



ごあいさつ

ト・ロ 東京 - ロンドン アートエクスチェンジ

海外旅行は、ますますアーティストの作家活動にとって重要な部分となっている。しかしながらこれは歴史的に見ると経験によって得る事などの価値に根付いてというよりは、グローバル化した現代美術世界の構造によって起こった物だ。世界人口の一部が旅行などで親しみがある各国の首都や観光地など、より幅広く広がりグローバル化した文化背景と対比させると、これらの場所にある日常生活の要素を見つけるのは恐らくほっとさせられるのではないだろうか、どこかにいる他の人々存在に気がつかされるという可能性が残っているからだ。

これらの事柄はサキサトムのプロジェクト、ト・ロ 東京-ロンドンアートエクスチェンジで全面に押しだされている。そのためスティーブン・ロレンス ギャラリーは、特にギャラリーのあるグリニッジ大学がボーダーズ&アイデンティティの期間に、このト・ロ展のロンドンでのホストになれ、大変光栄である。

これより半年前、サキサトムは2人のロンドン在住アーティスト; クレーガ、キャロライン・マッカーシーと東京でレジデンスを行っている。これらのアーティストは安価製品や日々の慣例など、日常生活のよりありふれた部分にある物質や行動様式に興味がある点で共通している。ユーグ・ル・ホーも東京展でのカタログで述べている様に、招待作家が東京で得た素材に返答するのはロンドンから持ち込んだ関心事を映し出しており、そして東京の鑑賞者にとって作品は「彼らの都市の反映」なのだ。

今年4月はロンドンの番で、伝統的なベッド&(英国式フル)ブレックファーストに支えられつつ、日本からレジデンスに来た三田村光土里とアーユーミーニングカンパニーは、(まだ他にもある中でも) 告知板、童謡、絵はがき、壁紙や待ち合い室などに興味を引かれて行く。ここでも結果的に作品は我々の訪問者の関心事やアイデアなどの見識を垣間見れるのと同時に我々自身の現実が反映して提示されている。

スティーブン・ロレンス ギャラリーで(4月21日から5月16日まで)開催されたレジデンス後の展覧会ではこのロンドン側でのレジデンスでの結果プレゼンテーションと同時に、クレーガ、キャロライン・マッカーシー、それからサキサトムの作品も展示された。そこで起こった対話は少しずつその構造を引き出す事を可能にした。このプロジェクトはグローバルアートの生産機械の中のどこかに存在するの必要があり、それは両都市の日常への眼差しを通して文化交流の新鮮な報告を提示する事が出来るのだ。

スティーブン・ロレンス ギャラリーはプロジェクトを成功に導くために計り知れない貢献をしたサキサトムと他の参加作家達、大和日英基金、グレートブリテン・ササカワ財団、そしてグリニッジ大学の寛大な助成に心から感謝致します。

デイビッド・ウォータース

キュレーター、スティーブン・ロレンス ギャラリー
2008年5月

Foreword

To - Lo Tokyo - London art exchange

International travel has become, more than ever, part and parcel of the activity of the artist. However this is spurred less by historically rooted ideas around the value of the experience gained, and more by the globalised structure of the contemporary art world. Set against the background of a wider, expanded global culture, where a portion of the world's population is familiar with travel between national capitals and tourist destinations, it is perhaps a relief to find that in the everyday aspects of lives in these places, it remains possible to detect the otherness of elsewhere.

These issues come very much to the fore in Saki Satom's project To-Lo Tokyo - London art exchange. The Stephen Lawrence Gallery is therefore very pleased to have hosted the London stage of the project at The University of Greenwich as part of the gallery's Borders and Identities season.

Six months earlier, Saki Satom completed a residency in Tokyo with two other London-based artists: Klega and Caroline McCarthy. These artists share a concern with materials and behaviour patterns located in the more mundane parts of every day life, low grade products and daily routines. As Hugues Le Roux points out in his catalogue essay for the Japanese part of the exchange, while the visiting artists' response to this material in Tokyo was reflective of concerns brought over from London, for the Tokyo audience the work generated "also reflected their own city back to them".

