

Symposium

“*Koganecho Bazaar: An Unbelievable True Story*” vol. 2

Date & Time: January 26, 2009, 18:30 to 20:30

Place: Kogane Studio Café Shichoshitsu

Panelists: Shigeo Anzai (Art Documentarist)
Tadashi Kawamata (Artist)
Makoto Murata (Art Journalist)

Moderator: Shingo Yamano (Director of the *Koganecho Bazaar*)

Yamano: I will begin by introducing today’s panelists from the opposite side: First is Tadashi Kawamata.

Kawamata: I just returned to Japan about two days ago.

Yamano: Next is art journalist Makoto Murata.

Murata: The last time we were together for a symposium, I was exactly half the age I am now. It’s really something that we could meet like this again, isn’t it?

Yamano: Mr. Kawamata and Mr. Murata were still in their twenties at that time. Next is Shigeo Anzai, official photographer for the *Yokohama Triennale* as well as the current *Koganecho Bazaar*.

Anzai: There is so much to discuss, but before we begin I would like to say that it has been rather interesting to participate in the *Bazaar*. I hope that we can discuss what about the *Bazaar* was so interesting in detail later on. In hindsight, I think you have done a remarkable job of starting the *Bazaar* here. There are a number of problems and possibilities that may develop in the future. I would like to be involved to whatever extent possible.

Yamano: In addition to these panelists, I will be acting as moderator in today’s discussion. When we opened the *Koganecho Bazaar* last autumn, one of today’s panelists came to see it, another knew of it, and still another knew nothing of the event. Mr. Anzai kept a close watch on what we were doing and offered his advice during the event.

Anzai: I was born in Atsugi, but lived here when I was young. I think that, as an artist, I grew up in Yokohama. Historically, Yokohama has boasted a comparably large number of culturati, but most of the unique and interesting people wind up going to Tokyo, because it is so close. I think it would be best to make better use of this historical attribute of Yokohama.

If, for example, we think about the culture of Yokohama in the late sixties, there was a gallery space in front of Sakuragicho Station called Yokohama Shimin Gallery and, a little bit closer to where we are now, there is a town called Noge. Walking in *geta* by the jazz cafe that was there called Chigusa was pretty much my first contact with this area. Generally, when people talk about this part of town, a lot of what they say is negative. When the idea of the *Koganecho Bazaar* came about, there was a question as to how to connect the power of art to this place. I felt that we really wouldn't know how it would work without trying things out. I felt a certain kind of curiosity. Mr. Kawamata and I were just talking about this: there are quite a few cities in the world, such as parts of Holland or Paris, which were weighed down by such negative problems and develop cultural activities that borrow the power of art, or an experiment to transform the city, but there are none like Koganecho. Our *Koganecho Bazaar* experiment, which was brought about in such an interesting way, will surely give way to an interesting transformation. Earlier, I said that it was incredibly interesting, but I feel that it will take some time to know what the people here are like - those who live here, those who do business here and those who sleep here and commute to Tokyo or other places for work. The overwhelming majority of them probably just come here to sleep, so they have been more or less indifferent to what we have been doing. To me, the most real change was getting people doing business, people who had never been here before, to just walk around the area. This is the beginning of something completely different. I do feel, however, that it will take a lot of time to change the shape of the city or to alter its appearance. I feel that we've now arrived at that entrance.

Yamano: Mr. Anzai was kind enough to pass through the town quite a number of times. He gave us a hand as the number of artists and venues increased throughout the event. That must have been taxing. In the process, he got closer with the locals, had many conversations with our supporters, and even did some director-like work, as well. Next, let's hear from Mr. Murata, who is based in Yokohama and viewed the *Koganecho Bazaar* from a considerable distance.

Murata: I wouldn't even say, "viewed from a distance," as I attended only once. So I don't have any authority to say what the *Bazaar* was or was not. Before that, we held the 1983 symposium with the same group and, speaking of that time, Mr. Anzai went to New York in the late seventies and it was perhaps after 1983 when Mr. Kawamata went there. It was about that time that the city was undergoing gentrification - the movement to beautify the city. I also went to New York right around 1982 or 1983, very briefly, to cover the graffiti artist Keith Haring. On the subject of gentrification: New York in the seventies was very dirty, especially the subways, which were covered in graffiti. People wouldn't take the subway at night because it was dangerous. The movement to beautify New York put an end to that. I think that the current *Koganecho Bazaar* contains this aspect of gentrification, as well.

What I remember of gentrification is this: beautifying the city is a good thing for the government and perhaps it pleases the residents as well, but to a tourist such as myself, especially in the early eighties, when I was going to cover a graffiti artist, graffiti was a part of New York's attraction. From the viewpoint of a total outsider, graffiti seemed dangerous and yet it was also stirring and thrilling. When all of that was erased by gentrification, I surely felt a little empty. So if gentrification is a part of what the *Koganecho Bazaar* is doing, then it must be doing this as well. I say this, of course, from the position of an outsider. Of course, getting rid of the bad places or getting rid of the bad image of Koganecho is a very good thing, but if we are bringing in art to do this, we must ask ourselves: "What is the art that we are bringing in?" The question is this: does this art have enough impact to resist the badness? The problem is that we don't know. If we don't have a kind of badness or something else capable of resisting the badness, then I don't think that we'll be able to compete with it. I heard that the artists who came to the *Koganecho Bazaar* last year made art that could erase the memory of the bad places, and I think that's one way to do it. But when this continues, once the memory of those places have been entirely erased, it won't suffice to just put up some floral wallpaper in a dirty place.

