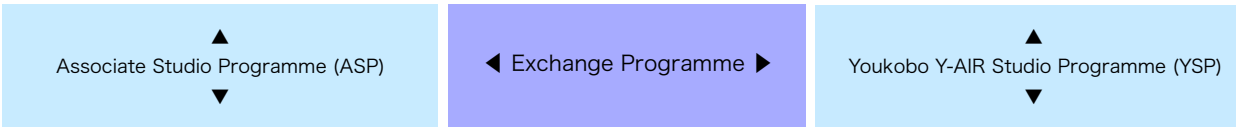


London/Tokyo Y-AIR Exchange Programme 2018 Activity Report



LTYE* Programme 2018 Activity Report

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*LTYE, London/Tokyo Y-AIR Exchange Programme, since 2015

Realized through collaborative efforts between Central Saint Martins (CSM) and the Associate Studio Programme (ASP) in London, and Tokyo University of the Arts (TUA) and Youkobo Art Space in Tokyo, the London/Tokyo Y-AIR Exchange Programme (hereafter, the LTYE Programme) is an exchange Programme initiated in 2015 for young art graduates based in London and Tokyo. Every year over a three-month period, the participants are given a supportive framework in which to conduct research, develop and present their ideas in a dynamic new environment. During their stay, they have opportunities to show their work in a public exhibition and gain valuable feedback from professional artists and critics at the end of their stay. Selection is made by respective co-organizers based on the applicants' proposals.

Contribution : Departures and Destinations

Prof. Graham Ellard (Professor of Central Saint Martins / Adviser of the

Programme)



In negotiating the relationship between the work and its place in the world, artists walk a fine line. There are times when it's necessary to be completely absorbed in a work or a process. Without that kind of close attention, the thread of thinking and making is either impossible to establish or hard to maintain. That thread (or 'flow' as it's been described), as the close physical interaction and intuitive, speculative thinking that such a relationship makes possible, can lead the work and the artist into things and thoughts previously unknown and inaccessible.

And yet, to remain always in that rarefied, intense and almost hermetic version of the studio is by necessity to turn your back on other things, to ignore or disavow other voices, images, narratives or histories (ie. the culture). And this despite it representing the context to the work, the context within which its meaning is made, and the context into which the work will become a part when encountered by a viewer in its eventual presentation.

No work is made entirely in a closed practice. The work, or at least its origins (plural) emerge from somewhere, from something – and that something is often associative, it is generated by combinations, congruencies and contradictions, but as a result is fundamentally 'relative'. It speaks because it speaks in relation to other things. It is what it is, because it isn't (exactly) what it's similar to.

This is my lengthy way of saying that I believe artists need to be able to manage that balancing act – the walking of a fine line, between being a part of the world (inevitable and inescapable) and (momentarily, and by degree only) apart from the world at large. In fact, that's the wrong analogy. The act is one of moving, but not along a straight line. It's a movement that zigzags continuously from one state to the other. Moving from the microscopic view to the macroscopic, the subjective to the objective, the pleasures of making to the critique of its outcomes.

The beauty of a residency, especially a residency abroad and in a country whose customs, culture, history and language is radically different to one's own, is its capacity to prompt change. It provides time to be immersed in a studio, and yet dislocates the artist from their familiar setting. And if what I'm trying to describe above is an experience alternating between complete immersion and critical distance then to be re-contextualised ourselves (to be a visitor, outside and 'other') can play out and intensify that experience. A residency can stimulate renewed thinking about our own presumptions, habits and the stuff of our own 'common sense'. No longer looking at the world through the dulled lens of familiarity our observations are more vivid and the sources we draw on, and the ways we draw on them, deliberately and inadvertently, become more diverse, complex and nuanced.

Increasingly art schools are recognising the need to extend their remit and play some part in supporting the prospects of their graduates in the cities that attract them.

CSM attracts students from around the world through the reputation of its courses, staff and graduates as well as London's wealth of major galleries and museums and a dynamic culture of small independent galleries and project spaces - in fact the two are intimately linked. However, having been attracted to the college, on graduation they find themselves in a city that's difficult to remain in, or difficult to justify remaining in. London is an increasingly hostile place for artists to find genuinely affordable studio space, and to find an affordable place to live and any semblance of a quality of life.

