



# **Art-tastic Adventure**

**The National Art Center, Tokyo**

**Workshop Reports March, 2007 - February, 2011**

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## Artist workshops at The National Art Center, Tokyo

The central concept of artist workshops at The National Art Center, Tokyo (NACT) is to offer opportunities to participate in, experience, discover, and engage with art with fresh perspectives.

This series of workshops emerged as a program distinctly suited to the mission of the NACT, which positions introducing new trends in art as one of its crucial missions. Workshops are conducted by a wide range of artists who are active in fields such as fine art, fashion design, and product design. These diverse contemporary creators share a will to break free from existing values with a flexible standpoint and an unwavering spirit of exploration, dedicating themselves to unique creative expression. What are these artists' concerns, what are they trying to communicate, and in what ways? By interacting directly with artists, participants gain opportunities to engage with art from new perspectives, and find ways to enjoy art on their own terms.

In every workshop, the main focus is the participants. The aim is to offer them valuable opportunities to hear what artists have to say and thereby gain unique insights and discover new ideas. Meanwhile, by making things, moving about, engaging with nature, or walking around the city, participants enjoy art through various experiences while spending time with artists. Looking at things from different viewpoints than usual, engaging in self-reflection, and experiencing the joys of expression and creative thinking enable people to discover the power of art in new ways. There need not be objectives determined in advance, nor any sense of compulsion to complete a work of art. The aim of artist workshops is to let people open new doors within themselves by participating in art.

This publication documents 29 workshops planned and implemented by the NACT Office of Education and Public Programs over the four years from March 2007 to February 2011. All of these workshops involved new discoveries and surprises far beyond our expectations. Not only children's vibrant creative expression, but also adults' active and serious participation made a lingering impression. Within the NACT Office of Education and Public Programs, interns and student support staffs also played a vital role. We hope that this publication will heighten understanding of the NACT's workshop activities and convey some of what participants experienced in workshops. Finally, we would like to thank the artists whose cooperation with planning, through extensive dialogue, and implementation made these workshops possible.

The National Art Center, Tokyo

## Acknowledgments

Artists' workshops at The National Art Center, Tokyo are made possible by the support and cooperation of the workshop leaders and many others. All of us at NACT would like to express our most heartfelt gratitude. We are also deeply grateful to many other individuals whose names could not be listed here. (In no particular order, honorifics omitted)

### Instructor

Miho Akioka	Kenji Shiratori
Sayaka Akiyama	Touko Takahashi
Katsumi Asaba	Kazufumi Nagai
Shigeo Anzai	Shobun Nakashima
Ryoko Ishii	Ryo Hamada
Takefumi Ichikawa	paramodel
Chie Ito	Yoshiki Hishinuma
Hisako Inoue	Shigeki Fujishiro
Minoru Ohira	Shin Matsunaga
Hiroshi Okutani	Yoko Matsumoto
Mio Kaneda	mafuyu
Tatsuya Kusuhara	Nomvuselelo Mavundla
Hiromichi Konno	Akira Minagawa
Chisato Saito	Shigeki Miyamoto
Kashiwa Sato	Elliot Mkhize
Hiraki Sawa	Shingo Murai
Hisakazu Shimizu	Yoshikazu Yamagata

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## Workshop List

	Title of Workshops / Related Program	Instructor / Job Title	Date	Target	Participants	Place
1	<b>Make Your Own Symbol Mark!</b> Program: "Tell me, Kashiwa-san!" (lecture and workshop)	Kashiwa Sato Art director / Creative director	3/24/2007	Elementary school students	18 people	Annex, 3F multipurpose room
2	<b>Play Your Body!</b> Program held in conjunction with <i>Skin + Bones: Parallel Practices in Fashion and Architecture</i> , Bones edition event	Tatsuya Kusuvara Choreographer / Dancer	7/29/2007	Elementary school students (3-6 grade)	11 people	Annex, 3F multipurpose room, 3F Auditorium, Special Exhibition Gallery 2E and elsewhere
3	<b>Making a 3D Cloth (Skin)</b> Program held in conjunction with <i>Skin + Bones: Parallel Practices in Fashion and Architecture</i> , Skin edition event	Yoshiki Hishinuma Fashion designer / Textile designer	8/4/2007	Anyone	22 people	Annex, 3F multipurpose room
4	<b>Workshop for University Students: Talking about Art – Things You Feel, Things You Want to Ask</b> Program held in conjunction with <i>ANZA: Personal Photo Archives 1970-2006</i>	Shigeo Anzai Art documentarian	9/23,30/2007	University students	9/23 18 people, 9/30 33 people	Annex, 3F multipurpose room
5	<b>Make a Symbol Mark for Your School! Make Your Own Symbol Mark!</b> "Design Workshop for High School Students"	Shobun Nakashima, Shin Matsunaga, Katsumi Asaba, Kazufumi Nagai Art director	10/20,21/2007	High school students	10/20 36 people, 10/21 38 people	Annex, 3F multipurpose room
6	<b>My House, My Clothes: Let's Make a Wearable House</b>	Yoshikazu Yamagata, mafuyu Fashion designer, Knit artist	12/1/2007	Elementary school students (3-6 grade)	23 people	Annex, 3F multipurpose room, 1F lobby, B1F SFT Gallery
7	<b>I Feel a Little Like a Great Painter Today: Painting with Hiroshi Okutani at NACT</b>	Hiroshi Okutani Painter	1/27/2008	Elementary school students (4 grade) - Junior high school students (3 grade)	12 people	Annex, 3F multipurpose room, Special Exhibition Gallery 2E and elsewhere
8	<b>Sniffing Walk: Searching for Smells in NACT</b>	Hisako Inoue Artist	2/16/2008	4 years old and over	29 people	Annex, 3F multipurpose room, several spots in The National Art Center, Tokyo
9	<b>A Human-sized Project: Making a Balloon as Big as You</b> Program held in conjunction with <i>Artist File 2008: The NACT Annual Show of Contemporary Art</i>	Takefumi Ichikawa Artist	3/15,16/2008	Anyone	3/15 19 people, 3/16 27 people	3F Auditorium, Lecture room A,B,C, Bamboo Grove
10	<b>Let's Make an Imaginary Space!</b> Program held in conjunction with <i>Artist File 2008: The NACT Annual Show of Contemporary Art</i>	Hiraki Sawa Artist	4/12/2008	Elementary school students (2 grade) - Junior high school students (3 grade)	11 people	Annex, 3F multipurpose room and elsewhere
11	<b>A Futuristic Life Made by minä perhonen</b> Program: "minä perhonen and Design" (lecture and workshop)	Akira Minagawa Designer	5/18/2008	Anyone	20 people	Annex, 3F multipurpose room
12	<b>Art Appreciation Workshop: Playing with Words at the Emily Exhibition</b> Program held in conjunction with <i>Utopia: the Genius of Emily Kame Kngwarreye</i>	Kenji Shiratori	7/6/2008	Anyone	22 people	Special Exhibition Gallery 2E, 3F Auditorium
13	<b>Discovering Things We Ought to Love! Fun Designs!</b>	Hisakazu Shimizu Product designer	8/24/2008	Elementary school students and over, parents	8 pairs 21 people	Annex, 3F multipurpose room and elsewhere
14	<b>What Is Design?? Let's Try to Design a Chair!</b>	Hirofumi Konno Product designer	9/28/2008	Elementary school students	29 people	Annex, 3F multipurpose room and elsewhere
15	<b>Spelling Roppongi: Putting a Stroll in a "Letter"</b>	Sayaka Akiyama Artist	12/21/2008	Elementary school students and over	20 people	Annex, 3F multipurpose room and elsewhere
16	<b>Make Your Own Mobile!</b>	Shigeki Fujishiro Product designer	2/14/2009	Junior high school students and over	22 people	Annex, 3F multipurpose room
17	<b>Miniature Insects World: Making a Bug's-eye World</b> Program held in conjunction with <i>Artist File 2009: The NACT Annual Show of Contemporary Art</i>	Minoru Ohira Artist	3/8/2009	Elementary school students	17 people	Annex, 3F multipurpose room, Special Exhibition Gallery 2E
18	<b>Various Shapes Emerging from Stone</b> Program held in conjunction with <i>Artist File 2009: The NACT Annual Show of Contemporary Art</i>	Shingo Murai Sculptor	4/5/2009	Elementary school students (4 grade) and over	18 people	Annex, 3F multipurpose room and elsewhere
19	<b>Let's Do Art Exercises: Experiencing Great Works and Masterpieces</b>	Touko Takahashi Artist	8/22/2009	Elementary school students	13 people	Annex, 3F multipurpose room
20	<b>Challenge!: Abstract Painting – Personal Impressions and Overflowing Colors</b> Program held in conjunction with <i>The Light: Yoko Matsumoto / Rika Noguchi</i>	Yoko Matsumoto Painter	9/12/2009	Anyone	21 people	Annex, 3F multipurpose room
21	<b>Capturing the World Beyond the Lens: Taking Abstract Pictures with a Digital Camera</b>	Ryo Hamada Artist	12/19/2009	Elementary school students (4 grade) and over	18 people	Annex, 3F multipurpose room and elsewhere
22	<b>Using Plarail to Play with paramodel</b>	paramodel Artist	1/10/2010	Anyone	34 people	3F Auditorium and elsewhere
23	<b>Making Your Own Character with a Doll Artist</b>	Ryoko Ishii Doll artist	2/27/2010	Anyone	22 people	Annex, 3F multipurpose room and elsewhere
24	<b>Making Animation with an Umbrella</b> Program held in conjunction with <i>Artist File 2010: The NACT Annual Show of Contemporary Art</i>	Chisato Saito Artist	3/20/2010	Junior high school students and over	15 people	Annex, 3F multipurpose room
25	<b>Small Things Made of Colored Wire</b>	Elliot Mkhize, Nomvuselelo Mavundla Wire artist	4/24/2010	Anyone	24 people (total for 2 Sessions)	B1F Lounge area
26	<b>What Is Wood? Looking, Listening, Touching!</b>	Shigeki Miyamoto Model maker	6/5/2010	Elementary school students	23 people	Annex, 3F multipurpose room and elsewhere
27	<b>Appreciating Art with Your Body: The World of Man Ray</b>	Chie Ito Dancer / Choreographer	8/29/2010	Elementary school students	16 people	Annex, 3F multipurpose room, Special Exhibition Gallery 1E
28	<b>Capturing the Whispering Wind and Fluctuating Light with a Camera</b> Program held in conjunction with <i>SHADOWS: Works from the National Museums of Art</i>	Miho Akioka Artist	10/2/2010	Elementary school students (4 grade) and over	20 people	Annex, 3F multipurpose room and elsewhere
29	<b>Collect Your Own Lines!</b>	Mio Kaneda Painter	2/19/2011	Anyone	24 people	Annex, 3F multipurpose room

## **Workshop Reports**

**March, 2007 - February, 2011**

### Legent

The explanation of each workshops were written by the following persons. We wrote in initials at the end of the "Summary".

Akane Torii (AT)

Hanako Nishino (HN)

Yayoi Motohashi (YM)

Natsumi Yoshizawa (NY)



## Make Your Own Symbol Mark!

Program: "Tell me, Kashiwa-san!" (lecture and workshop)

- Date and time: March 24 (Sat.), 2007, 10:00-13:00
- Participants: 18
- Target: Elementary school students
- Entry fee: Free
- Place: Annex, 3F multipurpose room

### Outline

Working with Kashiwa Sato, who designed The National Art Center, Tokyo's logo, participants created their own "personal logos" and thought about designs and marks in the world around them.



### Program content and timing

1



45 min.

#### Talk by instructor

Logos are all around us, on everything from candy packages, clothing and games to the subway station and the post office. One of Sato's most important tasks as an art director is designing logos, and his portfolio includes the logo of The National Art Center, Tokyo. After introducing themselves, giving their names and favorite colors, participants listened to a talk by Sato about the meanings and roles of logos.①②

2



75 min.

#### Production

Participants imagined themselves as art directors and created their own personal logos. In doing so they derived hints from their names, characteristics, favorite things, things they are currently engaged with, and so forth. Even a seemingly simple element, the name, can be written various ways, in kanji, hiragana, katakana, or the Roman alphabet, and they wrote down various ideas on paper. To know oneself, it is important to think deeply about oneself, but it is very difficult to face oneself head-on. Participants used colored pencils, watercolors, and felt-tip pens to give shape to aspects of themselves they identified. There were various creative avenues, including combining several elements representing the self and focusing exclusively on a single feature. The group started over and redid their logos again and again in order to condense their own defining qualities into a single small mark.③④⑤

3



40 min.

#### Presentation

According to Sato, for this task it is vital to take time to think about oneself and identify one's own distinctive characteristics. Each person's name and favorite things were represented with colors and shapes, and a large number of logos were created.



### Instructor Profile

Art director / Creative director

#### Kashiwa Sato

Born 1965 in Tokyo. Worked for Hakuho Inc. and then established his own creative studio, SAMURAI in 2000. Sato is highly acclaimed for comprehensive creation based on evolving perspectives and powerful visual development, such as creative direction and global brand strategy for UNIQLO, design of The National Art Center, Tokyo logo, branding for Imabari Towel and Meiji Gakuin University, and more.

### Summary

Children had never heard the phrase "art director" before. What kind of a job is it? One important part of it is designing the logos we see all around us every day. In this workshop, children gained an understanding of the significance of design through logos, and experienced its joys first-hand. This time, the theme was "Make your own personal logo!" What kind of person am I? What are my characteristics? These questions served as creative starting points, but it was surprisingly difficult for people to identify their own defining qualities. And it was equally difficult to express these in shapes and colors. Using their heads and hands, trial and error, the group turned these defining qualities into a single logo. It seems that this experience enabled them to get to know the various meanings and creative ingenuity concealed in the logos that we take for granted. It was also an opportunity to the joys and challenges of turning ideas expressed in words into colors and shapes. That is what design is all about. (HN)

### Materials provided

Sketch book, colored pencils, watercolors, colored pens, etc.







3

## Play Your Body!

Program held in conjunction with *Skin + Bones: Parallel Practices in Fashion and Architecture, Bones edition event*

- Date and time: July 29 (Sun.), 2007, 11:00-16:30
- Participants: 11
- Target: Elementary school students (3-6 grade)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room, 3F Auditorium, Special Exhibition Gallery 2E and elsewhere

### Outline

Participants work with dancer Tatsuya Kusuhara to sharpen their bodily senses while viewing the exhibition, and use their imaginations to create new forms of physical expression.



1



2



4



5

### Program content and timing

1



10 min.

#### Self-introductions by participants and staff

First of all, participants and staff introduced themselves in the annex multipurpose room on the 3rd floor. After that, everyone relocated to the auditorium.

2



40 min.

#### Instructor appears, warmup

Children entering the auditorium saw a huge piece of cloth floating and fluttering in the dim interior. Then suddenly music started, and instructor Kusuhara appeared, dancing while enveloped in the cloth! Everyone entered the cloth's interior and heard an explanation of the workshop. They then started warming up, using the entire large auditorium. Activities to limber up the body included imitating Kusuhara's movements and playing tag.①②

3



45 min.

#### Blind walk

People got in pairs, one with his or her eyes covered so they could see nothing. They were led by the other's hand to... a lawn?! On it they walked barefoot, their feet touching stones and plants. Without the sense of sight, their other senses became more highly attuned.③

#### Lunch break (50 min.)

The group returned to the annex 3F multipurpose room, took a break and ate the boxed lunches they had brought.

4



40 min.

#### Viewing *Skin + Bones* exhibition

In the gallery, Kusuhara first spoke about the structures of buildings. After that, people split into groups of 3-4 people and viewed the exhibition, taking "shapes they find interesting" as a keyword.④

5



90 min.