Anzai: This conversation is a rather substantial one. I don't think that "resistance" is a very good thing. The realities of society, even the negative parts, don't change so easily. We need to strive for coexistence in a way that allows us to balance our myriad desires. Therefore rubbing such things out is not only dangerous but also meaningless. You brought up graffiti just now, but I must say that I cannot agree with such a method. Rather,

while everyone has an understanding of what is meant by “bad,” there is a part of that which cannot be controlled, especially in this city. I’m not sure if “coexistence” is the right word, but I really think that it’s important to search for a way to live in the same place as people. When I first heard about the *Koganecho Bazaar*, after passing through the neighborhood, I felt that it would be impossible to get rid of the “bad” elements. It may be possible to face one another as people and create a connection that did not exist before. If we don’t try to do this, there is a possibility that the idea of the living city will end up as a fiction - I sense the danger of this. So, when we do things from now on, how do we engage that shadowy area? How do we engage it as artists? This problem is an acute one. I think that what we are aiming for is an environment in which we can integrate it as a part of the art. I can’t agree with wearing a blindfold or sweeping such things under the rug. What do you think, Mr. Kawamata?

Kawamata: Right to the point, I see. Well, I really don’t know anything, so I don’t know what we should do. Before getting into what I’ve heard from Mr. Yamano, Mr. Anzai and Mr. Murata, I’d like to first explain what we did 26 years ago. We weren’t only eating ramen, you know. We were called up to the Fukuoka City Museum for an exhibition and, since we had no money, we stayed in a normal, wooden house for a month and made art. We went back and forth between that apartment and the museum and, while doing so, I thought about something interesting that I could make and started making it at the apartment, just as I was doing at the museum. Since I was doing it both at the apartment and the museum, everyone came by the apartment, as well. The plan and some other things were done in the apartment, so I decided to show the plan in the gallery this time. Looking back on it now, the exhibition was something like an orientation. That was around 1983. To make a long story short, it was not too different from what we are doing now. That was the beginning: we went to the museum but did not finish the work there. Instead, we made art where we were staying and included that apartment in the exhibition, as well. Then we would show the original sketches in a gallery. I thought that we could create an exhibit that would have people go to these three places. Also, at about the same time, Mr. Anzai was exhibiting documents from a number of modern Japanese museums in a different gallery. We would refer people to his exhibit, too. As a result the city developed into a single route - an art map. I can’t say if such a thing is or is not unusual, but that was the first time that it became possible. The landlord was a great person, too. Moreover, he used to be a lumber dealer, so there was a lot of wood lying around that we used freely. Occasionally Mr. Murata would come and stay, as well.

Murata: Not “occasionally,” I was called up there.

Kawamata: Sorry. He was called up.

Murata: I received a call from Mr. Kawamata. “Won’t you come to Fukuoka to eat ramen?” At the time, I was working for a company called Pia. Nevertheless, I did go to Fukuoka for ramen. Then the symposium came about and so I joined in.

Kawamata: So we decided to hold it in the gallery. Mr. Anzai was there, too. So were a lot of locals and various artists. When I think about it now, it was a really interesting symposium. There’s something I’d like to talk about. I don’t know if it relates to Koganecho per se, but it has been on my mind. I’ll begin with that and then talk about Koganecho. Again, I don’t know about Koganecho, but in the talk just now, it sounded as though, as an activity, art is absolutely good. It sounds as if art is an obedient child. You make it sound as if art can vitalize the city, but is art really that good? I really doubt it. In my opinion, art is much more dangerous. That’s how I see it. Part of me feels like art is more frightening than the mafia, or that artists are more terrifying people than gangsters. I mean, they are doing something more than human trafficking. They change values. Of course, developing the city is a good thing, but when, for example, art is added to that, maybe it’s just as Mr. Murata said: “dark” and “light.” I heard that this will eventually turn into an NPO, and yet in some ways the government will stay in charge, and I would like to speak critically of that. I am seeing all of this from a different perspective - it's the same as going to a foreign country and saying, "Well, I don't know about this." I would like to take a fully negative stance in today's symposium. So, first off, is art "good?"

Anzai: Wait!

Kawamata: Wait a minute. I know very well what you’d like to say, Mr. Anzai. We’re seeing this from the same perspective. Take, for example, what Mr. Murata was just saying about gentrification. I went to New York a little bit later, in 1984. I stayed there for about a year and a half. At that time, the East Village was pretty much full of drugs and most of the buildings were burned out and falling apart. Alphabet City, for example, was so terrifying that most people were afraid to walk around. So finally they rebuilt it, and, because it was so cheap, artists began filing in. The city had an artists-in-residence

program through which they made the places cheap and offered them to artists. Of course, the artists wanted clean rooms and ateliers so they cleaned it up, right? Then, after two or three years, some rather small galleries begin to appear in the area and start to blossom.

In the East Village, precisely where the graffiti movement was centered, the street art was incredibly interesting. It was as if every day was a party. Keith Haring, who was mentioned earlier, was there, and so were Madonna and people like that. There were all kinds of street performances and people were dancing naked in the streets. In any case, there was a lot going on. As a result, larger galleries started to show up, which brought in collectors, and then people started coming from overseas. Then the artists were driven out as the price of land went up. When that happened, it became impossible for them to live there.

As they left, large galleries came in and the area became a tourist spot. They began building the kind of high-end boutiques that they had in old SoHo - it was the embodiment of the mayor's slogan at that time: "Get Clean New York." As a result, the East Village was cleaned up and tourists came into the city. They came to look at the works of art, but by that time the artists had left. The large galleries took over and the city was clean, but it was basically transformed into a tourist attraction. Again, this led the artists to wander around other places. The drug dealers, too, could no longer stay there, so they went off to other places and - what was most interesting about that time was - since the drug dealers all gathered in the East Village, people would say that it's dangerous to go there. Then that dangerous place was cleaned up. As a result, the whole place became dangerous. The drug dealers spread out from uptown to downtown. They went to Brooklyn, too. In this way, if we set out to expel dangerous or dark elements, it's not as though they will disappear. Rather, they will only disperse and become more difficult to see.

We touched on this a little earlier, but the people like Tachinbo (hookers) will only go somewhere else. It won't just go away. Of course, we need to ask: "What are we going to do about it?" In Koganecho as well we must be aware of the danger of gentrification. The artists come in and the media will pick up on it, saying this and that, and the price of land goes up. Then the exhibition goes elsewhere and something else comes into Koganecho. The boutiques and souvenir shops will come in, which is a different kind of gentrification. Is it all right for the government to do that? Don't you find that questionable? Until three years ago, I talked about the government a lot. Today, I'm going to be very critical of the government.

