

Activity Report

London /Tokyo Y-AIR Exchange Program 2016

- Goji Ryunosuke
- Sean Lavelle
- Takashi Horiuchi
- Eleanor Turnbull



[youkoboART SPACE](http://youkoboartspace.com)

Exhibition Report of London/Tokyo Y-AIR Exchange Program 2016

Exhibition at Youkobo Art Space, Tokyo

6/5-12 _ "Sean Lavelle"

Artist : Sean Lavelle

During his residency he tried to use the duration to assess how being in a new place provides different methods of making. He is interested in architectures and structure of objects so he tried to play with new materials which you can buy everywhere to create new structural works.



6/5-12 _ "buzz"

Artists : Ryunosuke Goji, Atsuko Kusano, Rintaro Fuse, Jesse Hogan, Kei Murata, Issei Yamagata

Goji held a group show with his friends. There were many different types of works, such as paintings, videos, sculptures, and installations. Also they tried to hold events as an opening and closing performances. There was a big audience gathered in the gallery.



7/20-25 _ "How to fill in the time"

Artist : Eleanor Turnbull

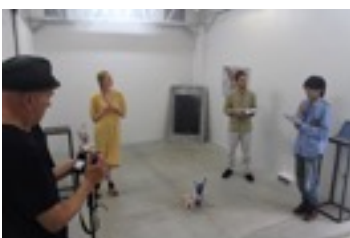
Eleanor tried to make something invisible visible through her sculptures, such as wind or shake. She installed some works at a train. It was kind of a guerrilla performance and it was not so easy but she did it by trial and error. This is a project that she continued so far, so she developed the idea in the new place.



7/20-25 _ "Under experimentation"

Artist : Takashi Horiuchi

Takashi says it was not an "exhibition". His main project was to hold a closed meeting with his friends to talk about their own distresses or problems and share them to find some solutions. In the background, it was really shocking to him that artists who work in London discuss their own works with other artists so much.



Exhibition Report of London/Tokyo Y-AIR Exchange Program 2016

Exhibition in London

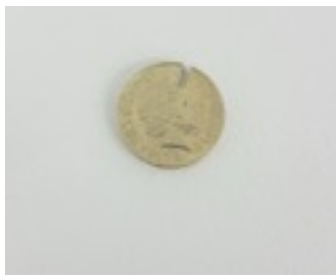
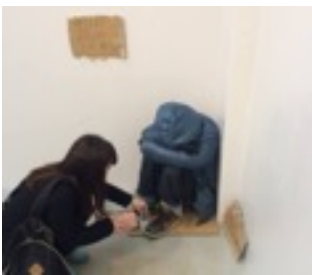
6/8 _ “A question of authenticity”

Artist : Takashi Horiuchi

Venue : 32 sum

He exhibited coins which are cut and damaged, in order to question the monetary system and late capitalism. His practice explores the possibility to reconstruct the relationship between the self and the society, choosing the self as the subject matter, particularly through investigating the self as a physical existence and how it could represent in relation to the others, and the social environments.

The color and the quality of metal inside of a coin indicates the authenticity. However in the process of examination, once you have damaged the coin, it becomes useless, as it is both symbol and physicalization of the system of capitalism. The very act of questioning the system on which the capitalism is built on also creates similar paradox.

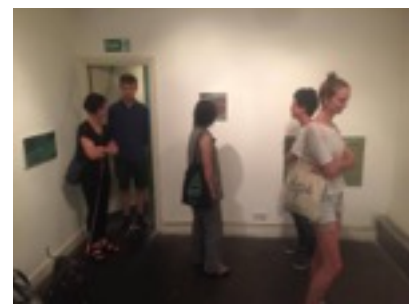
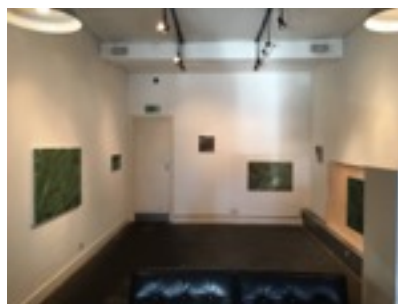


7/19-24 _ “Musa ssp.”

Artist : Takashi Horiuchi

Venue : cueB Gallery

Goji's paintings explore the possibility of extending the distance between their subject matter and our perception through the borrowing and re-working of c.c.License images from Flickr and Google image searches. For this exhibition, the images chosen are those of banana tree leaves. These images are enlarged to the point where the pixelation creates blurred, impressionistic effects and becomes abstracted. Partially divorced from their subject matter the process of painting is approached not as a study of botany but rather as a study of topology. His stated intention is "to evaporate the symbolism which comes with an image in order to discover previously unknown vantage points".