#### Body movement

- After returning to the multipurpose room, the group once again moved their bodies to warm up. They split into pairs and moved in accordance with Kusuhara's instructions, such as "touch your shoulders to one another's" and "Next, touch shoulders and heels!"⑤
- Each participant spoke about one work they thought was interesting when they viewed the exhibition. Then, in groups, they selected one work and expressed its form using their bodies. Other groups gave them advice on how to reproduce the work more accurately. Did it look different when draped with a cloth? All kinds of opinions emerged.⑥⑦
- Using a huge cloth, 7m square, all the participants experienced the fun of creating a space with fabric. Participants draped in cloth posed one after another. They noticed differences between body movements inside the cloth and how they appear from the outside.⑧⑨
- Finally, parents also got inside the cloth and experienced the space their children had created.

### Instructor Profile

Choreographer / Dancer

## Tatsuya Kusuhara

Graduated from Tamagawa University, Department of Theater. Established APE in 2002. He creates works with the theme "delivering happiness to many people," and stages performances both in Japan and abroad. In recent years he has simultaneously pursued creative and educational activities, and actively conducted workshops with participants ranging from infants to adults, outreach to schools and so forth.

### Summary

*Skin + Bones: Parallel Practices in Fashion and Architecture* (June 6 - August 13, 2007) introduced features common to fashion and architecture, in terms of concept, form, composition, and so forth. In the workshops held in conjunction with this exhibition, vision was cut off so as to heighten the other senses, then in this sensitized state, participants searched for "interesting forms" while viewing the exhibits in the galleries. Then they expressed the works they had seen with their bodies, and increased their familiarity with the body from a variety of angles. Also, in order to explore the relationships between surface and structure that can be seen in fashion and architecture, they covered their bodies with a huge cloth, like a skin covering a skeleton, and examined changes in the structure's morphology. It was a day of discovering the joy of new creation, making use of the imagination and the body's capacity for physical expression. (AT)

### Feedback from participants

- The thing I enjoyed the most was being blindfolded and touching the lawn and leaves. Because my eyes had been covered, I did not understand what was around me and it was completely different from being able to see it. There were lots of interesting things in the NACT too! (Girl, 10)
- The houses and clothes in the NACT show were really unusual. Imitating these things with our bodies was the most fun for me. I really enjoyed this experience which was really different from usual. (Boy, 9)

### Materials provided

Cloth (7m×7m), flashlight, bandana or large handkerchief, etc.  
Materials brought by participants: lunch, drinks, towel for wiping sweat, change of clothes



6

7

8

9



## Making a 3D Cloth (Skin)

Program held in conjunction with *Skin + Bones: Parallel Practices in Fashion and Architecture*, Skin edition event

- Date and time: August 4 (Sat.), 2007, 13:30-16:30
- Participants: 22
- Target: Anyone
- Entry fee: 2,500 yen
- Place: Annex, 3F multipurpose room

### Outline

Using special material that shrinks when immersed in boiling water, jointly developed by Yoshiaki Hishinuma and the manufacturer, participants produce one-of-a-kind original T-shirts.



### Program content and timing

1



15 min.

#### Introduction of instructor's activities

Hishinuma spoke about the work he produced and the sources of his ideas. People were surprised that the inspiration for Hishinuma's highly original designs actually came from everyday life.

2



30 min.

#### Description of workshop content, schedule and materials

Hishinuma explained the special fabric he co-developed with a manufacturer, which when immersed in boiling water, partly melts and the fiber shrinks.

3



100 min.

#### T-shirt production

- Experiment with small cloth  
Participants wrapped the forms they had brought in the special fabric. When the fabric wrapped in a mold is placed in boiling water, the fabric is formed into the shape of the mold. However, once molded the form cannot be changed, so caution is necessary!①
- Finally, time to make the real thing!  
Participants cut the fabric using patterns prepared by Hishinuma, and sewed it into T-shirts with sewing machines. They applied molds and pieces of wood, etc. that they brought to the stitched fabric. After soaking it in boiling water, they took it out, washed it off and removed the mold, and it was complete.②③④⑤

4



30 min.

#### Presentation of works

While everyone used the same patterns to make their T-shirts, each of the resulting works was brimming with originality. Participants spoke in front of everyone about their ideas and what they focused on when making their works.



### Instructor Profile

Fashion designer / Textile designer

## Yoshiaki Hishinuma

Artist featured in the *Skin + Bones* exhibition. Born in 1958, he graduated from Bunka Fashion College and worked at Miyake Design Studio before becoming independent. In 1992 his Paris collection debuted under the brand name YOSHIKI HISHINUMA. In 1996 he received Mainichi Fashion Grand Prix. Has also worked on ballet costumes for the Netherlands Dance Theater and Paris Opera. Launch a new organic-only brand in 2010.

### Summary

Hishinuma is an internationally active designer who constantly pursues new possibilities in fashion. He was also one of the artists featured in *Skin + Bones: Parallel Practices in Fashion and Architecture* (June 6 -August 13, 2007), and the most prominent feature of the workshop he led was the use of special fabric he was involved in developing. Conventional fabric is like skin covering skeleton and muscle covering skin, but the cloth itself has no supporting (structural) function. However, this new fabric can itself create a self-sustaining structure so it becomes a support as well as a surface. Participants heard fascinating things they would normally never know about, such as the origins of Hishinuma's fashion design activities in creation of new fabric, and the secrets of how he derives inspiration from materials when producing his works. Impressed by Hishinuma's freedom of thought and inquiring mind, they were excited to collaborate with him and create an original work that turned the forms they brought with them into clothing with this state-of-the-art fabric. (YM)

### Feedback from participants

- This was a fascinating experience I could not have had anywhere else (and Mr. Hishinuma shared this fabric which is probably actually a trade secret of his office!) (Woman, 40s)
- I heard about lots of new things and learned so much. It was very impressive that Mr. Hishinuma draws inspiration from forms in the natural world and everyday life when creating his innovative designs. (Woman, 30s)
- It was fun to handle this amazing material. It was difficult to imagine the finished product while I was working, but I felt like it would be fun even if things went wrong. Mr. Hishinuma's clothing designs drawing ideas from various sources were very exciting. (Woman, 50s)

### Materials provided

Special fabric developed by Hishinuma and a manufacturer, thread, needles, rubber bands, electromagnetic ranges, cooking pan, sewing machine, bowl etc.  
Materials brought by participants: Forms they wanted to turn into T-shirt designs



## Workshop for University Students: Talking About Art – Things You Feel, Things You Want to Ask

Program held in conjunction with ANZAI: *Personal Photo Archives 1970-2006*

- Date and time: September 23 (Sun.), 30 (Sun.), 2007, 14:00-16:30
- Participants: 51 (23rd: 18, 30th: 33)
- Target: University students
- Entry fee: Free
- Place: Annex, 3F multipurpose room

### Outline

Students engage in dialogues with Shigeo Anzai, who has viewed and documented contemporary art on site for many years, about views of art and life.



### Program content and timing

1



60 min.

#### Talk session

"What photos in the exhibition seized your interest?" "What would you like to hear about today?" "What are you up to at your university?" When the workshop began, first Anzai asked the students a series of questions. He also spoke in his distinctive manner about himself, the reasons he began taking pictures, anecdotes about famous artists and more, and the students were drawn in by his storytelling skill. From the beginning there was an intense atmosphere as the talk about art and artists progressed.

2



50 min.

#### Q&A, presentations about impressions of workshop participants

One hour after the talk began, Anzai began taking questions from the students. These diverse questions included those delving more deeply into the experiences Anzai had talked about, requests for advice on selecting courses and so forth. Anzai answered each one of them earnestly. After that, each participant made a presentation looking back on that day's talk.

3



15 min.

#### Message from Anzai to university students, group photo

During the approximately two-hour talk, Anzai had many messages to convey to the students. "It is important for you to know what you are trying to do, what you most want to do." "It is important to keep going, this way results will gradually accumulate and something new, interesting and unprecedented will emerge." "I started photographing contemporary art when I was 30 years old, but all the things I did before that remained useful to me. None of it was a waste."

The students heard and absorbed these messages, and ended the intense, content-rich talk-based workshop by taking a group photo with art documentarian Shigeo Anzai.

### Instructor Profile

Art documentarian

#### Shigeo Anzai

Born in 1939 in Kanagawa. From 1970 to the present day, he has documented contemporary art on-site, taking numerous artists' portraits and photographs of works. His photographs capturing contemporary work in real time are highly acclaimed both in Japan and abroad, including for their historical value as art documentation.

### Summary

Speaking about ANZAI: *Personal Photo Archives 1970-2006* (September 5 - October 22, 2007), Anzai said he "would like to talk directly with students and create opportunities for them to think about their own futures." Based on this idea, we held a dialogue-based workshop that was a bit different from most of those we organize. It consisted of about two hours of intense back-and-forth regarding the exhibition, Anzai's experiences, anecdotes about artists, and even advice for students about their future paths. The workshop was held twice and both times there were lively exchanges of opinions among university students. It was a great opportunity for interaction among students in a variety of fields. (NY)

### Feedback from participants

- It was a precious opportunity to hear the ideas and stories of people of my own generation (and/or people doing the same kind of thing I do) as well as, of course, those of Mr. Anzai. (Man, 20s)
- I greatly enjoyed the opportunity to have a friendly talk with Mr. Anzai. I was moved by his unique personality and the photos shaped by it. I laughed so much during this workshop! (Woman, 20s)
- Unlike workshops where the instructor or leader simply has a message to convey, this was a two-way back-and-forth with Mr. Anzai responding personally to each question he received. (Woman, 20s)
- I was impressed with the statement that "people who make things ought to take it as far as they can, so far it might be considered abnormal." This was very inspirational for me. (Woman, 20s)
- I was glad to hear about things I don't usually hear from teachers at school, from a creator's perspective. Also, there were participants from various schools, and it was interesting to hear insights from people in fields other than that of art, which I'm accustomed to. (Woman, 20s)
- I was able to hear various stories told by Mr. Anzai himself, and this was a good stimulus for me. The simple dialogue format made it possible for us to understand one another well. I thought it would change my impressions on the work. (Man, 20s)
- When hearing each individual's impressions of the exhibition, I discovered that some people thought of things that never occurred to me.
- It felt like we got glimpses of how Mr. Anzai relates to his subject when shooting, which was very interesting. (Man, 20s)
- During this workshop we heard about Mr. Anzai's approach to life, and I am sure it will help me find my own way forward. (Man, 20s)
- This workshop was a wonderful event where I could hear the thoughts of many different people I had never encountered before. (Woman, 20s)
- It was nice to hear from both instructor and students, because I am studying in correspondence course, and I ordinarily have no chance to speak with students in other fields or with artists. (Woman, 40s)
- It was very interesting to hear all these different stories, and Mr. Anzai's opened up new perspectives for me. There was a wide variety of students, a lot of very interesting people, and I thought I'd like to become friends with them. (Man, 20s)



## Make a Symbol Mark for Your School! Make Your Own Symbol Mark! "Design Workshop for High School Students"

- Date and time: October 20 (Sat.), 21 (Sun.), 2007, 13:30-17:30
- Participants: 74 (20th: 36, 21st: 38)
- Target: High school students
- Entry fee: Free
- Place: Annex, 3F multipurpose room

### Outline

Workshop for learning the basics of design led by art directors active on the front lines of the field. Thinking about logos, participants design logos for themselves and their schools.



### Program content and timing

1

#### Talk by instructors

Logos are all around us, and people called art directors are in charge of creating logos for all sorts of companies, products, events and so forth. First, the art directors acting as instructors gave students a lecture on the process of producing logos. The most important thing is to analyze the target efficiently, then make something unique that will connect with this audience.①

2

#### Production based on theme

Day 1: Make Your School's Logo

Day 2: Make Your Own Logo

The themes were presented by instructors each day. First, the participants analyzed the subject, either themselves or their schools. What is most important and unique about them? After analyzing the image of the subject, they expressed it with shape and color, looking for their distinctive modes of expression.②③④

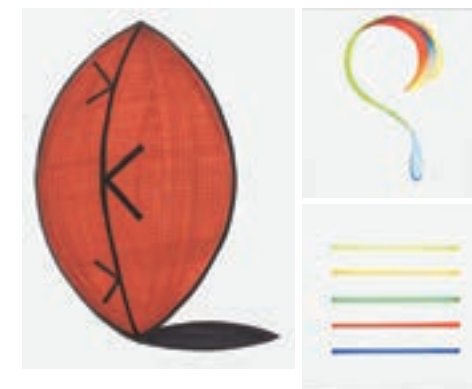
3

#### Presentation of works

Each person's work was shown on a projector, and instructors reviewed them and made comments.⑤

#### Finished logos

School logo



Own logo



### Instructor Profile

#### Art director Shobun Nakashima

Born in 1944. Graduated from Tama Art University, and worked at J. Walter Thompson and elsewhere before establishing Wave Creation Inc. in 1981.

#### Art director Shin Matsunaga

Born in 1940. Graduated from Tokyo University of the Arts and worked at Shiseido Creative Division, then established Shin Matsunaga Design Inc. in 1971.

#### Art director Katsumi Asaba

Born in 1940. After time at Kuwasawa Design School and elsewhere, founded Katsumi Asaba Design Studio in 1975.

#### Art director Kazufumi Nagai

Born in 1961. Graduated from Tama Art University, and worked for Hakuodo Inc., then established HAKUHODO DESIGN in 2003.

### Summary

In this workshop, participants thought about the meanings of logos, which we take for granted in our surroundings and are deeply imprinted on our memories, and took on the challenge of producing their own. In doing so it was first of all important to observe and analyze the targets - themselves and their schools - from various angles. Based on an understanding of the features and character of the target, they expressed one feature or a combination of them with images or text, and also expressed them with abstract or representational shapes and color. Even if the analysis produced results similar to those of other people, it was important to pursue a unique look when designing the logo. In designing a logo, they realized through first-hand experience that design is a process not only carried out with the hands, but by engaging with things thoroughly, thinking, and using creativity and ingenuity to convey a message to people. (HN)

### Feedback from participants

- It was a very valuable experience for me to hear the opinions and ideas of designers I admire, and to have them instruct me.
- I learned a lot by engaging with the concepts and philosophy of logos.
- It was quite different from what I usually study at school, so it was a lot of fun. I was surprised at the flexibility of my own mind.
- It was interesting to create my own personal logo and think about what kind of person I am. I gained a vivid sense of all the different factors that go into this process: shape, color usage, idea and so forth.
- It was a fresh experience to see works by of people my age from other schools.
- I am pleased that my logo was praised as interesting, and I think that this will encourage me in the future.
- I learned hands-on about the difficulty of making works and communicating with people.
- It is still difficult to understand how to make things as simple as possible and get your message across, and I thought I wanted to study much more.

### Materials provided

Sketch books, pencils, Copic markers, etc.



⑤

## My House, My Clothes: Let's Make a Wearable House

- Date and time: December 1 (Sat.), 2007, 10:30-16:30
- Participants: 23
- Target: Elementary school students (3-6 grade)
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room, 1F lobby, B1F SFT Gallery

**Outline** Thinking of themselves as fashion designers, participants created "wearable homes" using cardboard as a support. At the end, they held a fashion show and showcased the work they had produced in front of many visitors.



①



②



③



④

### Program content and timing

1



20 min.

#### Introduction of instructor's activities

We have heard of fashion designers, but what do they actually do? And what is a knit artist? Children listened intently to the instructors' explanations of their activities.

2



20 min.

#### Viewing MY TOWN IN MY HOME exhibited in SFT Gallery

The participants viewed the collaborative work by instructors Yamagata and mafuyu. The children were very surprised and excited about the unexpected idea of "clothing shaped like houses." ①

3



15 min.

