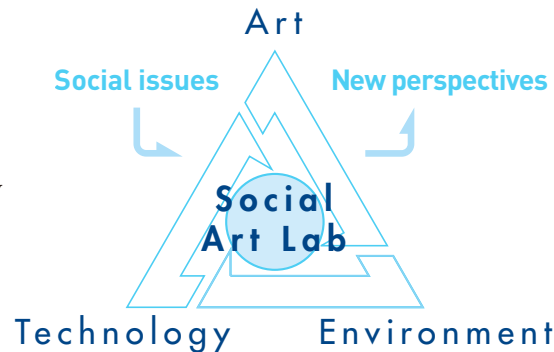


# Overview of Kyushu University Social Art Lab

Established in April 2015 as an auxiliary organization of the Faculty of Design within Kyushu University, the Social Art Lab has developed a variety of projects.



## 1 Philosophy

The Social Art Lab aims to present new values of "life" through research, education, practice and advocacy of "social art"\*, which is an art practice that commits to social issues and creates new connections among people. Here, "art" is used in the broad sense of the word rather than just the field of fine arts, emphasizing not only produced artwork itself but also practical aspects as we attempt a holistic approach that includes environmental design, technology, and management.

\*Also referred to as socially engaged art or social practice art.

## 2 Background

In modern times, art as a form of expression supported by technology has evolved into an existence that connects to the inner life of an individual and is autonomous from social life. This was brought about by an escape from the spell of religion, liberation from the traditional model of community-based societies, and a clear separation from government and commerce. However, as the lines between reason and sensitivity and between public and private blur, we face a myriad of societal challenges that cannot be solved through science alone, creating the need for art that rebuilds the relationships between people and enables free movement between our inner selves and the outer world.

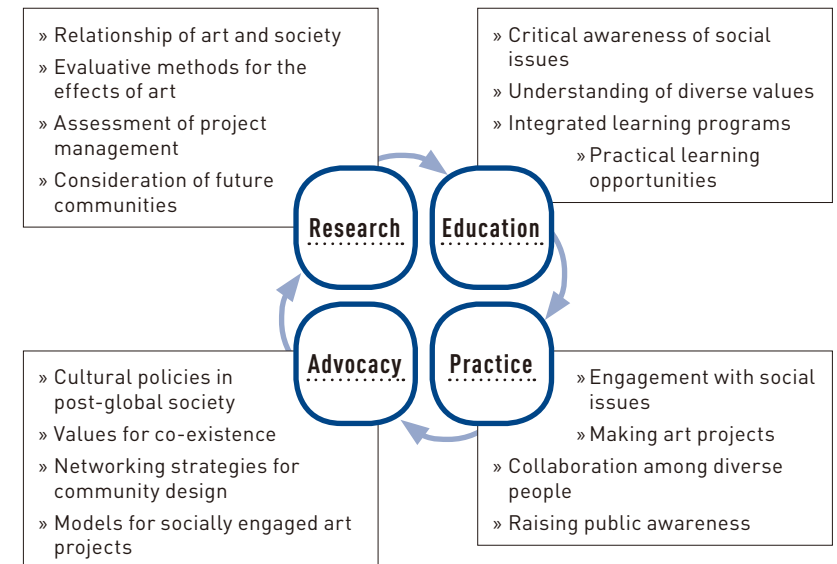
## 3 Guiding Principle

Under its motto "Give form to 'interesting' and make 'abundance' visible," the Social Art Lab aims to conceptualize the design of a society ready for the post-modern era through democratic interaction between a variety of things.

## 4 Mission

Our mission is to use interdisciplinary collaboration to achieve research, education, practice, and advocacies related to methods that utilize art to solve societal challenges which are difficult to resolve through science and reason alone. We aim to develop social installations by maintaining a constant awareness of the flow of education, practice, and advocacy based on the results of research conducted both on and off campus. By staying conscious of the entire sequence that goes into producing artwork and managing events—not just implementing the events themselves, but also recording and editing them—we are able to focus our efforts on publicizing research results and other PR activities.