London/Tokyo Y-AIR Exchange Program, program comparison 2015/2016, and for the next

		Tokyo Program for London artist		London Program for Tokyo artist		Remarks
Program year		2015	2016	2015	2016	
Eligibility of Artist		CSM/ASP -Programme 1 Artist	CSM/ASP -Programme 1 & 2 Artist	TUA/MFA Student	TUA Graduate	
New program for 2016		-		-	YSP Artist(*1)	
Period	Total 3 months	6 weeks/each from May to July				
Contents of program		AIR program		Share studio program		
Venue	Studio	Youkobo S2	same as left	ASP-Programme 1	ASP-Programme 1/2	
	Residence	Youkobo R2		London artist apt.	Homma Home	
	Exhibition	Youkobo S2		none	ASP-1 entrance & a Gallery Space	
Program Support		AIR Coordinate +TUA lab	AIR Coordinate (+TUA lab)	(CSM)	(CSM)	
Sharing of Expenses	Studio	Youkobo*2	Same as left	(London Artist)	(London Artist)	
	Accommodation			(London Artist)	(CSM?)	
	Exhibition			-	(CSM?)	
	Return ticket	Youkobo*2	CSM→Youkobo*2	Own expense (Own Grant)	Own expense	

*1 YSP, Youkobo Y-AIR Studio Program, Studio Program for Young Artist based in Tokyo for 6 months share studio for selected two artists, from April to September

*2 A part of sharing expenses of Youkobo supported by the Cultural Agency of Japanese Government

				London/Tokyo Y-AIR Exchange Program 2016 Schedule																												as of 20 July, 2016				
				May							June							July																		
				1	2	8	9	15	16	22	23	29	30	31	1	5	6	12	13	15	16	19	20	26	27	30	1	3	4	10	11	17	18	24	25	31
London/Tokyo Y-AIR Exchange Program				Residency 1														Residency 2																		
T o k y o	Y o k o b o	AIR		5/2							6/15																									
		Studio-2	Sean Lavelle																																	
		/Residence-2	exhibition								6/8 - 6/12		6/16										7/31													
			Eleanor Turnbull																						7/20-25											
		YSP																																		
		Studio-3	Takashi & Ryunosuke	4/1-							*									*		9/30														
			Reviewing								5/29 OJUN										7/20 Graham															
			Critique Session								6/10												7/20													
			AIR																																	
			studio-1	Deanna Dowing	5/1-7/31														*																	
	Residence-3	Malin Oberg	4/1-5/26																																	
		Sarah Bertland								6/1-30																										
		Johanna Karien															7/1-31																			
L o n d o n	C S M / A S P	Glassyard	Takashi Horiuchi	5/1							...6/?																									
			Exhibition@32squ, Glassyard								6/6-13																									
																		6/16					8/1													
		Highline	Ryunosuke Goji																						7/18-24											
			Exhibition@cueB Gallery																																	
		Kaori Homma Residence	5/1-7/31																																	
		Daniele Arnord Gallery															6/10-7/10, OJUN solo show																			
				1	2	8	9	15	16	22	23	29	30	31	1	5	6	12	13	15	16	19	20	26	27	30	1	3	4	10	11	17	18	24	25	31

Londwon/Tokyo Y-AIR Exchange Program 2016 Questionnaire – Feedback

Tokyo - Ryunosuke Goji (G) - Takashi Horiuchi (T)
London - Sean Lavelle (S) - Eleanor Turnbull (E)

< Questions for all participants >

- 1) **Was this trial exchange meaningful for you?**
Please explain your reasons for wanting to participate in the program.

G : It was meaningful. I applied because it would give me the opportunity to interact with others and experiment, as well as the opportunity to live, work, and conduct research in the U.K., which I would not be able to afford on my own.

T : This was my first time to participate in an artist residency overseas. The rich daily experiences and support I received made this an invaluable experience for me. The reason I wanted to participate is because my work is about the relationship between society and reconstruction, and so I felt it was necessary to explore how foreign language and culture relate to this, by breaking the boundaries between cultures to find common ground, and objectively question my own reality in order to further my artistic practice. Moreover, since I just graduated this year, I was really grateful for the opportunity to use a studio, and I also felt that this opportunity would motivate me to stay engaged with society.

S : Youkobo presented an opportunity to reconsider my approaches to materials & context. I planed to use the duration to assess how being in a new place provides different, foreign materials and methods of making. I wanted to try to interrogate how I make the initial choices which lead to works, for example how I choose materials/engage with new materials & techniques. Also the opportunity to go somewhere completely out of my comfort zone as I had never been to Asia before and to engage with new surroundings with the purpose of exploring my practice.

E : Yes, please see my application to the program for the reasons relating to how my practice is suited to the AIR program and see Q3. As a young artist there is very little opportunity to be offered a solo show or a residency without an MA or an Artists CV as long as your arm. This is why the Y-AIR program at Youkobo Art Space is so important. It offers young artists a fair chance to explore the wider art world, to expand their networks and collaboration opportunities and to experience a new culture in one of the worlds largest cities. There were several artists in residence while I was there, from different countries and backgrounds and ages.

- 2) **What is your perception of AIR following your participation in the program?**
(Framework, systems of support, exhibition, contents of the activities, etc.)

G : I imagine that each AIR program has its own program and objectives, but my impression of this particular program is that it was a relatively open-ended exchange program, and the program was just right for young artists who are interested in the work environments of their peers overseas.

T : By going there on my own, I was able to meet new people, and also get see the art scene in London. By closely observing what kind of movements were occurring in London, and what circumstances led to it, I was able to asses my own perspective. The exhibition, in a way, was an opportunity for my own experimentation, and a chance to think once again.

S : Youkobo provided an initially intensive program of events and visits which really helped me to begin to integrate with the other artist's at youkobo and get a basic understanding of everyday life there. It seems that youkobo could have kept providing that throughout the program had the artist wished. The weekly meetings really helped me to keep on track with my projects and provided a very useful moment each week to assess progress. The activities provided by youkobo were all useful and tended to be tailored to my needs and provided a basic but good understanding of the current art scene in Tokyo. The Exhibition was well managed from the beginning and allowed me every freedom & support in decision making.

E : I think this residency has been very different to previous residencies I have participated in. this is mainly due to the residency being set up between two universities with two artists who are no longer at university - - see Q15.