The college realises it can't have it both ways to benefit from a dynamic art scene, without attempting to mitigate the difficulties of our graduates staying in the city - to benefit from and contribute to that dynamism.

The graduates of Tokyo University of Arts face similar challenges, and support, validation and encouragement during the critical first years after graduation are crucially important in establishing a practice.

It prompts the question though of what form that support for graduates should take. For CSM, in London, the most pressing issue is that of studio space. It's for that reason we developed, in partnership with Acme Studios, the Associate Studio Programme which provides an affordable studio at a reduced rate for two years with a Programme of studio visits by artists and curators invited by the Associates themselves.

In these visits the important processes of building relationships with galleries and other artists can be negotiated from a position of being artists themselves, outside of the institutional context of the college course and its tutors.

This transition from student to artist is not an easy one – suddenly, unlike at college, you are not necessarily the subject of anyone's attention and there is no-one necessarily expressing any interest in what you do – and the Programme doesn't make that transition easy, but it does make it a little less difficult. It helps to make it a more gradual transition rather than the sudden, and perhaps overwhelming, shock that it otherwise will be.

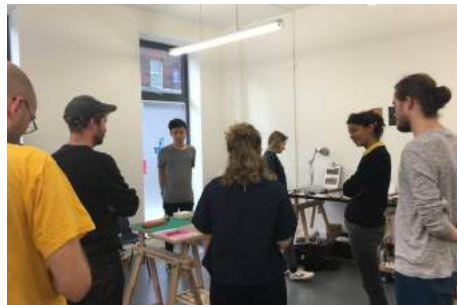
For Tokyo Geidai the issues are similar. There is the all important process of making a transition from student to artist, as well as the process of beginning to see yourself within a much wider context - and for Tokyo Geidai the key issue is internationalisation and the building of relationships beyond Japan.

Youkobo Art Space have been the prime mover in the creation of the London/Tokyo Y-AIR Exchange Programme as a way of addressing many of the issues I've suggested above – these were the ideas that prompted our first conversations in 2012. In doing so the LTYE represents a remarkable international relationship which brings together the graduates of CSM and Tokyo Geidai and stands as an innovative and unique model for contributing to the ways in which graduate artists are supported.

At the heart of this project is this collaboration formed from four organisations. But, for the artists it's not the organisations that they experience. They experience people, and it's those interactions and that collaboration between people that makes the project work, and perhaps create the lasting effect, the lasting benefit and a resource of vivid impressions that will be drawn on long into the future.

Connections, introductions, friendships, the need to state, reflect on and re-state themselves within and in relation to a new and potentially disorientating context, are vital experiences in the making of a practice and of realising the artist you are, rather than perhaps the artist you want to be.

In its fifth year it seems fitting to celebrate what has been achieved through the partnership, not through a self-aggrandising narrative of the LTYE scheme itself, but rather through an account of the context and an emphasis on the achievements of the emerging artists that have participated in it. It was created for them and they represent its purpose. The rationale for the exhibition, just as for the LTYE project, is not to claim their achievements but to generate impetus, momentum, a rich store of experience and a platform for them to make their own.



Contribution : Youkobo Art Space ⇔ ACME Exchange Programme



Programme)

Prof. OJUN (Professor of Tokyo University of the Arts / Adviser of the

Programme)

Next year will be the fifth year since inaugurating the LTYE Programme. So far we have seen 8 artists each from London and Tokyo, a total of 16 participants. Young artists who have graduated from Tokyo University of the Arts (TUA) and University of the Arts London, Central Saint Martins (CSM) have contributed to each other's artistic processes, or have continued their interaction through their time together in Youkobo and ACME, the shared studios used for the Programme.

The Programme is implemented through the cooperation between the two universities and AIR institutions, but it goes without saying that it is fulfilled through the participation of the artists, qualified, full of potential, determination, and passion. This year, once again, four artists have had the experience of traveling between London and Tokyo for the residencies.