#### What is fashion designer?

The children heard a lecture from Yamagata about a fashion designer's process, from concept to design, planning, actual production and fashion show concept.

4



40 min.

#### Design production

Time to start working as a designer! Participants thought up their ideal designs for clothes shaped like houses. For their first task, they drew pictures with great excitement. ②③

Lunch break (40 min.)

5



165 min.

#### Actual production of "wearable houses" using cardboard

Based on the designs they had drawn, they used cardboard to make wearable houses.

- First they cut pieces of cardboard. They needed to coordinate the position of the head, neck, and arms and determine how to create openings for them.
- They applied paint with large brushes and pasted used clothing and toys on their works, giving them rich personality. ④

6



10 min.

#### Preparations and practice for fashion show

The last step was a fashion show. When asked what they should do during the fashion show, Yamagata and mafuyu explained how to make an appearance and how to walk on stage. Participants practiced, and the anticipation mounted. ⑤

7



15 min.

#### Fashion show

The show was held in the entrance lobby of the NACT. Children wearing their own designs walked on the stage proudly with musical accompaniment in front of a sizable audience. The audience applauded enthusiastically. ⑥

### Instructor Profile

Fashion designer

#### Yoshikazu Yamagata

Graduated from University of the Arts London, Central Saint Martins in 2005. After working as an assistant to John Galliano, established Writtenafterwards Inc. with Kentaro Tamai in 2007, becoming the company's representative director in 2009.

Knit artist

#### mafuyu

Graduated in 2002 from Joshibi University of Art and Design, majoring in Oil Painting and Printing. Active as an artist, primarily showing in solo exhibitions. Also presents works in other media formats such as the magazine *Soen*.

### Summary

Fashion designer and knit artist. These sound like cool, creative jobs, but what is their work actually like? The instructors for this workshop were Yamagata and mafuyu, whose work was exhibited in the SFT Gallery as MY TOWN IN MY HOME: Yoshikazu Yamagata and mafuyu (October 17 - December 24, 2007), and the highly imaginative theme was "making clothing in the shape of houses." Through this activity, participants learned about what fashion designers do and actually went through the process from inspiration, to creation, to presentation. It was both interesting and difficult to expand on an image drawn from daily life, express it in a design drawing, and make it into a completed work. The results were full of bold ideas and innovative color use, all of them rich in unique character. Finally, they presented their works in front of a large audience in the form of a fashion show. This was an exceptional and thrilling experience for the participating children. (YM)

### Materials provided

Cardboard, drawing paper, used clothing, yarn, poster paint, colored pens, colored pencils, packing tape, bonding agent, news paper, scissors, cutter etc.  
Materials brought by participants: Unwanted toys and clothes



⑥



## I Feel a Little Like a Great Painter Today: Painting with Hiroshi Okutani at NACT

- Date and time: January 27 (Sun.), 2008, 13:00-16:30
- Participants: 12
- Target: Elementary school students (4 grade) - Junior high school students (3 grade)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room, Special Exhibition Gallery 2E and elsewhere

### Outline

Western-style painter Hiroshi Okutani was invited to serve as workshop instructor, and participants drew pictures of The National Art Center, Tokyo and the surrounding environment.



### Program content and timing

1



15 min.

#### Viewing *Journey* exhibition

Participants viewed *Journey: Encounter and Dialogues with Foreign Cultures*, in which Okutani's works were exhibited, and heard a talk in front of the works.①

2



10 min.

#### Relocation to Annex 3F multipurpose room

The group left the gallery and went back to the multipurpose room, while looking closely at the NACT building. It was sunny that day. The glass curtain wall with sunshine coming through it was very beautiful.②

3



15 min.

#### Talk by instructor

While presenting a slide show of his work, Okutani spoke about what he focused on when creating it. Specifically, there were three things the group was instructed to focus on in creating their own works that day: "Drawing things freely the way you experience them," "not hesitating to change colors and shapes according to their feelings," and "emphasizing shapes and colors that made a particularly strong impression."

4



120 min.

#### Production

Looking at the view from the 3rd floor of the annex, participants looked for places they wanted to draw, and after deciding, selected drawing paper and started working. Everyone worked on their pictures intently while choosing drawing materials and methods that would enable them to express themselves.③

5



25 min.

#### Presentation of works

Participants presented their finished works in front of the whole group. Okutani made comments on each piece, such as "you made good use of paper color" and "the contrast between the curved glass and the wall lattice pattern is wonderful." Many great works full of unique personality were created. The children's paintings were exhibited in the *Journey* shop space in Special Exhibition Gallery 2E the next day and enjoyed by visitors.④⑤



### Instructor Profile

Painter

## Hiroshi Okutani

Artist featured in the *Journey* exhibition, Person of Cultural Merit, member of the Japan Art Academy. Born in Kochi in 1934. Completed the oil painting course at Tokyo University of the Arts. Okutani belongs to the Dokuritsu Bijutsu Kyokai (Association of Independent Artists), has won many awards including the Minister of Education Award for Fine Arts, and since 1996 has been a member of the Japan Art Academy. In 2007 he was named a Person of Cultural Merit. His vigorous creative career has lasted more than 50 years, and he remains active as one of Japan's most prominent Western-style painters.

### Summary

On a sunny winter Sunday, a workshop was conducted by Okutani, whose works were on view in *Journey* (December 15, 2007 - January 28, 2008), an exhibition marking one year since The National Art Center, Tokyo opened. From the window of the multipurpose room where the workshop was held, various buildings such as The National Art Center, Tokyo; Tokyo Tower; and the National Graduate Institute for Policy Studies. Okutani said, "Let's draw the scenery seen from here freely," and in response the children used their creativity and ingenuity to create highly original works, using colored paper or emphasizing colors and shapes that made an impression on them. (NY)

### Feedback from participants

- Until now, I had only ever drawn things the way they look from outside, but today I tried to depict an internal landscape showing my thoughts and feelings about the scene. In the future, I want to try to draw things the way I think and feel about them. (Girl, 13)
- I used both watercolors and colored pencils. One choice I made was to make the trees sky-blue. I was happy I could create a world different from reality, for example by showing a rainbow reflected in the glass. (Girl, 10)
- I depicted the trees and fallen leaves using the technique of oil pastels repelling paint. I used the color of the paper to represent the late afternoon light. Today was a really fun day. (Boy, 10)
- I drew a "crooked picture," and it was a lot of fun. Mr. Okutani told us lots of useful things, and we had a great time. (Girl, 12)
- It was difficult to draw the NACT, but I think I did a good job. I want to continue making art from now on. (Girl, 11)

### Materials provided

White drawing paper, colored drawing paper, watercolor, colored pens, oil pastel, colored pencils, pencils, origami, etc.





## Sniffing Walk: Searching for Smells in NACT

- Date and time: February 16 (Sat.), 2008, 13:00-17:30
- Participants: 29
- Target: Age 4 years old and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room, several spots in The National Art Center, Tokyo

**Outline** Participants explored the galleries, cafés, restaurant, usually off-limits areas, control room, etc. of The National Art Center, Tokyo, with "scent" as a keyword. They replaced the smells they found with colors and shapes and made "scent map."



### Program content and timing

1

#### After arriving, participants were divided into groups based on odor preference.

The group warmed up using their noses. They sniffed five bottles, whose contents they could not see, decided which smells they liked the best, and then took their seats. People whose odor preferences were the same were grouped together.①

2

#### Talk by instructor

The instructor spoke about her own work and about the depth of our sense of smell. She then revealed the contents of the bottles used in the warmup section. Pencil shavings, coffee, Kakkontou... These are generally familiar smells, but people said with surprise that without being able to see the contents, they smelled different.

3

#### Exploring the NACT

With the Sniff Leader, who wears a yellow T-shirt, the groups set off with "Scent Books" containing instructions for going around the NACT!

- Prior to exhibition, works are temporarily placed in an organizing room in a usually off-limits space on the basement floor. How do sculptures smell? Participants recorded the odors they had discovered in their Scent Books using colors and shapes.②
- In the museum shop also on the basement floor, they looked for products with smells they liked or disliked.
- The lockers have odors as well. No two are alike. People expressed many different opinions about what might have been inside them before.③
- Participants ate sweets served at the cafe on the second floor. They sniffed the aromas and deciding which ones to eat. How did they taste?
- They interviewed the staffs at the information counter about what smells they liked.
- In the *Media Arts Festival* gallery, the groups searched for "works that seemed like they would have an odor." For example, someone said that a video with a predominantly light blue color seemed like it should smell like a swimming pool.

4

#### Return to multipurpose room, working on "Scent Map"

Odors discovered in the NACT were represented by color and shape, and people wrote their impressions on prepared speech balloons. They pasted these on a huge map of the NACT interior.④

5

#### Presentation

Each group made presentations on the odors they had discovered and those they imagined. Even in the same places, people experienced odors in different ways.⑤

### Instructor Profile

Artist

#### Hisako Inoue

Born in 1974. Completed the graduate program in printmaking at Joshibi University of Art and Design in 1999. In 2005, went to New York for a year on the Agency for Cultural Affairs Program of Overseas Study for Upcoming Artists. Has been highly active both at home and abroad since returning to Japan. Inoue creates installations that stimulate the five senses, characterized by pleasant spaces that stimulate memory and encouraging recollection by visitors primarily using the effects of scents.

### Summary

In addition to galleries, restaurant, museum shop, art library and public spaces, participants also visited off-limits areas of the NACT that they normally could not visit, such as the control room and organizing room. In addition, by interviewing various people who work at the NACT, they gained the opportunity to understand a wide range of functions and roles of The National Art Center, Tokyo. Sniffing different scents made people's noses more sensitive, and they experienced and enjoying scents in various ways, smelling or imagining odors coming from works of art, enjoying the scent of food and so forth, as well as using their imaginations to express invisible odors in visible form using colors, shapes, etc. Through this workshop focusing on the sense of smell, which we usually use without being consciously aware of it, participants came to appreciate our rich and multi-layered olfactory sense. (AT)

### Feedback from participants

- I greatly enjoyed this workshop, where I learned that memory and smell are connected directly and can affect the way we appreciate art. (Man, 30s)
- Everyone knows about experiencing museums with our eyes, but doing so with my nose was a fresh experience and I noticed things I had never consciously recognized before. (Man, 40s)
- I think that using imaginations based on odors is a unique idea. I think that this was a good project to enrich children's imaginations. (Woman, 30s)
- It was great that it enabled children to enjoy the NACT. Unlike those in foreign countries, Japanese art facilities have a "child-unfriendly image," and it seems difficult to visit with children. Here they had a nice opportunity to enjoy the NACT while playing happily. (Woman, 30s)

### Materials provided

"Scent book," A1-size NACT map, watercolors, colored pens, colored pencils, three types of aromatic deodorizer (lemon, grapefruit, orange), five bottles of scent (pencil shavings, coffee, cookies, kakkontou (a kind of Chinese medicine), cinnamon powder), etc.





## A Human-sized Project: Making a Balloon as Big as You

Program held in conjunction with *Artist File 2008: The NACT Annual Show of Contemporary Art*

- Date and time: March 15 (Sat.), 16 (Sun.), 2008, 13:30-16:00
- Participants: 46 (15th: 19, 16th: 27)
- Target: Anyone
- Entry fee: Free
- Place: 3F Auditorium, Lecture Rooms A,B, and C, Bamboo Grove

**Outline** Takefumi Ichikawa, who creates "floating sculpture," was invited as instructor, and participants created balloons the same sizes as themselves, placed titles on them and exhibited them. Finally, they toured the works with Ichikawa, and talked about the enthusiastic emotions they put into their works.



### Program content and timing

1



15 min.

#### Introduction of workshop content and procedure

2



50 min.

#### Production

- Measure height with string
- It was a new experience to measure one's height with a string instead of a tape measure.
- Mark balloon with height.①
- Fill with helium and tie it off at the mark. Cut off extra film.②

3



20 min.

#### Display

- Select exhibition site
- Participants attached their balloons to chairs in the auditorium and nearby corridors, lecture rooms, etc. or bamboo plants in the bamboo grove. While mounting them they paid close attention to detail.③④
- Name work and mount a caption
- People wrote their names, abstract words like "truth," "growth," and "escape," poetic phrases like "spaceship of Princess Kaguya," and even humorous things such as "Newscaster Girl." These interesting titles gave a sense of the participants' character.⑤

4



60 min.

#### Viewing tour

The group took a tour and explained their own works. It was an exciting and enjoyable tour where people had fun dialogues with Ichikawa and heard the surprising ideas of other participants.⑥



### Instructor Profile

Artist

#### Takefumi Ichikawa

Artist featured in *Artist File 2008* exhibition. Born in 1971, completed the graduate program in sculpture at Tama Art University with a focus on multimedia. Has created many ephemeral works in which form and location are not fixed, and which change over time. In the *Artist File 2008* exhibition, he presented a "floating" installation incorporating helium balloons molded with a special transparent film.

### Summary

This workshop was related to the work by Ichikawa featured in *Artist File 2008* (March 5 - May 6, 2008). The length was the only difference among the transparent tubular balloons made by participants. The balloons did not resemble the participants, but each person's life-sized balloon felt like their own alter ego for some reason. Participants felt strong attachments to their balloons, invested them with their own meanings and used imagination and ingenuity in displaying them. One important point of this workshop was the tour at the end, in which the group toured the NACT and viewed participants' balloons with Ichikawa. Ichikawa enthusiastically asked the group about the meanings of their work and their intentions in how they exhibited them. Through this dialogue, participants realized that not only the creation of works, but also the meanings assigned to them and the way they are exhibited are important elements in art. This workshop did not require advance reservations and people were free to drop by and participate. People from around Japan joined in, ranging from children to people in their 60s. (YM)

### Feedback from participants

- I sensed the artistic spirit lurking within each person, and I had a great time. Hearing the titles other participants gave their works, I thought "Wow, I see!" (Man, 40s)
- I had a great time and felt like I had returned to my childhood. I got so enthusiastically involved in it that I forgot about the time. I also admired other participants' good sense of where to install their works. The site becomes a part of the work. I felt like I could regain my humanity and sense of freedom that I had forgotten because of I'm so busy. (Woman, 40s)
- I came to Tokyo from Nara, and I was happy that I had this experience that I was not expecting. (Man, 10s)

### Materials provided

Special film, helium, vinyl string, fishing line, tape, caption cards, pens etc.





## Let's Make an Imaginary Space!

Program held in conjunction with *Artist File 2008: The NACT Annual Show of Contemporary Art*

- Date and time: April 12 (Sat.), 2008, 13:00-16:30
- Participants: 11
- Target: Elementary school students (2 grade)- Junior high school student (3 grade)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** Children were divided into groups and collaborated on producing fantastic cities. They used everyday objects to make music to accompany animated films of these places and presented the finished product as a video work.



### Program content and timing

- 1** Introduction of workshop content, and procedure  
①  
15 min.
- 2** Viewing work in *Artist File 2008* exhibition  
Participants experienced Sawa's work *Hako*, which creates an amazing space with videos on six screens placed on the floor of the dark gallery. Crashing waves, the pendulums of wall-mounted clocks, etc.: each was a familiar scene, but in Sawa's hands they were transformed into an unusual space. Children were very excited to engage with fascinating contemporary art.  
45 min.
- 3** Production  
Children were divided into three groups, and in each of three spaces partitioned off with styrene boards, they created fantastic spaces. They suspended CDs from strings or made angels flying through the air. Some made large bridges, and others made new creature-objects resembling dinosaurs. Everyone was inspired to create what they thought was necessary for that space, and the result was three totally different places.②③④  
90 min.
- 4** Video projection / Presentation of works  
Tomoyuki Washio, who collaborates with Sawa, converted the objects in the three imaginary places into animated footage using a personal computer and a DJ mixer. Another Sawa collaborator, sound artist Dale Berning, recorded soundtracks the children made with beads, marbles and other everyday items, and presented them. Sawa further modified the children's presentations at a later date, and mailed DVDs of them to the participants.⑤  
45 min.