**3) Would you like to experience AIR again in the future?
(Where and what sort of program would you like to participate in? Please explain your reasons)**

G : Depending on the program, yes, I would like to participate. I think it's a little more tiring for me if the program already has a set of parameters for painters, in my case, for exhibitions and opportunities to dialogue. If the program is quite open ended, and matches my practice, I'd love to participate, where ever the location may be in the world.

T : I think a huge element that influences AIR experiences are the serendipitous encounters with people. If possible, I'd like to experience an environment where I am exposed to diverse ways of being from all around the world. To think about issues in environments where the rules and ethics of a one's own community don't apply can allow for a more universal set of values to emerge. This is something I look forward to experiencing.

S : Yes and Ideally a similar one to youkobo but for a longer period of time, 6 weeks is nice but it is a challenging amount of time to produce work in Ideally double this would be necessary.

E : Yes, any residency gives the opportunity for artists to have the time and space, separate from usual routines, to push and explore their practice. It's also a chance to meet other artists and encounter new environments and cultures.

For type: I'm not a research based artist and would prefer to go straight into making and so having a work live space was ideal. I would not be so interested in doing the residency that Johanna was on, since there was no opportunity for her to share her work with us. 6 weeks of research would not feel like a good balance for me.

Where? As many places as possible. My work thrives when I explore new places since I like to draw attention to the things I find odd or funny within an environment. These moments of oddness mostly arise when you take a break from a place; see something different and then come back again. For example, I was shocked at how tiny the tube carriages were on the London Underground when I got back from Tokyo. And the trains make a different sound when they run on the tracks. Inversely when I got to Tokyo, I could point out things that made me laugh, like the umbrella bags that Makiko found totally ordinary. I wanted to make people laugh when they saw them too. Maybe cities with large transport networks, since I seem to get a lot from them. But I think its good to have a break from this too. Maybe I should go to a massive city and then to the middle of nowhere and then to another massive city and then to the middle of nowhere...I'd love it if I could go on a residency with a group of people, since I find it quite difficult to enjoy new experiences without being able to share them with others. I'm not one of these people who can endlessly travel alone.

**4) Did you achieve the plans you outlined in your proposal?
Please give an evaluation and the reasons for the outcomes.**

G : Yes, I achieved them. It was a new experience to do the exhibition at Youkobo as the project organizer.

T : Prior to going to London, I had a specific plan to research about "squatting." I started researching while still in Japan, and found out about Acme Studios and other galleries, which I planned to visit on my trip. Since I already had rough plans in mind, it was easier to hit the ground running once I got there, and the results achieved were much more substantial than I had initially planned.

S : I feel I did achieve the plans set out in my proposal to some degree in regards to the physical making of new works. Its hard to set out a proposal before going somewhere as you never fully know what you'll be able to arrange. I had hoped that there would be more potential to engage with new technology and material process' but I feel this was probably a misconception of what would actually be available to the public. Youkobo's staff really helped me to achieve the cultural goals I had set for myself to try and experience local traditions and engage with people and culture in Tokyo.

E : Yes, because I always write very loose proposals that are more about what I do as an artist rather than solid plans of what I am going to make or research. This made it pretty easy to continue my practice without worrying if I was going to achieve anything or not. I like to set comforting frameworks and processes, because most of my work is sitting on top of a massive pile of anxiety.

5) Please describe the experiences that left the strongest impression on you in this program.

G : Although it may have been just a glimpse, the group show *buzz*..... (at Youkobo) was a valuable experience where both artists and viewers were able to vividly experience together our perspective on the future of art. In my research about the Virgin of the Rocks in Nottingham, I observed that the mix between modern graffiti and drawings by anonymous authors of prehistoric eras created a picture that was unlike the

other well-preserved Virgin of the Rock (in Italy), which to me was very indicative.

T : When I visited critiques, places like Auto Italia South East, and artist studios, I was surprised by how everyone was involved in the critique of the work. In my experience, it is not common in Japan for an entire group to have a critique about one work for hours.

Participating as a volunteer in homeless outreach in London, a foreign city to me, also made me think about my standing as an outsider, and by extension, made me reexamine my position as an artist. I believe these were things that I would not be able to be conscious of if I only stayed in Japan.

S : When I had my solo show upstairs at Youkobo and Goji had a group show downstairs this provided a really useful moment to really engage with and bond with my contemporaries. This gave me a real opportunity to meet people who could give me an insight into Tokyo from a similar perspective to me.

E : After visiting Geidai's campuses and realising that I had not studied Sculpture, but conceptual art instead. I didn't really feel good about this, but it is very interesting to know. I was amazed at the freedom that the students had to explore new materials in a way that is really not possible at CSM without a massive budget and ridiculous amounts of permission.

Also, Takashi telling me that he wasn't used to girls asking so many questions in a tone that expressed genuine fear. This kinda shocked me because I am seen as an equal when we discuss work within our studio – I am expected to give just as much feed back as any other in the group, out of respect to the other artist, regardless of gender.

Through these points I really understood the differences between the two universities and the differences between Takashi's education and mine, and I think we both wanted little parts of each others educational experiences.

6) Please describe at least three strong points and three weak points about the program, including concrete examples where possible.

G : Strengths

- The environment of the residence was very open-ended and did not restrict the artists.
- Everyone was incredibly kind.
- The objective of the residency was left up to the artists' own interactions. I was able to execute my practice without stress.