Social Art Lab undertakes research, education, practice, and advocacy in an interrelated way.



# Kyushu University Social Art Lab (SAL)

## 2018–2020 Activities — Projects Overview

What is needed to implement collaborative artistic projects that connect to social inclusion? To answer this question, the Social Art Lab has [1] implemented three practical courses that investigate better methods for cultivating human resources through practice, [2] held public seminars that introduce a wide range of examples related to diverse social inclusion, and [3] developed educational resources for cultivating human resources.

The practical courses in [1] included (a) the Northern Kyushu Floods Recovery Support Project “Kurogawa Garden and Bio-art—Zen and Mt. Hiko Shugendō as Role Models” at Kyosei-no-sato Kurogawa INN Museum in the Kurogawa area of Asakura, Fukuoka that received heavy damage during the torrential rains that struck northern Kyushu in July 2017; (b) “Theater Arts and Social Inclusion” Practical Production Seminar in collaboration with Nicochan no Kai, a certified NPO that provides support to people with serious illnesses or disabilities in Fukuoka City; and (c) together with the certified NPO Sanson-juku, the Oku Yame Art and Agricultural Project in the Kasahara District of Kurogimachi, a town in the Yame city which suffered damage in the heavy rains that struck northern Kyushu in July of 2012.

For the public seminars in [2], we held viewing parties for documentary films related to the artistic activities of people with disabilities; an introduction to the unique art initiatives at Hong Kong’s large-scale welfare institutions; a talk on the forefront of outsider art that isn’t limited by the restrictions of “disability”; an exhibition of photos depicting San Francisco’s inclusive agricultural initiative known as the Garden Project; a visual performance that delves into the issues of HIV/AIDS and sexual minorities; a lecture on art projects in housing complexes with elderly populations; the screening of a documentary that depicts the lives of Korean musicians living in Japan; and online seminars through cooperation with academic societies.

Regarding the development of educational resources in [3], we conducted research then created handbooks for people involved in policy management; the books consider basic approaches and evaluation methods for artistic activities connected to social inclusion. We also studied models for cultivating human resources in art management that furthers art projects with an awareness of social inclusion.

Through these initiatives, we worked over the past three years to enshrine knowledge on socially inclusive artistic activities as a resource for society and to produce many individuals in art management from fields related to art and culture.

### Creating an inclusive Society through Artist Activities

#### 1. Education Targets

Government and NPO officials etc. who are active in the fields of culture, art, welfare, and community development.

#### 2. Background and Significance

Collaborative artistic activities with an awareness of social inclusion are flourishing, but knowledge and know-how is not being shared. → Verbalize the meaning and methods of projects so that they can be shared.

#### 3. Details

Propose a model for cultivating talent for art management by alternately implementing practical courses and research.

#### 4. Results of FY 2018 – FY 2019 projects

Created two handbooks. → Disseminated to municipalities and cultural organizations throughout Japan.

#### 5. Initiatives for FY 2020

#### Practical Courses (three projects)

##### [1] Northern Kyushu Floods Recovery Support Project

→ Learning about support activities through art in disaster areas.

##### [2] “Theater Arts and Social Inclusion” Practical Production Seminar

→ Learning about art practice and communicating with people with disabilities.

##### [3] Oku Yame Art and Agricultural Project

→ Learning about research-style art projects at a half-farm, half-art camp.

#### Research

##### • Public seminars

→ Learn about socially inclusive projects at public theaters and knowledge related to evaluating such projects.

##### • Educational Resources Development

→ Draft reports with the goal of building a model for cultivating human resources based on practical courses and research.

#### 6. Future Outlook

- (1) Enshrine knowledge on socially inclusive art activities as a resource for society.
- (2) Produce many individuals in art management from fields related to art and culture.





Self-Building a Gazebo in the Kurogawa Garden.

