

KYOTO STEAM
– International Arts x Science Festival –

An International Arts and Culture Festival
where Arts and Science / Technology Meet and Merge



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Foreword

KYOTO STEAM – International Arts x Science Festival – is a project with the aim of asking the world about new developments and values in both culture and art. It is a novel approach unique to Kyoto, a city of culture and art, where more than 1200 years of history and tradition are preserved. In March 2019, the preparatory event called KYOTO STEAM – International Arts x Science Festival – prologue was held in Okazaki, Kyoto, and many people were invited to enjoy and experience the fusion of arts and science.

We have been working together with the performers, speakers and parties to prepare for the upcoming KYOTO STEAM – International Arts x Science Festival –2020 by continuing with the great interest that has been on the rise since the preparatory event. Many programs have had to be discontinued in consideration of COVID-19, but the passion of all of those who participated, and the efforts that have been made for the actual production will be irreplaceable for us and will continue to be a great source for the future development of cultural arts. We would like to extend our deepest gratitude to all those who participated, including the companies that sponsored us, and everyone involved.

The city of Kyoto will use this experience to further empower the next: *KYOTO STEAM – International ArtsxScience Festival – 2022*, and make every effort possible to deliver a better performance to everyone waiting in anticipation for the event two years from now. Collaborators from the sectors of arts, industry, academia, and public administration will continue to work together in Kyoto to ensure the success of the 2022 festival. We thank you for your kind understanding and cooperation.



Executive Committee of KYOTO STEAM - International
Arts x Science Festival
Chairperson of the council
Mayor of Kyoto
KADOKAWA Daisaku

KYOTO CULTIVATES

Introduction

With the advent of the COVID-19 pandemic we've come to realize that our lives deeply involved with nature, science, technology and society. Amidst this crisis, a festival of art, science and technology, the KYOTO STEAM – International Arts x Science Festival – 2020, was held in late March. Many businesses had to close down, or had to significantly alter their business operations to remain open to the public and offer their services. As a producer, I would like to express our sincere respect and gratitude to all the participants and the companies that continue showing support by sponsoring our project.

This project is based on the concept of KYOTO CULTIVATES (plowing, nurturing, polishing), striving to take its challenge via 3 pillars: the first goal is to develop a wide range of human resources for art x science technology, then their coordinators and communicators, and finally to recreate with the newly formed Festival Network. So, even if all was not implemented by the first festival, by reading this report, we hope you will understand how a new variety of initiatives are underway, and are already producing significant results.

We have been steadily moving forward with KYOTO STEAM – International Arts x Science Festival – prologue in March 2019 and March 2020, for the 2020 edition. We have already started preparation for the 2022 festival as well.

It will be far more developed than it's ever been before, so hope to keep you posted. It is in these difficult times that business are required to put ideas into practice, to interact with one another, and to invest in the future. We're hoping to find like-minded individuals and businesses to collaborate with. And together, let's present a future of joyful thrills with Arts x Science and Technology.

HIRATAKE Kozo,

Producer, Executive Committee of KYOTO STEAM – International Arts x Science Festival –

Basic Principle

Since the industrial revolution, the human progress has been confronting a number of challenges, including the survival-threatening global warming and devastating natural disasters, and the peace-damaging religious conflicts and terrorism. Moreover, the hope of realizing human happiness through the progress of civilization is now clouded by the risk brought by the development of IT technology. This deepens our nervousness towards the future. Kyoto, despite endless natural disasters and numerous battles throughout its history, preserves its rich culture passed down from the ancient time. The soil of Kyoto contains the possibilities of a harmonious coexistence between nature and mankind, as well as a tolerant attitude towards religious difference. KYOTO CULTIVATES PROJECT focuses on the cultivation of what Kyoto possesses now and their origins, through which a new future of our world may be proposed by Kyoto and Japan.

Logo

The motif of this logo is a noren (store curtain), which symbolizes an entrance to an unknown world and an interface to connect different worlds. As the expression “preserve the Noren” says, it is a symbol of an identity. This logo expresses that KYOTO STEAM – International Arts x Science Festival – is an entrance to a world, and is located between different worlds.



Logotype

STEAM is a coined term standing for Science, Technology, Engineering, Arts and Mathematics, which are essential for the innovation of education and industries from now on. “A” in the logo type is expressed in a larger font than the others, which means that S-T-E-M will be utilized and developed through Arts. The “A” which fluctuates and exists with movement means it flexibly connects all the areas. The overlapped “A” represents there is a new possibility through Arts in a virtual world.

KYOTO STEAM
– International Arts×Science Festival –

Key Visual

This image evokes one's expectation for a new kind of festival in a new era. The atmosphere of a lively festival sets the tone of the image, on which the impressions of arts and science/technology are represented in radiant and vivid colors. By presenting the “key visuals” flying majestically with the sky in the background, it represents how this festival and its concepts will spread from the city of Kyoto to the entire world.



KYOTO STEAM – International Arts x Science Festival –

» Dates

Main Program

Satuesday, March 7-Monday, March 9 / Saturday, March 21, Sunday, March 22 / Tuesday, March 24-Sunday, March 29, 2020

Cooperation Project for KOKOKA OPEN DAY 2019

Sunday, November 3, 2019

Cooperation Project for the KRP's 30th Anniversary Events

Tuesday, October 29, 2019

Symposium: The Future Relationship Between Corporations and the Arts

Wednesday, October 10, 2019

KYOTO STEAM KIDS WORKSHOP

Saturday, August 3, 2019

» Venues

Okazaki district as the main location and Kyoto City ROHM Theatre Kyoto / Kyoto City KYOCERA Museum of Art / Kyoto City Zoo / Kyoto University Clock Tower Centennial Hall / Kyoto Research Park / CEOmake KYOTO / kokoka Kyoto International Community House

» Participating organizations

Kyoto City / Kyoto City University of Arts / Kyoto City KYOCERA Museum of Art / Kyoto City Zoo / Kyoto Arts and Culture Foundation / Kyoto City Music Art Cultural Promoting Foundation / Advanced Science, Technology and Management Research Institute of KYOTO / Kyoto Chamber of Commerce and Industry / Kyoto Association of Corporate Executives /Japan Broadcasting Corporation Kyoto Station / The Kyoto Shimbun / Kyoto Okazaki TSUTAYA BOOKS

Special Supporter



Platinum Partners



Supporter



Gold Partners



Partners



Saturday, March 21-Sunday, March 29, 2020

**STEAM THINKING – Art to Create the Future –
Challenge from Kyoto International Art
Competition : Start Up Exhibition**



August 2019-March 2020

STEAM THINKING LABO



Saturday, March 21-Sunday, March 29, 2020

**STEAM THINKING – Art to Create the Future –
Challenge from Kyoto Art x Science GIG**



Monday, March 9, 2020

**STEAM THINKING – Art to Create the Future –
Challenge from Kyoto Art Cultivates Forum
"Art, Science and Our Happiness"**



Sunday, March 29, 2020

**Classic Literature x Traditional Arts x New
Technology "Shinsarugakuki ~ cirque de kyoto ~"**



Saturday, March 28-Sunday, March 29, 2020

Dumb Type New Project Performance 2020



Saturday, March 21-Sunday, March 29, 2020

**Art x Science IN Kyoto City Zoo
What do chimpanzees feel in arts?**



Thursday, March 26, 2020

KYOTO STEAM Future Emergence Forum 2020



Saturday, August 3, 2019

KYOTO STEAM KIDS WORKSHOP



Wednesday, October 16, 2019

**Symposium: The Future Relationship Between
Corporations and the Arts**



Tuesday, October 29, 2019

**Cooperation Project for the KRP's 30th
Anniversary Events**



Sunday, November 3, 2019

Cooperation Project for KOKOKA OPEN DAY 2019

STEAM THINKING – Art to Create the Future – Challenge from Kyoto
International Art Competition : Start Up Exhibition

» Event Outline

The exhibition was held only for private viewing and closed to the public due to prevent further spread of COVID-19 infection. The following outlines are before the change.