Weaknesses

- Although it is designed for young artists who recently graduated, the excessive support did at times make the experience seem like an extension of student life. (Young artists do face difficulties but it may trivialize the program to treat them excessively as "recent graduates in need of attention.")
- The objective of the exchange between the young artists was weak, and could easily end up placing significance on the *experience* of exchange instead of the *objective*. Although on the other hand, this does lend to the open-endedness of the program, and so it cannot be attributed as a weakness altogether. It would be necessary to see how this plays out over a longer period of time.
- I understand it's a difficult issue, but financial aid could potentially open more doors.

T : Strengths

- In regards to supporting diversity in the work, I think it's good that there are no restrictions on what kind of work, and an evaluation of the artist is put on hold.
- In regard to the 6 month studio provision, I think it's good that students, who have studio space within their schools, are ineligible.
- I think it's also good that the objective of the program is left up to the artist, although Jamie, who is from the U.K., is available to advise us. Also it is helpful that in addition to the program from the previous year, there is ample support such as free studio space.

Weaknesses

The eligibility requirements states that the candidate must be from Tokyo University of Fine Arts, but I felt that the reason behind this was lacking. My understanding of Youkobo is that it is an independent space, so it was strange that the only young Japanese artists sought seemed to be those who graduated Tokyo University of Fine Arts. In this case it seems necessary to indicate that this program supports recent graduates of that specific university.

S : Strengths

- The opportunity is well funded & the accommodation & studio space is at a very high standard
- The staff at Youkobo are very friendly and helpful.
- The staff ensure that you are introduced to very useful and interesting people in Tokyo.

Weaknesses

- Short duration
- To some degree I felt I was lucky to meet Goji and his peers and I feel that his choice to have a group show really benefited me but this can't be guaranteed for everyone who stays.
- Youkobo should maybe try to create more ties to workshops and places with facilities for production.

E : See Q15 and other questions. More feedback/critique from Youkobo! There were plenty of things organized, but I didn't really get much feedback from you guys! This questionnaire is extremely long! Perhaps this should be used as a guideline to write a report with a word limit – there is much overlap here. I could write an essay for each question but I really don't have time!

7) Do you feel the guidance and preparations throughout the program were well facilitated? In what way do you think they could be improved?

G : I think it was well facilitated. If I had to say, it would be that perhaps going forward, it is necessary to reconsider the exhibition spaces more carefully. What I mean by that is, for me I was provided with a space next to a café in London, Takashi Takashi's space was within the studio space, and the London artists exhibited in the space at Youkobo, so there was a difference in the nature of the respective spaces.

T : I feel that the preparations were well facilitated. The communication went smoothly each time via email, messenger, or skype. I felt no inconvenience in the process even before leaving, since I was in touch with Prof. Graham.

S : They are very well facilitated, coordination between staff and artist is streamlined, consistent and effective!

E : Yes, see Q15

8) What kind of introductions did you receive after arrival? (please give concrete examples)

G : Prof. Graham gave me a tour of Central Saint Martins.

T : Thanks to the prior communication, I already knew the address and contact info of where I'd stay, which was helpful. As soon as I arrived, I had an introduction with Prof. Graham, who showed me around Central Saint Martins and other studios. Furthermore, I was introduced to Acme Office and invited to the conversation at Elephant & Castle.

S : After Arrival I was introduced to the lovely staff at youkobo and following that at any event we went to the staff introduced me to everyone they knew & through out the exhibition all visitors were introduced to me. There are too many people to name them all but a few examples are: Kyougo Matsumoto/Noriko Yamakoshi/Masato Nakamura.

E : A quick tour to all the nearest facilities – bus stops, supermarket, post office
A quick tour of the accommodation
A welcome party to be introduced to the other artists in residence
Maps of surrounding area and tourist guides
Visits to Art galleries and Geidai Campuses

9) If there were program staff supporting you during your stay, what do you think about the support they offered?

G : Prof. Graham and Prof. Mark were both sincerely caring and kind.

T : As I mentioned, they were all very kind. For example, Julia introduced me to Acme Office, and I was able to talk to them, and she also introduced me to other Acme Studio afterwards. I was also invited to tour the Peckham Platform.

S : The support from Makiko & Jaime was impeccable and really couldn't be improved in any way!

E : The Murata's were Brilliant (with a capital B) but I'm worried that you do too much - you must be exhausted (see Q15), one thing – more feedback from you would have been very valuable!
Having Jamie translate was a bonus I was not expecting and this was really, really helpful and meant I could converse with pretty much anyone. I wish I had taken greater advantage of this - probably the advice I will be passing onto the next group (see Q10)
Makiko deserves a medal. Several medals. (see Q10)

10) What are your thoughts about the exchanges you had with local residents (students, artists, etc.)? Please give details.

G : I spent a lot of time in my studio, so naturally I had a lot of opportunities to get to know my fellow studio

mates. We would go out and see shows together. Sean also showed me around Acme Studios.

T : This being the second year of the residency program, the artists who participated from London last year visited the studio and were very kind to us. They showed me how to operate the studio and lent me equipment and told me where I could buy wood materials. We also went to the degree show at Central Saint Martin together. We also went to a pub together after the talk at Elephant & Castle. I'm very grateful to the host family at my residence, the Hommas. Some parts of my research process are deeply indebted to Ms. Homma's network. I was very lucky that there was common ground between the themes I was working with, and Ms. Homma's interests.

S : I thought that Goji's Group show provided the most useful moment to meet like minded contemporaries in Tokyo.