Yamano: Can we take a step back here? If we continue in this way, then there will be no place for me to join in, so I'd like to go back. We talked about what we did 26 years ago. Now, I would like for you to think that the people who led me to the work I am doing now are here in this room. I think I can safely say that I've heard these kinds of statements from Mr. Anzai, Mr. Murata as well as what Mr. Kawamata was just saying tens of times. People ask me, "You do what you do knowing these things?" I must respond, "Yes." We may have already discussed this in the previous symposium, but naturally there is a part of my work that I cannot discuss freely. It wouldn't be possible to say every little thing that's on my mind.

Now, in the story "first the artists came, then the city became nice, and then..." a certain danger is felt crowding in. In the middle of the process, you keep thinking, "Make one false step and it'll turn out that way." "Artists won't be able to come anymore." To be able to avoid such things, you have to challenge a lot, you have to educate people. Once you say, "I guess this is how it goes," then it goes that way in direct proportion to your success. In that case, it's alright to fail you say, but nothing comes of a failure. It's not simply a failure or an upset success.

Kawamata: What do you call success?

Yamano: For the time being, I'd say the story you told is a successful situation, but that's not quite enough.

Kawamata: In short, once there's justification, once the price of land goes up and the artists are driven out, only then you have success?

Yamano: Yes, that's what I just called an example of success.

Kawamata: Then, what's failure?

Yamano: Doing nothing is failure. Not struggling until that point. For that reason, it's probably when asked, "What's the third choice?" people like me and sometimes Mr. Anzai, for example, will dedicate a lot of consideration to finding an answer.

Anzai: In the very beginning when we were leaving the art museum and producing art, I had a feeling that if Jan Hoet's *Chambres d'Amis* or Munster's *Skulptur Projekte* hadn't succeeded, the *Echigo-Tsumari Art Triennial* and the *Yokohama Triennale* wouldn't have happened. I can understand what Kawamata said, but call this a purer, more naive art festival. In a sense, and I may be too optimistic, there are people who take societal taboos as the subject matter for expressive actions, like for example, Rebecca Horn or Hans Haacke who take up even political and social problems. In the whole, I think the word is inappropriate, but this feels comparatively happy. The contents of the site-specific work in Fukuoka were also nontoxic and without much danger, but because of what Kawamata did, completely new communication was created among the residents. For example, the old lady who yesterday wouldn't speak to anyone, brought tea and sweets to the venue. It's completely innocent, but if you see these things in a historical context, they've been effectively produced in many places scattered across Japan. For example, the Munster *Skulptur Projekte* has been considered by Fram Kitagawa and elsewhere with the conclusion "Let's try that in Tsumari." The social background is completely different and the structure of the society is different, and the government administration thinks differently, but for now, I consider the Japanese production as one example of success. As a result, a huge number of artists gather there. I think if there are 10 malicious or confrontational people then I think you need both the person who "always likes that kind of thing" and the person who "only likes very happy things," because that's the artists' expression. Therefore, if you suddenly apply the problem we've been talking about...

Kawamata: I think Mr. Anzai is talking about the contents of art. As I'm listening, it seems that Mr. Yamano is talking like an administrative official. In short, within the framework of the talk, you say success and failure, but there's really no such thing as failure. Because you're doing this, there's no more failure. In other words, you're already active. Once you've become active, the result doesn't need to be questioned. I mean, we're not doing it to be successful, and if the city is simply supposed to be pretty, then the city government of Yokohama can do it. Mr. Yamano is doing it for a different reason, whether he says it or not. Of course, put in the simplest terms, it's the possibility of art, I think, or perhaps the strength of art, and how you consider it. Therefore, government officials can make judgments like "that's bad" or "it's a disgrace to the neighborhood, so let's pretty it up with art." But if artists and art have anything it's solely the possibility of art. It's the question, "What can art do here?" If you act on that, then I think you don't have success or failure anymore. It's fine just the way it is. I don't know if the local residents will join or not, but it's

enough if something interesting happens here, and with “interesting” I mean all possible interpretations of “interesting.”

Yamano: Haven't you said exactly the same thing?

Kawamata: But, what Mr. Anzai is talking about is more introspective and what Mr. Yamano's administrative opinion has become more outward-looking. What I'm saying is that coming here and from the standpoint of someone expressing something artistically, no matter how or what you think, it's simply a matter of doing it or not.

Anzai: That's why, and I think this will be the subject from here on, but for example, there's atelier-like space that the Kanagawa University students have remodeled out of a dump of a vacant store, and in that space a student of mine from Tama Art University comes to do work. That may be just one event, but there are already artists who begin to dedicate all their strength to what they wanted to do by renting a vacant store or space that are available reasonably inexpensive rent. This is better than showing their work at rental galleries in Ginza by using all of their moonlight money. It's being active. That's why, I've been advertising - or rather doing publicity. It may be a small activity, but when activities with such a fine grain occur, I welcome it. In any case not only have interesting people come together, but however slow it may have been, since I first heard about it, there's been a lot of activity. Since I've been the one carrying a camera and getting a hold on the situation, the events on location have made the greatest impression, because I've seen at point-blank range what happened here as a reaction to what some guy did somewhere else. Although I don't know anything about economics or that kind of thing, I've seen things like that that have made an impression. What wasn't possible before - saying, “It's gotten cold, hasn't it?” for the first time in a long time to the police officer who has planted himself over there - is possible now. No matter what, I keep going back to talk about what happened on location, so leading this discussion in the right direction is your (Mr. Yamano's) job.