Date: Saturday, March 21-Sunday, March 29, 2020
Venue: Main Building South Wing 2F, Kyoto City KYOCERA Museum of Art
Artists and Companies / Research Institutions: ICHIHARA Etsuko (Media Artist) × DIGITAL HOLLYWOOD UNIVERSITY, GRADUATE SCHOOL / Hacosco Inc.
KUBO Gaetan (Artist) × KOTOBUKI CORPORATION / TOWN ART CO., Ltd.
SUZUKI Taro (Media Artist) × Fukuoka Weaving Co., Ltd.
HAYASHI Yuki (Video Artist) × Center for iPS Cell Research and Application (CiRA), Kyoto University
MORI Taizo (Artist) × TAIYO KOGYO CORPORATION
YAGI Lyota (Media Artist) × MINO SHOJI CO., LTD.
YAMATO Mio (Artist) × SHIMADZU CORPORATION
Exhibition Curator: YASUKOCHI Hironori (Executive Committee of KYOTO STEAM – International Arts x Science Festival –)
Exhibition Operation Supporter: HONDA Eriko (MindCreators Japan Inc.)
KOMORI Takashi (K-FACTORY INC.) / OKADA Yasuhiro

Exhibition Design: HIRATO Takashi
Exhibition Graphic: TSUBONE Nozomi / HIRATO Takashi
Creation Director: HAGA Junpei / OKUDA Toshio / OCHI Miyako
PR Cooperation: MIYATANI Kazuyoshi (Nissha Co., Ltd.)
Sponsors: Nissha Co., Ltd. / SHIMADZU CORPORATION / Sony Corporation
Supporter: Nissha Foundation for Printing Culture and Technology

Gallery Talk
Dates and Hours: Saturday, March 21, 1pm / Sunday, March 22, 1pm- / Saturday, March 28 10:30am-
Gathering Point : 'Start Up Exhibition' Entrance



Exterior of Kyoto City KYOCERA Museum of Art (photo by KORODA Takeru)

» Program Outline

KYOTO STEAM – International Arts x Science Festival – is aiming to hold an international art competition exhibiting outstanding internationally praised artworks selected by an open call for collaborations among artists and companies / research institutes. This exhibition was held as a start-up program of the competition exhibition. A committee of exhibition experts matched seven artists to companies/research institutes matched and their collaborative works were showed in the renewed space of the Kyoto City KYOCERA Museum of Art, and then carefully preserved in photograph and video formats.



Entrance of the exhibition
photo by OMOTE Nobutada (P7~P12 top parts)



Exhibition

» Project Outline

With the aim of exploring the possibilities of collaboration between artists and companies/research institutes, we will exhibit works that demonstrate these possibilities of "Arts x Science / Technology" in accordance with the theme of KYOTO STEAM – International Arts x Science Festival –. In this exhibition, seven artists coming from different backgrounds, (ranging from emerging artists to veterans), produced collaborative artworks with companies and research institutes that usually develop highly unique technologies or carry out advanced research. Seven groups of artists and companies/research institutes proceeded with collaborative productions through repeated discussions, fusing the values and knowledge they cultivated in their respective fields. But how can companies/research institutes inspire artists to give new ideas through the use of knowledge, techniques or materials? How can an artist add new value to the materials, technologies, and knowledge of companies and research institutions from their own unique perspectives? While the two subjects (the artist and company / the institute), which are normally active in different fields do interact with each other, the goal of this project was to create works that both artists and companies/research institutes would not normally create by themselves without mutual creativity and influence. In this exhibition, the collaborative works produced as a result of such dialogue were exhibited by making effectively full use of the space of the Kyoto City KYOCERA Museum of Art.



Exhibition

»Exhibition Works

SUZUKI Taro × Fukuoka Weaving Co., Ltd.
Weaving Water
Polyester tube, colored water, etc., hight 270cm x width 490cm x depth 90cm, 2020
[supported by TOKYO GEIDAI “I LOVE YOU” project]

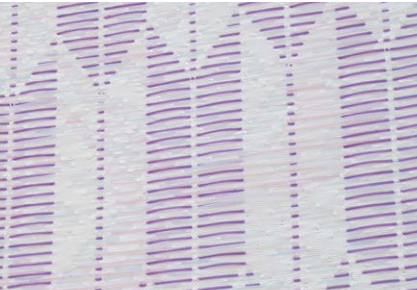
Utilizing the Nishijin-ori weaving technology of the Fukuoka Weaving Co., Ltd., a hollow tube is woven into the weft and colored water flows through it to produce new Nishijin weaving, in which traditional patterns float and disappear.

In accordance with the theme, "A work that can be transmitted to the world from the land of Kyoto", I chose the Fukuoka Weaving Co., Ltd in Nishijin from a number of candidate companies. Nishijin-ori are well known in Japan and overseas as a Japanese traditional manufacture. I knew that it would have been difficult to develop such traditional culture into the present age using new artistic expressions but it was worth a try. "Nishijin-ori is "technology", and there is nothing that we can't weave," said FUKUOKA Hironori of Fukuoka Weaving Co., Ltd. This led to the development of the work Weaving Water. I felt that it was possible to take on new challenges at the company of Mr. Fukuoka, as they had already experience weaving carbon and other materials into Nishijin-ori , and applying them to modern products. It took 2 years to fully develop and complete the Weaving Water project: an artwork that creates various traditional patterns appearing in the flow of colored water on the textile. I would like to express my sincere gratitude to everyone who helped with creating this work.

Media Artist
SUZUKI Taro



Weaving Water

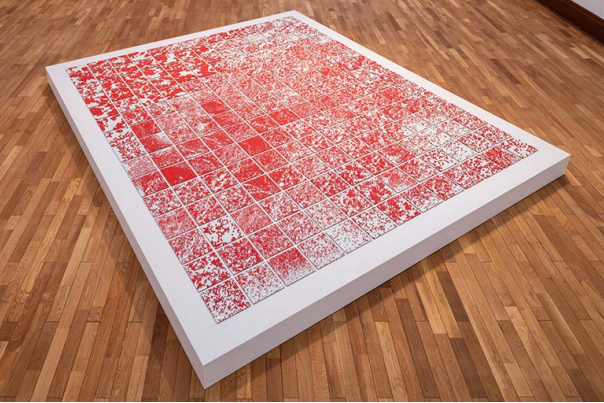


YAMATO Mio × Shimadzu Corporation
Under my skin
Acrylic paint, glass plates, 20cm × 20cm, 2020

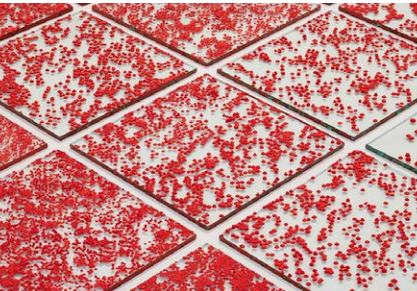
Using an electron microscope provided by SHIMADZU CORPORATION, the artist observed and photographed her own blood cells, then arranged 195 fragments of those images on a glass plate forming this artwork.

Under my skin is an artwork in which through a microscope I observed the movements of my blood cells, then portrayed them through acrylic paint on 195 pieces of glass. The behavior of the cells were cut out and configured by changing the viewpoint (magnification) on various time axes. By doing so, I wanted to suggest a relationship between the micro activities that unfold within the human body and the macro world such as cosmic scenes often トリル seen in space. Between me and my collaborators, SHIMADZU CORPORATION, we share the common value of "manufacturing." I've had the privilege of attending a lecture about SHIMADZU Genzo, the founder of the company, who was originally a Buddhist tool craftsman. His company had made a long history with grassroots businesses while continuing to meet the needs of the times providing them with high-end technological equipment. This experience gave me an opportunity to ask again how I relate to society as an artist, and it seems to have provided me with an important opportunity to set the basis for my future activities.