E : I was a little disappointed that I couldn't be involved in discussions about Takashi's work and his friends work because of language barriers, and maybe because Takashi didn't see me as being part of this work. It was such an amazing opportunity to have Jamie, a translator in once a week and I wish we could have utilized this more, so that exchanges between Takashi and me could be more understood and more useful to us both. I understood that the exchange was partly about meeting new artists and sharing ideas about each others work, cross culturally. It would have been great if this could have happened in more detail with the young artists who live in and understand the Japanese culture. On the other hand, I had some meaningful discussions with the other artists in residence, with some possible collaborations happening in the future. Makiko kindly salvaged the situation and introduced me to her friends and arranged a visit to the university to meet a few of the students. It's a shame that Takashi was sacred of everybody at the Toride campus and that he couldn't go to the Ueno campus because he didn't like anyone there. Never the less, I met some really nice people who were able to introduce me to different departments around the university and got to hear them talk about their experiences within the art institution.

11) Please describe your daily rhythm and approach to creative production during your stay.

G : While I was preparing for my show, I would leave home around 1 pm, work in my studio and arrive back home past midnight. I'd go to bed around 3 or 4 am. It was pretty much like that on days when I didn't go to the studio too.

T : This trip to London was to artistic production as well as to research squats in London. While there, I had something planned almost every day, thanks to all the connections. It was possible because of how considerate everyone in Japan was with giving me their advice, the people involved in the program, and Ms. Homma. I'm incredibly grateful.

S : I would work on research in the morning and if I had an event planned that afternoon go to that or I would work with objects & materials in the studio for the rest of the day. In the evening I might go and visit somewhere for dinner or go and ride the bike around the locality.

E : Explore, explore, explore. Go with the flow.

12) What are your thoughts about the period of six weeks provided for stay and production?

G : As a painter, it was a short period of time to start a new body of work and exhibit (the actual preparation period was about 3, 4 weeks). But when considering my employment situation back in Japan, I think it was adequate. (Realistically, I could not take more than 6 weeks off from my job)

T : I didn't feel that it was too short. It might be because I was lucky to have gone during those 6 weeks that I did. What I mean by that is, it overlapped with the degree show period, and Kyunchome was there from Japan as well.

S : 6 Weeks is a bit too short to produce new works & engage with Tokyo on any productive level, I'd say 6 weeks is an ideal period of time for research and exploration and you would then require a further 6 weeks for production but the nature of this exchange is different and requires a shorter period of time as the artists have a studio in London & jobs to maintain. It might be better to reassess what outcomes are expected for this period of time and change the way the program is introduced to artists.

E : See Q15 and Q13. Youkobo go above and beyond in providing for the artists, it's an absolutely amazing experience and a brilliant location that gives you the chance to explore both the residential city life and the dense urban jungle. Having 4 separate artists spaces means that you are not only getting involved with the Japanese culture, but also the cultures and experiences from the other artists in residence. I think it's hard to comment on production because I have a you-get-out-as-much-as-you-put-in kind of attitude.

13) Please describe your thoughts about the contents, venue, and duration of the exhibition presented at the end of your stay, in addition to the response it received?

G : After researching about the Virgin of the Rock in Nottingham, and based on what I had been continually working on, I shifted the approach and installation a bit. There is a part of me that wanted to delve deeper but I think I achieved substantial results from my labor as there were people who showed interest in my work. The location was a bit hard to explain as it was a little far from the city center.

T : I exhibited my work in the 32 square meter exhibition space in the entrance lobby of Acme Studios on June 8th. I kept it very minimal, exhibiting 3 coins with incisions in them. The challenge for me was reconciling my desire to make it look good, and making sure that the content and means were well executed. I had been attentive about the discussions going on in London before the exhibition, so during the opening, the audience and I were able to talk for an hour about the show. The concept of the work was to question capitalist systems, so the talk was centered more around social issues or our respective ideas on currency and value. It was an experience that I can't quite have in Japan.

S : The space at Youkobo is fantastic and the planning and preparation is second to none! Again having Goji's Group show downstairs brought a lot of like-minded people and the show was largely well received and generated many great contacts.

E : The exhibition space was amazing, and the movable walls made it easy to transform the space from studio to gallery. At times I found the floor difficult to work with as it seemed to be precious, but this was a cultural thing and therefore added to the experience.

The contents: I feel like I played it safe artwork wise, but I think this is okay considering I had a short amount of time in a completely new environment. A week is a good amount of time for the exhibition period as it was also a chance to have a break from work and explore the city.

I was a little disappointed with the response, as I didn't feel that there was enough time to talk about each other's work. Especially since I knew Sean had two critiques, one a week before the show with Ojun, which I took part in via Skype, and one on the day of the show, which lasted a considerable amount of time and involved a discussion with all the artists involved. I think having a crit an hour before the show seems rushed and each artist only had 15 minutes to discuss the work and we didn't hear from the artists in Takashi's group exhibition. I didn't get a chance to join in with Takashi's crits with his friends (see Q10) and I couldn't help feeling envious of the contrasting experience that Sean must have had with Goji and his friends. I think the most important part of showing work is getting feedback, adding new opinions to the discussion.

I think homelessness is a really interesting topic and I'm sad that our initial and only discussion about it, discouraged Takashi from creating new work about something that he seemed passionate about. Since homelessness is an issue all over the world, I think it would have been incredibly beneficial for him to hear what homelessness meant in different cultures from the other artists (from New Zealand, Canada, Sweden and England) and vice versa for us to hear more about what homelessness means in Japan. I certainly feel like I know more about construction and architecture from Dianna's project and I love that I could learn this from someone else's art work!