Yamano: Yes. The general flow of the conversation is one thing, but let me also fulfill my role as moderator. The *Bazaar* has finished by now, and to give a simple explanation of the current situation of the area, as we've heard a little from Mr. Anzai, we took applications for prospective tenants in the area, including this place (the Kogane Studio). As a result, there are a number of artist groups and stores that have come and are producing

art and doing business. These groups are on contracts that run until March 31 or rather the beginning of April. After that, the Koganecho Bazaar Organizing Committee will be dissolved and at the beginning of April, will be replaced by a new organization called the NPO Koganecho Area Management Center. From then on, this organization will be entrusted with managing facilities and taking applications for new tenants. For all young artists, creative types, and business people, various facilities will be available for lease. Then, besides leasing, the NPO will do various independent projects. It will also do business. It will create various things that are deemed necessary for the neighborhood. As a subtitle for *Koganecho Bazaar*, we actually thought of using the title of today's symposium, "An Unbelievable True Story." It wasn't used that way, but it is a variation of the motto, "What would happen if we had this?" It expresses the idea of actually placing a lie in the middle of the city. On that theme, various stores came and artists created imitation shops, which in reality wouldn't stand alone in a business sense, but in the process they provide a model of how the neighborhood can change. Furthermore, what used to be called "Chon no ma," - these former brothels - were not changed outside much, but the interiors were changed into galleries and eating establishments. This kind of effort will be continued by the NPO. Also, more places will be added - all kinds of places. Along the riverfront and the back streets there are still many vacant places. Gradually these will be leased. Moreover the large street on the other side of the river, the Hiradosakuragidoro also has many stores with closed shutters. This, I hope, will also be reverted into a kind of shopping mall, into a street that people can walk along. I hope we can continue with this kind of work, but we've just heard a few issues about doing it with the power of art or not from Mr. Kawamata on the point. In the least, it will take a lot of time. Therefore, if it is done too fast, call it hasty, there will be a time when the infrastructure will freeze up, as there are pitfalls or traps here and there in the neighborhood, and at one time this place was quite intimidating. For now, this area should be handled prudently.

From here, I would like to continue the discussion focusing on the future. Last year was something like a short decisive battle. It felt like "We just have to weather this year-long event." Right now, we're catching our breath, but from here on we're heading into a drawn-out war. I estimate it will take at least 10 years. In that time, if we make some progress, we'll keep an eye on the situation and fix any mistakes as we go along.

Kawamata: In your explanation now, you mentioned one possible direction, namely having artists do various kinds of shops. Such a thing doesn't have to do with the power of art or

anything like that. It's not a problem of the art or artist; instead it has to do with the artists' activities within their profession.

Yamano: I think you say that, because you haven't seen the *Bazaar*. It doesn't exactly have to do with artists running stores.

Anzai: Now, I'd like to talk with someone who is running a business here. We've gotten excited, put in all we can, and we can't get any closer. I'd like to know if people with businesses here are really conducting business creatively. In other words, I'd like to see them change their business practices. If not, we'll continue working parallel, at a steady distance from each other. Even with the same old money-making, I'd like to know if they are thinking whether or not there is a sensible way to make money. Perhaps, I'd like to change the way people think around here. No matter what we do or how much we do, as long as they don't change the way they think, the way they look at our art with never change.

Kawamata: Don't you think that that sense of purpose makes things difficult?

Anzai: No, as a matter of fact, I walk around the neighborhood a lot. What I mean is this neighborhood is very old, isn't it? When I talk with the people even just a little, I can see right away if they are interested or not. It's fascinating. That's why, there's a possibility these people can suddenly become art lovers, except that there's often no incentive. Tsumari is like that too, and so is the *Yokohama Triennale*. Up to now, I've been in various locations, documenting large projects, but what I didn't do enough was think about the people who live in those places. That includes their opinions.

Murata: Do you mean to include the businesspeople, the yakuza, the prostitutes, those kinds of people?

Anzai: No, you can't predict what kind of people will come to such a thing. Nevertheless, it seems in a real sense you don't have the whole story if you think you're going to put your everything into making progress, without asking what, frankly, are the feelings and opinions - whatever they may be - of the people living and working here. Since I commute here from Tokyo, I don't see them much, but they're endlessly doing business. I go to an interesting coffee shop called "Minorities" and while I'm having my coffee, I talk with the

men sitting there and ask their feelings about all this. I get an altogether good reaction from them. Therefore, if I want to do something in this neighborhood, I'd do that kind of thing for a while. In other words, I want to know what the people destined to doing business here really think. Not having that kind of opportunity is too bad.

Yamano: Yes, I'd like to hear more about that later. Mr. Murata, would you say a word?

Murata: Yokohama City is running an art and culture city concept called Creative City. Furthermore, these past few years, since I've been involved in building up BankART, I've made connections in Yokohama, but to connect it to the discussion before, recently, in the development of Mori Building, the office of the former Teisan Warehouse called Kitanaka was used as a communal atelier, and 50 groups of creators like artists and architects moved in. They did all kinds of work, but Mori Building is simply a real estate agent as such, and what they were doing was naturally gentrification. It's not a question of good or bad, they just had artists living there, and the initial contract was for a year and a half, after which they were to move out. I don't know if there were any other merits, but the reputation, "artists used to be there," stuck.

Speaking of Mori Building, I was living in Roppongi at the time, near Roppongi Hills, which was developing quickly, and one white building had a lot of galleries in it. That was another case where Mori Building bought a building and attracted galleries without putting forth much expense. There were maybe five or six contemporary art galleries. It was called an art complex, but it was limited to maybe two years. Then they were also driven out, or rather they left, and it was redeveloped. All that kind of thing does is to drive up prices. I don't think it's necessarily bad, and with that kind of thing, artists, galleries, and other people can get a lot of use out of it. As long as they can help each other, I think it's great. It's already two years ago, but after that happened, the ateliers at Kitanaka disappeared. The former Kanto Financial Office, where ZAIM is located, was first used in the *Yokohama Triennale 2005*, but that was an incentive to the idea, "Well, what if we turn it into communal ateliers?" and we moved in again. In that case, it wasn't done by a private real estate developer, but by the government administration, a cultural foundation. However, in this case, we have to leave again sometime next year. Although there are all kinds of interesting activities going on, it's not possible to continue them. For now, they all have a temporary feel to them, just like BankART right now. Work is continuing for now, but who knows about next year or when the contract ends?

Kawamata: BankART1929 will disappear.