In April it was London's turn, where, sustained by traditional bed and "full English" breakfast, Japanese artists in residence Midori Mitamura and The Are You Meaning Company enquired into (among other things) notice boards, nursery rhymes, postcards, wallpaper and waiting rooms. Again, in the resulting work, our own realities have been reflected back to us while we also gain insight into our visitors' preoccupations and ideas.

The subsequent exhibition, at the Stephen Lawrence Gallery (21st April - 16th May) presented work emerging from the London residency alongside work by Klega, McCarthy and Satom. The dialogue that emerged was gently able to tease into view the structures that created it. While the project necessarily exists somewhere within the machine of global art production, it has been able, through its focus on the everyday in both cities, to present a refreshing account of cultural exchange.

The Stephen Lawrence Gallery is grateful to Saki Satom and all the participating artists for their invaluable contribution towards the successful completion of this project and to the Daiwa Anglo-Japanese Foundation, The Great Britain Sasakawa Foundation and The University of Greenwich for their generous financial support.

David Waterworth

Curator, Stephen Lawrence Gallery
May 2008

To-Lo-To-...

To-Lo's art exchange returns to London, bringing back with it the works made by those artists who went to Tokyo, and bringing with it also those artists from Tokyo who will in turn be briefly resident in London, to live, experience, think and make work. To-Lo has made the international round trip, so to speak, and in doing so continues the exchange of people and things, and the dialogue between artists and artworks. What can we see in the works that have come to London, and what can we say of the experience of coming and going, of making and moving, of transition, exchange, translation and displacement?

Let's say, straight away, that when it comes to visual artworks, the notion of translation is much overrated. It would be easy to resort to the clichés of the film like 'Lost in Translation' to remark on the experience of displacement and disorientation that the European visitor to Tokyo, or the Japanese visitor to London, must undoubtedly feel when faced, for the first time, with the other city. It is an experience made up of a mix of contrasting, social, architectural, visual, cultural and – above all – linguistic differences that makes each place endlessly exotic to the visiting stranger.

But if language always suffers in translation, visual artworks are different. Languages necessarily can only be translated one into the other, so that we can never, in fact, 'check against' the original, unless we speak both languages – in which case, it is no longer translation in the full sense, but recognition. Artworks, however, always look like what they look like, independent of who is looking at them: it is impossible to 'translate' an object visually. It is only possible to 'speak differently' of an artwork, but – given that even within one language culture many people can speak differently of the same artwork – this is a common condition of the relationship between visual artworks and the language we bring to them. And this common condition is what an artist in Tokyo shares with an artist in London. The act of looking, rather than speaking, connects us across countries and cultures.

But while the object remains the same, the way we look at it is, in part, conditioned by how we speak about it; the conventions, fashions and traditions that influence how we look at things, and which influence how we look at things in terms of 'art'. As a project of exchange, To-Lo makes the important point of bringing the works made by artists in response to one location back to the city they came from, to present them a second time to a different audience. Because each artist responded to the experience of their visit in the work they made, each work is in some way marked by that experience. The artists involved examine their own sense of dislocation from the local meaning of the things they experience, as in Klega's chopstick sculpture or Caroline McCarthy's sushi made from toilet-paper *papier mâché*. What might these strange, self-conscious objects mean to their Tokyo viewer, and in what ways might this contrast to her London counterpart, for whom chopsticks and sushi are already defined by their strangeness, their otherness? The object remains the same, yet its effect changes.