### Instructor Profile

**Artist**  
**Hiraki Sawa**  
Artist featured in *Artist File 2008* exhibition. Born in Kanazawa City in 1977. Completed studies at University College London Slade School of Fine Art. Sawa has shown works in numerous exhibitions both in Japan and abroad, including many fantastical video works. Lives and works in London.

### Summary

The workshop by Sawa, whose video work was featured in the *Artist File 2008* exhibition (March 5 -May 6, 2008), incorporated high-tech equipment and technical staff, and gave a picture of Sawa's working process. At first the children seemed a bit shy about creating something with people they had never met before, but as they were making imaginative vehicles, animals and so forth and positioning them in the spaces, they overcame this hesitancy and created fascinating imaginary places like nothing seen before. The instructors then turned these into animations with movement and temporality, and improvised music the children made with everyday objects was added, resulting in a world like that of Sawa's works. The experience promised to be an inspiration to the children that would change the way they engaged with video art in the future. (YM)

### Feedback from participants

- I think I did a good job of making a train. Making the sound at the end was a little difficult, but I tried my best. It was lots of fun. (Boy, 9)
- There were lots of amazing sounds. It was fun to make something like a stage set (assembling things and making things fly through the air and so on). (Girl, 9)
- At first I wondered what kind of space we were supposed to create, but as time went on and we were making and placing things freely, I felt like I understood what it was all about. (Boy, 11)

### Materials provided

Styrene board, drawing paper, colored pens, used clothing, magazines, toys, string, straw, bamboo strips, paper cups, yarn, cotton, video cameras, projectors, computers, DJ mixers, etc.





④

## A Futuristic Life Made by minä perhonen

Program: "minä perhonen and Design" (lecture and workshop)

- Date and time: May 18 (Sun.), 2008, 13:30-17:00
- Participants: 20
- Target: Anyone
- Entry fee: 2,000 yen
- Place: Annex, 3F multipurpose room

### Outline

Participants used their imaginations to envision future lifestyles and represented them on single sheets of paper using minä perhonen fabric.



①



②



③



⑤

### Program content and timing

1



30 min.

#### Introduction of instructor's activities, workshop content, and procedure

①

2



135 min.

#### Production

- Selecting fabric  
First, people selected fabric from among Minagawa's colorful and original designs. There was an extensive lineup of minä perhonen fabrics past and present. Observe each piece carefully. What would stripes or polka dots be changed into?<sup>②</sup>
- Cut fabric and arrange it on drawing paper  
Minagawa spoke about the fabric production process and related anecdotes about it, and people felt closer to fabric and their imaginations were stimulated. Some people combined pieces of fabric with pictures they had drawn or photographs from their lives. Even more than two hours after starting, people continued to work with uninterrupted concentration.<sup>③④</sup>

3



30 min.

#### Presentation

Each person thought about their dreams and goals, and talked about the ideal "lifestyles of the future" expressed through minä perhonen's fabric. Minagawa said "I was impressed that 'nature' was a key word for many participants."<sup>⑤</sup>



### Instructor Profile

Designer

#### Akira Minagawa

Born in Tokyo in 1967. After graduating from Bunka Fashion College, established the brand *minä* in 1995. In 2000, opened a directly managed shop in Shirokanedai, Tokyo. Has also presented collections in Paris since 2004. Winner of the Mainichi Fashion Grandprix 2006.

### Summary

Minagawa, whose work appeared in the SFT Gallery exhibition *minä perhonen: Today's Archives* (April 23 – June 30, 2008), was invited to give a lecture in the morning (attended by 250 people) and conduct a workshop in the afternoon. While the morning lecture attendees were all adults, the afternoon workshop was more diverse, with participants ranging from five-year-old children to adults. Pieces of minä perhonen fabric were carefully preserved according to Minagawa's philosophy of "no waste." Using this fabric from the past 10 years, highly sought after as rare vintage items, people expressed the "lifestyles of the future." Beautifully patterned fabrics with vivid colors reflecting, minä perhonen's unique worldview strongly stimulated the group's imaginations. It was impressive that participants expressed bright futures filled with hope, inspired by the unique designs of the exactly woven fabrics. With warm advice from Minagawa, they all thought deeply and creatively about an ideal future that incorporated the ideas embodied in the fabric. (YM)

### Feedback from participants

- When I heard "designing future lifestyles with minä perhonen," I wondered what on earth it would be like and looked forward to it. The presentation session at the end was great. I heard ideas and opinions from people I would not normally get to know in my daily life. It was interesting that everyone made different things from the same materials. (Woman, 30s)
- It was fun. I enjoyed making things. I wonder why I enjoy it so much. (Boy, 5) / My kid was so self-assertive, I wanted to make it a collaboration but I was overruled! I was surprised at how this activity brought out this aspect of his personality. It was great to speak with Mr. Minagawa and I thought that I would be happy if I could wear his clothing designs.
- I usually have little opportunity for self-reflection, and I was very happy to have this wonderful chance to think and express myself using these amazing fabrics. People's ideas about the future were unforgettable. (Woman, 30s)
- I was surprised by the other participants' unexpected ideas. I enjoyed it and I would like to participate again if I have another chance. (Man, 50s)
- When I saw Mr. Minagawa's fabrics, I imagined all kinds of things and I wanted to incorporate them into my work. It was the first time in a long time that I had done anything like thinking about my future and expressing it through crafts, and I got deeply and happily absorbed in the activity. (Woman, 20s)

### Materials provided

minä perhonen fabric, drawing paper, colored pencils, colored pens, glue, bonding agent, scissors, etc.



## Art Appreciation Workshop: Playing with Words at the Emily Exhibition

Program held in conjunction with *Utopia: The Genius of Emily Kame Kngwarreye*

- Date and time: July 6 (Sun.), 2008, 15:00-17:00
- Participants: 22
- Target: Anyone
- Entry fee: Free (exhibition ticket required)
- Place: Special Exhibition Gallery 2E, 3F Auditorium

### Outline

People both with and without visual impairment enjoyed the *Utopia: The Genius of Emily Kame Kngwarreye* exhibition through verbal communication.



### Program content and timing

1



30 min.

#### Talk by instructor

- The instructor spoke about starting to visit art museums and engage in verbal communication about art, incorporating his own experiences. "Sometimes even people who have no problems with their vision do not see. But there are lots of new things you will notice if you really look at the work." This workshop involved communication among the group about their impressions and thoughts.①
- Participants were divided into small groups, and introduced themselves before going to look at the works. There were people with visual disabilities in every group.

2



60 min.

#### Viewing *Utopia: The Genius of Emily Kame Kngwarreye*

People consulted within their group and decided which works to view. Participants moved through the exhibition, standing in front of the works and talking freely about what they felt, realized, and imagined through them. At the entrance to the gallery, in front of a large picture of the artist, the groups talked about what kind of person she was. Some said she looked like she had strong force of will. Many of her works are abstract. When viewing *Creation of the World*, a flowing group of blue and green dots made some people imagine the ocean floor. Hearing these comments, people wondered about what kind of seaweed was depicted and laughter was heard. A visually impaired participant asked a question in front of a picture containing many lines: "If the lines in this painting were a wind, how strong would the wind be?" In response, other participants related how they experienced the painting as if it were wind. In a group viewing a work titled *After the Rain*, heavy on green and brown, there was a comment, "I'm surprised to see such colors after a rain." When a visually impaired participant was asked what color the title evoked, the answer was "green." Why? "Because on rainy days you can smell the plants. It also makes me think of brown like the soil." This group then talked excitedly about the images that colors evoked.②③④

3



30 min.

#### Review

After viewing the show, the groups returned to the auditorium and communicated their thoughts and impressions. When all the groups had come back, they presented what they had felt and experienced. There was feedback such as "I was able to think more deeply by telling people what interested me," "I felt my imagination expand when I delved down into impressions of each work one by one," and so forth.⑤

### Instructor Profile

#### Kenji Shiratori

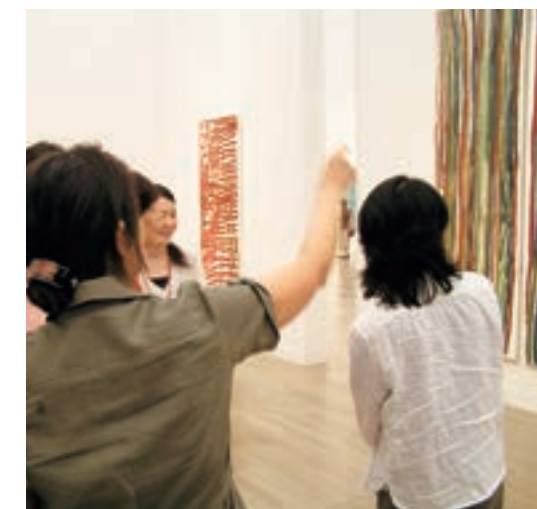
Lives in Mito, Ibaraki Prefecture, and works as a totally blind massage therapist. Through "appreciation of communication through words", in various places, pursues activities aimed at enabling both those with sight and those without to enjoy works of art together by "appreciating art through verbal communication."

### Summary

This workshop, held in conjunction with *Utopia: The Genius of Emily Kame Kngwarreye* (May 28 -July 28), was not a program with a speaker and listeners, but rather put everyone on equal footing and had them communicate about the works. Because it aimed to deepen art appreciation through verbal communication, people could participate regardless of visual impairment. Speaking freely, the groups appreciated not only visible aspects of the works but also their atmosphere, their concerns, and what they imagined. Appreciating the works through dialogue among various people regardless of age, gender, and vision impairment, people encountered things they would not have noticed alone, and experienced a broadening of the way they engage with art and the world it envisions. (AT)

### Feedback from participants

- I greatly enjoyed meeting new people. The time passed quickly. It was interesting to express myself and talk about intangible, intuitive things in words. (Woman, 40s)
- It was good not just hearing a one-sided explanation, but being able to appreciate art by speaking. (Woman, visually impaired)
- I could imagine a lot about Emily, her work, and the landscape of Australia by speaking with other participants, and I wanted to come and experience the painting again. (Woman, visually impaired)
- It was fun to hear various opinions and impressions from other people. I was surprised that it is possible to appreciate paintings with people who are unable to see them. (Woman, 50s)
- I experienced things in a way I usually couldn't at an art museum. The experience of getting to know visually impaired people was also valuable, and I thought it was great that members of the general public visiting the museum saw this workshop in progress. (Woman, 30s)





## Discovering Things We Ought to Love! Fun Designs!

- Date and time: August 24 (Sun.), 2008, 10:00-14:30
- Participants: 21 (8 parent/guardian and child groups)
- Target: Elementary school students and over, parents
- Entry fee: 500 yen per group
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** Participants explored the interior and surroundings of The National Art Center, Tokyo and photographed "objects" (designs) that attracted their interest with digital cameras. Each person picked out one of them, created a text summarizing the "story" they associate with that object and presented it to the group.



### Program content and timing

1



30 min.

#### Introduction of instructor's activities, workshop content, and procedure

Shimizu, who has designed products including Canon digital cameras, presented a slideshow conveying his close observation of and deep love for industrial products that we see all the time but do not notice, such as fittings for joining electric wires, blackboard erasers, metal clasps on sausages, jumprope handles and so forth.①

2



60 min.

#### Outdoor exploration

Step outside, and we're sure to find interesting industrial design! The group set off to explore. They walked around the back streets of Roppongi 7-chome near The National Art Center, Tokyo, and photographed interesting things while walking. They returned to the NACT and each person chose one photo.②③

Lunch break (60 min.)

3



60 min.

#### Production

Participants thought of stories based on their pictures, which had been printed during the break.④

4



30 min.

#### Viewing exhibition in SFT Gallery

The group viewed the Shimizu Hisakazu exhibition *Aisubeki Monotachi* (Lovable Things) at the SFT gallery on B1 floor. (Meanwhile, the staffs combined the photographs and the accompanying story and printed out booklets for all)⑤

5



30 min.

#### Presentation

Everyone made presentations of their works, which were shown via projector.⑥



### Instructor Profile

Product designer

#### Hisakazu Shimizu

Born in Nagasaki in 1964 and graduated from Kuwasawa Design School. At Canon Inc., has led the design of many products including the Canon IXY DIGITAL series, while also carrying out independent design activities as SABO STUDIO. Major works include *Chew Chew Shade* (Nagasaki Prefectural Museum of Art), *Ii Naosuke* (Galerie Downtown), and *Watermelon Clock* (Galerie Vivid, Netherlands).

### Summary

This workshop led by Hisakazu Shimizu, whose exhibition *Aisubeki Monotachi* (Lovable Things) (July 2 -September 1, 2008) was on view in the SFT Gallery, aimed to let people rediscover humble but marvelous works of industrial design that are all around us but go overlooked. Shimizu made the group realize that every industrial product fulfills an important function and there is a great idea behind it. It seemed likely that after exploring the quiet area on the backstreets of lively Roppongi, finding things that caught their interest and devising stories about them, the participants would turn a warm gaze toward the everyday things around them. This was a workshop where people adopted a different perspective from usual on these "things" and got a chance to discover new worlds concealed in them. (YM)

### Feedback from participants

- It was exciting to realize that there are well-thought-out functions and stories behind designs that I take for granted and had not really noticed. I took part with my younger brother, and it was an opportunity for both of us to discover new aspects that we usually do not see and come up with interesting ideas. (Woman, 20s)
- Something like this workshop is a rare opportunity, and it was fun to see my surroundings from a different point of view. (Man, 10s)
- It was lots of fun. It was hard to narrow it down to just one photo, though. I was very happy to get the printed-out photo. I want to pay closer attention to the industrial products around my house. (Boy, 8 and his parents, 40s)

### Materials provided

Paper, eyelet hole punchers, eyelets, string, scanners, printers, computers, projectors, etc.  
Materials brought by participants: Digital cameras



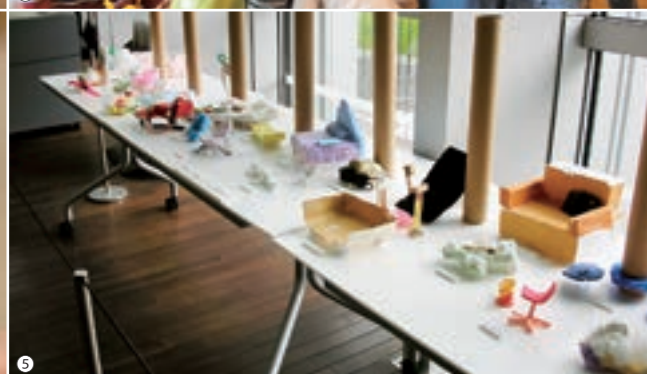


## What is Design?? Let's Try to Design a Chair!

- Date and time: September 28 (Sun.), 2008, 13:00-17:00
- Participants: 29
- Target: Elementary school students
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

With internationally active designer Hiromichi Konno, participants experienced designing furniture while thinking about the feelings of people who are to use it.



### Program content and timing

1



5 min.

#### Explanation of program outline

The workshop started in the multipurpose room, where various kinds of chairs are lined up. The participating elementary school students picked out their favorite chairs, sat down in them, and listened to Konno's talk.①

2



25 min.

#### Introduction of instructor's activities

Konno talked about his product design career thus far and the ideas that underlie his design: "Designers think deeply about the people who will be using their products. That means the goal of design is making people happy."

3



45 min.

#### Viewing chairs in the NACT

The group looked at designer chairs exhibited in the NACT, actually tried sitting in them, and assessed their comfort. Konno described the designers of the chairs, the manufacturing process, what kinds of materials were used to make them and so forth in an easily understandable manner. After viewing the chairs, Konno presented the participants with the design challenge for the day in the 2nd-floor corridor, which is lined with concrete columns: "Design chairs for your family, if they were going to sit in this center space with all the columns."②

4



40 min.