Murata: That's right. There's that kind of thing. It's great that they're using the space, but once they've used it, it's "sayonara," then it doesn't look very bright for the administration either.

Kawamata: A bit ago, when we were talking about the shape of future developments in Koganecho, I said it wasn't the power of art, but simply the artists' work ethic. Artists need space to make their art, to do their activities. In other words, to get to the point, it's the easiest use for real estate. Artists will clean up the rooms and make things no one has ever seen before. In that sense, it's the easiest use. Also, putting galleries in empty buildings and places like that is another good use. In other words, because they don't put anything there, it's easy to renovate later. So, in general in the past, the top floor of department stores had a gallery and what it's become now is an event space. For one thing, it was used that way, because it can be used for anything. In that way, the flexible quality of art has been put to use by business. It's just as Mr. Murata said earlier. I think it's a good thing, because then it's a question of how to use the space. All I want to say today is about art, pure and simple. In other words, recently art all seems to fit one pattern. This one method, one approach.

For example, as an artist, I'm called to go to some town in the middle of the mountains to do contemporary art, and I talk with the elderly people there, who talk like they know a lot about pictures. What do you call that? I go somewhere in the mountains and when without warning the elderly begin talking about contemporary art, I want to hit them. "Stop bullshitting me!" "You can't begin to understand." That kind of thing will definitely come up in art. In that way, as we said earlier about site-specific art, there's a certain value placed on it, and when, for example, community art comes out of it, it seems great just as it is, but I think it's incredibly boring. With regards to what Koganecho is doing now, there's nothing I would veto or affirm. As I said earlier, it's not a failure, but because they're doing something, there's activity, which I support. It's not that they're not doing anything now, but just because they're doing something, it can't be called success or failure. It's just, if possible, I'd like to see the artists - the people on the doing side of things - to think about the possibilities they feel in art and to apply that to all kinds of things. In other words, there are more possibilities to art, and I want to see more variety in art. Something more fashion-

conscious would be great. It shouldn't be done at the level at which the community, the elderly people in the neighborhood can understand. There are more things in the world. That's what I think.

Murata: In other words, the role expected of an artist has solidified - it's always the same.

Kawamata: It hasn't solidified well. The dumbest thing about it is that the artists are thinking that way. They have a sense of duty. They think the old man next door should understand. It's even better if someone from the back-country of France knows than the old man. That's going to expand more, isn't it? It's more interesting if it doesn't become conservative. I think art has more power in terms of communication. Or, in terms of community, it's better if you don't talk about the Koganecho community or the Yokohama community. When an artist creates art, they should completely forget that prostitution is a native part of Koganecho. If they don't follow the possibilities of art more, their art will follow the same old pattern or the same method of expression or the same location where that kind of expression is usually displayed. It's boring.

Anzai: I'm not disagreeing, but for example, this happened in Koganecho: There is a boy from the neighborhood named Koyo in fourth grade in elementary school, and he knows everything about the artists and supporters of the *Koganecho Bazaar*. When I talked with him recently, he said he was going to talk about the *Koganecho Bazaar* in front of the other students at school today, and he was a little nervous. Somewhere it seems as if Koyo is teaching us what we are doing. He says, "I have time and there's nothing interesting to do." I heard he used to play alone, and he maybe saying it's more interesting to play with adults. However, there are all kinds of things happening on location. In the middle of this project we're trying to do, there doesn't seem to be a need to pursue "the establishment." In other words, art is one resource for activism, and the artists' expression is within the flow of contemporary art, it's extremely impossible to apply a standard of uniqueness. There are 60 people - like Craig Walsh, for example, who has more than just an interest in Yokohama, his art can be understood in any context. And then there's Jun Honma's work, within his body of work, there are probably a few pieces of high-level, "established" art. But for the most part, what is happening on location - that kind of simple, but very important element - is present. That kind of thing really moved me. Don't call it sentimental, it's real, for example, Wit Pimkanchanapong from Thailand makes and prints cutouts that can be pasted together into three-dimensional fruit. Once they're finished, he

trades real fruit for them or plays a kind of game. But there is always an elderly man volunteering there, and it became a meeting point for elderly people, there are always people there. I seriously believe that kind of small change should not be looked down on.

Kawamata: But I don't look down on it.

Anzai: I've seen all kinds of art events worldwide, and it may be a certain kind of preliminary standard, but maybe I can see it having been on location for such a long time. It may be that I'm getting old, but I have a strong feeling that "I just want to honestly enjoy that kind of thing."

Kawamata: Please enjoy yourself. No one's denying you that.

Yamano: Mr. Anzai has said it for me, but earlier we were talking about success and failure. In my case, I make a lot of mistakes in reality. In Fukuoka, I was involved in this kind of project for months and years, but nevertheless there were many cases in which things did not go very well. "Well then, next time, what should we do? How about this or that?" In the process of redoing things, and of course when this work came along, we said, "Let's forget about doing anything over the top." Another thing, considering the nature of the neighborhood, we didn't want to do anything that felt like it was pushing that kind of thing to the surface. No matter how these things fall into place, what I wanted to do most of all was - and I think Mr. Kawamata will understand this very well - was not limiting the art exhibit. I wanted to draw in things that, "I don't know if it's art or what. Is it art? What is it? This is supposed to be art?" Make no mistake, to do that you need the artists' cooperation, but I want to do that kind of thing in this neighborhood. If that kind of thing spreads here, this neighborhood will become an interesting neighborhood. If someone like me from somewhere else says "interesting neighborhood," it's rude, and "good neighborhood" is probably rude too, but if that kind of art you can't put your finger on begins to run rampant in the neighborhood, mind-sets about the neighborhood will begin to change as well. I think that subtlety is what Mr. Anzai saw on location.

Anzai: For example, on holidays, the Ooka River is full of people fishing. There are many people at leisure. It may be a little off, but if there is something more interesting than fishing, they may become interested. They're not going to eat the fish they catch, are they?

Yamano: They eat them.

Anzai: They eat them? There are so many fishing people lined up that don't care about what we're doing, but in the beginning I thought, "Can't these people do anything?" Gathering all those little details together is quite simple and naive, but for the people living here it may be very good. Since the neighborhood isn't all that big, it seems possible too.