The works of the To-Lo exchange project fold back on themselves to reveal that both making and viewing artworks depends on where and who we are. Because their subject is really about the artists finding themselves becoming a stranger,



Caroline McCarthy, *English Breakfast (Luxury)*, 2008
Photograph of Toilet Paper Sculpture, C Type print
on aluminium 44x36cm including frame

being elsewhere, conscious of their displacement, the works are, we might argue, perpetually 'homeless' – homeless in their place of first presentation, and yet no more at rest when they return to where the artist 'comes from' – because the work now refers to a 'somewhere else'. But as they maintain this tension between here and there, they make us understand that, as they move between the two, the experience of strangeness and homeliness is something we come to *share with each other* – only the particulars are reversed. It's no longer a question of translation from one language to another, but the recognition of mutuality that is promised in the act of exchange itself. Being neither in one place nor another, the works and artists involved in To-Lo offer us the possibility of becoming a community whose common trait is the recognition that our difference is of little importance. In an epoch where cultural difference has become a way of holding back the great and positive dynamic of mutual encounter offered by the globalisation of a shrinking world, the works made through the To-Lo exchange remind us that artworks always hope that we will speak of them in the same language – whichever language that happens to be.

JJ Charlesworth

Chiaki Sakaguchi interviews Saki Satom



Klega, *Knitting*, 2007

Chiaki: Why did you organise To-Lo Art Exchange?

Saki: I was going back and forth between London and Tokyo and wondered whether I couldn't put those travels to use. Also there were a lot of things I learned from my own experience of artists' residencies. It was a challenge for me as an artist to make work within a short period of time and to make work that existed in dialogue with my temporary surroundings. So I thought it would be interesting to invite artists from one city to the other and vice versa. At the end of both residencies, we wanted to stress ideas and processes rather than formal outcomes, so we put on informal open-house-style shows rather than finished exhibitions, encouraging participants to experiment and to show works in progress. This is unusual in Tokyo but not in London. I felt that the art works I see in Tokyo are often beautifully finished products, but a little conservative in conception, so I thought it would be good to put on a different kind of exhibition, placing more emphasis on ideas and process. It was also important to do this in both cities.

Chiaki: What were your criteria in choosing artists?

Saki: First, I was looking for artists who are making good work of course, but I also wanted to find artists who would react flexibly to new situations—and with whom I would get along.

Chiaki: Wasn't it difficult to do a residency and show in just 2 weeks?

Saki: Yes, but having myself done a couple of 2-week residencies I knew it would work. Having to respond to an unfamiliar situation and make new work in just 2 weeks is a good challenge, it gets your adrenalin going. You have to use your imagination to make something happen—and to make it happen quickly! It can be upsetting, but all the artists reacted very calmly.

Chiaki: How did you feel on completion?

Saki: It was great to watch as the artists responded to local conditions and took up local materials while developing their long-standing concerns

and methods. And I was intrigued by some of the coincidences that came up—I think in a situation like this coincidences do occur.

For instance Midori Mitamura happened to bring music composed by a Japanese composer, the tune of which was, she found, exactly same as "London Bridge Is Falling Down". That led her to make a new video installation. Are You Meaning Company got an idea from the office partitions and plinths in the exhibition place, and used them to make a big bench on which people could sit and relax. The artists could make these works, of course, because they were alert to the multiple uses and meanings of these materials. Also, they knew I'm an artist and not a curator, so we helped each other and went about our work in a way that was friendly and relaxed.

Chiaki: Why do you curate when you are an artist?

Saki: Why shouldn't an artist curate shows? I want people to be exposed to interesting ideas and art works, to ideas and works that relate to my own interests. I don't think these are 2 separate categories. My own work concerns itself with relationships and social patterns, and I suppose that's what I'm concerned with as a curator as well.

Chiaki: Wasn't it a lot of work, finding grants and so on?

Saki: As an artist I often have to do that sort of work anyway, I don't just spend my time making work in my studio, I find grants and look for the optimal spaces for the display of my work. The only difference is that as a curator I did it on behalf of other artists as well. Here I received a lot of help from the gallery curator, David Waterworth, and his staff.

Chiaki: What is your next plan?

Saki: It would be interesting to continue the To-Lo project. I would like to work on a bigger scale; this time it was put on by a small group, so there were of course clear limits to what we could do. It would be great if we had venues in both cities, and the assistance of support staff. And it would be fun if more people could be involved in the project.