#### Designing chairs

When they returned to the annex, the group first produced design drawings of their chairs. They thought of their families, and drew chair designs on paper covering the entire floor, thinking hard how they would like to use them.③

5



80 min.

#### Production of miniature chairs

Once their design drawings were completed, the participants made small models of their chairs using paper clay, wire, pieces of wood, fabric and other materials. When making models, they understood the difficulty of designing a chair because things did not go the way they wanted or the chairs did not stand properly. They got advice from Konno, corrected the forms and improved the strength, and completed their one-of-a-kind miniature chairs!④

6



30 min.

#### Presentation of works

The group placed their completed miniature chairs on a presentation table, which represented the column-filled lobby of The National Art Center, Tokyo, and presented them to all the other participants. There were many great designs that emerged from thought about their families, including chairs intended for the whole family to see scenery, chairs where a mother and baby could sit together, and so on. Miniature chairs designed by children were exhibited in The National Art Center, Tokyo 1st-floor lobby for a week and enjoyed by visitors.⑤

### Instructor Profile

#### Product designer

### Hiromichi Konno

Graduated from Chiba Institute of Technology. After serving as assistant designer at Ross Lovegrove, launched an independent career in London, and has been based in Tokyo since 2008. Work includes product designs for European brands such as Fritz Hansen and Georg Jensen, and Konno is highly acclaimed for products that combine beautiful form and functionality.

### Summary

"The goal of design is making people happy." Konno's words provided a starting point for elementary school students who took on the challenge of designing chairs for their families in this workshop. The children listened to Konno, viewed various chairs, and learned that each one was designed carefully with consideration for the people who would use it. For their own families, they designed chairs with thoughts of their happiness, and used paper clay and cloth to produce miniature models brimming with creativity. (NY)

### Feedback from participants

- Today I had to think really hard, but it was fun. (Boy, 6)
- I had a really good time even though it was difficult to make a model. (Girl, 8)
- It was great that we could learn all kinds of things about design and tour the NACT. (Girl, 9)
- I was happy that I could draw pictures using my imagination, and that my model came out the way I hoped. I want to try it again. It was also fun to sit in chairs with interesting designs. (Boy, 9)
- It was really difficult to attach a side table, but luckily I was able to attach it using wire. But it was difficult to balance because it kept collapsing. (Girl, 12)

### Materials provided

Paper clay, styrofoam, wood scraps, paper tubes, colored cardboard, cardboard rolls, colored drawing paper, wire, braid, mirrored tape, yarn, fabric, cotton, colored pens, pencils, colored pencils, 24 types of chairs, photographic panels showing chair manufacturing process and designs, etc.





## Spelling Roppongi: Putting a Stroll in a "Letter"

- Date and time: December 21(Sun.), 2008, 10:30-16:00
- Participants: 20
- Target: Elementary school students and over (elementary school students were accompanied by their parents)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

After fieldwork to explore the city, the participants produced "letters" in various expressions, by incorporating materials that they gathered and things they noticed during the fieldwork.



### Program content and timing

1

#### Grouping

After completing registration, the participants drew an envelope and were divided into groups, according to the enclosed picture of the post card of The National Art Center, Tokyo.

2

#### Introduction of the instructor's activities and explanation of the day's workshop contents

"Try to encounter a variety of things and events by observing aspects of the city that you have usually missed, from a different perspective," Akiyama said.①

3

#### Planning to explore the town

After deciding a group leader, participants looked at a map and talked about where they wanted to explore in Roppongi. Because it would be a day-long workshop, they also thought about where they would have lunch.

4

#### Stroll through the city

One group headed for lush green Aoyama Park, and another enjoyed gourmet food in the Azabu Juban area, where there are old restaurants. A group strolling around the back road of Roppongi enjoyed the old townscapes that remained in the city, finding a mosaic painting on the wall of an apartment building, interacting with a cat nestling in a back alley. There are various discoveries in a town and on streets that you pass by casually.②

5

#### Review of the walk

As each group came back from their walk, they took a rest over tea. They then announced their group name and made a presentation about where they went and what they found, showing things they collected on the way.③

6

#### Production

The participants produced "letters" that incorporate what they noticed and things they collected during the walk, with the person they intended to share their experience with in mind. In addition to collected leaves and tree nuts, shop flyers, and old magazines, even containers that had lunch were included as materials of their letters.④

7

#### Presentation of works

Each group gave a presentation, showing their work and talking about what they noticed and remembered during the walk. All the participants listened eagerly to each presentation that was made from their own perspective.⑤

8

#### Exhibition (January 7 - 12, 2009)

The works produced at the workshop were exhibited at the SFT Gallery of the NACT.

9

#### Shipment

The works full of memories of exploration were shipped after the exhibition was over.

### Instructor Profile

Artist

## Sayaka Akiyama

Born in Hyogo in 1971, currently residing in Kanagawa. While visiting various domestic and foreign lands, she has been expressing the thoughts, events, and encounters by sewing her walks into colorful seams.

### Summary

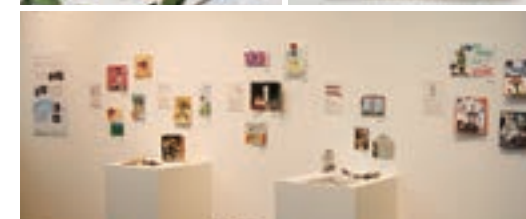
The day of the workshop turned out to be sunny and warm, a wonderful day for walking. Before going for a walk, the participants listened to Akiyama, who has visited various domestic and foreign places and has been creating works expressing thoughts, events and encounters she had, give advice about paying conscious attention to different things. All of the participants could make unexpected discoveries about aspects of the town that they normally would overlook by observing them in different perspectives from usual. The workshop was completed when the letters full of memories arrived to someone after a while. (AT)

### Feedback from participants

- I always thought I paid close attention to things around me. However, I had different pleasure out of the discoveries that I made after taking time. Particularly so this time because there were others. (Woman, 20s)
- It was a very pleasant event to walk around Roppongi's town-scape, thinking about various things. I started to think that I should change my point of view a little when I take a walk in my daily life. (Woman, 50s)
- I was excited about my first experience in this, as if I had forgotten my age, and I got something to talk about when I went home. Although I did not know anything about how to make a work, I could complete the task thanks to advice from others. I am full of satisfaction. (Woman, 70s)
- This was my first time to participate in this kind of workshop. Instead of just strolling through town, by producing the work, I was able to pay more attention to things while walking and to remember what I saw today. I really had fun. (Woman, 20s)

### Materials provided

Colored paper, Japanese paper, cloth, watercolor, colored pencils, oil pastels, colored pens, etc.





## Make Your Own Mobile!

- Date and time: February 14(Sat.), 2009, 13:00-17:00
- Participants: 22
- Target: Junior high school students and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room

### Outline

We invited Shigeki Fujishiro, a product designer, as an instructor and made mobiles that shake in the air, using wire and vinyl tape.



### Program content and timing

1



20 min.

#### Introduction of the instructor's activities

Fujishiro showed his own product and explained the points of designing a product, such as being aware of its user and where it is installed.①

2



20 min.

#### Description of procedures

Materials for making mobiles are wire and vinyl tape. First, Fujishiro gave a demonstration making a simple form.

3



170 min.

#### Mobile production

Before getting started, the participants imagined what their mobiles would look like. They made shapes by folding and extending thick wires with pliers. They found it rather difficult to make a single string of wire into a 3D shape. They received tips from Fujishiro. Distinctive shapes were created out of a single white wire. They then connected those shapes together by using fishing gut, adjusting the balance.②③④

4



30 min.

#### Presentation

The participants hung their mobiles from the ceiling and appreciated them. Mobiles that were joined together by transparent strings looked like colorful 'lines' floating in the air when looked at from a distance. Works representing each individual's tastes decorated the ceiling.⑤



### Instructor Profile

Product designer

## Shigeki Fujishiro

Born in Tokyo in 1974. After graduating from Wako University, School of Economics, he graduated from the Kuwasawa Design School, nighttime program. In 1998, he joined the IDEE Corporation, designing its standard items and custom-made furniture. After leaving the company in 2005, he founded shigeki fujishiro design and has been conducting a wide range of activities ranging from accessories to furniture design.

### Summary

As an instructor, we invited Shigeki Fujishiro, who exhibited his mobiles at the *FRAMES* exhibition (January 14 – March 16, 2009) held at SFT Gallery. The mobiles exhibited by Fujishiro were modeled three-dimensionally by combining thin trees. The way the mobiles, connected to one another by transparent threads, shook according to the movement of the air and looked like vibrant lines coloring the air. The materials Fujishiro suggested for this workshop were wire and vinyl tape. The participants worked on design while thinking about the places where their mobiles was going to be set up and the person they wanted to give their mobiles to. They then exercised their creativity and made unique mobiles by using simple materials. (AT)

### Feedback from participants

- I enjoyed not only making something with my hands, but also talking with a professional designer and other people I hadn't met before. I think I could return home with a lot of souvenirs, in addition to the mobile. (Woman, 10s)
- Mixed with young people, I feel like I remembered the youth. (Man, 70s)
- It was a very good experience where I was concentrating for 3 straight hours, making something with materials that I normally do not use. When I saw the final presentation of the works, I was touched by the variety of shapes that only with wire and vinyl tape. (Woman, 30s)
- It was a very fulfilling time for me as it was a long-forgotten experience of "making something without thinking about other things." Linking all the shapes together with strings was rather hard, but it even added to my joy when it was completed. It was fun to see so many different works created out of the same material. I realized once again how important it was to cherish creative ideas. I was able to return to the point that "making things" is fun. (Woman, 20s)

### Materials provided

Wire, colored vinyl tape, fishing gut, pliers, scissors, etc.





## Miniature Insects World: Making a Bug's-eye World

Program held in conjunction with *Artist File 2009: The NACT Annual Show of Contemporary Art*

- Date and time: March 8(Sun.), 2009, 13:30-16:30
- Participants: 17
- Target: Elementary school students
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room, Special Exhibition Gallery 2E

### Outline

By using the waste materials they brought themselves, the participants imagined the world as viewed from the point of insects, and produced three dimensional works.



### Program content and timing

1



25 min.

#### Appreciation of Ohira's works displayed at the *Artist File 2009* exhibition

The participants looked at Ohira's works very carefully in the special exhibition gallery. Seeing gigantic works in unusual shapes, they had a lot of comments and questions, such as "It seems as if I have gotten smaller," and "How did you bring this in?" ①②

2



110 min.

#### Description of the procedures and production

The children showed to one another what they brought from their houses and thought about how to make the world from insects' perspectives. They brought in various things, including boxes of snacks and medicines, egg packs, ribbons, CDs, etc.

When they had difficulty figuring out how they could use their materials, Ohira would give them tips. He would talk to them like, "What kinds of insects are there around the flowers?" or "What if I combine various materials?" and watch what they do. One made a bed for an insect by attaching a cloth to an egg pack, and others used a container for a snack and a pet bottle and made a room where an insect lives. They worked very hard building a distinctive world.③④⑤

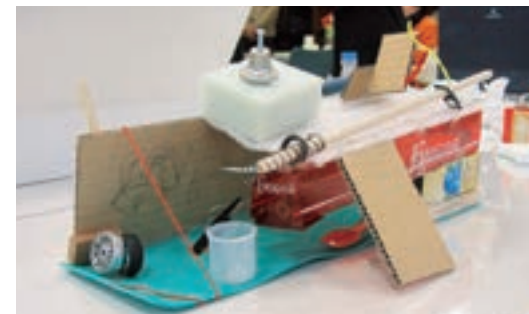
3



30 min.

#### Presentation

Things usually thrown away were transformed into unique works by the hands of children, such as a world out of a box where insects live, a shape of a vehicle, and a house. They created works filled with a lot of ingenuity and imagination.



### Instructor Profile

Artist

#### Minoru Ohira

An artist participated in the *Artist File 2009* exhibition. Born in Niigata in 1950. After studying sculpture at Kanazawa College of Art, and at the graduate program of Tokyo University of the Arts, he studied at Mexico National Esmeralda Art School in the late 1970s. He moved to the United States in 1982, and ever since then, he has been based in Pasadena, California, producing sculptural works out of wood and stones.

### Summary

Minoru Ohira uses wood and bark picked up in forests and deserts as well as waste materials, and transforms them into organic sculptures full of vital power. We invited him as an instructor and his choice for materials was none other than waste materials. What kind of expression can you create out of things that are destined to be thrown away as garbage? What will the world look like if you look at it from a different perspective from your own, something like a tiny being like an insect. Although these questions might seem unrelated at first glance, they both encourage you to shift your "viewpoint." Imagine a sight that is not actually visible, give "things" a new value different from the original function of them, and turn it into a work—that is what the participants experienced through this workshop.

It was impressive to see the abundant imagination of children transform things that were supposed to be thrown away as garbage because they had fulfilled their intended roles into something new and vibrant. (YM)

### Materials provided

Paper, pens, cloth, old clothes, wires, glue, tapes, scissors, cutters, etc.

Materials brought by participants: Empty boxes, waste items







## Various Shapes Emerging from Stone

Program held in conjunction with *Artist File 2009: The NACT Annual Show of Contemporary Art*

- Date and time: April 5(Sun.), 2009, 13:30-17:00
- Participants: 18
- Target: Elementary school students (4 grade) and over
- Entry fee: 1,000 yen
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

Inviting Shingo Murai, who uses stone as material for his works, we created three-dimensional works by using stone fragments of different shapes.



### Program content and timing

1



30 min.

#### Appreciation of the *Artist File 2009* exhibition

We looked at the works of Murai and listened to him talking about his thoughts in the works and the attraction towards facing stone.①

2



120 min.

#### Production

Back to the annex multipurpose room, Murai taught the participants how to handle stones, and they started to work on their own production. Materials prepared for today were thin plates of black granite and hundreds of stone fragments that came out in the process of Murai's work. The participants glued the stone fragments by instant glue, and created three-dimensional works of their own design. They changed shapes of stone by cracking the stone board with vice pliers and pliers, or by breaking thick plates into pieces by banging them with hammers. Then, they glued these fragments together to form a three-dimensional work. However, breaking stone into ideal form was not that easy. They didn't break into an intended shape or crumble by their own weight. The participants struggled with them, but with tips from Murai, they gradually stacked them into a shape and managed to create their own "form."②③

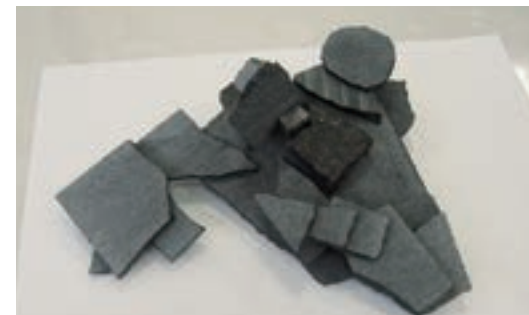
3



30 min.

#### Presentation of works

After about 2 hours, being focused on stone, works full of personality were completed. The participants presented their works one by one and received comments from Murai. "Wonderful works were born. I hope that learning more about stone triggered a change in the view of stone and sculpture." The workshop provided an opportunity to experience the appeal of stone and the fun of making things, through struggling with stone.④



### Instructor Profile

**Sculptor**  
**Shingo Murai**  
 Artist participated in the *Artist File 2009* exhibition. Born in Oita in 1952. Learned sculpture at Tama Art University and completed graduate school. Murai has consistently produced works using stones, and has established his unique style by pursuing the nature and the possibilities of shaping stones.