Kawamata: To say it in a bad way, in the end, that's soliciting. In response to soliciting, of course, some people come and experience it once, saying, "I never knew art to be this interesting." It's great if someone like Mr. Anzai who is closely related to the project does soliciting, but when the artists make art for soliciting, that's boring. If artists are there as a device for soliciting, it's absolutely boring. Do you understand?

Anzai: I don't really understand.

Kawamata: In other words, it has to do with "why is soliciting important?" It doesn't matter how many decades it takes, if interested people come out of here, that's great. That's being active. Of course, I think it will take that long, but now the residents of Munster are saying, "I don't understand." For example, Mr. Yamano did admirable work in Fukuoka for ten years. In the end, what kind of response is there? After 10 years, it's still said, "The residents don't understand." I'm like that too. Even after 10 years, the residents will be residents. If you place your expectations on them, you'll tire yourself out. If I talk about expression, things may become personal, but various things become incredibly weak. Within artistic expression, call it "welcoming" or "soliciting," breaking it down to introduce to people or making your own work more easily comprehensible is a great public service. Works of art that have this "public service," feel like they've been stymied. I'm talking about the quality of the work. It's not about the means, but when you're in the middle of making something, if there is even a small amount of that kind of thing, I have a feeling it will probably become something incredibly boring. That's fine. I'm sure there's something fun about such minute communication.

Yamano: I also think artists shouldn't have to do that. It's just that people in my kind of work arbitrarily think, "This artists could be put to good use here."

Kawamata: Mr. Anzai was always like that on the inside near the creative process, and those on the creative side who are incredibly arbitrary in their work, begin to think “I want to do something for him.” That’s what documenting and recording is all about. I understand that very well, but it’s unwise if the people on the creative side start doing it. It’s boring if this place becomes a place for artists to do that kind of thing, that kind of promotion.

Murata: Your opinion comes from your own experience.

Kawamata: No doubt, it’s from the experience.

Yamano: There’s no doubt, I’m speaking from the personal experience too. In that sense, there’s a bit of double-crossing, as if, “After ten years, we barely made it this far.”

Kawamata: If you’re a double-crosser, you should keep on doing it.

Murata: It came up earlier, but Mr. Yamano was involved in “Museum City Fukuoka,” and I also have been watching since 1990. I only go once every two years, but I have an impression they’re changing in a very good direction. In the beginning about 50 artists were asked to simply bring their art and to display it. In other words, it was mostly a city-wide exhibition of their art. The second time I went, it was gradually becoming more site specific, there was more involvement. The third time, there were workshops; the fourth time there were residencies. It rapidly progressed or rather developed. I thought, “they’re doing something incredible.” In the end, it all converged into one purpose. Doing it like that, in a place like the Museum City, you gradually come to know what kinds of artworks fit a place. You begin to see which excellent artist will do well.

Yamano: For the time being, the reason we ended it was because we gradually knew what would happen before we even acted on it. That was the end. Then, I had an experience, in which I met some artists who were involved in the Wochenklausur group in Vienna, who said, “It’s art even if you don’t make anything.” From then on, I rethought what it means to place artwork in a city.

Murata: What you’re doing now is based on that, isn’t it?

Yamano: Exactly. It seems like talking about personal things can't be helped, but after that project, thinking, "What's next?" a personal sequence of events followed that led to what we're doing here now. That's why, if you look at how we've connected to artists - how we created the whole concept - if you look at it in a bad light, it's "soliciting," but there must be a better word for it, don't you think? We're always thinking in that subtle area, "you can look at it this way," or "if you turn it, it becomes this." If you neglect it, it's a failure. However, I'm standing here, because it needs to be done. That's why, in subtle places that make you think, "I don't know if it's art or not." or "I don't know why it's here." and with barely placeable things, it's a question of how you use it. As you experiment with changing it, will you, for example, give up and do it all over? For that reason, we're incorporating residencies and various other things from now on, but progress will probably be, "That won't work, do it again." For that reason, it may take a very very long time. In 26 years, we may not have this kind of symposium with these members again. Let's not take things too seriously.

Now, as we have just enough time, I'd like to hear everyone's opinions and questions.

Audience1: Listening to the conversation, it seems like we have a lot of curators and artists, so this may be a completely inappropriate question, but I feel strongly connected to this area, a feeling the artists don't have, but I would like to make this a place where people can raise children. I'd like to be involved in urban planning that will bring lots of children and many strollers going by in the streets.

Yamano: As I said before, I don't place a strong importance on it, "Is it art or not?" although as an expedient means, I keep saying, "It's art. It's art." What kind of expedient means, you ask? With a worried look on their face, people come to me saying, "I want to move in. I want to use the space," but when I say I spot something artistic in their midst, in a way, if I say it in my own words, it doesn't matter if they're artists or not. Let them come and talk or show their work, and if I think, "This kind of person doing this kind of thing would be very good for the neighborhood," then I say, "Of course, please come." So now, "what's important for the neighborhood," for example an office to replace the executive committee or talking with officials as we proceed slowly. That's why, I show it off as art, but in reality it's not all that. Of course we'd love having people of other professions. There are still many risks to opening a business, but in reality, we really want them to come.

Kawamata: Why don't you specialize in art? Aren't artists enough? Would that not work here?

Yamano: I personally don't trust artists enough, or say it badly, the idea that, "It's going to become something other than art" is fundamental. That's why it doesn't all have to be art. Call it the final appearance of the neighborhood, I can't imagine having it full of artists without any other economic activity or production. I imagine some other element in the neighborhood, but otherwise filled with artists in between.

Kawamata: Instead of seeking that element, with artists working here, people like that will gradually have to come.

Yamano: It's not what you said earlier?

Kawamata: No.

Anzai: It won't be artists. It can't be artists. But there are certainly people who like art. At exhibitions, it feels like they're the festival shrine bearers. Artists are the shrine and among the people at the edge, there definitely are those who enjoy carrying the shrine. For example, take a look and you'll see many supporters gather around Kawamata's work. Kawamata isn't calling them to him, but they enjoy contributing the massive amounts of energy needed to create art. In other words, they can't express themselves like an artist, but they enjoy the thought, "I supported this." It may be naive, but with people like that, the shrine is properly carried.