While the Programme is operated through the cooperation between the two universities and AIR institutions, it goes without saying that it is truly fulfilled through the participation of the artists, who are qualified, full of potential, determination, and passion. This year, once again, four artists have had the experience of traveling between London and Tokyo for the residencies. While each cycle brings new artists, they follow the same "course," so to speak, in which they reside in both London and Tokyo.

In regards to housing, for the duration of the Tokyo residency, Youkobo houses the artists on their premises in addition to providing studio space. Meanwhile in London, the visiting artists used reside in the London participant artists' homes, making this Programme an "exchange" in every way. But recently, the artists have been assigned to local homestays instead. Additionally, the artists are able to visit TUA and CSM and get a look at the student life in the respective schools as part of this experience. TUA has campuses in both Ueno, Tokyo, and Toride, Ibaragi, so the artists visiting from London get to see two locations.

Every year, the resident artists visit the TUA campus with the Youkobo staff, and tour the different studios, unique facilities, and specialty studios with keen interest. The Toride campus has a common studio specially equipped with necessary tools and materials for stone, wood, metal, industrial painting, and glass. These visit often provides hints to the artists for their own projects, and they sometimes even opt to have things fabricated there. These opportunities are made possible because the AIR institutions are in close cooperation with the educational institutions. By visiting each other's universities, the artists are able to get a firsthand look at what kind of art is being made, and what kind of art education is being implemented there. I'm sure that this year's four artists were able to have a variety of experiences in the two locations. I was able to see the open studios of the two artists who came from ACME, Alice Jacobs and Tuli Litvak. Alice's video and performance, both old and new works, cleverly linked the scenes with the artist's gaze of the subject, creating a very well-constructed space with a unique intensity. I enjoyed the humor of Tuli's video work, based on her actual experiences with acupuncture and moxibustion treatment in London, which she adapted to a new location: the garden in Youkobo. The model in the video was a short term exchange student to TUA from Silpakorn University in Thailand. She was a friend of Dan Isomura from when he participated in a residency at Silpakorn University a few years ago. Isomura was last year's participant in the Y-AIR Programme (AIR for Young), and this connection prompted him to help out Tuli out during her Tokyo residency. Introducing the exchange student as a model was one way he did so.

As one can see, these artists are able to develop a longevity in their relationships, through continuously engaging over a period of time. In Japanese we have this word called "en." Originally a term found in Buddhism, it expresses a desire for better constructs and relationships in the world. It is a relevant word to art and artists, too. New networks are formed every year not only as a means to exchange information, but requiring the participation of mind and body. This year, Kenta Kawagoe

and Yuuki Horiuchi went from Tokyo to ACME for their residencies, and we held a debriefing session upon their return. Kawagoe investigated the relationship between painting and photo through constructions to attempt to create a new type of image, and in the debrief he showed us photos of the exhibition and space at CSM in which he presented the works.

There were a fewer number of works in the show at CSM compared to what was presented in Youkobo, but the space itself was structured like a large vitrine, and his works in that space looked like the images were floating, emphasizing the motif of the sky used in the works, and overall it looked very well integrated into the structure of the space. Horiuchi created video works in which she connected fragments of every day scenes, that expressed a “certain emotion” which encompassed the entire piece. A “certain emotion” is an atmosphere that can be felt throughout all of her works. It refers to the time that is left behind as the artist’s body moves from one place to another, and the swaying of the artist’s mind and body as she gazes at the light or scenery, or object in that moment. This was a common thread that ran through the drawings she made there as well. The artists were able to reflect their experiences of both places in their works, and at the same time, their thought processes and its marks could be observed in the work. As a result, it implies that while the works are visual and tangible, there is also something there that is invisible, memories captured by their bodies, which the artists understand more than anyone else.

As we continue the annual Programmeming into the next year, we are also searching for the possibility of holding a show of the artists who have participated in the past five years, in both London and Tokyo. There is great significance in the fact that these outstanding artists from universities in London and Tokyo continue to develop and strengthen their art through AIR and studio practices. The results of these developments are of interest then, too, and I would love to see the present state of their practice— what has changed since their experience with the Programme, and what has remained a cornerstone in their pursuits.