### Summary

Shingo Murai, who participated in the *Artist File 2009* exhibition (March 4- May 6, 2009), selected "stone" as material for this workshop. Stone is something hard, heavy and difficult to deal with, even for Murai, who has been working with it for a long time. It is more so for those who do it for the first time. Nonetheless, the participants faced stone, and managed to assemble stone fragments in different shapes into their own work, with enthusiastic advice from Murai. Also, a number of wonderful works were created, fusing together the charm of heavy stone and the personality of the participants. "I was absorbed in stones." "It was difficult, but fun." The impressions from the participants who finished the workshop showed their realization of the joy of creative activity through struggling with stone. (NY)

### Feedback from participants

- I experienced the feel of stone and the difficulty of creation, but it was really fun. I set a goal very high, but stone was pretty tough to deal with. I was truly impressed with what children created, which made me feel that adults need to work harder. (Man, 40s)
- It was hard to create the form that I intended and I struggled. But it was fun and it was a while since I focused on production that much. Hard, but fun!! (Woman, 40s)
- It made me want to try to create something out of stone on the street. Next time I make something, I will set myself free, instead of getting trapped in restrictions, and when I watch someone else's work, I will think about the thoughts and feelings of the creator. (Boy, 11)
- It was a difficult and interesting day. (Woman, 20s)
- The stone is very hard and it was difficult to crack it. But I felt good when I could make something nice. It was fun. (Boy, 9)

### Materials provided

Black granite, instant glue, vice pliers, hammers, gloves, plywood, etc.





4

## Let's Do Art Exercises: Experiencing Great Works and Masterpieces

- Date and time: August 22 (Sat.), 2009, 13:30-16:30
- Participants: 13
- Target: Elementary school students
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room

### Outline

After watching a slideshow of 11 pieces of artwork, the participants devised body movements out of what they felt from the works, and then used their body to show them according to music.



1



2



3



5

### Program content and timing

1



10 min.

#### Introduction of instructor's activities

Touko Takahashi demonstrated "Rodin Gymnastics," which she invented herself, incorporating poses seen in Rodin's sculpture.①

2



60 min.

#### Watch slideshow of artworks

When Takahashi showed *The Scream* by Munch and asked, "Why do you think this person is screaming?" one of the participants responded, "Because he realized he had forgotten something." As for *Okubi-e* (Japanese portrait prints) by Sharaku, they recreated powerful expressions and hand movements. They got chances to realize many things when they tried to express, by using their own body, their reactions to watching art projected onto flat surfaces. The children eagerly shared their opinions.②

3



90 min.

#### Creation of gymnastic movements, and practice

The participants devised gymnastic movements that incorporated some movements seen in the works they watched, according to the "Radio Gymnastics" song. As for *Hercules the Archer*, by Bourdelle, they adopted a pose to pull the bow, putting the weight on one foot with the body leaning backward.③④

4



10 min.

#### Presentation

The participants showed to their parents the exercises they created. As for *The Thinker*, by Rodin, after imitating the sculpture of sitting in deep thought, they opened both their arms in the air and said, "I got it!" As for *The Dance (second version)*, by Matisse, they danced around, holding one another's hands. At the end of the dance, they breathed slowly as they gathered together and posed as *Mona Lisa*, by Leonardo da Vinci, making a graceful smile as a finish. The parents gave big applause to their creative dance. ⑤⑥⑦



6

### Instructor Profile

#### Artist

### Touko Takahashi

Born in Shizuoka in 1979. She produced "Sunday Art Series: Magaimono Art Kits," a series of kits to reproduce great art works all over the world. She has been promoting a unique way of appreciating art by means of our body. For example, she has devised "Rodin Gymnastics," a gymnastics workshop to imitate Rodin's sculptures and introduced it at the Shizuoka Prefectural Museum of Art.

### Summary

We invited Touko Takahashi, an artist who suggests art appreciation using the body to this workshop. She began the workshop having the participants spend an hour watching closely the 11 works she selected, including *The Scream* by Munch, *The Gleaners* by Millet, and *The Thinker* by Rodin, and paying extra attention to movements seen in the works. By imitating the postures in the works and trying to imagine movements prior or after the posture or thoughts of the characters in the works, the children looked at the works in various ways and explore aspects they had never been aware of, such as the backgrounds and intentions of the artists. After appreciation, they created gymnastic movements, incorporating movements seen in the works, with the familiar music of the "Radio Gymnastics." The children, tapping into their creative power, came up with one unique movement after another. It was a great opportunity to experience the fun of creation, by using not only the sense of sight, but also facing the works through paying attention to them with their body. (AT)

### Feedback from participants

- It was fun to see how I could change the way of looking at art. I want to keep doing that from now on. (Girl, 7)
- It was my first time to do this because I had never used my body movements to watch paintings. At first, I had difficulty bending my right arm, but as I practiced I was able to do it. I was happy. I also want to try it again with other pictures if I get a chance. (Girl, 9)
- The most fun thing for me was to work with *The Scream* by Munch. It was fun to make the scream face and sound. Also, the da Vinci pose was unique and fun. I am going to try the art radio gymnastics at home. (Boy, 12)

### Materials provided

Mirror sheets, projectors, personal computers, etc.  
Materials brought by participants: Towels, drinks



7



# Challenge!: Abstract Painting – Personal Impressions and Overflowing Colors

Program held in conjunction with *The Light*:  
Yoko Matsumoto / Rika Noguchi

- Date and time: September 12 (Sat.), 2009, 13:00-16:00
- Participants: 21
- Target: Anyone
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room

**Outline**  
We invited Yoko Matsumoto, who produces abstract painting, as an instructor, and the participants drew "abstract painting" as a theme, using various drawing materials.



## Program content and timing

- 1** 15 min.  
**Appreciation of *The Light* exhibition**  
The participants watched the exhibition, *The Light*, in which Yoko Matsumoto participated. While watching the paintings drawn by unique techniques, they listened to Matsumoto describes the thoughts she put into her works.①
- 2** 15 min.  
**Explanation by the instructor**  
"You can't produce abstract paintings out of nothing. You can't produce any unless you have some kind of image. Abstract painters create images based on something that actually exists." Matsumoto talked about the history of painting, by introducing works of Kandinsky, Rothko, Pollock and others.②
- 3** 100 min.  
**Production**  
The participants tried to create "abstract painting," by using drawing materials, such as the prepared four-cut size drawing paper, watercolor, colored pencils, colored pens, etc. "Paint with colors freely, without thinking about whether it is difficult or it is embarrassing if you draw such a picture," says Matsumoto. They considered their own minds and drew on the paper. There were participants who hadn't drawn a picture for a while. When they had trouble, Matsumoto gave them some advice.③④
- 4** 30 min.  
**Presentation**  
In the two-hour production session, some people painted multiple paintings, and others spent the whole time to produce one painting. As the closing remark, Matsumoto said, "It was great you could express yourself freely. Please continue drawing in the future."⑤



## Instructor Profile

**Painter**  
**Yoko Matsumoto**  
*The Light* exhibition Artist. Born in Tokyo in 1936. Graduated from Tokyo University of the Arts, Department of Painting. In 1960, she started producing abstract paintings and met acrylic paint in New York, where she stayed around the end of the 60's. From the 1980s to the 1990s, she established her own abstract painting style with pink as the main color. In recent years, she has been working on green oil paintings as well.

## Summary

The participants to this workshop, the theme of which was "abstract painting," included a wide range of age groups from teens to those in their 70s. While some of them said they hadn't painted for decades, each of them painted freely to express their feelings with colors, shapes and lines, after watching the works at *The Light* exhibition (August 19 - October 19, 2009) and listening to Matsumoto's talk about abstract paintings. Abstract painting is different from representational painting, in which the painter paints tangible things true to nature. Although the participants were a little puzzled at the beginning, they worked on their paintings in their own way. One drew a line with a thick brush on white paper, and another put layers of oil pastels of different colors and scraped with finger nails to make expressions, and another painted on rolled and wrinkled sheets of paper. They all faced their own mind and expressed it with colors and shapes that came up on paper, to create their own masterpieces. Through the production of "abstract paintings," each of the participants experienced the pleasure of painting freely again. (AT)

## Feedback from participants

- I had a lot of fun drawing. I had always thought that abstract painting was difficult, but after actually doing it myself and taking advice from Ms. Matsumoto, I felt it was something more familiar. (Man, 50s)
- I am very happy that I could spend time with an artist! I now realize that it is okay to paint a landscape in our mind. It was a great learning experience! (Woman, 40s)
- It was a lot of fun to see paintings by various people, to work with them as well. Also it is a good memory that I could talk with Ms. Matsumoto. (Woman, 30s)
- I was thrilled to have an opportunity to interact with Ms. Matsumoto and to get her message. I appreciated her personality and it was a good stimulus for me. (Woman, 30s)
- I painted for the first time since I was an elementary school student, and it was really fun. It was good learning because there were many things I learned for the first time. I am going to paint again. (Woman, 60s)

## Materials provided

Drawing paper, watercolor, oil pastels, pencils, colored pencils, colored pens, etc.  
Materials brought by participants: Drawing materials the participants would like to use



## Capturing the World Beyond the Lens: Taking Abstract Pictures with a Digital Camera

- Dare and time: December 19 (Sat.), 2009, 13:30-16:30
- Participants: 19
- Target: Elementary school students (4 grade) and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline** Using digital cameras, the participants took photographs as "expression" by using techniques such as camera shake, blurring, manipulating unique compositions, etc. in order to view the world from different perspectives.



### Program content and timing

1



30 min.

#### Talk by instructor

"Photograph" means "a picture of light," said Ryo Hamada, describing the history of photographs and cameras to the participants. She then introduced her works. Cameras can produce unusual images of the world when you blur focus or shake the camera.①

2



40 min.

#### Photo shooting

The participants searched for shooting points in and outside of the NACT building. The subjects could be anything: landscapes, buildings, and people. They took photos freely, by getting closer to the target, capturing the scenery in the distance, using techniques such as camera shake and blurring.②

3



45 min.

#### Production

The participants selected photos to print out. Some used a thumbtack to make white lines on the photo to add extra effects.③④

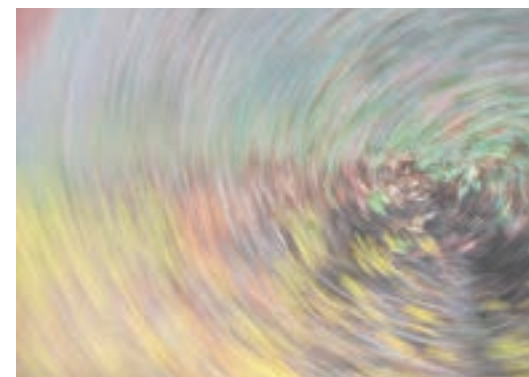
4



60 min.

#### Presentation of works and appreciation

Each participant projected the photos of their choice through a projector while others watched them. "What kind of place do you think this is?", "What does this look like to you?", "What do you imagine from this?" The way each participant felt with each photo was distinct and the imaginary world seen through the works kept expanding. At the end, they each picked their favorite work, put it in a photo frame and brought it home.⑤



### Instructor Profile

Artist

#### Ryo Hamada

Born in Tokyo. After studying painting at university, she started to create mainly 2D photographic works with the theme of daily life and memory. In addition to solo exhibitions in Japan, she has participated in a number of group exhibitions and also participated in group exhibitions abroad, such as in France, Germany, the U.S., and Serbia.

### Summary

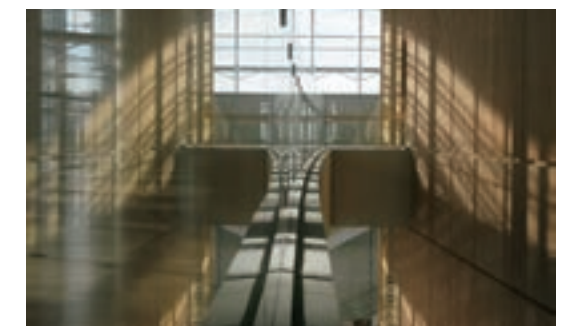
Whether being a regular user of cameras or being unfamiliar with them, the participants took on a new challenge of using a camera as a means of "expression." They used digital cameras they brought in to take pictures, using techniques like camera shake and blurring, as well as searching for a unique composition. Even if you select the same target, the world projected will vary depending on the angle, distance, focus and the shutter speed. In this workshop, we used the camera as a tool for expression, instead of trying to capture precisely what's in front of us such as documentary and memorial photos. All the pictures taken by the participants were full of personality and helped realize the depth of the world expressed through the camera. (AT)

### Feedback from participants

- It was fun to try abstract expression using a digital camera. It was interesting to see how the appearance of the scenery, buildings, and things changed significantly when seen from different perspectives. I could learn many things from the unique works of others. (Woman, 50s)
- It was interesting to realize how my photos became different when I added an artistic perspective to the usual act of taking pictures. I could also learn the history of the camera and photographs. I experienced drawing with the camera by means of photographing (drawing with light). (Woman, 40s)
- The experience of "drawing a picture" using a camera was fresh for me because I had always thought that a photograph was "taken" with the camera. (Man, 20s)
- I appreciated the fact that we could practice and review. It was also good to have an opportunity to present our works, because people have their individual, distinct ideas of artwork. (Woman, 30s)

### Materials provided

Photographic paper, thumbtacks, photo frames, printers, personal computers, projectors, etc.  
Materials brought by participants: Digital cameras





## Using Plarail to Play with paramodel

- Date and time: January 10(Sun.), 2010, 13:30-16:00
  - Participants: 34
  - Target: Anyone
  - Entry fee: Free
  - Place: 3F Auditorium and elsewhere
- Cooperated by TAKARA TOMY CORPORATION, MORI YU GALLERY

### Outline

The participants created a giant picture using "Plarail," toys with blue plastic rails, with the help of paramodel.



### Program content and timing

1



15 min.

#### Introduction of instructor's activities

The participants listened to the paramodel on their creative activities by means of installation using plastic toys and so on.①

2



5 min.

#### Explanation of how to handle Plarail and of production space

The venue of the workshop is the auditorium where lectures and other events are usually held. This day, the participants would draw a big picture in the auditorium by using plastic toy called "Plarail."

3



30 min.

#### Production

The theme was, "Draw plants of the universe!" The participants connected the "seeds," pre-planted by paramodel in the auditorium, using Plarails in order to create a picture. The picture gradually expanded, and eventually the "space plant" ventured out of the auditorium into the bamboo grove outside. ②③④

4



15 min.

#### Confirm progress

In the middle of the production, they moved to the upper floor, overlooking the auditorium, so that they could confirm the progress of the picture. Some said, "That part is not connected yet," and others said, "That pattern is interesting—it looks like a plant."

5



30 min.

#### Production

"Plants of the universe" grew further and it continued to expand. There arose a unity among the participants as adults and children cooperated in connecting Plarail pieces.

6



25 min.

#### Run a train on the top of the Plarail

A large original picture was completed on the floor of the auditorium, with part of it leading to the bamboo grove. They wondered how long the connected rails turned out to be. Then, they ran a toy train on the rail, so that everyone could experience the growth of "the plant of the universe."

7



15 min.

#### Watch a video taken during the production

Finally, they watched a video taken from fixed locations. The way the picture of Plarail expanded rapidly in the auditorium, where there were originally some chairs, and also the way the picture was taken apart and put away, were as if the vine of a blue plant was expanding and shrinking.

Nakano said, "I think it was great that the participants had a chance to realize how they could change the space by using Plarail, which they normally consider as toys." With Plarail as "painting material", the auditorium was turned into a big "work."

### Instructor Profile

Artist

#### paramodel

An art unit established in 2001 by Yasuhiko Hayashi (graduated from Kyoto City University of Arts, Concept and Media Planning) and Yusuke Nakano (graduated from the graduate school of Kyoto City University of Arts, Nihonga). Their theme of works is "paradise model" and they have been using various materials and expressive methods such as installation using toys such as "Plarail" and miniature cars, as well as photographs, and paintings.