All this said I know that this could be due to cultural differences, which is all part of the experience. Discussion about work didn't seem so prominent in Japan, and Takashi seemed discouraged about stating his opinion in front of superiority figures to show respect, which was fascinating to know! It's the opposite in our culture. If you don't contribute it comes across as disinterested and therefore, rude.

14) Were there any opportunities to discuss this program with the people around you?

G : Don't know if it was "discussion" per se, but I would talk to people in the same program (or have participated in the past), about it. Personally, I never fully grasped what the objective of the AIR was for the participants from London.

T : At the Acme Office, I was able to talk to the staff about how the Acme Studio started, the current situation artists face, and social issues such as empty housing. Mark made an appointment with them for me, and so we were also able to have a discussion about my work. At the residence, I was able to have meaningful conversations with Ms. Homma, who is a professor at an art school in London, about current social issues and the art world in London. I also had a group discussion when I exhibited. I was also able to have a discussion with Ms. Eiko Honda, who introduced me to the Mayday Rooms. In London, I also met Jason, an American curator, and we were able to meet again after I came back to Japan. I also had a chance to talk to Tomoaki Suzuki, a London based artist.

S : People were always asking my opinions on the program both staff and people exterior to the program.

E : Yes, I regularly met up with the other artists in residence and often talked about our experiences of the residency, since we were all on slightly different programs.

15) Did you encounter any difficulties during your stay overseas? Please describe the solutions you found, where appropriate.

G : In terms of issues or difficulties regarding the program, there's nothing huge I can recall. For the difficulties or stress in daily life, I thought it was something the artist should and could handle on their own. I was a little worried when I lost my credit card.

T : I did not encounter any difficulties.

S : No.

E : Of course, the residency is in a new city and a new culture for me, and I'd have been disappointed if there had been no struggles to adjust to it. If there were no struggles, I'd think I hadn't pushed myself hard enough to discover Tokyo.

My main difficulty was trying to engage with Takashi's work in a way that I would have done with other artists back home. I love discussing work, finding where peoples interests lie and for what reasons they hold these interests. When these discussions work, it's a mutual learning experience where there will be disagreements, praise, enthusiasm and criticism. I also find these sorts of conversations the most beneficial to the development of my practice. This however seemed an uncomfortable experience for Takashi, who wasn't used to talking to other people frankly and openly about their artwork. I think because of it, Takashi wasn't able to do the work he was most interested in because he was scared of my opinion. I think that this was a misunderstanding, and a shame because I am really interested in the subject he was tackling and would have liked to discuss it in much greater detail.

From hearing about Sean's time in Youkobo I thought it was expected of the Japanese participant to hold a group show, so that we were able to be introduced to other young artists working in Tokyo. Perhaps this led me to be slightly harsh towards Takashi when I heard he was going to display his solo exhibition from London in Youkobo's space. Because of language difficulties I suggested through a diagram on a napkin that Takashi should do a group show with his friends, hoping that through this I would get to meet some young artists from Tokyo. The Napkin was then displayed in the exhibition space and his friends came to set up an exhibition a day before the opening, and sadly I was not introduced to them, nor did Takashi invite them to the opening exhibition. It left me feeling a little guilty that I had dictated Takashi's exhibition in this way, with little benefit to him or myself. (see Q13)

I feel this sort of situation could be avoided in the future by Youkobo being more clear about what is expected from the artists, if there is an expectation, as I'm still not really sure if a group exhibition was something that the Japanese participants were asked to do? Or this was just me comparing Sean's exchange to mine unnecessarily. I do think that this should be taken into consideration though – the fact that the second person on exchange will have expectations after hearing what happened on the first persons exchange. I feel that this is also why I was disappointed in not to get any of the Wednesday meetings that Sean had, or not to have a critique a week before the show with Ojun, and the others Skyping in, and a second critique on the morning of the opening.

If I had not heard about Sean's exchange I would not have had these expectations and therefore would not have had these disappointments. But it is silly to hide one experience from the other as the exchange is about sharing these experiences. Some though should then go into thinking about balancing the opportunities between the two exchanges.

I think the Muratas go above and beyond with their generosity and their capacity to help the Y-AIR participants. I certainly felt a little overwhelmed with the amount of trips that Sean had been taken on. Maybe you were worn out by the time it came to the second exchange? But this is something that I really don't expect on a residency program – not because it isn't nice, I'd have loved to be taken everywhere – but because it really isn't necessary and I find myself worrying about the amount you do! Also I think to experience a new place you really have to push yourself to go out and figure how things work on your own, because you learn the most through making mistakes.

I did feel that this extra effort was made for the Y-AIR participants and I'd like to suggest that although greatly appreciated, its not entirely necessary – in giving young artists a residency, you're allowing them to experience AIR without the constraints of having to be above a certain age or to be of certain respect in the artist community, with a number of solo exhibitions under their belt. To be 'hand-holding' the Y-AIR participants is to be taking away the proper experience of an AIR. This is also why I feel that the program this year was definitely more suited, as opposed to the classes that Lydia and Chris received from Ojun – I think its important to uphold the fact that we are graduates and are no longer students. I probably would have found myself thinking 'why am I back at university', if I had been involved in those classes. On my Y-AIR program I almost found myself sitting at the same level as Deanna (an artist on the AIR program) which is how I think the residency should allow the Y-AIR's to feel. The Y-AIR program is about giving young artists equal opportunities.