Saki Satom, *Alternative Stories H*,
2 screen installation, work in progress



par-ti-tion [pär'ti SHŪ-n; Pär-] **noun**
 (esp. with reference to a country with separate areas of government) the action or state of dividing or being divided into part.
 * a structure dividing a space into two parts, esp. a light interior wall.

ORIGIN late Middle English: from Latin "partition(n-)", from "partition" 'divide into parts'.

<The Saurus>

1. the partition of Palestine DIVIDING UP, partitioning, division, dividing.

Are You Meaning Company

Born in Tokyo, Japan. Lives and works in Berlin.

This gallery is not only an exhibition space, but also a passageway between a conference room and a lecture room: it's a place where students wait before lectures. Are You Meaning Company turned office furniture into a bench and in so doing turned the passageway into a distinct space, which functioned as a kind of waiting room. *The Bench* was an experiment to see how different concepts of value could be combined in everyday objects.

アーユミーニング カンパニー

東京都出身、ベルリン在住

この展示スペースは、大学構内の教室へ続く通路の一角にあり、生徒達が行き交い授業前に彼らが待つ場所でもあります。そこに、アーユミーニングカンパニーは、そこにあった間仕切りを倒し、ベンチ/場所を制作しました。

日常のモノ

1. 日常の中で役割を果たす→組み合わせ作品へ 2. 鑑賞の対象物になる→新たなモノに変化 3. 日常の役割に戻る。

このプロジェクトは、展示スペースにて、人々がモノを通常とは違うカタチで見た場合、どのように反応するのかを見る実験でもありました。



Midori Mitamura

Born in Nagoya, Aichi prefecture. Lives and works in Tokyo.

Mitamura takes inspiration from memories and documents of the past, and reconstructs them in visual creations that carry narrative impulses. *Rondo-n* was inspired by guitar music from Japan which had the same chords as "London Bridge Is Falling Down". She combined the two songs and reconstructed photo images of the sights she saw and the places where she stayed during her time in London, thereby making a video work that seems to convey a number of mysterious, interwoven short stories.

三田村光土里

愛知県名古屋市出身、東京在住

三田村光土里は日常の記憶や記録から物語を発想し、ドラマとして再構築するビジュアル作品を制作している。今回の作品では「ロンドン橋落ちた」の童謡と偶然同じコード進行のギター音楽をヒントに自身の歌声を組み合わせ、ロンドンで滞した場所や目にした物を題材に不可思議なファンタジーを創り上げ、幾つかの小さな物語が散りばめられた映像作品を制作した。



The Stephen Lawrence Gallery
Private View



To-Lo Video Screening: recent video art from Japan

Curated by Chiaki Sakaguchi and Saki Satom
Video compilation shown in conjunction with the exhibition.



Video screening in the lecture theatre



Video screening artists

Kyoko Ebata

Taro Izumi

Meiro Koizumi

Hikaru Suzuki

Chikako Yamashiro



Kyoko Ebata

Born in Tokyo, Japan. Lives and works in Tokyo.

The Portraits on the Trains 2001–2002; 6min 55sec.

This work is a series of portraits of people on the train in Tokyo. Each portrait has a title from a famous film as if lining up in a rental video shop. In this series of work, the viewer is given the opportunity to look at people long enough to undermine the separation between their public and private selves. But even such long observation does not provide reliable insights into the personalities of the models.



Lime at the Bottom of the Lake, 3min 3sec



Low Speed Vendor, 3min 25sec



Llama, 2min 19sec

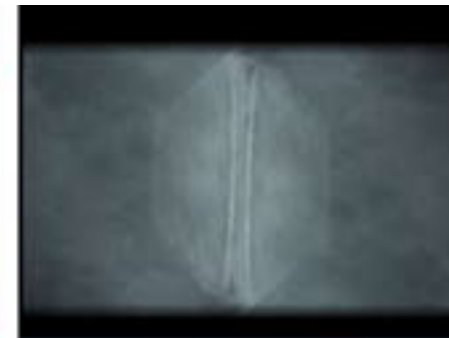
Taro Izumi

Born in Nara, Japan. Lives and works in Tokyo.