Kawamata: If that's how it is, all the more reason to do art here. I can't quite take in Mr. Yamano's "anything goes."

Yamano: I didn't say anything goes. What's bad is bad.

Anzai: Said differently, artists should do what those people really want to do. If they don't do that, it's cause for worry. Therefore, I don't want the artists - not the residents - to distort their wishes. That's why, artists should do and exhibit exactly what they want to exhibit, and I have a feeling the people will come to understand. New activism arising from that will

change with the times. That's why I want them to work seriously. I'm not an artist, but a supporter, so if anything, I'm an ally of the supporters.

Kawamata: Then, something that isn't art or anything else, something like art that is not understandable, these things should be told, "Go away!"

Anzai: That's not a good way to say it. I'd like to hear you say, "This is my art!"

Yamano: For example, this time, not only the people who came here and opened shop "keeping art in mind" did decent work. I don't want them to think that. They shouldn't think that, but because we're doing something like an exhibition, they should think about how people will move. Thinking something like, "Here people will move like this, and here they will rest, and over there's a place for them to have a meal," becomes one way of organizing the event location. Once they've thought of a place's use, it becomes that way. Something like, "I'm going to make an artistic shop," isn't necessary.

Kawamata: It's not that. What I was trying to say was. . .

Yamano: Oh, we're talking about different things?

Kawamata: Last year in September, a large exhibition hall called Cent Quatre 104 opened in Paris. It was formerly a cemetery and crematorium in the north of Paris, a mess of a place, but there is a huge building that approximately equals to the size of the Centre Pompidou. It was a question of what to do with the building, and for the most part it's used for art with a transient nature, like theater, music, movies, film, and performing arts, but it's all residency. There are 20 or 30 residency studios, a theater, and dance rehearsal space. It's amazing. Artists come from all over the world; I'm doing a simple workshop there now, an English musician is there, there's someone in the studio. If I were to describe what he does every day, he brings a man hanging out in the street and makes them sing. He doesn't know French, so he doesn't know what they're saying, but in any case he brings some kid and has them sing a song. After that he makes a composition out of it, and the finished piece is good, it's not absurd or unreasonable. His project during the one month residency is to compose and perform a number of compositions. What he wants to express with that is, "Anyone can make music." Another person is a movie director, who's there for a year, and every day he makes a film. In the end, 365 films become one film, so

in one year he makes one film, he says. What he does is wander around and interview people. In the end, he releases it. Releasing, contracting, the process itself, for example not just something like, “How is the situation?” with a community, but artists come here and release all kinds of things. For example, someone he met by chance on the street, will come to listen to his own song. If it’s a 12- or 13-year-old child, then the parents come along, and in the end, the artist naturally act as mediators that bring the community to the project. The building is as large as a street with studios on both sides, and it’s all free for use. On the whole, the general public is allowed to come look. That’s what I think is the power of art. Not, “Come this way,” but artists have a general theme there which they arbitrarily connect with the community. The place is being put to that kind of use, which seems comparatively wholesome to me. Probably, some official is thinking about it’s effect on the area. If it should be successful, the district head could become a candidate for Paris mayor. The bureaucracy is working hard, but the artists aren’t thinking about that, they’re making their art. I think that kind of thing is wholesome.

Murata: What’s the difference?

Kawamata: What do you mean “what’s the difference?”

Murata: Success or failure, what does it mean to do well?

Kawamata: I think it’s independence. The obligation of the people who were invited to do residency is not to engage the residents. It’s completely free. They have a budget, but “in any case, be here. It’s okay to be here or not, but create artwork.” The feeling of freedom there, with all kinds of people getting excited over their work. And also, musicians, dancers, and calligraphers will work together to begin creating art. Because people from completely different countries are there, it’s a meeting place, and it provides incentive.

Murata: In Japan, art residencies have increased rapidly these last ten years, but for the most part, officials run the projects. In practically every case, there’s an obligation to, “Do it for the area.” or “Do something.” or “Do a workshop.” or “Give a lecture.” things like that. Therefore, there’s no place in Japan, where artists are really free to do as they please. I wonder why there’s that kind of difference.

Kawamata: Of course, there has to be a final statistic. There has to be sufficient explanation for the amount of money used. It feels stingy, doesn't it?

Yamano: Recently I wrote something on public art. With public art - as seen in Munster - there is a relationship between the residents and the artists, they're like siblings to begin with. Therefore, in Europe's case, artists don't need to be actively encouraged to do collaborations or to work in an area. For an artist to do something is considered a given from the beginning, but in Japan the local social structure and art have no sibling relationship or anything. People who left for university or a foreign country come back and have become someone the residents don't understand anymore. A relationship based on "What's he up to?" is all that will develop. Plainly said, it's what we three started a long time ago; what had been done in galleries until that point, we felt, "Well, we better do it outside." and went into the city. We wanted to see what kind of reaction people with no interest in art would have.

Kawamata: It's not as if I wanted to teach the residents anything. I don't have that intention.

Yamano: I know that.

Anzai: There's no need to give endorsement or not, but one strange person named Jinjin was involved. I don't know why he's called Jinjin; it's an artist name. You have to see it to understand it, but he comes in a car with a kiln and pre-fired ceramics, which are painted and fired on location and used to drink tea. When they did it over there (outside the Kogane Studio), a police officer was there. He made a fake police uniform and wore it. He didn't care about his surroundings; his removed way of doing things is admirable and similar to what Kawamata has seen in other places. That kind of thing happened in a number of places at the *Bazaar*, so don't worry. Many things happened in a short amount of time, and in that sense I'm content with the outcome.

Kawamata: I am doing you a favor talking from the standpoint of a particular capacity in this symposium.