Artist
YAMATO Mio



under my skin



MORI Taizo × TAIYO KOGYO CORPORATION
Between the Membranes
Membrane cloth, wood, acrylic paint, etc., variable size, 2020

Installation work by combining woods and "Membrane" materials provided by TAIYO KOGYO CORPORATION.

First, I brought the wood and furniture that had been used in my previous exhibitions to the exhibition room, and assembled the frame that formed the base. There was no blueprint, just a rough image in my head, so I worked just with my feeling. And the surface of the work was created using cloth scraps provided by the TAIYO KOGYO CORPORATION. Even though they looked the same, the thickness and texture were different from each other, and I was not able to create the shape I wanted. But at one point, there was a moment when I felt that the best solution was simply building it up without forcing it. Following its own "natural, shape-forming-progression". With that in mind, the pace of production accelerated greatly. The strength and suppleness of the the membrane were excellent as a molding material, and I realized I could create shapes also by gently entrusting my body to the membrane, so that small ups and downs were created. I could feel a deep connection coming up with my work while creating it.

Artist
MORI Taizo



Between the Membranes

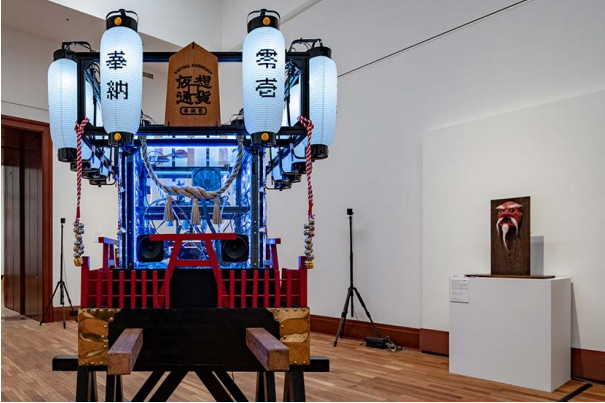


ICHIHARA Etsuko × DIGITAL HOLLYWOOD UNIVERSITY, GRADUATE SCHOOL / Hacosco Inc.
Virtual Currency Offering Festival

The votive objects used by artist Mrs. Ichihara when she created her bizarre festival for "Virtual Currency" were provided by the DIGITAL HOLLYWOOD UNIVERSITY, GRADUATE SCHOOL, and an upgraded version of VR technology was provided by Hacosco Inc. for the exhibition.

For this collaboration, the Strange Festival that was already held in 2019, the first year of the Reiwa Period, will be expanded using the support from both companies, including: the "Server Mikoshi", which interacts when receiving virtual currency created in accordance with this Strange Festival; the "Animatronics Tengu", built through high-level technology that makes him seem alive through the realistic movements of his eyes; the virtual reality item "Mononoke VR" provided by Hacosco Inc., which makes ghosts and spirits appear when looking towards the sky; the fictional votive tools created by the DIGITAL HOLLYWOOD UNIVERSITY, GRADUATE SCHOOL through digital fabrication for the "Neo-ritual objects for virtual currency dedication". In this exhibition, I endeavored to recreate the liveliness of the Strange Festival that will be held in Kyoto City Kyocera Museum of Art together with panels and archive photos of past parades.

Media Artist
ICHIHARA Etsuko



Exhibition



Neo-ritual objects for virtual currency dedication

KUBO Gaetan x KOTOBUKI CORPORATION / TOWN ART CO., Ltd.
Animal Tree
Mixed media, variable size, 2020

Using playground equipments provided by KOTOBUKI CORPORATION, the artist created sculptures and video works. TOWN ART CO., Ltd. was in charge of the direction by using their knowledge.

Before I begin the collaboration with KOTOBUKI, which manufactures park playgrounds equipment, and TOWN ART, which produces public art, I visited the factory of KOTOBUKI. I remember seeing used playground equipment at the back of the factory, which brought back waves of nostalgia. An archetype that everyone truly seems to share. I felt that this universality would be extremely important, when for example adults sublimate playground equipments as art, or when children sublimate art as playground equipments. The motif is a tree made out of a sheep, “Barometz”. Its existence, which is both an animal and a plant, breaks down the boundaries between art/playground equipment and adults/children. It seems necessary to find the courage to confront the invisible now. We hope that the seeds of hope that our tree have planted will sprout into this exhibition, from next year onwards.

Artist
KUBO Gaetan



Animal Tree



HAYASHI Yuki x Center for iPS Cell Research and Application (CiRA), Kyoto University
Cell and Glass

7 min. and 37 sec. loop screening, voice appearance: OISHI Eiji, cooperation: NISHIKAWA Bunsho, 2020

This video was created through continued discussions based on the knowledge of researching materials related to iPS cell research provided by MISHIMA Yuta and HATTA Taichi of Center for iPS Cell Research and Application (CiRA), Kyoto University. I collaborated with Center for iPS Cell Research and Application (CiRA), Kyoto University to create a two-channel video work called *Cell and Glass* which uses the motifs of windows and glasses and the themes of "iPS cell" and "animal-human chimeric embryo." After receiving lectures from researchers MISHIMA Yuta and HATTA Taichi, we had repeated discussions about this project and finally decided on its theme and contents. We spent some time in trying to understand the visions and the words of the team components, and then thinking about what we could actually do. In most cases, video works cannot be made by one person. I think the series of processes and the contents of this work were deeply connected to the way I think videos are currently produced. It was a very valuable opportunity. In the exhibition, materials related to the work and videos of iPS cells were provided and exhibited.

Video Artist
HAYASHI Yuki



Cell and Glass



YAGI Lyota x MINO SHOJI CO., LTD.
Resonance

Inspired by MINO SHOJI CO., LTD.'s 3D printing technology and microlens printing technology, YAGI Lyota made works that create three-dimensional visual effects.

MINO SHOJI CO., LTD.'s 3D printing technology ("MINO3D") prints microlenses on a silk screen to show different 3D results due to the moiré effect produced by the printing. Through the guidance offered from MINO SHOJI CO., LTD. I was able to print the microlens on my artwork to create images that would go beyond the mere 3D expression, directly reaching the retina. These works, created under the name of "Resonance", strongly shake the perception that you can not grasp the basic sense of reality even if you can actually see it.

Media Artist
YAGI Lyota



Exhibition



Time Resonance

» PR Publications

When hearing "collaboration between a company and an artist", one might negatively think at how incompatible they would be together, but when I look at the works that have been displayed this time, they are ordinary and wonderful works. We realized that combining artists and companies was not a mismatch, but quite natural. For a company, the way the artist collaborating with them sees or understands is "natural", but for the society, it is a completely "novel" form of expression with particularly positive values. One side of the exhibition poster has a common design. On the other

side, there are seven different designs, one for each artist and company. I wanted to create various entrances to the exhibition as a designer so that audiences could feel the exhibition more intimately. It was also thanks to new technology that I was able to achieve that. I believe it was a very good idea for this exhibition.

Publications Designer
MIYATANI Kazuyoshi, Nissha Printing Communications, Inc.



Flyer for the exhibition



Posters for the exhibition

STEAM THINKING LABO

» Event Outline

Date: August 2019-March 2020
Venue / Cooperation: University hubs
Kyoto City University of Arts (Faculty of Fine Arts, Department of Fine Arts, Major in Japanese painting / Prof. KAWASHIMA Wataru)
Kyoto Institute of Technology (KYOTO Design Lab / Prof. OKADA Eizo)
Kyoto University of Art and Design (ULTRA FACTORY / Prof. YANOBE Kenji(Contemporary Artist))

» About the project

We developed and operated human resource training programs based in the main universities.

■ Kyoto City University of Arts

Theme: Human Augmentation

Outline: A project carried out through matching the companies seeking "Human Augmentation" as a next-generation business domain together with Japanese painters who continue to expand their five senses to the philosophical search for "what is happiness?" and its figuration. With the support and cooperation of engineering researchers, we attempted intently by actualizing the "feeling of discomfort" felt by companies and painters into each other, for it to be converted into figurative language.