Most of Taro Izumi's works are based on his performances, and subject them to complex editing processes. He combines videos in low-key installations brimming with black humour. In "Lime Lake", Izumi's figures are captured in CCTV like footage and smacked and squashed with the palm of a giant hand like mosquitoes.



Doraemon, 4min 55sec



Slaked Lime, 2min

Hikaru Suzuki

Born in Fukushima, Japan. Lives and works in Tokyo.

Suzuki tries to understand the world order by looking at a room as the smallest unit of a landscape. Based on a highly popular family cartoon in Japan, *Doraemon* is a series of short edits and scenes from the interior and exterior of a cartoon house. The scenes chosen are those in which nobody appears – a collection of voids in the house.



Human OperaXXX, 17 min, 2007

Meiro Koizumi

Born in Gunma, Japan. Lives and works in Tokyo.

Koizumi's video installations use repetition and awkward timing to prompt feelings of both hilarity and distress in the viewer. In *Human OperaXXX* a man with a scar on his forehead is invited onto a cheap film set to tell his own tragic story in front of a video camera. But as his story unfolds, the artist interrupts by giving him unnecessary props and directions, the whole situation slowly descending into absurdity.



The Graveyard Eisa, 8min, 2004

Chikako Yamashiro

Born in Okinawa, Japan. Lives and works in Naha, Okinawa.

Japan's southernmost island Okinawa, formerly the Ryukyu Kingdom, has a unique culture involving complex ancestral beliefs. With its American base, the island has had a bitter post-war history. Yamashiro's work touches on the past and culture of the island in humorous, layered reconstructions.



ト・ロ・ト・...

ト・ロ、アート エクスチェンジが、短期間ながらロンドンでのレジデンシーをして生活経験し、考え、作品制作するために、東京に行き作品制作をした作家と、今度はさらに東京からの作家を引き連れてロンドンに戻って来た。ト・ロ展は、いわば国際間での往復旅行をしたのだ、そうする事により人と事柄、そして作家と美術作品との対話の交流が続いて行く。ロンドンに来た作品から何が見て取れ、その行ったり来たりの経験、作品制作と移動、解釈や置き換えなどから何が言えるだろうか。

まず、すぐに言える事は、視覚芸術では解釈という概念は過大評価されすぎているという事だ。西欧人訪問者が東京に行こうと、日本人訪問者がロンドンに来るのだらうと、他の都市へ行ったその旅の始めにはまず間違いなく直面する感覚である置き換えや混乱の経験をロスト・イン・トランスレーションのような映画のように述べるのはありきたりで安易であるだろう。それは、対比や社会、建築、視覚的に見える物や文化などがなどが混ざり合って出来る経験で、そして何よりまず言語の違いが訪れる外国人にとってそれぞれの場所を終わり無く魅惑的な場所にし続けるのだ。

だが、もし言語がいつも解釈の点で不利であるとしたら視覚芸術はそれとは違う。言語は1つの言語から他の言語へと必然的に翻訳される、だから我々は決して実際にそのオリジナルと比較しチェックする事が出来ない、両方の言語が話せる場合を除いてはいずれにしてもそれはもう完全な意味での翻訳では無く、認識である。

美術作品はしかしながら誰がそれを見ようといつも視覚的に見た目は変化が無い：作品を視覚的に翻訳する事は不可能である。美術作品を違う風に説明する事のみ可能である一だが1つの言語文化内ですら同じ作品を如何様にも話す事が出来る一これは我々がもたらす視覚芸術と言語の関係共通する状況である。そしてこの共通する状況は東京側の作家とロンドン側の作家が分かち合った物である。見るという行為は話すより国や文化をつなげるのである。