I express my deepest gratitude to ACME, Youkobo Art Space, Central Saint Martins, and Tokyo University of the Arts for their extensive support in the Programme. I was delighted to reunite with CSM faculty and video artist Graham Ellard in Tokyo during this Programme period, while he was a visiting fellow at the Tokyo University of the Arts. Graham also took the time to visit the open studio in Youkobo, and gave direct feedback to the artists. I would like to take this time to thank him for his contributions and guidance.



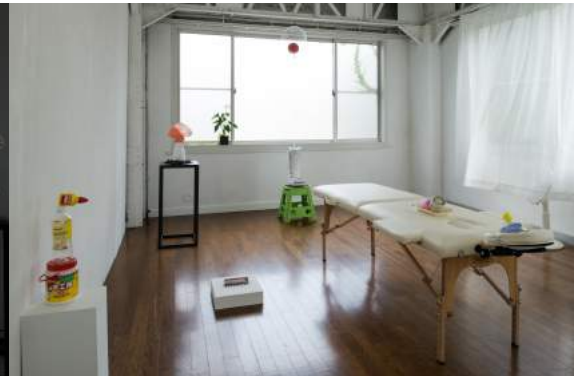
LTYE Programme 2018 Summary of Activities

This Programme reached its fourth year in 2018. Through its continuation, one can garner that each year the contents have been revised, leading to a substantial Programme. We would like to thank and pay respect to the organizers in London and Tokyo. This result has been achieved not only due to the organizers but also as a result of candid feedback from the participants based on their actual experiences. In 2018 in-particular, we were fortunate that the Programme coincided with Prof. Ellard's research residency in Tokyo, and a group show held by Prof. OJUN and his laboratory at Youkobo. This contributed to the experiences of the participants by offering further opportunities for exchange and feedback.

- Activity Period: May 1 - July 31, 2018 (six weeks + six weeks = three-month Programme)
 - 1st Group: Six-week period in London, followed by six weeks in Tokyo.
 - 2nd Group: Six-week period in Tokyo, followed by six weeks in London.
 - Japanese artists had a final show in August.
- Venue of activities: Tokyo - Youkobo Art Space (Suginami) and Tokyo University of the Arts, Ueno/Toride campus etc.
London - CSM· ASP (Stocwell Studio, High Line Studio) and Kings Cross campus, CSM etc.
- Artists: 1st Group: Yuuki Horiuchi, Tuli Litvak
2nd Group: Kenta Kawagoe, Alice Jacobs
- Contents: Introduction (artist intros, Programme planning, guideline of daily life), Tour of university campus and exchange with locals.
Fieldwork, Creation, Exhibition, Critic Session
Guest critics: Tokyo - Kazuhiro Yamamoto (Tochigi Prefectural Museum of Fine Arts), Takayuki Hayashi(TUA), OJUN (TUA), Graham Ellard (CSM) etc.
London - Graham Ellard (CSM), Mark Dunhill (CSM) etc.

		May	June	July
Venue	1st Group	London		Tokyo
	2nd Group		Tokyo	London
Activity	Introduction	*	*	
	Research/Creation		timely	timely
	Exhibition/Open Studio		*	*
	Critic Session		*	*
	Exchange		timely	timely





Essay from participating artists : One Day in the 136 Bus

Yuki Horiuchi



In the beginning, it was just a flat paper.

Now a line appeared in the middle of it which across right to left. Then, two dots became appeared, one was on the center left; it is just below the line, and another one was on far more lower right.

The way of perception about location is very different on each person. In my case, I have a map in my head which fixed with the correct four points of the compass. Prominent rivers and main roads are become landmark. The point of pharmacies, bakeries and supermarket became appeared gradually and the angle of the river was modified. I always have trouble when someone says like "Let's meet at the right corner of the station." Because it is sure that this map is fixed with the four points of the compass. It is hard to turn this map in my imagination.

If I am in a big city, it is very hard to make the map richer. It is takes long time if I want to enlarge the area. I can not see the boundary. Whereof I cannot speak, thereof I must be silent...



By the way, I used to use the bus when I was in London. I understood the bus route as well with the correct bearing. It is always running from the south east to the north west. Opposite when it returns. The bus is cheaper than the underground. You can go anywhere with 1.5£.