Cooperation: KYOCERA Corporation Minatomirai Research Center / SHIOSE Takayuki (The Kyoto University Museum, Associate Professor) / TOMITA Naohide (M.D.,D.Eng.,D.Med.Sci. Professor: Field of Medical Engineering, Division of Mechanical Engineering and Science Graduate School of Engineering, KYOTO UNIVERSITY)

Facilitator: KOYAMA Hikari (OB of the same laboratory)

Human Resources Challenge: MORI Mei (student at her second Master)

Number of workshops: 5 (11/5: KYOCERA Corporation Minatomirai Research Center, 12/13: The Kyoto University Museum, 1/10: The Kyoto University Museum, 1/16: Kyoto City University of Arts, 1/23: Kyoto City International Foundation)

Number of times the exhibitions of design works by the facilitator to be held: 10 times (11/13, 11/28, 12/8, 12/13, 12/28, 1/10, 1/16, 1/22-23, 2/10-11, 3/4-5) Held at Kyoto City University of Arts campus (12/13 and 1/10: The Kyoto University Museum, 1/22-23: kokoka Kyoto International Community House Japanese Style Annex, 3/4-5: Kiyomizu-gojo RYUKOU-Kama)

■ Kyoto Institute of Technology

Theme: WARAKUAN Cyber House Project, Dynamic Heritage - WARAKUAN Kaerumata Regeneration Project

Outline: The project of "Waraku-an" designed by TAKEDA Goichi carried out to verify how the introduction of new digital three-dimensional surveying and processing technology expands the capabilities of conventional restoration technologies when repairing the exterior "Kaerumata" decoration of a building. This was possible thanks to presentations, opinion-sharing and workshops for students to restore the parts of missing "Kaerumata" (wooden decorative supporting structures present on old house ceilings) in collaboration with artisans that specialize in traditional repairing techniques and other teachers.

Cooperation: Watanabe Shrine and Temple Architecture Ltd.

Project Leader: BARNA Gergely Péter

Number of workshops: 1 (3/20: Kyoto Institute of Technology)

■ Kyoto University of Art and Design

Theme: Seed of Life

Outline: With matching a university-based venture company, that started a business with the purpose of industrially utilizing diatoms and radiolaria microorganisms with advanced technologies, and an ultra factory having the concept of "we can build whatever you can imagine", we realized a full scaled-up diatom artwork.

Cooperations: Seed Bank Co., Ltd., Dr. NAKAMURA Yasuhide (National Museum of Nature and Science), Dr. KIMOTO Katsunori (Japan Agency for Marine-Earth Science and Technology)

Facilitators: WAKUI Akira (Lecturer at Kyoto University of Art and Design), SHIRAIISHI Koichi (Lecturer at Kyoto University of Art and Design)

Human Resources Challenge: ONO Hirokazu (2nd-year student at Kyoto University of Art and Design)
Number of workshops: 4 (8/29: Kyoto University of Art and Design, 10/30: Seed Bank Co., Ltd., 12/18: Kyoto University of Art and Design, 1/27: Kyoto University of Art and Design)

Number of times the exhibitions of design works by the facilitator to be held: 15 times (Shiraishi : 1/23, 2/6, 2/13, 2/19, 2/27. Wakui : 1/30, 2/12, 2/18, 2/19, 2/20, 2/27, 3/7, 3/9, 3/12.) Carried out by Kyoto University of Art and Design

» Program

With the goal of creating a foundation for the development and commercialization of creative human resource training programs, this project (implemented since 2018), put the bases in three universities in Kyoto (Kyoto City University of Arts, Kyoto Institute of Technology, Kyoto University of Art and Design). Through workshops emerging art x science and technology, while still following the university systems, this project could be able to create interactions and collaborations with human resources of science technology, going beyond their normal curricular activities.



STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art x Science GIG

» Event Outline

Only the private showing was held and public performances has been cancelled due to prevent further spread of COVID-19 infection. The following outlines are before the change.

Date: March 21 (Sat)-29(Sun), 2020

Venue: Main Building South Wing 2F, Kyoto City KYOCERA Museum of Art
Cooperation: Kyoto City University of Arts, Kyoto Institute of Technology, Kyoto University of Art and Design

Number of visitors: 697



Exhibition

» Program

Utilizing immersive VR installations and layer displays of art, we effectively and dynamically exhibited the art works and its production process through collaboration between companies producing advanced technology and materials and students and teachers of art universities, and recorded it as images and videos.

» About the project

As an achievement of the collaboration between Art-Industry-Academic-Government in the "STEAM THINKING LABO" project, we exhibited the works of three Universities in Kyoto city (Kyoto City University of Arts, Kyoto Institute of Technology and Kyoto University of Art and Design) at the Kyoto City Kyocera Museum of Art in a 3 day-long preview, which also gathered various guests of the art field. This program has been canceled both the public exhibitions and workshops due to prevent the spread of COVID-19.

Exhibitors:

■ Kyoto City University of Arts

Theme: Human Augmentation

Collaborators: KYOCERA Corporation Minatomirai Research Center, SHIOSE Takayuki (The Kyoto University Museum, Associate Professor), TOMITA Naohide, M.D.,D.Eng.,D.Med.Sci. Professor: Field of Medical Engineering, Division of Mechanical Engineering and Science Graduate School of Engineering, KYOTO UNIVERSITY

Content: Exchanging ideas with engineers and researchers about the relationship between human sensitivity, technology and future predictions based on engineering history, then trying to draw the concept of human augmgment through the lens of traditional Japanese painting.

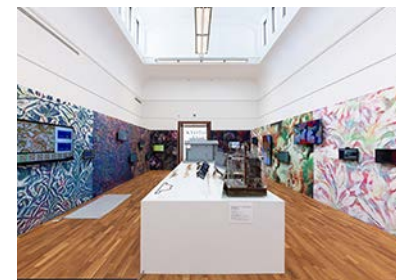


■ Kyoto Institute of Technology

Theme: WARAKUAN Cyber House Project, Dynamic Heritage - WARAKUAN Kaerumata Regeneration Project

Collaborators: Watanabe Shrine and Temple Architecture Ltd.

Contents: Rebuilding a historic structure as "cyber houses" through the use of various techniques. Produced through the fusing of corporate technology with cross-cutting research fields such as electrical, electronic and human engineering, textiles, design and architecture.



■ Kyoto University of Art and Design

Theme: Seed of Life

Collaborators: Seed Bank Co., Ltd., Dr. NAKAMURA Yasuhide (National Museum of Nature and Science), Dr. KIMOTO Katsunori (Japan Agency for Marine-Earth Science and Technology)

Contents: A project that can make you experience a scaled-up version of the yet not scientifically elucidated world of microorganisms (diatoms, etc.), which are attracting attention as a new resource to support the industrial and energy fields, by being visualized as art works. A modern and interactable version of the "Fantastic Voyage" project.



STEAM THINKING – Art to Create the Future – Challenge from Kyoto
Art Cultivates Forum "Art, Science and Our Happiness"

»Event Outline

The forum has been changed the schedule and venue due to prevent further spread of COVID-19 infection, and video recording were made without an audience. The information will be updated on the official website. The following outlines are before the change

Date: March 9th (Mon), 2020
Venue: Kyoto University Clock Tower Centennial Hall
Speakers: [Part 1] Talk session
Session 1 "Free Climbing Dialogue"
ISOBE Hiroaki (Astrophysicist / Associate Professor, Kyoto City University of Arts)
KOYAMADA Toru (Artist / Professor, Kyoto City University of Arts)
Session 2 "Dance with Science"
JAREO Osamu (Choreographer / Dancer / Specially Appointed Professor, Rikkyo University)
FURUYA Toshikazu (Data Scientist / ExaWizards Inc. Founder)
[Part 2] Dialogue "Art, Science, and Our Happiness"
AKAMATSU Tamame (President, Kyoto City University of Arts)
YAMAGIWA Juichi (President, Kyoto University)

Video Recording Outline
Date: March 9 (Mon), 2020
Venue: Community Salon, The Kyoto International Community House

»Program Outline

As we become increasingly aware of the threats that come with the development of science, we begin considering what the ideal image of science should be. In response to this question, KYOTO STEAM – International Arts x Science Festival – promotes various projects seeking answers from arts – another product of human imagination, which was presented at the *KYOTO STEAM – International Arts x Science Festival - 2020*. The forum opened as a kickoff event for the festival, and welcomed three artists and three scientists as performers for the purpose of thinking from a multifaceted perspective on the fusion of art and science. How can art and science be fused, what can be brought to each genre as a result of this fusion and what kind of future we can hope to imagine and pursue. In this forum, we held three discussions, in which both an artist and a scientist talked about these questions from their respective positions, and the discussions were recorded on video.