\* "Plarail" is a registered trademark of TAKARA TOMY CO., LTD.

### Summary

A workshop with paramodel turned out to be an art experience fully utilizing the space of The National Art Center, Tokyo. The participants began to connect pieces of Plarail with "seeds" paramodel put on the floor. That day, in the auditorium that had less chairs than usual and looked quite spacy, blue lines started to spread. Some rails went under chairs, others connected with rails laid by others, expanding quickly to become a picture of blue lines filling the entire floor in two hours. The auditorium was turned into a unique artistic sphere. After making an art work out of the auditorium by using Plarail as materials, the participants nodded to Nakano, when he said, "By using ordinary toys, you can create a wonder world like this." (NY)

### Feedback from participants

- I was wondering how the pieces I put randomly together would look when seen from above. Therefore, it was a new experience to realize it turned out to have a shape. It was also good to gain some ideas from what others created. (Woman, 30s)
- I was able to participate with my child and it was very interesting. (Man, 30s)
- I struggled to bring Plarail over the stairs, but when I managed to reach outside I was happy. (Girl, 12)
- As I had never used so many pieces of Plarail, I was impressed by the sheer size of it and there was a sense of accomplishment as personalities of us all were united. Smile on the children's faces were very good. (Man, 40s)
- I didn't realize that we could use the Plarail this way, instead of having trains go over it. (Boy, 8)
- I enjoyed using hands, body and head(?). Everyone, from children to adults, did. (Woman, 30s)
- It was fun to participate in a creative activity. I found it interesting that the rails were not connected after all. (Man, 40s)

### Materials provided

"Plarail" (plastic railway toy), chair, video, personal computer, projector, etc.





## Making Your Own Character with a Doll Artist

- Date and time: February 27 (Sat.), 2010, 13:30-17:30
- Participants: 22
- Target: Anyone (elementary school students and younger are accompanied by parents)
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

**Outline**  
The participants had things around them inspire their imagination, to create a character, and made a doll of it, which would fit in a hand.



### Program content and timing

- 1** **Talk by instructor**  
20 min.

Ryoko Ishii introduced her works, full of imagination. They include unique characters, such as two birds facing each other that look like a ribbon, and a tea cup whose silhouette is an ample female figure. The source of creation is everyday things.  
The participants could expand their imagination as they were allowed to hold her works and ask her about how to come up with images.①
- 2** **Production**  
190 min.

  - Idea sketch  
The participants were given advice from Ishii saying, "Look at things around you with a flexible mind. Don't let rules limit you, and make something freely," and they started production.②
  - Production using cloth and paper  
Based on the character's sketch that each participant came up with, they made a doll of a size that can be held in hand. One person sewed pieces of cloth together and stuffed it with cotton. Another made a collage by using cardboard, colored paper, cloth and so on. Characters gradually took form. Once they made shapes, the participants colored them with acrylic paint.③
- 3** **Presentation**  
30 min.

A number of characters full of originality were completed. At the end of the workshop, Ishii said, "A variety of things can be born when you use imagination to look around. Please keep making things after you return home."④



### Instructor Profile

**Doll artist**  
**Ryoko Ishii**  
Born and living in Tokyo. In 2001, she graduated from Joshibi University of Art and Design, department of art, western-style painting. After graduation, she started making hand-sewn dolls. She has been putting her works on books and magazines, holding exhibitions at galleries and shops.

### Summary

This workshop was held under the theme "Let's create new characters from imagination out of the things around you, and enjoy forming something based on the idea that comes up in your mind." People of a wide range of ages, from children to adults, participated in the workshop. As the source of inspiration, they could use things they found in the NACT, things they were wearing, or even something in their mind. After about 3 hours of production, colorful works painted with acrylic paint were completed. They included characters full of personality, such as a projector and a computer turned into humorous living creatures, and humanized chairs and buildings. (AT)

### Feedback from participants

- I thought that I could make shapes when I used my hands, instead of my mind, which helped me have confidence. It was fun to see myself end up with a shape different from what I first imagined. I feel like I got to know more about myself. I think making things myself helped me realize that. (Woman, 30s)
- I applied for this workshop because I wanted my child to experience it. Ms. Ishii praised whatever ideas my daughter had or whatever methods she used, which made her very happy. It was a nice event as a parent as there are not many occasions where kids can feel free to use their imagination and expression. (Woman, 40s)
- I was able to imagine (create) for the first time in a long time. It was really fun and 4 hours passed in the blink of an eye. (Man, 40s)
- I usually make things following very rational processes, so this experience of making things in a pure way was very fresh. I think it gave me a great opportunity to lead to some new ideas. (Man, 30s)
- I enjoyed production. At the presentation session, I could see the works of others, and it was very interesting and I enjoyed it. (Woman, 20s)

### Materials provided

Cotton cloth, cotton, cardboard, colored paper, acrylic paint, oil pens, tweezers, thread, needle, etc.  
Materials brought by participants: Brushes, acrylic paint, watercolor, etc. (if the participants wanted to bring them)



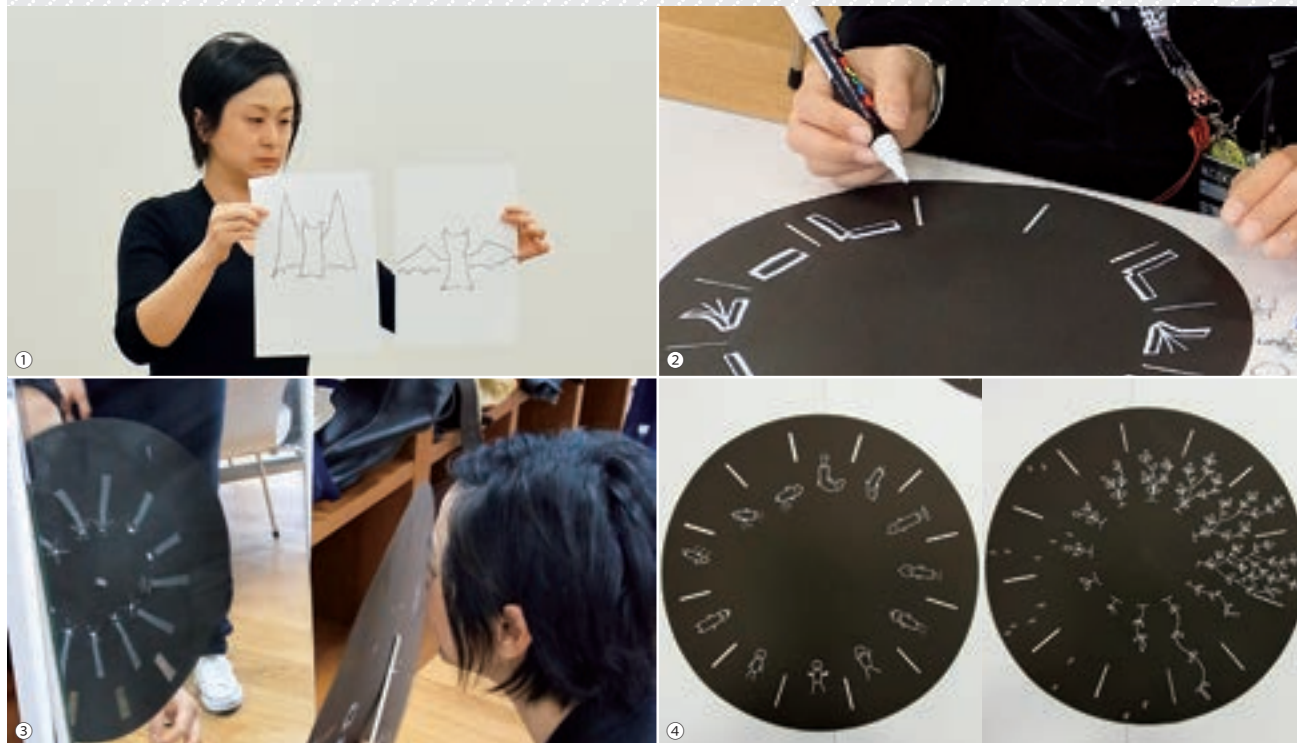
## Making Animation with an Umbrella

Program held in conjunction with *Artist File 2010: The NACT Annual Show of Contemporary Art*

- Date and time: March 20(Sat.), 2010, 13:30-16:30
- Participants: 15
- Target: Junior high school students and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room

### Outline

We invited Chisato Saito, who makes hand-drawn animation works, as an instructor and made animation using drawing paper and umbrellas.



### Program content and timing

- 1** Participant self-introduction

10 min.
- 2** Talk by instructor

The participants listened to Chisato Saito explaining how images appear to move in animation. Saito drew some images she herself made.①

30 min.
- 3** Production

  - Draw on black drawing paper

First, the participants made sketches to form an idea about what kind of work they wanted. Once they decided what to make, they began to draw on black drawing paper cut round. The trick is to draw an image that changes gradually, near thin slits made at the edges of the round paper.②

  - Check how the picture moves, while projecting the image on a mirror

When they peered out of the slits on the paper and turned it, they could see the image move. They exchanged their works and watched the works of others. There were different figures moving around comically; a bud opening up little by little, and a face changing its facial expressions.③④

  - Draw on umbrellas

This time, they drew on umbrellas. It was interesting to see how an ordinary object like an umbrella can create animation.⑤

- 4** Appreciation of works

20 min.

Animation work on umbrellas with colorful pictures has been completed! Animation created on big umbrellas as bases looks more dynamic than the ones on black pieces of paper. In the end, everyone exchanged works and appreciated the works by others.⑥




### Instructor Profile

**Artist**  
**Chisato Saito**  
 Participated in the *Artist File 2010* exhibition. Born in Tokyo in 1971. After studying printmaking at Joshibi University of Art and Design and completing the graduate program, she has been interested in light and shadow and has been creating paintings, photographs, moving images and installations, under the concept "the world is made of particles."

### Summary

The idea of this workshop arose from Chisato Saito's proposal; Why don't we make animation using things around us? She contributed photographs and animation she created out of her own hand-drawn pictures to the *Artist File 2010* exhibition (March 3 - May 5, 2010). What she chose as "something around us" was an umbrella to create animation. The participants had to imagine what it would look like when the umbrella was rotated, in order to decide what to draw on it. It was a struggle to draw on an umbrella because it would move. When their works were completed, the participants exchanged them with others and appreciated others' works. It was a great opportunity to experience animation production without using special materials or complex techniques. (AT)

### Feedback from participants

- Listening to Ms. Saito talking about her works before the workshop helped me get more serious about production. It was nice to learn about the origin of animation. It was the first time for a long time that I could focus on something. (Woman, 20s)
- I was really excited to see that we could create art work by using familiar objects like umbrellas. (Man, 20s)
- It was my first time to draw pictures on an umbrella. I was surprised at the fact that an animation could be made with an umbrella, and that familiar things could be turned into something fun with a little ingenuity as well. (Woman, 20s)
- It was interesting to listen to an artist because I don't usually have opportunities to learn how artists make their works. It was a while since the last time I could be absorbed in production. Since I don't usually draw pictures, it was really fun. Also interesting to see works by others. (Woman, 20s)

### Materials provided

Black umbrellas, black drawing paper, poster colors (pen-shaped, various thickness), thumbtacks, mirrors, etc.





## Small Things Made of Colored Wire

- Date and time: April 24 (Sat.), 2010, [1] 13:00-14:30 [2] 15:00-16:30
- Participants: 24 ([1] 13, [2] 11)
- Target: Anyone
- Entry fee: 300 yen
- Place: B1F lounge area
- Collaboration: Embassy of the Republic of South Africa in Japan, South Africa Ministry of International Trade and Industry

### Outline

Two wire artists from South Africa, who have participated in an exhibition of the SFT gallery, demonstrated the production, and the participants produced accessories such as rings with the same material.



### Program content and timing

1

#### Explanation on materials and production method by the instructors

The instructors have developed a technique of wire-art by adopting the Zulu traditional braiding technique that wraps the leaves of Ilala Palm around the core of the grass and braids them one by one. They use thin, easy-to-handle, beautiful, colored wire. The artists brought a telephone line from South Africa and once they open it wires of various colors appear. They then wrap this around a wire and knit.

2  
30 min.

#### Production

After learning the basic way of knitting wire, the participants made accessories that you can actually wear, such as rings and cell phone straps. They imagined the finished design, and as they weaved it they changed colors and patterns.

### Instructor Profile

Wire artist

#### Elliot Mkhize

Elliot Mkhize was born in 1945, currently lives in Kwamasaz near Durban, the second largest city in South Africa. He uses Zulu's traditional braided knitting techniques, and produces works using bright colored telephone lines as materials. A leading expert on wire art in South Africa.

Wire artist

#### Nomvuselelo Mavundla

Nomvuselelo Mavundla was born in 1978, skilled in designing and producing baskets using wires. She gains inspiration from familiar things and produces indoor decorations and fruit containers. She represents a younger generation of wire art.

### Summary

The year 2010 was the 100th anniversary of the diplomatic relations between Japan and South Africa. To commemorate it, "South Africa · Master Crafters"—a joint exhibition by crafters from South Africa—was held at the SFT Gallery in The National Art Center, Tokyo between April 21 - July 5, 2010. The exhibition, participated in by four crafters called "Master Crafters," respected in South Africa, and one young crafter, introduced South Africa's traditional culture, passed down generations, as well as innovative efforts to merge it into a contemporary sense of art. In the occasion of this exhibition, two artists who work on wire art came to Japan and held a workshop. Their work is based on the traditional braiding technique of Zulu, South Africa's largest ethnic group. Their works featuring brilliant colors and bold geometric patterns are actually made using the telephone wire of a telephone company in South Africa. The participants learned the South African craft that maintains traditional techniques, while using contemporary and familiar materials. They also experienced creating original works by a simple technique, using unusual materials and devising color combinations. (HN)

### Materials provided

Colored wire, wire, pliers, etc.







## What Is Wood? Looking, Listening, Touching!

- Date and time: June 5(Sat.), 2010, 13:30-16:30
- Participants: 23
- Target: Elementary school students
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

An opportunity to touch trees and reflect on them from different perspectives. Listening to Shigeki Miyamoto, a furniture model maker, exploring the yard of the NACT, the participants produced their own works.



### Program content and timing

1



60 min.

#### Talk by instructor

- About Miyamoto's work

Chairs made by Shigeki Miyamoto, using various kinds of trees. They are made to fit comfortably on your back. Not only the material but also the people who use it are well thought out.①

- Talk about trees

Displayed there were various kinds of trees Miyamoto gathered from all over the world, including trees with unusual colors.

The participants held in their hand ten different kinds of trees prepared, one by one, and felt its feel and weight, while listening to Miyamoto. They wondered, "What kind of place does this grow?" and, "How high is it?" The Campher laurel and Lebanon cedar have distinct, strong smells. The children also put trees in water to see how heavy they are! As it turned out, Coctan, which is heavy, sank and Sycamore, which is light, floated.②

- Question time for Miyamoto

There were many questions, such as "What kind of trees do you use in woodworking?", "How many years does Sequoia take to grow?" and, "How many kinds of wood are there in Japan?"

2



50 min.

#### Walk through the yard and the inside of the NACT building

As the participants familiarized themselves with trees through different ways, such as by touching the bark of trees, smelling leaves, and biting the fruit of a tree, they asked Miyamoto questions like, "Mr. Miyamoto, what is this tree nut?" and, "What is the name of this tree?" When they moved back into the building, they checked the feel of the wood used in the building. The hardness of the tree is different between the floor and the wall. They learned that a proper tree is used for each place.③④

3



50 min.