だが、その物体の見た目が同じにとどまっているとしても、それをどのように話すかによってはある程度条件づけられる；慣習、ファッション、伝統等、また美術言語内に置いても私達が物をどう見るかに影響を及ぼす。交流プロジェクトとしてト・ロは滞在した都市における返答として作られた作品を、今度は違う鑑賞者に提示するという重要な点をつけている。各作家は作品にその訪問の経験を反映させている、そのため各作品はどこかにおいてある点ではその経験によって特徴づけられている。クレーガのお箸の彫刻やキャロライン・マッカーシーのトイレトペーパーで作った寿司のように、経験するその地方で定義されている事柄から自分が感じる転置/混乱に注視する。

この奇妙な大変自意識の強い物体は東京の鑑賞者にどういう意味をもたらしたのだろうか、そしてお箸や寿司が既に異文化的な物であると定義されているロンドンの鑑賞者にはどのような対比をもたらしたのか、その物体は同じで、効果が変わるのだ。



Caroline McCarthy
From *The Vanitas Range: Sea Blue (Luxury)*, 2008
C Type print on aluminium, 46 x 46cms including frame

ト・ロ 交流プロジェクトは私達がどこにいるか、または誰であるかにもよって作品を制作と観賞の両方であばくという折り返しの出来るプロジェクトである。

なぜなら彼らのプロジェクトは、実は作家自身が新来者になり、どこか他の地に身を置いてその転置を意識し、そしてその結果としての作品は永久に「ホームレス」であるといえるのではないだろうか一始めの展覧会の場所でホームレスで、しかし彼らがそこから所属する場所に戻って来た時でも休む所は無い一なぜならその作品は今では「どこか他の場所」を言及しているからだ。しかしこの「ここ」と「そこ」との間での緊張を維持し、その2ヶ所を移動した事で、奇妙さや日常さの経験がどうにかして分かち合えると我々に理解させる一ただその詳細が裏返されているだけなのだ。

それは既に1つの言語から他の言語への翻訳では無くその交流自体で約束された相互関係の認識である。ト・ロに参加した作家と作品は1つの場所でも他の場所にいる訳でも無く、その共通する特徴は認識で我々の違いはあまり重要でない、と私達に共同体になる可能性を提供する。新時代における文化の違いはグローバリゼーションの縮小する世界によって提供された相互間の出会いの、偉大で肯定的なダイナミズムを遅らせる手段になったなか、ト・ロ、アート エクスチェンジで制作された作品は、美術作品はいつも同じ言語で話しかけて来るという希望を我々に思い出させてくれる一どの言語を使うにしろ。

JJ・チャールズワース

坂口千秋インタビュー サキサトム



Klega, Chopsticks, 2008

Chiaki: なぜト・ロを企画したのですか？

Saki: 東京とロンドンを行き来する生活をしていて、この状況を使って何か出来ないかと思ったのが一番最初です。知らないところへ行って地域と関わりながら、作家としてどう取り組むかといった自分自身のレジデンシー体験から学ぶものが多かったの、それぞれの都市から作家を呼んで滞在制作してもらったら面白いかもしれない、と思いました。作家が何を作りたいのかという本質の部分が見えるようにしたかったから、より実験的で活動的になれるオープンハウス形式を選びました。ロンドンでこうした展覧会は珍しくないのですが、東京ではあまり見られないようですね。東京で見る展覧会は完成度が高いけど、ちょっとおとなしくて消費的にも感じたので、もっとアイデアに重点を置いた気軽な展覧会があってもいいんじゃないか、という気持ちもありました。両方の都市でやるのが重要だったんです。

Chiaki: どういう基準で作家を選んだんですか？

Saki: 第一に良い作品を作っていて、そして色々な状況下で柔軟に反応してくれそうな作家で、あとは私と、うまが合いそうな人。

Chiaki: 約2週間で滞在制作、発表というのはずいぶん短くないですか？

Saki: 自分が経験した2週間のレジデンシーに実りがあったから。今ある環境の中で短期間で何が出来るかっていうのは挑戦で、アドレナリンがすごく出ますよ、やらなきゃ！って。でも作家はみんなとてもクールに対処してくれました。