»Project Outline

What happens when art and science merge? And how does the fusion contribute to our "happiness"? This forum, which was held with the aim of discussing a wide variety of themes over these issues, started with a talk session, called "Free Climbing Dialogue" by ISOBE Hiroaki and KOYAMADA Toru. The statements that came out from this strangely titled event, from both parties, started by confirming the difficulty of "merging art and science". Both sides pointed out that "If you set goals in advance and try to connect art and science towards those goals, you won't get unexpected and productive results." After that, they said, "It is necessary to create a place where artists and scientists can gather, spend time and converse with each other." In the subsequent disussion, "Dance with Science" by JAREO Osamu and FURUYA Toshikazu, they discussed the possibility of collaborations between artists and scientists. While Furuya stated that "As for the relationship between humans and AI (artificial intelligence), they will remain behind the scenes and assist humans during the foreseeable future.". Jaero suggested another kind relationship between AI and humans: to create a different "self" by interacting with the AI. "It would be very interesting if an AI can create a physical sensation that does not manifest when interacting with people." Both sides then looked for a new vision about the collaboration between AI and people. After these two talks, we held a further discussion with AKAMATSU Tamame and YAMAGIWA Juichi, who both are an artist and a scientist, as well as university representatives. Both sides said that both art and science have the power to create something that would change the way we see the world, and that nowadays, it is necessary to

develop this power not only among universities but among the society. So how can we produce such a huge power through art and science? In response to this question, Yamagiwa cited the jungle, where diverse creatures exist, and different encounters happen every day, as an example of an ideal environment in which movement and creativity are demonstrated. On the other hand, Akamatsu talked about the importance of a place where people with diverse values and experiences can meet,using the concept of "Terrace" that Kyoto City University of Arts is proposing for its relocation in 2023 as an example. In this way, the two parties said that the communication exchanged between the different areas of art and science could foster flexible ideas and create new ideas that were not previously possible. We can deduce then, that these six speakers in these three dialogues, although with different words, did not give extreme importance to the concept of "fusion of art and science" itself, but rather to the process of continuous communication between them. How do we create a place for dialogue among people with art, science, or other specialties in our society? This question, which was given by the six speakers, is an issue that KYOTO STEAM will certainly have to consider in the future.

Executive Committee of KYOTO STEAM
– International Arts x Science Festival –
Art Coordinator
YASUKOCHI Hironori



ISOBE Hiroaki KOYAMADA Toru JAREO Osamu FURUYA Toshikazu



Left: AKAMATSU Tamame, Right: YAMAGIWA Juichi

Classic Literature × Traditional Arts × New Technology

Shinsarugakuki ~ cirque de kyoto ~

Event Outline

The performance has been cancelled and the contents has been changed due to prevent the spread of COVID-19. The video performance will be released on the official website.

Date and Hours: March 29 (Sun) ,2020
Performance Starts: 1:00pm / 5:00pm
Venue: Main Hall, ROHM Theatre Kyoto
Audience: 1:00pm- Open to all / 5:00pm- Elementary School Age +
Ticket and Price: Reserved seats Only. Advance & Same-day tickets:
General seats 1,000JPY (Free Entry for junior high school age and below)
Seats: 1300 seats per performance

Video Performance Outline
Recording Date: March 28 (Sat)-29 (Sun), 2020
Venue: Main Hall, ROHM Theatre Kyoto
Script・Director: TAKAHASHI Coh
Traditional Performing Art Supervision: OGASAWARA Tadashi
Circus Direction: QUMIKO
Performance Cooperation: Eric de SARRIA / Nancy RUSEK
Script Cooperation: SATO Suzume
Music (Performer): MIHARA Tomoyuki / Watanbe / TÖYAMA Takashi / IGAKI Akiko / INABA Akinori / YAMAMOTO Kyōji (Special appearance)
Performer: OGASAWARA Tadashi / AOYAMA Ikuhiko / NOZAKI Kayo / YOSHIMOTO Yumi / UEDA Nanako / MOTOKI Ikuya / KUROBE Miyako / MEGURO Yousuke / hachiro / Croissant Circus: SHIMIZU Hisao / Tottsu / IHARA Tsutomu / HANABI / KENTA / YOSIKAWA Kento
Performance Cooperation: Kamigamo Yasuraiodori Preservation Society
Clothing: OCHI Satomi
Lighting Supervision: Pascal LAAJILI
Acting: ASUKA Sakon
Lighting: ABE Yasuko
Sound FOH Rcording: TAKEDA Masanori
Art: KATAHIRA Keiko
Soundmonitor: SUZUKI Shinji
Technical Producer: HAYASHI Takashi
Doll Production: ISHIDA Yuri
Video Editing: TAKAHASHI Coh / BAKUGA / OYAMA Masato
Music: MIHARA Tomoyuki / INABA Akinori / YAMAMOTO Kyoji
MA: INABA Akinori / LuckLife Project / TAKEDA Masanori

Video Recording: BUNKYO STUDIO
Registrar: TAKAHASHI Aki
Stage Director: KAWASAKI Kouhei
Production Assistant: TANAKA Makoto
Internship: OHARA Mari (Executive Committee of KYOTO STEAM – International Arts×Science Festival –)
Production: YAMAMOTO Nubuyuki / OGATA Shinnosuke
Project Management: Izutsu Inc.
Cooperation: Izutsu Group / Hidaka Washi Co., Ltd / Kamigamo Yasuraiodori Preservation Society / Kyoto-Jinjacho

Program

The Shinsarugakuki ~cirque de kyoto~ was created as a new performance to express a process of cultural creation unique to Kyoto. It was originally inspired by Shinsarugakuki written by Fujiwara no Akihira in the middle of the Heian Period, it focuses on the old form of entertainment, Sarugaku, and its connection to the modern era. This performance aimed at creating a stage performance that would

express the results of the Shinsarugakuki creation program that began in 2018, in collaboration with traditional performers from Japan and France, as well as companies that specialise in various technologies. However, in the consideration of the COVID-19 pandemic, the performance had to be altered and developed as a video performance.

Shinsarugakuki

Shinsarugakuki is a classical piece of literature, written by confucian scholar Fujiwara no Akihira during the Heian Period. It describes Uemon-no-jo family, a fictional family who visited Kyoto to see the Sarugaku performance, which enumerates this guise, the social conditions, occupations, performing arts, cultural products of Akihira's period are explored. One night, the author watched a popular entertainment Sarugaku in Kyoto, and found that it was the most splendid performance. He listed the different genres of Sarugaku and critiqued the performing arts of the masters. The author focuses on the Uemon-no-jo family, from the lower noble class amongst the diverse crowd and classes that are there to watch the performance and describes the family genealogy, appearance, lifestyle attitudes, and varying occupations with great detail.

Collaborative Works

Izutsu Group / Izutsu Inc. (Clothing / Arts cooperation)
Izutsu Group / Izutsu Inc. (Clothing / Arts cooperation)
Since its founding in 1705, the Izutsu Group has consistently manufactured and sold traditional costumes used in Buddhist and Shinto religious ceremonies, as well as religious items. We are expanding our business domain in various fields, such as providing or renting costumes for classic arts and crafts exhibits, museum displays, movies, and plays. For this performance, we assisted in the production by providing costumes or classic arts and crafts exhibits, museum displays, movies, and plays. For this performance, we provided various costumes and props based on an accurate historical examination of the Heian period in Japan.