That said I think the visits to Geidai were extremely valuable and it helped me to understand where parts of the art scene in Tokyo is coming from. This and the involvement of other university graduates on exchange is enough, I think to keep the universities associated with the exchange.

16) Do you think this program should continue in the future?

G : Yes, I think it should be continued. It would be a shame if it became just an exchange program with no definite aim, so I think a huge part of it is to continue developing the program objectives and benefits.

T : As I mentioned, I had a wonderful, enriching 6 week experience, and of course think that this program should continue.

S : Yes!

E : Yes. please see Q1 and Q 15.

17) Please share any thoughts, opinions or suggestions following your participation in this program.

G : I think it would be ideal to create a situation where the participating artists from both parties, Japanese and U.K., can sustain a relationship and continue to communicate with one another and collaborate. I think it would be interesting if this AIR functioned as a channel between Japan and the U.K. to think and investigate, even if it is in a very loose and informal way.

T : One thing I noticed when I completed the program was that it became clear to me that I was not directly affected by the issues I was bringing up in my work, but rather that I was an outsider concerning these issues. Another thing was that my perspective on my art practice changed from before and after going to London. Before, I had felt trapped trying to practice art in Japan, but I realized that location is a small obstacle in this day and age, where information is increasingly accessible in society. I'm able to keep my hopes up about continuing and engaging in my practice as I think about the content of my work.

S : -

E : Please see Q15.

18) Please share your opinions about the future of the program in relation to budget/costs, i.e. do you think it is reasonable to expect participants to pay for their own air fares or accommodation?

G : Young artists generally don't have any money so if they had to pay for the airfare and accommodation on their own, there would be many people that couldn't participate even if they wanted to. It is a difficult issue, but I think there is a very immediate need for financial support, like grants.

T : It helped me immensely that the accommodation was paid for. If that wasn't part of the deal, living in London for 6 weeks would have been very difficult, since there is no way to earn money while there, and living costs are higher in London compared to Japan. In regards to airfare, I didn't have much time between deciding on the residence dates and actual departure, so the airfare was a bit expensive.

S : I don't think its reasonable in this context to expect the artist to pay for airfares or accommodation especially at the early stage in the artist careers. Artist's in London have to deal with high rent and highly competitive jobs with low pay these moments provide a short period of relent to remind us why we continue to do this.

E : If the only way to continue the program is to make participants pay then, yes I think it should be suggested. But Graham, be prepared for a mass of complaints about equal opportunities from ASP2. We're a hot-headed group.

< Additional questions for Japanese participants Takashi and Goji >

J-1) What are your thoughts about the schedule of the program, where a six-week exchange in London took place within the six-month Y-AIR Studio Program? What do you think about the length and timing of the London exchange?

G : I think it was just right.

T : I thought 6 weeks was a good length, not too short. Of the 6 months, a fourth of the time was spent in London, and three fourths were spent in the Studio Program in Japan. The London portion came in the middle, sandwiched by the Studio Program in Japan. I felt that it was more difficult to use the studio as an experimental space than I had initially planned. This is not completely a scheduling issue, and although it may seem to stem from location issues as well, in terms of scheduling, it was difficult to figure out how to use the studio in the last two months with the members I was sharing it with.

J-2) UK artists were provided in Tokyo with the facilities of an AIR program, while Japanese artists were provided with a shared studio for creative production. Did this difference concern you, and do you think there is any room for improvement?

G : I was able to get to know my artistic peers in London at the shared studio so I am rather satisfied with the situation that was provided.

T : One thing that was an issue was the distance between the residence where I was staying, and the studio. It was a 60~90 minute commute by bus, with transfers. But I don't think there really is a way to improve this.

**J-3) What are your thoughts about the exhibition?
What did you think about the location, space, preparations, publicity and opening?
Did you experience any difficulties? Please answer to the extent that you are comfortable.**

G : The location was a bit difficult to give directions for, and a bit inaccessible (it wasn't somewhere that people could stop by en route to somewhere else).
In regards to the gallery, the staff were unbiased about the content and respected my vision, so I felt very comfortable executing the show.

T : Contrary to the previous year, this year there was an opportunity to exhibit, which I understand is because the participating artists from last year requested an opportunity to exhibit. Thanks to this opportunity, I was able to receive objective feedback from the viewers during the opening. If I just conducted research, it would only have been accumulating knowledge or personal experience, lacking in feedback, and I may not have had the chance to be more introspective about the problems. In other words, the exhibition was actually a challenge for me. Before the exhibition, there were moments when I wished that I didn't have to do it, but in retrospect, it was good that I did.

I think the duration was appropriate. I shortened the exhibition dates from what had originally been planned and promoted online. This was because of the security system at the gallery, but in the end I was satisfied with the show so it was good. The show was up in the gallery for about a week.

There were no problems otherwise. Prof. Graham provided drinks for the opening, which I appreciated so much but I felt bad about it too. Thank you, Prof. Graham.

**J-4) Did you visit both studios of the Associate Studio Program?
Please describe the characteristics of each studio and the artists that use them.**

G : I went to both of them. Program 1 was only a studio, so it's hard to make a comparison, but I had the impression that both places had a sufficient amount of tools and equipment. I felt like Program 2 was better suited for artists that like working clean, who use the space very respectfully. As someone who requires wall space for my work, Program 2 was a good fit. In general, many young artists in London didn't restrict themselves to a specific medium.

T : I visited both. I went to Program 2 for the artist visit talk. There were a lot of people since it was an event. In comparison, there wasn't an artist visit to Program 1.