## Nothern Kyushu Floods Recovery Support Project Kurogawa Garden and Bio-art -Zen and Mt. Hiko Shugendō as Role Models-

This course was started with the intention of contributing to the recovery efforts after the heavy-rain disaster in Northern Kyushu in 2017 by using artistic activities to get close to the area's people and environment. We decided to create a Kurogawa garden in the outdoor space of Kyosei-no-sato Kurogawa INN Museum, located in a repurposed school building in the Kurogawa District of Asakura, Fukuoka, which was hit particularly hard by the disaster.

In the first year, we planned and designed the garden together with members acquired through a public appeal of participants. In the second year, we also created a booklet introducing people and organizations engaged in creative activities within the disaster area. At the same time, we completed the garden by planting trees and self-building a pavilion. In the third year, we held a variety of artistic activities in the completed garden and one of the area's historic temples; we also held a virtual "Tea & Art Workshop for Healing of Life" in which online participants could view a video record of those activities.

Throughout the three years of activities, participants learned techniques for engaging in art projects in a disaster area. And although many of the participants originally had no connection to the disaster area, some of their reactions included: "I did on-site artistic activities because I wanted to encourage the people living in the disaster area; but when they were so pleased with my unfamiliar activities, I was the one that felt encouraged." "Through these activities, I came to look at the disaster area as my second hometown. I want to continue my involvement with this community in the future, too."

# 2018



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1. Kyosei-no-sato in July 2018, immediately after the disaster. Large quantities of driftwood and rocks are strewn about.
2. Before making the garden, we conducted on-site observations in the disaster area.
3. A lecture by garden designer Shunmyō Masuno. Foundational concepts were learned.
4. Thinking about the garden's design while walking around the site.
5. Discussing the plan in earnest while considering who will visit the garden and what they will use it for.



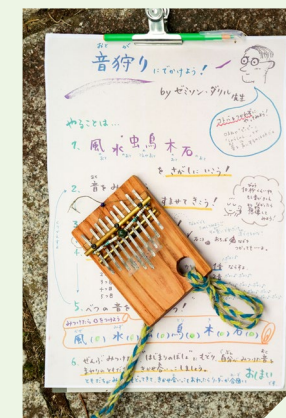
# 2019



1. The *Katar* booklet. Participants gathered and edited the information contained in it.
2. Wood was reclaimed from damaged building and used in the garden.
3. Planting in the garden. Participants designed the plan for which saplings to plant.
4. Participants volunteered to conduct an art performance using the garden as a stage, which was well-received by local residents.
5. The gazebo was self-built using wood reclaimed from the disaster.



# 2020



1. A workshop was held with children of the community at Fumon-in Temple in Haki, Asakura.
2. "Sound Hunting," a workshop for listening carefully and locating sounds.
3. "TOMOIKI" an audience-less art performance in Kyosei-no-sato.
4. A Digital Zen Garden that capitalizes on Kyosei-no-sato's garden space for an audience-less presentation.
5. Live-streaming of the Tea & Art Workshop for Healing of Life.







Participants playing various instruments while moving in an improvised manner.

## "Theater Arts and Social Inclusion," a practical course on production

This course was held with the purpose of cultivating human resources for art management related to "theater arts and social inclusion."

In the first year, participants with diverse physical conditions experienced the process of producing a play, during which they learned hands-on about the things needed to support diverse expression, such as how to communicate with people with disabilities and how to provide on-site care at a stage production.

The second year provided opportunities to learn and think about the management of places where people who require daily care and support engage in expressive activities. Participants left with new realizations arising from their exposure to unexpected disabilities as they worked creatively and had discussions with actors and dancers requiring daily care and support who were invited to give lectures.

The third year was held entirely online. Based on the theme of "daily interaction," participants learned about their mutual similarities and differences by expressing their respective daily routines while considering the ideal state of places for diverse expression from the viewpoints of expression and care. They also created new performance pieces through their online conversations with each other about performance. Many participants said that they want to continue engaging in expressive activities with a diverse group of people in the future.