I gazed at the life in the south London from the upstairs in the bus. At 9 p.m., it was amazing to looking at the blight window of houses in the beautiful summer dusk. I could say this is my most favorite pastime. I used to walk around Shinjuku and Bunkyo-ku area in Tokyo often and I felt the sign of anyone who has a different life with me. I am really interested in the relationship between us; the anyone and I. We will never across. I do not feel envious. I though more like "Why my eyes are mine and not yours?" I always gained fulfillment after the stroll. It was like I can realize the every 1 second as correct 1 second. I had my feet on the ground.

colour my life with the chaos of trouble/ 'cause anything's better than posh isolation/ I missed the bus ("The Boy with the Arab Strap" Bell & Sebastian)

I do not why, but I found a lot of hairdressers in the darkness view from the 136 buses. I saw many people in the shops who are not customer but they are neighbors. The Old Kent Rd.- the cheapest land place in the Monopoly in London- is nearby.

One day, there were only me and a young couple in a same bus. It was also around 9 p.m. and the 136 bus was exactly running in the south east direction. The young couple was chatting, but suddenly the girl says to the boy, "My family is taking this bus at the next stop. So see you tomorrow." I heard their conversation. They kissed and the boy moved to the back seat.

The family was coming. The member were mother and grandmother, two little sisters and a brother. One of her sister wanted to take a seat in the front, so she sat down next to me even there were many seat in the bus. After that, the couple did not talk and never saw each other. The girl became a member of the family from a young couple.

I got off the bus after few stops. The family and the boy were still in the bus. I said "Excuse me." to pass the aisle, but, of course I did not tell the fact that the boy was the boyfriend of hers. I was a stranger at all, but finally I completely performed my role in this city without anyone noticing.

Essay from participating artists : A tool for transcription

Kenta Kawagoe

A tool called the "Claude glass" was displayed in one of the rooms of the Victoria & Albert Museum. It is a compact mirror with a lid, which is coated with a black reflective film on an elliptical convex mirror. It was used by people in the latter half of the 18th century, who carried this mirror on their journey and reflected the landscape on the mirror's surface. Its name is taken from a French painter by the name of Claude Lorrain (1600-1682) who was active during the Baroque period. This tool enabled them to see the scenery, which was like Lorrain's paintings, in their hands. In retrospect, the encounter with this "Claude Glass" decided the trajectory of my work during the stay in London.

The United Kingdom's secession from the European Union, the so-called Brexit implementation, is drawing near on March 29, 2019. The occasion could bring a major turning point in the postwar cooperation and integration lines in various parts of the European region. If the discomfort and dissatisfaction that continued to remain in a globalizing society were what gave rise to these phenomena, even in the midst of advocacy for multiculturalism, going forward, we may have to search for another idea to replace the present situation. In order to think about these problems, I intuitively thought that there might be some hints in the Pre-modern period.

Because of that, my interest continued with the issues I was working on during the Studio Residence period at Youkobo Art Space. With John Constable (1776-1837) as the central figure, the work was produced in reference to others such as J.M. William Turner (1775-1851), William Morris (1834-1896), Luke Howard (1772-1864).

Constable's paintings are extremely clearly structured. Centrality, symmetry or asymmetry, leading one's eyes gaze in following them and operation of corresponding motifs. Is there a way I can use such a structure as a kind of tool? Based on this idea, I made semi-cubic photo collage with Constable's painting as a drawing during the period in Tokyo. During the Acme Studios residency period in London, I made a motif comparing Howard's study that structured cloud conditions with Constable's "Cloud Study" series.

The similarity between the works in both residency periods is the introduction of a design drawing, a score, so to speak, and the duplication of the form by the transcription operation based on the design drawing. The composition and form of the work had been decided according to the score. While the series maintains a transparent continuity in their form, the colors and concrete images of the photographs differentiate the individual works in their appearance.

How can a rule be created to join the separated pieces together, organizing an appearance that can be thought of as a planned contingency? By considering Constable's paintings, I was able to give form to this question. The hinge attached to "Claude Glass" was not just for connecting the mirror and the lid but was also a tool connecting reality and the rearranged picture. I will think continuously about the property of such a tool through the work.