J-5) Did you have any correspondence with Sean or Eleanor before your stay?

G : I did not have any correspondence with Eleanor.

T : I didn't have any correspondence before leaving. Only with Prof. Graham and Ms. Homma.

< Goji >

What are your thoughts about the exchanges you had with Sean during his stay in Japan?

I took him around Akihabara, and accompanied him on the visit to Tokyo University of Fine Arts. I was busy between my job, exhibition planning, and preparation, so I wished that I had more time to hang out with him.

What about the exchanges with Sean and other ASP members during your stay in London?

He also had to work, and seemed busy, but we went to see shows, he took me to studios, and although limited, we were able to hang out. I was able to hang out with the ASP members there both in and out of the studio, so that was great. In regards to English, trying to understand conversations at a regular speed was more difficult than I expected, and I felt the need to improve my language skills.

< Takashi >

What are your thoughts about the exchanges you had with Eleanor and other ASP members during your stay in London?

I met with Eleanor a few times in London. Once at the studio at Elephant & Castle, once at the party at OJUN's solo show. We also talked over the group skype between Japan and London. With Sean, I was only able to see him once over the skype meeting because he went on the exchange to Japan. I was in the same studio as the artists who participated last year, so I saw them many times. They showed me how to operate the studio and lent me equipment and told me where I could buy wood materials. We also went to the degree show at Central Saint Martin together.

What about the exchanges with Eleanor during her stay in Japan?

I saw Eleanor many times at Youkobo. We went out for drinks together with Deanna who was doing a residency at Youkobo. I'm glad I was able to show her a few private viewings at galleries in Japan.

< Additional questions for UK artists Sean and Eleanor >

E-1) In relation to participating in this program, was it necessary to discuss with other Associate Studio Program members about the use of the studios by the Japanese participants?

S : The associates at the glassyard were very supportive to me and the visiting artist.

E : Yes, just standard questions like 'is it okay for me to leave this stuff here?'

And everyone agreed that goji could have free choice of which space he should use:

Since the layout of the whole space had changed due to previous disputes in the studio, Goji should have had a pretty easy job choosing space. We had 2 members drop out, which left 3 spaces to choose from, and each space was in a different room having a different way of using space. One had lots of natural light, one space had free movement and lots of mess the other was a clean space.

E-2) Were there any episodes that left a strong impression, or any difficulties that you faced during the Japanese participants' stay in London?

S : Not that I know of everything seem to run smoothly.

E : It was confusing to be told to act as a 'buddy' to the incoming participant and then later to be told that it didn't matter due to the allocation of accommodation and studio. It would be nice for the incoming participant to be in the same studio as the artist who is in London at the time, giving the Japanese participant more support from peers. Although I have to admit I don't think this would have made much difference to Takashi and me since the language barrier was quite present.

It is also worth mentioning that most people in the studio work full time so their studio time is limited. I didn't feel that this was an issue in Tokyo as the Japanese participants were still in residence in Tokyo, it seemed and therefore were fully participating in the program.

E-3) Did you have any correspondence with Takashi or Goji before your stay?

S : No

E : See above. I didn't get to meet Goji at all, which was strange.

ASP2 invited Takashi to our studio talk with Anna Barham, and we later met at CSM's degree show and Ojun's exhibition. And then at Takashi's exhibition.

E-4) Have there been any opportunities to share your experiences and final outcome of the program with other ASP members or artist friends?

S : Everyone is always interested to hear about my time here and see images of work from Youkobo so I am regularly with asp artist and others showing and presenting my time at Youkobo.

E : Through informal conversations, and probably a meeting we will have in September with the new and old ASPs.

E-5) There are differences in the framework of this exchange, with UK participants given the experience of an AIR in Tokyo while the Japanese participants were given the experience of the shared ASP studio. Nevertheless, do you have any ideas about how the London/Tokyo Y-AIR Exchange Program can be further enhanced in the future? Please give as many concrete ideas as possible.

S : I think Duration & Outcome is the key issue to be addressed Otherwise from my perspective it was an invaluable opportunity!

E : See Q15

Possibly having the incoming Japanese participant in the same studio as the remaining ASP artist. However this would mean restricting the opportunity to one of the ASP programmes, which again, Graham, you may get complaints about.

I think its important that the studio programme remains a studio Program and the Y-AIR remains a residency, as long as this is made clear to the participants, especially the Japanese participants as there really is less of a plan, it seems on the London side of things. I also think its worth pointing out that I think this is a good thing – because we are no longer university students, we do not need to have things planned out as if we are. Having a solo exhibition for each of the participants is fair though, and I think much more worth the while for the Japanese participants.

Perhaps it should be suggested that the ASP hosting the participant should hold an open studio around the same time, as this would enhance the studio presence, allowing the Japanese participant to experience the community vibes of the ASP.

< Sean >

What are your thoughts about the exchanges you had with Goji and the other Youkobo artists in residence during your stay in Tokyo? What about the exchanges with Goji during his stay in Japan?

Goji was amazing he made me feel welcome everywhere we went and made sure to introduce me to everyone I only feel bad that I couldn't do as much for him as I was really busy in London during his stay in London. He came to visit the Glassyard and we took him for Caribbean food!

< Eleanor >

What are your thoughts about the exchanges you had with Takashi during his stay in London? What about the exchanges with Takashi and the other Youkobo artists in residence during your stay in Tokyo?

See above. As for the exchanges in Tokyo: see Q15