# 2018



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1. Working on expressing the words of others with one's body.
2. Searching for production material while strolling around the campus.
3. Improvised three-person dance by Makoto Enda, Yu-ki Mori, and Ayumu Satomura.
4. An instructor with a hearing disability gives a lecture using sign language.
5. Internship for a public performance of the play *Run, Melos!*



# 2019



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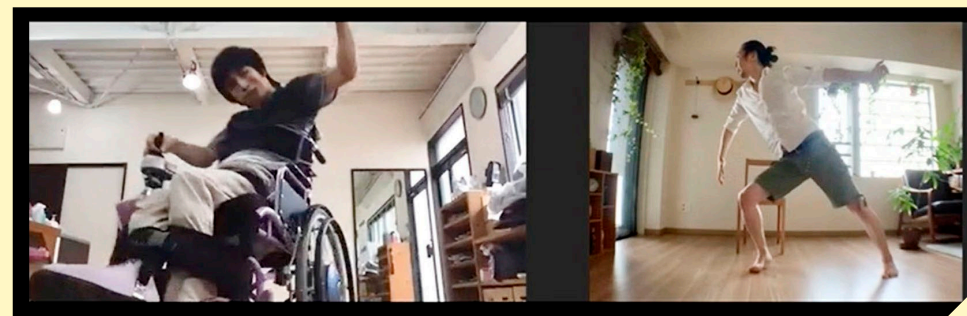
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1. Moving the body freely while holding various musical instruments.
2. Groups of three work on synchronizing their movements to express one person's thoughts.
3. Learning about the physical condition of people with disabilities at Yu-ki Mori's lecture.
4. Eating with people with disabilities to think about their expressive activities.
5. Sharing opinions with actors with disabilities.

# 2020



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1. Reenactment of the daily scene of pouring a cup of tea and making a toast.
2. Online performance by Ayumu Satomura and Makoto Enda.
3. Freely expressing one's current feelings as a way of reflecting.
4. Performance of newly created dance by Ayumu Satomura and Makoto Enda.





Participants gazing at the terraced rice fields in the Kasahara District.

## Oku Yame Art and Agricultural Project

Since 2015, SAL has collaborated with the NPO Sanson-juku to implement projects that consider the relationship between art and community development in the Kasahara District of Kurogimachi, a town in Yame city, Fukuoka. This course continued those efforts by asking questions about how to achieve rich and sustainable ways of life in which people are connected to each other and the natural environment.

The camp-style course titled “Oku Yame Art and Agricultural School” was designed so that each participant could experience being on an actual farm and consider firsthand the links between art and agriculture while attending workshops held by artists who specialize in folk performing arts, photography, and socially engaged art.

After the area suffered damage from typhoons in 2019, we also assisted with the recovery efforts.

In 2020, we had a course with online participation, attempting an experimental curriculum under the theme of “Nurturing the Soil” as things like soil and rice were delivered from the area to the homes of participants.

At the Oku Yame Art and Agricultural Work Camp, which was held as part of Sanson-juku’s international camp program, volunteers from around the world joined director and folk performing arts archiver Riki Takeda in an artist-in-residence experience that involved local research and the production of art. In 2019, this culminated in the creation of the dance *Yame-chayama-odori*, based on a traditional regional song known as the folk song *Yame-chayama-uta*. The dance is now being inherited by people of the community.

2018



1. Orientation was held in the gymnasium of a former elementary school.
2. A workshop by James Jack titled “Migrating Stories.”
3. Rice cultivated through organic agriculture. Recognizing and pulling weeds together with participants.
4. From the workshop, presentation of a dance based on the movements made when cutting trees with a chainsaw.
5. Riki Takeda’s workshop based on the physical movements experienced at the camp.
6. Takeda explaining the dance through Egao no Mori.