Chiaki: やってみた感じはどうか？

Saki: 作家が何を見て何を感じるかは、それまでやってきた作品ともつながりがあってその違いが見えて面白かったです。それに感性が敏感になってるからだと思うけどいつも面白い偶然が起きました。三田村さんは自分の持って来た音楽が偶然「ロンドン橋落ちた」の音調とぴったり合うことに気づいて映像作品の制作へつなげて行っ
たし、嶺村さんは、たまたまそこにあった衝立と台座でテーブルを作って皆がそこに集えるようにした。それはつまりそれを発見できるセンスがあるってことでもあります。それから、みんな私がキュレーターというよりは作家だと知ってるから、お互い助け合ったりして、いつもリラックスして楽しく作業できたのがすごく良かったです。

Chiaki: なぜアーティストなのに他人の企画をするんですか？

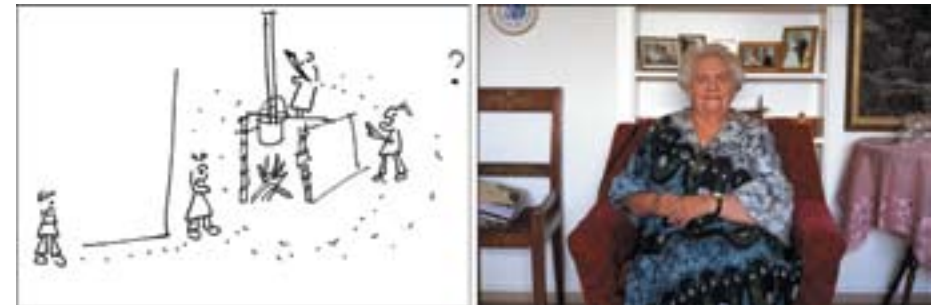
Saki: 作家が企画しても別にいいじゃない？いい作品は見たいと思うし、それは自分の作品であっても他の人の作品であっても同じ。領域をひとつに区切る必要はないですね。私はいつも自分の生活の中での社会との関わりに興味があるので、他の作家と展覧会をすることも関係あるのかもしれないけど。

Chiaki: 展覧会のためにお金集めて来たりと、いろいろ大変じゃないですか？

Saki: 私はフリーランスのアーティストだから自分でプロモーションする事が必要だし、作品をつくるだけでなく作品を見せるために助成金取ったり会場探するのと同じだから。それが個展なのかグループ展なのかという違いはあるけど。それからギャラリーキュレーターのデイビッド・ウォーターワースやそのスタッフがいろいろ手伝ってくれたりしてとても助かりました。

Chiaki: 次にやってみたいことは？

Saki: ト・ロはまた続けて行くと面白いと思う。今回は自分がマネージ出来る限界だったので、次はもうすこし大きな規模でやりたい。そのためには、ロンドンと東京の両方にベースがあって、どちらにも一緒に仕事出来るスタッフがいるといい。もっといろんな人を絡めていきたいですね。



Saki Satom, *Alternative Stories I*, stills from 2 screen installation, work in progress

To-Lo Tokyo - London art exchange

This project is organised by Saki Satom and David Waterworth

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Exhibition schedule

Residency: 7 April–18 April 2008

Exhibition: 21 April–16 May 2008

The Stephen Lawrence Gallery, Queen Anne Court The University of Greenwich,
Old Royal Naval College Park Row, London SE10 9LS, UK

Participating artists

Residency artists: Are You Meaning Company, Midori Mitamura

Exhibiting artists: Klega, Caroline McCarthy, Saki Satom

(Curated by Saki Satom)

Video Screening artists

Kyoko Ebata, Taro Izumi, Meiro Koizumi, Hikaru Suzuki, Chikako Yamashiro

(Curated by Chiaki Sakaguchi and Saki Satom)



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