Finally, I would like to express my deep gratitude to: Mr. Kazuhiro Yamamoto, Ms. Kaori Homma and her family, studio mates who supported me while staying at Acme Studios, especially Jean-Baptiste Legadec, Prof. Graham Ellard who provided me with a lot of advice including the "Claude Glass", Prof. Mark Dunhill, Youkobo Art Space and Prof. O JUN for giving me this valuable opportunity, and Alice Jacobs who supported the work and residence in Tokyo and London during this Programme.



Essay from participating artists : **Finding words to go around**

Alice Jacobs



No Words To Go Around is the outcome of my residency with the LTYE Programme. For six weeks, I conducted research on dance forms that had been historically present in the transgressions of Japan's collective consciousness. I was particularly drawn to the bodily dispossessions that some of these practices intended to reclaim.

My interest for traditional Butoh practices lies in its embodiments of action-driven subversive strategies. I witnessed these during my frequent visits at the Kazuo Ohno studio where the meanings conveyed in dance performances were so singularly gestural that those of words became irrelevant. It was in an exploration of non-semantic modes of communication for my own practice that those of Butoh naturally came to the fore.

Beyond techniques manifestly mirroring my own was a more general concern for historical moments when the body was turned to out of necessity. The symbolism of my work is deeply informed by research I had the opportunity to attend to in a feminist lecture Programme taught by Yoshiko Shimada at the University of Tokyo. Her research accounts for the construction of womanhood in modern eras, tracing the discourses and registers on prostitution in Japan—in particular, at the onset of American occupation during World War II—accounting for the body as a necessary, albeit shameful, source for survival.

Central to my practice is an attempt to challenge the meanings granted to objects in language by appropriating them in my own performative spaces. My everyday encounters with objects are characterised by a frustration over their common places for which my impulse is to channel situations where action and meaning become inseparable. I embraced the isolation I experienced due to a language barrier because communication primarily rendered itself through action.

My decision to showcase a photographic documentation of my performances came with a further intention to underscore their dramatic enticements. These are qualities that have been made about my work in its reception as I presented them at Musashino Art University for Satoshi Ikeda's class. While the actions I induce occur in an unfolding temporality, they turn to subsequently bearing significant iconography.

I am sincerely grateful for the support I was given by Youkobo. The help from the technicians at Geidai, the generous amount of introductions connected to my research as well as meeting the most amazing group of people were opportunities without which the making of this project would have been impossible.

Essay from participating artists : **Artist's comment**

Tuli Litvak

There were a couple of interlinking topics I had developed an interest in before traveling to Tokyo and I thought to use the residency as a way of examining them in a new light within a different culture and context.

The first - and one of the key guidelines to my practice, the interest between how space-design whether domestic or public comes to affect the inner mental space of the individual experiencing it and that of the collective public. As well as trying to uncover what the philosophy that guides a particular space-design reflects about the society it is in. Through it I think one can also uncover the influences and exchanges between cultures.

Another interest is health and well being both physical and mental, from a broader holistic POV. Clearly a derivative from the first.

And lastly, I was interested in the ways David Lynch employs cinema to bring the mental spaces of his characters to the frontline into the 'reality' (the world's physical space) of the film. This lets the viewer self-reflect on their own perception.

In Dr. Russell Manning's essay for the book 'The Philosophy of David Lynch' (Edited by William J. Devlin and Shai Biderman) he uses the term fantasy (following Žižek) not to describe a distorted reality, a daydream or a false perception of reality, but, as a term to depict our true first-person point of view on the world.

"We all employ such methods of fantasy when we "see ourselves" in the world, as we use fantasy to keep anxieties at a manageable distance. In other words, our fantasies are the "space" we create in order to shield and protect us from the horror of the world itself.."(R. Manning, p.77).

He claims that the physical 'reality' shown to us in Lynchian movies is, in fact, the 'fantasy' i.e. the perception of that reality in the minds of its characters (which is perhaps a pretty obvious conclusion but I thought this was an interesting explanation to it).

I was quite interested in trying to gather my perceptions/ inner space reflections on the new physical space I was in by documenting rather abstract or 'un-clear' segments of my reality in Japan via short film clips and then through my editing try and find a 'meaningful' or 'logical' but in the same vein, one can say 'fantastic' narrative to my residency experience at Youkobo. These were mixed in with segments I had filmed in the UK following a similar 'logic'.

