the suburban panelaks into the heart of the city. The line terminated outside a huge shopping center built in the midst of historical buildings and churches that made for an interesting mix of old and new.

K.A.I.R operated three studio spaces in a building rumored to be a former tobacco factory. This massive complex housed studios, a gallery, a dance hall, educational spaces and shops. This complex and my panelak apartment became my two hubs in Kosice. In the months leading up to my show I explored the city by taking different routes between home and studio.

It was during my commute that I began to notice communist-era public monuments scattered around the city. Many of the monuments had been defaced with graffiti, damaged by the environment or were missing parts (presumably parts made of valuable metals which were stolen and recycled for money – a problem facing public art throughout the world). In some cases only plinths remained. These sculptures seemed to have little purpose in modern society, but as construction booms in Kosice it was interesting to see these traces of history.



A lot of Kosice is newly built or under renovation. The Kunsthalle that opened in July was one of the largest EU funded projects. A former indoor swimming pool built in the 1950s, the building was converted into a 'multi-use exhibition center.' Another large project being completed this fall is the conversion of the former Austro-Hungarian barracks into a culture center where K.A.I.R. plans to move their office and studio spaces. Post-USSR Slovakia is a relatively new country, so it was exciting to see so much development taking place.

After work, artists and K.A.I.R. staff members often gathered at Tabachka, a bar, art and music venue near the studios. Tabachka was started before Kosice was named the European Capital of Culture and is a cornerstone of the Kosice art scene. It was at Tabachka that I learned more about K.A.I.R. as well as the artist community.

K.A.I.R. organizes artist talks and multiple open studio nights, and also assigns each artist a curator to help guide their work. A 3-month residency goes by very quickly so curator conversations are crucial in developing work that responds to its environment. K.A.I.R. also provides a project manager that helps artists negotiate daily life (e.g., getting a cell phone account), obtain materials and look for exhibition venues. Art materials can be hard to come by in Kosice, so this project manager's help was invaluable. An example of K.A.I.R.'s coordination skills greeted me at the stairs to my the studio each day: Mathis Lieshout, an artist from the Netherlands, deconstructed parts of an old military complex and installed the building frame as a complex wooden lattice snaking through the tobacco factory.



My Kosice residency gave me the opportunity to meet both local and international artists, and impressed upon me the importance of community as a support network for artists. Also, in finding the work created by artists in Kosice quite different from what I was familiar with in Japan and America (both in content and materials) I now have a desire to explore other parts of Eastern Europe. Kosice and the K.A.I.R. residency are well worth the attention of every emerging artist.

## Juka Araikawa - Meet me in the middle

In and through her work Juka Araikawa explores relations between places and how these relations are mediated by us, individually or collectively, how they arise, subside, overlap, wash over each other and what these connections give rise to, or leave behind, in us; be they spatial (e.g. the relations between indoor and outdoor environments and how we construct them, as in her 2008 "Nordic experience" and "Bird park" paintings) or temporal, as in her current interest in places linked by journeys which underpins the work she created in Košice. In Meet me in the middle Juka Araikawa explores the ways in which journeys structure relations between places and our experiences of them: unlikely places linked together by one person's passing through them, places scattered on the wayside around our journeys and joined by them, places which unwittingly collect around us and then without warning drip into a situation in a completely different place, geographically and atmospherically removed. Juka Araikawa, a Japanese painter, educated in L.A., living in a tower-block apartment in an Eastern European city, has in this piece worked precisely with the atmosphere of remembering past places in places new, the atmosphere of the place remembered mixing in with the smell of the wall paint of the room in which she currently finds herself, past places recalled in a panelák flat, amongst the textures of the snow on her flat's balcony, its walls, the facades of the tower-blocks as she walks past them, up to them, or into them.