Anzai: There's something you don't understand if you are not on the spot. However, just to let you know, there were many things in a short amount of time, and I enjoyed them. Also,

how the local people received it, and it's a matter of holding on to hope in being able to go to the next step. I'm talking about my secretly holding on to a naive hope, and in that sense - and I'm sorry for the low level of what I'm saying - I take my position with that in mind. So, we're probably talking at odds.

Kawamata: No, talking about feelings is incredibly valuable.

Anzai: That's what was my mind. On location, just being there was interesting enough.

Yamano: We only have ten more minutes. Could we please hear from everyone present?

Audience (Nakahara): I'm Nakahara from Yokohama City. In 2005 at the *Triennale*, with "Work in Progress," Mr. Kawamata did amazing work on ZAIM in any rate, and as a result, under the model "Work in Progress," the exhibition changed every day, which I thought - and Yokohama thought - was fantastic. When we began with Koganecho, we first thought of Mr. Kawamata, but we didn't think he would come, so we dragged Mr. Yamano back from Fukuoka.

Kawamata: That's not rude to Mr. Yamano?

Audience (Nakahara): Mr. Yamano has unique skills; for one, he can drink and communicate successfully. In that sense, the reality is Mr. Kawamata gave Yokohama a hint. But first this neighborhood needs to become active, so we went to Mr. Yamano for advice on how to proceed.

Kawamata: You said your "life changed at the *Triennale*," didn't you?

Audience (Nakahara): Yes, I did. With that as a preamble, we wanted to begin a work in progress in this neighborhood that moves and slowly changes. Those best at that kind of thing are really artists, so I asked Mr. Yamano, "Let's do this kind of thing together." In a way, Mr. Kawamata was the catalyst.

Kawamata: That's why I came in this capacity to talk today.

Audience (Nakahara): Not everyone knows this probably, but the flow of progress here is a continuation of the *2005 Triennale*. The *2008 Triennale* used a different model, but this project will continue under that model for the next ten years. The city government has that kind of intention and request.

Yamano: Thank you. We can hear another opinion.

Audience1: I'm a local resident, and as I was listening to the conversation, I thought it was good to hear what you said. I understand the opinion of the artists. It's very much alright to pursue an ideal or the essence of art. It's fine if they do that, but at the same time, as I've watched this series of events - thanks to Mr. Yamano - it was simplified so that citizens could easily participate. That's why, along with that kind of pursuit, in this series of events, there were a lot of dramas. Earlier, you mentioned Koyo, an elementary school student who came and learned a lot from various artists. There is a possibility he will become an artist. Other than that, there was the fruit made of paper, all kinds of elderly people and young people gathered and created community. I did it too. There was that kind of thing, and I think there were many dramas happening that I or everyone here didn't notice. It may be extreme to say this, but more than art, these various things that became intermediaries for dramas make me think, "It was important. There was meaning to it." That's why, as we have them proceed, if they produced with simplified art that is easy for citizens to understand and be involved in, as a local resident I feel that more people will come who normally wouldn't come. I would like to make this one request.

Yamano: Thank you.

Audience 2: Mr. Yamano said this earlier, but it is true that in Japan the relationship between artists and residents is thin. As an amateur who lives a small distance from this area, this is a place for both art that is difficult to understand and art at a level that can be understood. I understand both opinions, and I myself thought about how it should be done.

Murata: Mr. Kawamata or someone mentioned the project in Munster, Germany, which happens once a year, and in terms of "success or failure" I don't know how it's doing, but if you ask why it's done there, it's because of the strong opposition. It is an old town of unusually conservative citizens, and exactly because it's local color wouldn't accept contemporary art, contemporary art began being placed there. However, as it's an

unusually long span of once every ten years, it's being done with a farsighted vision, but if you ask why it's being done at all, the answer, "We're doing it because it's not easily accepted," is very important. If it's easily accepted, there's no necessity for it, I think. The reason for doing it is incredibly important.

Kawamata: If I may add something, I think there is a danger to making things easy to understand. Of course, I won't deny it as a participation model, but other than this participation model, if there isn't *something* that cannot be participated in somewhere, then the project cannot be improved and continued. In other words, building communication and community are not so simple as coming here and getting excited about "communicating" or "creating community." It's not so easily understandable. It isn't something that will build connections. That's why, if there is such a word as "discommunication," no matter if this place appears open or shut, if the barriers are low or high, if there is no fluctuation, the meaning of this place will change rapidly. In no way is this a community center. If that is done with art, it seems somehow wrong. Something that purposefully rejects that idea is needed.

Audience 3: Since I'm working on a project in Kotobukicho, everything you've said bounces back to me, and I've been listening and nodding in agreement. I agree with what Mr. Kawamata repeatedly said as if to confirm it with himself, but as a government leader, issues of participation and clean up become important. I've lived in Yokohama since university, and I've come here a lot, but there is a feeling of something missing in the area in and around Koganecho. In Yokohama, there is still not enough art that I can see in Tokyo that are beyond my imagination and that doesn't let me participate. I hope with curatorship, we will see more of this kind of art and we will have more enjoyable projects.

Yamano: It will take time to do this also. If we dedicate the time, I think things will change a little.

Kawamata: It was said you have 10 years. In ten years, things will come alive.

Yamano: Is there anyone else?

Audience 4: I come here a lot for entertainment, and I knew the place in its bad day. There's a magazine, edited by the Jazz critic Masaaki Teraoka, that takes contributions

from all kinds of people, including common authors and homeless people. As a result, I felt this neighborhood was interesting and went to a jazz cafe called Downbeat. Although I originally thought jazz was hard to approach, that surprisingly wasn't the case. This area was a confusion of different things - some intelligent, some new, some old. In terms of art, it shouldn't be difficult to approach for people with no background, but I'd like to see it embrace diversity.

Yamano: Can we hear one last word from Mr. Anzai?

Anzai: I want it to be interesting. It's difficult to say what's interesting, but I would like to see things proceed at least to the point that this place becomes comfortable. I couldn't imagine how many people or what kind of people would gather here today, but I'm very thankful that this many people came. I hope that something can be done in this neighborhood with a little taste, and that the attractions of the *Koganecho Bazaar* will not extinguish in the least. Thank you very much.