The other project I was doing simultaneously in film was creating fantastic responses via performance to the information I was learning about health care and well-being practices. Through interviews with the directors of Youkobo, I researched the history of Youkobo as a medical clinic run by Dr. Murata. I was interested in how the evolvement of his perceptions on what good health care was both presided and predicted but also understandably was influenced by what was generally considered as good practice by the medical community in Japan at different periods. The evolvement of this interestingly reflected the historical story of Japan's medical community turning away from traditional Japanese and Eastern practices in favour of Western practices. But over time, there was a relearning and a renewed appreciation for more ancient and more local practices which eventually lead to both Western and Eastern methods being practiced semiotically. As with architecture, it was interesting to see how through medical practices one could observe cultural exchanges.

Through the performances, I wished to reflect on the knowledge above via the lens of contemporary communication/ technologies, for example by using smartphones as medical devices in 'traditional therapeutic practices'.

I was deeply thankful for the true openness and support the incredible team at Youkobo showed me. It really enabled me to learn and develop my practice and dedicate time which is hard to find in everyday life for it.



Activities of LTYE Programme 2018 and for the Programme 2019

Listening to the feedback from the participants each year has given us important pointers in how to improve this continuous Programme. The feedback on the results were obtained in the form of an interview provided by the administrators. The participants in our fourth year had the opportunity to hear some previous participant testimonies and compare it with their experiences, which prompted constructive criticism.

It is important to first consider the differences in the two Programmes, and the differences in background of the two locations. Artists from both cities are provided with a 6 week residency period in the other city. The Tokyo artists are also given 6 weeks to use the shared space in Youkobo for production and importantly, to interact with the visiting London artist, either prior to or following their London residency, meaning their Programme is a total of 3 months. The London artists understood their participation to be solely the 6- week Tokyo residency, and the expectation for them to act as host and guide for the Tokyo artists during their residencies in London was not clearly communicated. Last year, improvements were made to emphasize and boost mutual exchange between the artists as hosts and guests in each other's cities. This idea was developed further and a trial run was implemented to galvanize a relationship of mutual aid throughout the Programme term.

For the London artists, their experience in Tokyo was none other than a real AIR Programme, as they were welcomed and treated as one of the three artists in resident that Youkobo hosts at any given time. During this period, the Tokyo artist would commute to Youkobo and share the studio space together. The interaction between resident artists is an important part of Youkobo's mission. While it is not as sufficient as we would like it to be, we would like to recognize and celebrate the progress that we have made this year.

On the other hand, the Associate Studio Programme (ASP) shared studio in London is more of an individual practice based-space, and the reality is that there is limited opportunity for meeting and interacting with other artists. We feel a need to come up with a practical solution and make the expectations clear in the application process.

For many participants, this is their first AIR experience. While this is a fresh new experience for all of them, the difference in the initial plan and reality that they experience is sure to be a driving force for their artistic practices going forward.

In regards to the content, the Artist Introduction, conducted in the beginning of the Programme in which they share and exchange information, and the Critique Session at the end, in which professionals and experts are invited to join, have proven to be important brainstorming opportunities. The contrast between the expectations and realities of open studios and exhibitions are a healthy obstacle for the artists. And it goes without saying that the administrators of the Programme will continue to make necessary improvements and adjustments.

With the feedback received and addressing the tasks at hand, we will continue the Programme with a deeper understanding and recognition of the fundamental differences between the two Programmes, and move forward in introducing the value and unending potential of AIR for young artists through the ongoing Y-AIR initiative.

In 2019, we will mark the 5-year milestone of the LTYE Programme. This will be used as an opportunity to follow up on the activities of all 16 participants since joining the Programme, in addition to evaluating the success of the Programme. In the fifth anniversary Programme, which has been launched with the title "Ai Mi Tagai," more efforts will be made to create opportunities for the artists to connect with one another. Respective participants will be invited to join a group show and public forum where they can share their experiences on the LTYE Programme and activities that have taken place since then. This project will be held in Tokyo for the year 2019, while in 2020 the organizers in London will host an event.