In Meet me in the middle, Juka Araikawa made the experience of a journey (taken literally as a movement through places, which has a definite past, present and future) also into the structuring element of her work, its axis. The work is constructed out of four pieces, connected around the central axis: three wall structures, each carrying one painting (respectively titled: "St10 K", "I'm Drunk" and "GOOD NIGHT") and one spatial structure (Untitled). That Juka Araikawa is above all a painter is evident also in her spatial installations, lending them a specific, painting-like character of flatness, of having a distinct front, and a back: constructed not so much to allow movement in a transplanted, re-created environment, a new place, but as a scenery in the flatness of which the connections between places past and current become observable.

Juliana Sokolová



# Juka Araikawa

b. 1984, Yokohama, Japan

## Education:

University of Los Angeles, California, School of the Arts and Architecture, BA

## Group Exhibitions:

2013 Storytellers and Mystics, Art Connects New York, Brooklyn, NY

2012 Open Studio, Warehouse Project, Yokohama

2012 歩く絵のパレードin 寿町, Yokohama

2012 Curatorial Exchange, Irvine Fine Arts Center, Los Angeles, CA

2012 Radio Show, Midori.so, Tokyo

2012 Pleased To Meet Me, Warehouse Project, Yokohama

2012 T/here, Youkobo artspace, Tokyo

2010 New Paintings, Foxriver, Singapore

2010 Tectonic Plates, The New English Gallery, NY

2009 First Look: An Exhibition of Emerging Artists From Los Angeles Galleries, House of Campari, Los Angeles, CA

2009 Living History, Marc Selwyn Fine Art, Los Angeles, CA

2008 Black Dragon Society, Los Angeles, CA

2007 Billy's Coffee Shop Brunch, INMO Gallery, Los Angeles, CA

2007 No Art Today, INMO Gallery, Los Angeles, CA

2006 New American Talent- The Twenty-First Exhibition, Arthouse at the Jones Center, Austin, TX

2006 Five Easy Painting, 962 Chung King Rd., Los Angeles, CA

2006 Not This Time, Shangri-la, Beijing, China

2006 Henry Painter, Bronson Tropics, Los Angeles, CA

2006 Boroughs of Los Angeles, William Grant Still Art Center, Los Angeles, CA

## Solo Exhibitions

2013 Youkobo, Tokyo (Forthcoming)

2013 Meet me in the middle, Košice, Slovakia

## Awards

2006 Smith Scholarship, University of Los Angeles, California

2005 Lillian Levinson Scholarship, University of Los Angeles, California

## Other

2013 K.A.I.R Kosice Artist in Residence, Slovakia

2012 BankART AIR Program Open Studio, BankART, Yokohama

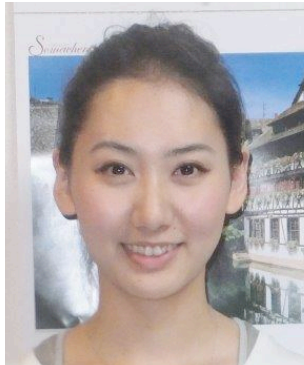
2006 Residency at Red Gate Gallery, Beijing, China



Juka Araikawa opening

2013/July : Art Camp in Pilsen

Mihoko Sasaki July 2013 Plzeň, Czech Republic



#### Introduction

I joined the Summer school “ArtCamp2013” at an art university in Plzeň, Czech Republic. Here participants from all over the world joined with internationally renowned teachers to experience a range of creative programs. I joined three of these courses. For me it was my first time to produce work while overseas, which was a very insightful experience given that I have always lived in Japan and studied at a Japanese university, here I will record my thoughts and feelings upon this opportunity.

#### Differences in Art Education

It is difficult to make a comparison between Japanese art education and the program I experienced in the art camp, as one is designed for a certain internal group while another is for those from many different countries and backgrounds, however I was really struck by the difference in relationship between teacher and student.

In the art camp both teachers and students made clear their objectives and it appeared to be a direct, businesslike relationship. The teachers get paid for teaching their students and they try to raise the reputation of their institution. Students pay the tuition fees and therefore receive teaching. Joining this event brought me many important experiences and there were many assignments to challenge, perhaps 4-5 times more assignments than we normally receive in Japan. Seeing how things were taught at the art camp I came to reflect that in Japan it is more of a case of following the examples of others that being actively taught a particular approach.