Hidaka Washi Co., Ltd. (Arts Cooperation)
Hidaka Washi Co., Ltd. is a paper manufacturing company that has worked hard to produce its Tosa Washi items through utilizing traditional raw materials in its processes. With the new demands that have come with the change of time, they've responded by improving their own technical and technological skills. With participating in this performance, its products have been used both domestically and internationally, being known as "the thinnest Japanese paper" in the world. A feat that is essential in the restoration of damaged paintings, books, Buddhist statues, and more. We provided with the "Tengucho Paper", an art material essential for the productions.

Kamigamo Yasuraiodori Preservation Society (Performance Cooperation)
The Kamigamo Yasuraiodori Preservation Society is one of Japan's most important National Intangible Folk Cultural Properties, proper of the Yasurai Festival, which is held on the same day of the Aoi Festival: May 15th. Its members are composed by residents of both Kamigamo Okamoto Town and Umegatsuji Town. In this performance, 40 people from the reservation society were scheduled to star in this performance, but due to the spread of new coronavirus infection, they had to cancel their attendances. Instead, they appeared as rendered images in the video and depicted a beautiful red umbrellas adorned with flowers.

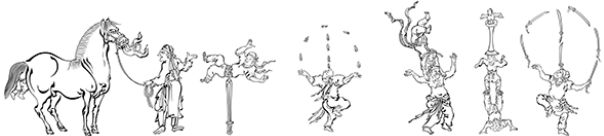
About the work (from the point of view of scriptwriting and direction)

At Work-in-Progress in 2019, we interpreted the structure of Shinsarugakuki, a classical literature shows the process of cultural creation emerged from the mutual relation which it is between Sarugaku, symbolizing the creator of the culture and the Uemon-no-jo family, symboling of the common people of Kyoto seen as the bearers of culture. And then came to realized that it is connected to the structure has been created and continued to nurture the culture of Kyoto, and that it is still inherited today. The performances of Sarugaku of the time were originally filled with elements of international entertainment that enthused the masses of Kyoto, such as dance, song, puppet theater, magic arts, cabaret, large-scale illusions and acrobatic arts. Then, the people decided to take these elements and make them apart, sublimating them in other types of art, such as Kyogen, Noh, Kabuki, Bunraku, etc. which today constitute the typical categories of theater and play. In other words, it can be said that the origin of the performing arts culture was the enthusiasm of the masses and its internationality. Entertainment that enthuses both young and old audiences. That's why I named this performance's subtitle cirque de kyoto.

Playwriting / Direction, Shinsarugakuki ~ cirque de kyoto ~
Theater producer / Director
TAKAHASHI Coh



With reference to 'Winter circus' (France)



Excerpt from 'Shinzei-koraku-zu'

About the performance (as a performer and supervisor of traditional performing arts)

This performance, a fruition of the three-year-program that was launched in 2018, was a significant initiative that resulted in a considerable international cultural exchange.

Due to the French government declaring a travel ban, French artists Eric de Sarria and Nancy Rusek who were planning to continue from last year, stage lighting artist Pascal Laajili who was planning to participate staring this year, and OGASAWARA Hiroaki, a current exchange student in Paris were not able to participate. Furthermore, everyone from the traditional Kamigamo Yasuraiodori Preservation Society was not able to attend as well. As an unfortunate result of the poor attendance, the contents of the project had to be substituted with a recoding.

However, with the support of the playwright and director, TAKAHASHI Coh, everybody from the Executive Committee of KYOTO STEAM – International Arts × Science Festival – , those involved in Izutsu, Inc., the production staff and the performers, all worked together at the ROHM Theater Kyoto Main Hall. Even if there were no spectators over the two days of 28th and 29th, a truly spectacular performance was still presented.

Prior to this project, I had been studying Shinsarugakuki as my lifework. I wanted to examine and restore the Sarugaku written by Fujiwara no Akihira in the Heian period, which describes performances different from the current Noh theater. Assuming the fact that in the Okina performances, the origin of Noh Theater, there is an atmosphere more popular and enthusiastic than solemn, I could examine and restore the Okina performances by understanding that it was handed down as a folk art different from the system of the Noh Theater. At this performance we also found many hints on how to restore other mysterious theatrical repertoires. I would like to continue my research in the future, and through any means, I hope to examine, restore, and perform the world of Shinsarugakuki, which so much involved the people of Kyoto in its heyday during the Heian period.

Traditional Arts supervision・Performer, Shinsarugakuki ~ cirque de kyoto ~
Izumi style Kyogen master
OGASAWARA Tadashi

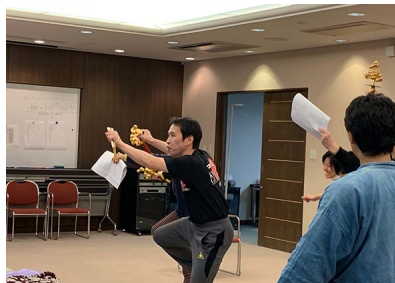


Section 1 Chapter 5

» Creation

During the period from February 20th to 26th 2020, TAKAHASHI Coh, a playwright and director, made an announcement to the performers. He examined the language contents, verified the accommodation schedule and the production contents, and explained the artwork to the light technicians, as well as the crucial points of the plan. This work which has further developed since last year's workshop: after meeting with Eric de Sarria, Nancy Rusek and illuminator Pascal Laajili, who wished to participate this year as well, the final composition was then communicated to them and opinions about it were exchanged. Through this trip to France, many various discussions regarding role making and acting details were reexamined and reconfirmed which direction this workshop would take. All in all we were able to obtain meaningful results through this collaboration between France and Japan, and we had great expectations for a further expansion of our visual expressions. After returning to Japan, COVID-19's spread became unpredictable, and the performance and the attendance of foreign staff members and performers became uncertain. But when on March 13th, the Executive Committee of KYOTO STEAM – International Arts x Science Festival – decided to cancel the performance, we had to make major changes in both the performance script and the production plan, changing the medium to video format.

Regarding the casting, the role of the *Enmeikaja* was supposed to be played by OGASAWARA Hiroaki, but was given to AOYAMA Ikuhiko; Fujiwara no Akihiro was given to actor MOTOKI Ikuya, Eric de Sarria was to play the puppet master, but this role went to NOZAKI Kayo, performer of the group "to R mansion", and finally, Nancy Rusek who was scheduled to play as a shrine puppet maiden, was substituted by dancer, UEDA Nanako. In addition, ABE Yasuko, who has a close relationship with french illuminator Pascal Laajili as his creative partner in Japan, participated as a lighting designer. The first rehearsal session was held from March 19th to 23rd at the Kyoto Prefectural Shrine Office, which also collaborated with the Work-in-Progress project last year. With



Creation process (Jinja-Cho of Kyoto Prefecture)



Creation process (Jinja-Cho of Kyoto Prefecture)



Creation process (Kyoto City Kita Culture Hall)



Creation process (ROHM Theatre Kyoto Theater Kyoto)



Creation process (Jinja-Cho of Kyoto Prefecture)

the participation of OGASAWARA Tadashi, YOSHIMOTO Yumi, UEDA Nanako, AOYAMA Ikuhiko, KUROTANI Miyako, MOTOKI Ikuya, NOZAKI Kayo and MIHARA Tomoyuki for the music, and INABA Akinori, the chapter consisting of two verses and eight sections was birthed. The second rehearsal session was held from the 24th to 25th, with the rehearsal area moved to the Kita Cultural Hall, where juggler MEGURO Yosuke from "Croissant Circus", Hachiro, and the Shinsarugaku BAND joined together to review and check the flow of the entire performance. On the 26th, we entered the dressing room in the ROHM Theater Kyoto main hall, which was the actual shooting venue, and there was a set up of the various equipment, art set and so on. On the 27th, YAMAMOTO Kyoji joined the group with a special appearance and wrapped up the project overview. In addition, from the Kamigamo Yasuraiodori Preservation Society, which could not join the performance, we were kindly provided with beautiful red umbrellas that are usually used at the *Yasurai Festival*, and which are said to bring good health for a whole year if one is lucky enough to pass beneath one of them. They were used for the scenic design. The actual shooting was performed on both the 28th and the 29th, and the performance of the *Shinsarugakuki ~ cirque de kyoto ~* consisting of 2 sections, 8 total chapters was completed. There was a great load of work on the cast and production staff, including Mr. TAKAHASHI Coh, who had to modify what was planned as a stage work into a video format within just a few days, but he said that he will not allow this to stop his creative pursuits. The strong intentions of the creators and of all the people involved in this work, who are indeed the creators of culture, were all united as well. The process of culture creation in Kyoto is exactly what is shown in the Shinsarugakuki: This was the fruit of a three-year program.