# 2019



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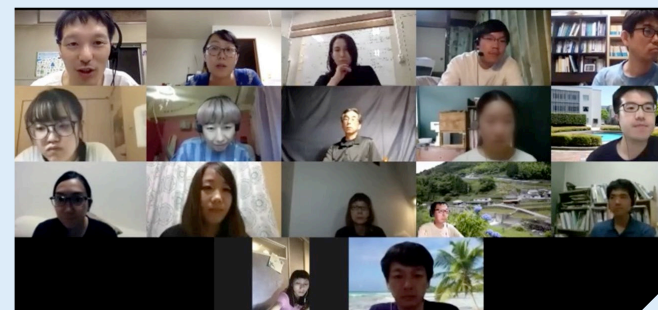
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1. Creating a dance with participants by using the folk soong *Yame-chayama-uta* as a guide.
2. Debut of the dance *Yame-chayama-odori* to local residents.
3. Hiroyo Kaneko's workshop incorporating the cyanotype (sunlight photography) technique.
4. Working to restore the irrigation canals of the terraced rice fields, which were clogged by the torrential rains.
5. A symposium for informing local residents about the activities, results, and possibilities thus far.
6. Group photo of camp participants, together with a goat raised on the rice farm.

# 2020



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1. Singers ascend the rice fields and present the dance *Yame-chayama-odori*.
2. Participants from across the country joining a Zoom meeting.
3. "Greetings from Chayama" and agricultural products mailed to participants.
4. Tea farmer Fukuo Miyazono is invited to speak at an in-person lecture.
5. Participants discussing the relationship between rice and money.
6. Participants sharing and discussing their "Nurturing the Soil" experiences.



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Dumb Type "S/N" screening and talk.

Because the three practical courses had different perspectives, we held public seminars each year covering multiple themes to present a diverse set of case studies related to art and social inclusion. These themes included the practice of art by disabled people both domestically and abroad; outsider art; plantations in the United States run by former inmates and low-income workers; forms of expression born within the context of HIV and AIDS; the revitalization of housing complexes; the music of Koreans residing in Japan; and the accessibility of public halls. A variety of specific examples of artistic expression were also discussed, such as paintings, sculptures, ethnic music, photographs, stage performances, and art projects, as well as ways to evaluate these works.

In their responses to the surveys we conducted during the course, many participants stated that their previous notion that social inclusion and art are "special things" had transformed into an awareness that these concepts are "intricately connected to our daily lives."

What forms can social inclusion take within our everyday lives? And how can art be used to achieve them? By appreciating artwork and listening to speakers who continue to practice in various fields, participants had the opportunity to consider these questions deeply and gain a concrete idea of answers to them.



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1. Things in the background of the phrase "Disabled Art" — speakers giving a talk.
2. "Disabled Art" potential in Hong Kong — speakers giving a talk.
3. The questions asked by outsider art — introducing artwork and creators.
4. Garden Project — an art exhibit and photographer Hiroyo Kaneko.
5. Housing complexes enriched by art — speakers giving a talk.
6. Music for Life — Ahn Sungmin singing an Arirang medley while playing a janggu.





*Social Inclusion through Culture and the Arts: A Handbook* (published 2018–2020.)

Society's interest in artistic activities connected to social inclusion is growing, but there is still a lack of systematic knowledge and resources related to this area. Therefore, we conducted research to develop some educational resources. This primarily consisted of the following three projects: [1] producing *Social Inclusion through Culture and the Arts: A Handbook* (a joint project with the Agency for Cultural Affairs and in collaboration with the NPO Donner Le Mot); [2] holding planning meetings aimed at designing a program for cultivating individuals in art management for artistic activities connected to social inclusion; and [3] holding public study sessions in which concerned individuals meet and discuss the results of each year's activities as well as future challenges. In addition, we published a report (this document) in 2020 that summarizes the results of our projects over the past three years.



A planning meeting in [2]. All SAL members discussing matters in depth.



Participants, partner organizations, and SAL members having discussions in [3].



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