#### Participants from Japan

I was often asked from other participants “Why did you come all the way from East Asia to join this camp?” and when I responded that I wanted to see Plzeň, the European Cultural Capital 2015 they would often be most surprised but glad to realize that this cultural program is known even in Japan.

Also most of the people I met said they wanted to visit Japan. They shared their impression of a land where people dress in the highest fashion wherever you go, where everything is automatic, neon and illuminated, while still maintaining a beautiful nature like that of Totoro’s forest, and where everyone is gentle and polite. An image of Japan based on Japanese animation and television. For

them Japan is a little bit strange but is a place of great appeal. Some of them said things like “Japan uses beans in everything right?! From miso, to tofu to anko desert! It’s good for your health right! I saw it on TV!” and while listening to this I also began to think Japan is a little bit of an unusual place. Everyone was most kind in receiving me, a visitor from the Far East.

### Language

In the art camp they used Czech and English. But you didn’t have to prove your language ability in order to join. Fortunately for those who were not so good at these languages we were able to communicate with a mixture of goodwill and body language, while those who were good at English were considerate when talking to me using simple phrases easy to understand. In the attempt to gain communication, I realized that it is not so much about accurate language skills but more about being clear of what one wants to say, and being mindful of what the other wishes to tell. When my thoughts and feelings were communicated to others I was most glad and also made me want to brush up on my language study.

### Producing work abroad

To start with it is very challenging to create art work in an environment and culture most different from that which you are used to. I was most glad that my first experience was within a framework of support from the artcamp. During my 3 weeks stay I could feel secure, while communicating with others, encountering the culture of the city and enjoying everyday life. Although it was only a short time it allowed me to view things which I had always taken for granted in Japan from a new perspective, proving to be a most valuable time for me. But it also made me realize that more time is needed in order to really produce something of meaning in such a “residence” format, leading me to seek out more opportunities to join such programs of a longer term in the future.

I am most grateful to all of those who I met in the art camp and greatly appreciate their care and support.



Mihoko Sasaki



# Appendix - Organization Introduction

## Youkobo Art Space

Art is essential to society, providing people with time to reflect on and make new discoveries in their daily lives. Through autonomous activities, Youkobo Art Space links the regional and the international, traditional culture and contemporary art, and such elements that appear to be in different directions. We generate situations and exchanges with a natural openness to and recognition in such diversities. With the objective of supporting creative expressions of artists who earnestly work, we will continue carrying out our art programs as a member of local community.

### Vision

We aim to demonstrate the importance and the vital role of art in society, by being a flexible and supportive space for artists

### Core values

- Openness and exchange:

We believe that art should be open to everyone, and that it is an essential tool in fostering communication and understanding between people of different cultures.

- Flexibility:

We recognize that the nature of art and the work that artists do requires a flexible approach in the way that we maintain our activities.

- Autonomy:

While recognizing the importance of maintaining strong networks with the community and other institutions, we also believe in individuality and diversity both in the artists and our own institution.



youkobo ART SPACE

## K.A.I.R.

In September 2008, the city of Košice the title of European Capital of Culture with its Interface project.

The greatest emphasis of Košice 2013 organization the development of creativity, civic participation and community development, as well as the development of human potential in the city. Continue to work closely the institutions responsible for tourism development at the regional as well as national level.

We support creativity – this is the main message of the project and the new vision for Košice. Thanks to the Interface project and the ECOC 2013 title, the city shall also become the centre of creativity and a new future for young, creative people who wish to live and work in our city, which is their home.

One of the key projects of Košice 2013 is K.A.I.R. Košice Artist in Residence which fuels and support artistic mobility and exchange. Since 2010 there have been around 30 international artists hosted in Košice and about 20 Slovak artists have travelled abroad for two or three month long residencies with the aim to create site specific artworks dealing with local issues and reflecting the experience of the artists gained during the residency.



Lost Exhibitions  
Vadim Tziganajs/Moldova



Mirage  
Susken Rosenthal / Germany



Living room  
Clare Dantzer / France