Planner, Shinsarugakuki ~ cirque de kyoto ~
OGATA Shinnosuke

» Project details

The Shinsarugakuki ~ cirque de kyoto ~ consists of 2 sections and 8 total chapters. Here, I will explain each chapter of the project with an individual explanation.

First Section

The first section has no subtitles. If you would like to use one, it would be the first part of the title: *Shisarugakuki*. Its roots are set in the background of the Big Dipper, which was worshipped as a god of creation by the puppet tribe who are considered to be the people of the sea.

Chapter 1.

The Big Dipper rises from a black background. White juggling balls increasingly appear one after another, as if they've captured star light, propagating in the geometric space of the stage. Then, wooden trees flowed from various countries begin to drift, then changing shape into a wooden figure that connects the God and the people. The movement of this wooden idol is as if it's communicating with the earth, introducing the primitive and essential appearance of the performing arts.

Chapter 2.

Then, behind five sheets of paper colored in black and white, which in ancient Japan were used for old ceremonies, a fairy-like figure clad in a white costume appears. It begins to gently shake. That is a symbol representing the souls of people living in ancient Japan. Increasing in number, fluttering and fluctuating, and eventually the black and white paper curtain changes to one with five vivid colors. This represents the inflow of overseas culture. With the addition of juggling, the motion increases rapidly, transforming into a lively modern circus.

Chapter 3.

This sequence, in which an inorganic gold sheet is humanized, is a homage to the puppeteers who gave birth to people from paper dolls, by creating in them a soul. The head of the puppeteer family loves the soul contained in the words they say. This puppeteer group, whose performing arts are their livelihood, is also a group of prayers. Their souls, tired of the too much playing, calm them down and as a guide, invite them to a wandering trip.

Chapter 4.

The paper is shaken off. Slowly falling down like smoke, a *Kagura* dance by a puppet shrine maiden begins. *Kagura* is a ritual dance for calming the souls. Here communicating is the heart of ancient people. During this dance performance to their God, the voices make a "sa-sa" sound. The woman keeps on dancing naturally up to when eventually she starts picking up driftwood, which is seen as an object representative of a divine spirit. The body of the shrine maiden so filled with spirits and her dance grows intense taking over her form.

Chapter 5.

The ritual performance and prelude prayer song, close to the original traditional performing aspect of *Okina*, described as "the Noh which eludes Noh", is rarely seen on a *Noh* stage. The interactions between the two characters of the old man *Enmeikaja* and the father *Chichinojo* is presented as an old-fashion *Okina* play. The *okina* plays, featuring the old man possess a rich and gentle aura of ancient performing arts.

Chapter 6.

The author of the *Shinsarugakuki*, confucianist Fujiwara no Akihiro appears on stage and begins to talk about the reason he began to wrote

that book together with details about his life. The characters from *the Uemonjo family* also make an appearance here, describing the various folklore that can be found in the book.

Second Section

Like the first section, the second section also has no subtitle, but if you were to, it would then be ~ cirque de kyoto ~, the second half of the work's name. A performance characterized by the "circus", which is the most obvious intent of TAKAHASHI Coh's production to describe the origin of cultural entertainment with the concept of "enthusiasm of the masses", which has been connected to the original *Sarugaku* for over a thousand years.

Chapter 1.

The scenery opens on a view of the capital, full of various people with costumes from the Heian period. While Uemon-no-jo members and the head of the puppeteers speak together the modern *Sarugaku* and circus opens, attracting the public with jugglers, acrobats, performers jumping in the air from swings, clowns with incredibly long legs and other performances done using the human body.

Chapter 2.

The Yasurai Odori is a symbol of the culture that has been carefully passed down among the people of Kyoto. The sequence of "Yasurai Odori", which was originally scheduled to appear, is shown in the video of YAMAMOTO Kyoji's performance of Jupiter. The performance ends with children, dancing with movements that symbolize the very DNA of culture, which has been connecting the world since ancient times, and which will continue to expand for the foreseeable future.

Planner, Shinsarugakuki ~ cirque de kyoto ~
OGATA Shinnosuke



Section 1 Chapter 1



Section 1 Chapter 4



Section 1 Chapter 2



Section 2 Chapter 1



Section 1 Chapter 3



Section 2 Chapter 2

Dumb Type New Project Performance 2020

Event Outline

The performance has been cancelled and recorded due to prevent further spread of COVID-19 infection.

Date and Hours: March 28 (Sat), 2020 Performance Starts: 7:00pm
March 29 (Sun), 2020 Performance Starts: 3:00pm / 7:00pm
Venue: South Hall, ROHM Theatre Kyoto
Ticket and Price: Reserved seats Only. Advance & Same-day tickets:
General seats 5,000JPY / “Youth” seats (under 25 years of age) 2,500JPY
Seats: 600 seats per performance

Video Recording Outline

Date: March 28 (Sat)
Venue: South Hall, ROHM Theatre Kyoto
Dumb Type Members:
FUJIMOTO Takayuki, FURUDATE Ken, HAMA Satoshi, HARA Marihiko, HIRAI Yuko, IKEDA Ryoji, OSHIKA Nobuaki, OZAKI So, SHIRAKI Ryo, SUNAYAMA Norico, TAKATANI Shiro, TAKATANI Yoko, TANAKA Mayumi, TOMARI Hiromasa, YABUUCHI Misako, YAMADA Aoi, YAMANAKA Toru, YOSHIMOTO Yukiko
Lighting assistant: WATANABE Kana
Design: MINAMI Takuya
Video Recording: SAKURAGI Yoshiyuki / TAKEZAKI Hiroto
Registrar: NAKATANI Kazuyo / KOIZUMI Asami / MATSUO Kana / MAEDA Ruka / NIISATO Naoyuki
Translation: Juliet Reiko KNAPP

[ROHM Theatre Kyoto Project Planning Staff]
Stage: KAWAMURA Takeshi / ONISHI Takashi / SHIMAMURA Hiroyuki / ISHIDA Masaya / INOUE Tatsuya
Lighting: MOTOKI Kouichi / SHIBATA Jun / OTSUKA Saki / KAKEYA Yuzuka
Sound: DOI Masashi / YAMAKAWA Fumihiko / TOYODA Eisuke
PR: MATSUMOTO Kanon / NAGANO Kaori
Production: MIYAZAKI Asako / SAITO Kei
Director: HASHIMOTO Yusuke

Production: Dumb Type / ROHM Theatre Kyoto
Project Planning: ROHM Theatre Kyoto
Cooperation: TAKENAKA Co., Ltd (a symunity company)
Co-Sponsor: The SAISON Foundation

Program Outline

In this program, we have produced the first stage performance by the artist group Dumb Type since their performance of *Voyage* in 2002. Production has started in 2018, and in that year, Dumb Type New Project Work In Progress 2019 was performed at the same venue as the main performance. A part of the production processes was disclosed to the public, and a talk session regarding the new production was held. This year, we had planned continue the production, and announce a long-awaited brand newwork. However, in view of the wide spread of the COVID-19 infection, we decided to film the stage performance, and are considering presenting the filmed footage to the public.