#### Production

While feeling the texture and the smell of the wood, the participants sanded the wood surface by using sandpaper of different roughness. To finish, they applied varnish to show the beautiful wood grain.⑤



### Instructor Profile

Model maker

#### Shigeki Miyamoto

Born in Tokyo in 1937, raised in Shizuoka. CEO of Gotanda Seisakusho Corp., a furniture production company. He is one of the few leading furniture modelers in Japan. In addition to working on producing and restoring traditional furniture, he is involved in making prototypes out of the designs by architects and designers.

### Summary

The workshop began with Shigeki Miyamoto talking about the world of wood, and he has been familiar with it as a craftsman, making and repairing furniture for the last decades. The children learned about trees that cannot be cultivated anymore, trees that are much higher than the buildings visible from windows, and trees that have grown over the past 1000 years or so. Through Miyamoto's lecture, the world of trees that they never knew by only looking at them spread in their mind. They also went out into the yard of the NACT to touch the trees there and walked inside the NACT building while paying extra attention to the wood used as material, gaining a different perspective. Normally, trees are familiar to us in our lives, but by dealing with them from various angles in the workshops, the children became more interested in trees and gained new perspectives. Finally, Miyamoto closed the workshop by saying, "Please remember what you learned about trees today and treasure them in the future." (AT)

### Feedback from participants

- I get to know about various kinds of trees by touching and smelling them. The most enjoyable thing for me was touching and feeling various types of trees with hands. The names of the trees that I liked the best are Sequoia and Purpleheart! (Girl, 9)
- At first I enjoyed listening to Mr. Miyamoto's lecture about many things. Then, we went outside and ate acorns, touched various leaves and trees. It was really fun. All the leaves had different smells and some of them were smelly. The smell of some trees and leaves were similar. (Boy, 12)
- Today, I enjoyed feeling different kinds of trees and grass. Words can't describe them. (Girl, 10)

### Materials provided

10 types of trees (Toona calantus, Sycamore, Lebanon cedar, Campher laurel, Yakusugi, Sequoia, Platanus, Purpleheart, Coctan, Zelkova), sandpaper, varnish, etc.





## Appreciating Art with Your Body: The World of Man Ray

- Date and time: August 29(Sun.), 2010, 13:30-16:00
- Participants: 16
- Target: Elementary school students
- Entry fee: 300 yen
- Place: Annex, 3F multipurpose room, Special Exhibition Gallery 1E

### Outline

Participants appreciated Man Ray's portrait works through thinking about people in them. Later, they created a story by combining Ray's works and their own and expressed the story through body movement.



### Program content and timing

- 1** 15 min.

**Introduction of instructor's activities**  
The participants sat on the floor, and watched a performance of the Strange Kinoko Dance Company. The children were drawn into the unique world of the performance.
- 2** 5 min.

**Self introduction**  
The participants, then, introduced themselves, talking about themselves while showing a photo of themselves.
- 3** 30 min.

**Warming up and explanation of the workshop**  
Chie Ito's warm-up exercises were somewhat ordinary. "Rub your body," "Rub your friends," "Then, roll around," "Walk on four legs," "Next, three legs," and so on. As they did warm-ups, everyone naturally got friendly to one another.①
- 4** 45 min.

**Appreciate the Man Ray exhibition**  
● Divided into 4 groups, the participants went to the special exhibition gallery and looked for works that fit the theme given to each group. The themes were: "What if you are going to do your homework with someone?", "What if you want to play dodgeball with someone?", "What if you want to have a meal with someone?", and "What if you are going to clean up after school with someone?" Each of the themes are something children are familiar with in everyday life. They used their imagination to think about what kind of person each one portrayed in Man Ray's works was.②
- 5** 40 min.

**Creation**  
● Choose one piece from Man Ray's portrait works that each of the participants think is appropriate for the given theme.③  
● Combine the chosen photo and the one each child brought in, come up with a series of stories as a group and create choreography. They imagined the characteristics and body movements of the person portrayed in the portrait, and devised choreography according to the given theme. For example, the "homework" team expanded the theme further and made a story about "a day at school," saying things like, "This person seems to be a social studies teacher!" or "Let's throw a ball around during the break!"④
- 6** 15 min.

**Presentation**  
● Choreography shows individuality is completed through a trial and error process.  
To help everyone see the order of movement, photos were displayed in order on the whiteboard like a musical score. For example, the members of the "homework" group put an art class, a math class and lunch time and moved their body accordingly. The other groups also presented a fun choreography based on their theme.⑤

### Instructor Profile

**Dancer / Choreographer /  
Director of the Strange Kinoko Dance Company**  
**Chie Ito**

In 1990, organized the Strange Kinoko Dance Company. Ever since, she has been responsible for the production, choreography and composition of all the works. They perform in Japan and overseas. They are also engaged in a wide range of activities including movies, video works, TV commercials and choreography to theater. Since 2005, Ito has worked as a part-time lecturer at Obirin University.

### Summary

The instructor at this workshop where participants appreciated works through the movement of the body was Chie Ito, who is a dancer and choreographer who leads the contemporary dance world with her unique choreography, including TV commercials. Even warm-up exercises were unique. She had participants do unusual moves like walking on three "legs" to break the ice so that they could relax. Although the *Man Ray* exhibition (July 14 - September 13, 2010) was a rather difficult exhibition for children, Ito made it fun by giving them themes like, "Who would you like to go out for a meal with?", themes that the children can identify themselves with. After appreciating the works in a unique way, they turned the experience into their own work of choreography. At first they hesitated a little because it was with a few kids they did not know that they combined Man Ray's portrait works with their own and came up with choreography to express their experience. However, as they tried to create choreography with the help of Ito and members of the Strange Kinoko Dance Company, the children started to develop stories and new actions proactively. In the final presentation, they all showed outstanding movements. The workshop turned out to be a wonderful opportunity to appreciate art in an unusual way and to experience creating choreography as a group. (YM)

### Feedback from participants

- I have seen exhibitions many times, but it was the first time I had a theme like this to watch works. I enjoyed it very much. (Girl, 10)
- It was fun to look at works by Man Ray with other kids and to make poses after that. I'd also like to do it at home. (Girl, 7)
- I had fun looking for photos and making poses after it. The music made it easier to dance. (Girl, 9)

### Materials provided

Illustrations of Man Ray's works, mirrors, speakers, white boards, etc.  
Materials brought by participants: Single favorite portrait photo of one's own





## Capturing the Whispering Wind and Fluctuating Light with a Camera

Program held in conjunction with *SHADOWS: Works from the National Museums of Art*

- Date and time: October 2, (Sat.), 2010, 13:00-17:00
- Participants: 20
- Target: Elementary school students (4 grade) and over
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room and elsewhere

### Outline

Participants captured the landscape around themselves through digital cameras and tried to create works focusing on shadow changes and air fluctuations.



### Program content and timing

1



#### Appreciation of Miho Akioka's works exhibited at the *SHADOWS* exhibition

Participants, accompanied by Akioka, appreciated her works *Nagare*, *Yodami*, and *Soyogi* produced based on three photos taken of the same tree.①

2



#### Talk by instructor

Akioka says, "The scene in front of us is blurred or sharp, depending on our consciousness. I am surprised by the effects of my eyes."

3



#### Walked around the inside and outside of the NACT building and shoot the scenery that attracted attention with a digital camera

Everything, such as buildings, trees, flowers found on the roadside, people coming and going, can be subjects. The scenery you are watching casually will reveal things you can be interested in if you look at it carefully. By removing the focus, it is also possible to capture a landscape different from what is visible.②

4



#### Selection of photos and printing

Participants chose photos they liked from those they had taken, and then printed them on a different material than normal photographic paper, such as Japanese traditional paper, colored paper, or transparent OHP film. Even with the same photos, different results were produced, depending on the material.③

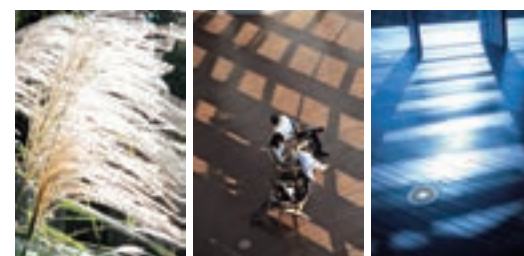
5



#### Presentation of the works

Even if you shoot the same place at the same time, such as Japanese silver grass swaying in the wind, light coming into the building, or the glass wall looked up at from the bottom, the scenery that can be captured varied depending on who took them. The participants made presentations, talking about what they felt toward the subject when they took the photo and what kind of a change appeared when those photos were printed.④

When OHP film is placed on pictures printed on Japanese paper, the color becomes more vivid. A picture placed against a clear window glass revealed a different image, combined with the sky behind the window. Finally, they watched projection of all their works projected on a translucent cloth through a projector.⑤



### Instructor Profile

Artist

#### Miho Akioka

Participated in *SHADOWS: Works from the National Museums of Art* exhibition. Born in Hyogo, graduated from Osaka Kyoiku University, Graduate School of Education Studies. She has been taking photographs of ordinary trees and light filtering through the leaves. Her works are known to be on large pieces of Japanese traditional paper printed by a special printer called NECO. Professor of Osaka Kyoiku University.

### Summary

Miho Akioka's photographic works of trees and sunlight through trees, printed on large-sized Japanese traditional paper and the like, delicately express the moment of a tree swayed by the wind and the shaky rays of the sun. They can be termed as the unique expressions of contemporary art that are not categorized by concepts such as paintings, prints, or photographs. After appreciating her works at the *SHADOWS* exhibition (September 8 -October 18, 2010), the participants took their cameras and explored inside and outside of the NACT, taking photographs of the landscape that captured their attention. The landscapes transferred from 3D to the digital world were then projected onto various kinds of paper. The works produced by the participants, while enjoying differences in texture due to paper quality, represented, in a vivid way, the light and shadow and the landscape they encountered.

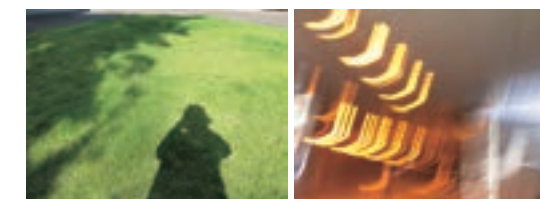
"There are things that become visible for the first time when images are viewed on things of different quality," Akioka said. Usually, photographs are taken to record things, but when you change the way of viewing and printing them, you can see them in a fresh way. The workshop provided an opportunity to discover an unexpected world out of the scenery we were casually watching. (HN)

### Feedback from participants

- When I printed photos on OHP sheets, I could discover reflections of colors and penetration of lights that I had never felt. Seeing them on top of others, I could see them in 3D. It was unexpected. (Woman, 20s)
- Although I had had assumptions like "photos have to be focused," and "photos have to be printed on proper paper," I learned in this workshop to face photographs according to what I want to express. (Woman, 40s)
- I want to take more pictures in daily life. (Woman, 40s)
- By creating my own work, I was able to enjoy exhibited works better. I have discovered a new way to enjoy exhibitions. (Woman, 40s)

### Materials provided

PCs, projector, inkjet printer, card readers, various types of printing paper (plain paper, colored paper, deckle-edged Japanese paper, OHP film, etc.), nonwoven fabric etc.  
Materials brought by participants: Digital camera





## Collect Your Own Lines!

- Date and Time: February 19(Sat.), 2011, 13:30-17:00
- Participants: 24
- Target: Anyone
- Entry fee: 500 yen
- Place: Annex, 3F multipurpose room

**Outline**  
Inviting Mio Kaneda, a painter with various drawing materials and techniques, we tried to pursue our own lines for drawing.



### Program content and timing

- 1**  
30 min.

**Introduction of instructor's activities and lecture on "lines"**

  - On Mio Kaneda's works  
Participants were drawn into Kaneda's work, according to her, which express invisible things, such as feelings and memories.①
  - On Relationship between various lines, and among lines, colors and sounds  
Participants learned about how pen pressure affects expressions, lines drawn by fire and thread, coffee, fingers, etc., and the color effects of how adjacent colors resonate. They also listened to Kaneda's interesting stories about a musician who draws on staff notation and plays it in sound.
- 2**  
30 min.

**Production 1 -Warming up**

  - Participants were asked to close their eyes and draw lines they sensed through the back of their eyelids, using 2 oil pastels (90 seconds × 3 times)  
It was meant to be preparatory exercise to set free their mind, and those who had thought that they "were not capable of drawing a picture" gained confidence that they "can draw!" It was so fun that they wanted to keep drawing.②
- 3**  
15 min.

**Demonstration of various lines**

  - Description of the material  
Oil pastels, charcoal, colored pencils, Japanese ink, disposable chopsticks, paint
  - Expression of sensations  
Kaneda demonstrated how to draw various lines by means of pen pressure, changes of strength, speed, and superimposing lines.③
- 4**  
30 min.

**Production 2**

  - Task: Draw freely and draw lines that do not intersect
  - Key words for those who can't decide what to draw  
"Things that happened yesterday," "things you remember from long ago," "things you are drawn to," "weak," "feeble," "speed," "tingling," "vivid," "dizzy," "laughter," "painful."  
In search of their own lines, participants drew various lines.④
- 5**  
35 min.

**Presentation**

Participants explained what kind of lines they wanted and what they drew.⑤



### Instructor Profile

Painter  
**Mio Kaneda**

Born in Tokyo in 1963. In 1988, graduated from the graduate school of art of Tama Art University. In 2005, she became a domestic researcher of young artists for the Agency for Cultural Affairs. She pursues her unique drawing method by means of drawing materials such as crayons and oil paints on paper and canvas. Her works are full of vitality while having a mysterious atmosphere.

### Summary

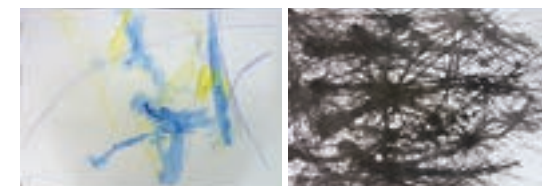
The instructor of this workshop was Mio Kaneda, who was one of the contributors of the *Artist File 2009* exhibition, and participants faced "lines" inexhaustibly. "Lines" are the basic element of drawing. These are something we take for granted, but the participants became attracted to "line" as they listened to Kaneda talking about how she has faced lines and also her deep insight into relations between color and music. It was impressive to see how the participants, feeling free after the preparatory exercise of drawing "lines" seen on the back of the eyelid, faced paper to try to express their feelings and sensations with their own choice of materials. They were all absorbed in coming up with their unique way of drawing lines: one person broke the tip of a disposal chopstick to use it as a pen, another used their finger, and another used three color pencils at the same time. The world of "lines" introduced by Kaneda was a brilliant experience leading to a new perspective of painting. (YM)

### Feedback from participants

- I had got absorbed in working. I discovered that I can express myself even without techniques or knowledge. (Woman, 30s)
- I learned the meaning of drawing, and enjoyed practicing it very much. (Woman, 50s)
- It was difficult to draw without given themes. Usually, I am on the side of appreciating works of others, but it was fun to experience how it felt to produce something myself. Ms. Kaneda made it easier for me to understand. (Woman, 30s)
- I like drawing illustrations and I actually draw quite often. It turned out to be an opportunity to think about something as simple as "lines." (Woman, 10s)
- It was not easy to free myself, and I found it difficult to draw as I wanted. However, I received great stimulation by looking at the works of other people. (Woman, 60s)

### Materials provided

Drawing paper, oil pastels, charcoal, Japanese ink, nerisumi, (a kind of Japanese ink), disposable chopsticks, acrylic paint, colored pencils, fixative, etc.  
Materials brought by participants: Towel, eye mask



## Art-tastic Adventure

The National Art Center, Tokyo Workshop Reports March, 2007 - February, 2011

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