About Dumb Type

Formed in 1984, the group consists of artists from various fields, including visual arts, film, computer programming, music and dance. Based in Kyoto, each project is led by a different member each time. Their projects have been announced both locally and internationally as multimedia art that transcends established genres and intersects all forms of expression.

In 2018, a solo exhibition, DUMB TYPE: ACTIONS + REFLEXIONS, was held at Centre Pompidou-Metz (France), and in 2019, an updated exhibition with new contents and archives was held at The Museum of Contemporary Art Tokyo. It was elected as an exhibitor at the Japanese pavilion in The 59th Venice Biennale International Art Exhibition, which is to be held in 2022.



Dumb Type Voyage (2002 / Photo by FUKUNAGA Kazuo)

About the Cooperation

TAKENAKA Co., Ltd (Filming equipment cooperation)
As filming equipment cooperation, the company rented out projectors and cameras free of charge (January), and for half price (March). The movie effect is an indispensable element of the Dumb Type, and this particular project required especially high-end equipment. Thanks to the cooperation, the project became financially feasible.

The SAISON Foundation (Creation venue provision)
The SAISON Foundation provided the creation venue and the required guest rooms free of charge for a week in the end of February. This provision enabled us to concentrate on improving physically accuracy of the performance in the time when scenes of the performance began to take shape. The venue was large enough to simulate the real stage, and it was the ideal place shortly before the actual performance. Moreover, the Foundation provided extra rooms allowed each performer to concentrate on individual practice whenever they need.

About 2020

As one of the programs of the KYOTO STEAM – International Arts×Science Festival –, we had been preparing the new Dumb Type New Project Performance 2020 since 2018, and its global premiere was scheduled on March 28 and 29, 2020. However, from the perspective of preventing the spread of the COVID-19 infection, the performance was inevitably canceled. Nevertheless, the performance was successfully completed and its process was recorded in photographs and on video. Dumb Type's performance contains unparalleled strength and message, as it makes the audio-visual language such as space, image, lights, and sound, as well as the physical language (including script) by a living body come to fruition in a critical manner. What deserves a special mention is its creation process. So long as the output of the work is aimed, numerous decisions need to be made on the way. However, as a group without hierarchy, they have adhered to a very “inefficient” and “anti-establishment” way of consensus-building, called discussion. In other words, the Dumb Type has been consistently asking for the possibility of communication while interacting with the evolving media technologies. Accidentally, this art work - 2020, has also vividly described the question concerning communication, which came in the foreground of our lives precisely now, as they are affected by the COVID-19 pandemic. That is to say, with a strong interest in people as social beings, who can not exist without communication, it could be considered a gesture of resistance itself.

Chief Director, Executive Committee of KYOTO STEAM – International Arts×Science Festival –
Program Director, ROHM Theatre Kyoto
HASHIMOTO Yusuke



2020 (photo by INOUE Yoshikazu)

About the performance

We, Dumb Type, are very grateful for the opportunity to create a new performance for the first time in 18 years at ROHM Theatre Kyoto as a part of the KYOTO STEAM – International Arts×Science Festival – 2020. Since the formation in 1984, we have maintained our unique style of art creation, without specifying a director, and where all members have equal relationships and co-create the art work. A collaboration among all participants means that each has equal responsibility and commitment to the creation of work, and in regard of that process, communicating with each other has become critical. Back in 2018 when we began the production, nobody anticipated an international pandemic of an unknown virus would happen like today. However, throughout the approximately one-and-a-half year creation period, we have discussed and speculated about many phenomena, which human society is facing (globalization, social media, highly information-intensive society, mass surveillance, AI, communications, etc.), and have developed a work with a perspective which captures them. Performance is the comprehensive expression of emotions or sensations, that can not be expressed by words, but makes use of images, sound, light, and performers’ body, so that each viewer gets their own experience. It is linked to the environment and circumstances that surrounds us today, triggers awareness, and exists as a result of a creative action, which embodies hope for the future.

Dumb Type



2020 (photo by INOUE Yoshikazu)

»About the creation

From December 2018 to January 2020, we carried out a creation process within 11 terms, for the total duration of 56 days at ROHM Theatre Kyoto. (In February, it was carried out for a period of 7 days at Morishita Studio, offered by the cosponsor, SAISON Foundation). The South hall, which is the actual venue, and the North hall, which is about the same size as the stage at the South hall, were used for the creation. Throughout the long creation period, almost all members participated. In addition to creating at the theater, members also used online communication tools to exchange information on a daily basis. A large screen was set up when the North hall was used, while the South hall was prepared on a full scale in accordance with the progress of the performance. We usually spent 10 hours a day carrying out the creation, while most of the time was spent on discussion. We kept our attitude of never neglecting discussions even shortly before the date of the actual performance, in March 2020.

In the initial phase of creation, each member researched and shared their interests (by projecting images on a screen, and playing music), and then exchanged opinions. It is our basic principle, that all members participate in the discussion independently, without being directed by anyone. Sometimes, we even traced back fundamental issues such as Are you aware of what the essence of Dumb Type is?, Why did you decide to participate in the new work in the first place? etc. Looking back, from the start we had decided to a certain extent the issues of importance for the social existence of humans, that members were interested in - LOVE/SEX/DEATH/MONEY/LIFE, and kept asking ourselves repeatedly what are they becoming in the current society, why we think that, and what we think will happen in the future. It was in February 2019, that we had finally found something like Seeds of Experiment, which formed each scene beyond the discussions and individual quests, and substituted it just ahead of our public rehearsal in March. After the public rehearsal, we had further discussions among the members involved in each experiment, and repeated presentations to all the members, questions and answers, adjustments, and presentations again. The procedure were repeated as each scene was taking shape. Moreover, some scenes were combined into a new one, while other scenes were even weeded out. It can be said that creating at a theater made the theater's structure, equipment and support of the technical staff a shaping element of the performance. We consider it of great significance that the globally active Dumb Type was based in Kyoto, and that the theater functioned as the space where they created their first work in 18 years.

Dumb Type New Project Performance 2020 Production
ROHM Theatre Kyoto
MIYAZAKI Asako



Creation (ROHM Theatre Kyoto)



Creation (ROHM Theatre Kyoto)

»Dumb Type 2020

The following texts introduce each scene by chapters, divided by a scene change.

Chapter.1

In the dark, a 3kw Fresnel lens (Lighting equipment) falls on the stage like a pendulum as soon as it lights up. A performer and a square hole in the center of the stage emerge. While the pendulum lighting is swinging, questions are asked - What is Geography? What is the Earth? Where does the Sun set? ... (The questions cited from the American textbook in 1856 FIRST LESSONS IN GEOGRAPHY by James Monteith are read out loud by a synthesized voice.) Before long, the lighting, which has come to a standstill in the center of the hole, is pulled up and draws a circular arc, turning into a topographic map formed by shaving the ice sheet 20 thousand years ago. The center is hidden in darkness, the performer starts moving on its edge, eventually turning into trail of a light from his own flashlight.

Chapter.2

5 people, who seem to be dressed in black, appear. As they sit side by side, a black square screen unrolls covering their faces. It seems to be a meeting of people in power, with their legs crossed, fingers pointed at each other, and arms folded. Multiple images of security cameras are projected on the screen, turning into a mosaic as the number of cameras increases, and the pattern also looks like the shape of people who are trying to control the system called nation created by humans.

Chapter.3

As the people in black take their suits off, they transform into lightly and colorfully dressed people. A DJ booth, towed by a rope, appears from the right side. The DJ places a record and plays as directed by a Conductor. Moon River, I Had It Made...., even the cry of a baby. Performers are dancing around joyfully as if they were unleashed from the black suits, but their movements are restricted by commands from the Conductor - STOP!, CHANGE!, and GO! The surface of record administered by the Conductor, becomes unplayable as it is gradually covered with masking tape, and finally turns into noise.

Chapter.4

After the chaos of noise, people leave, and the performer who remains alone screams after running around the stage. "If there was a bomb inside me, I want to eat it again, digest it, and flush it down a toilet!" "If there was a rabbit inside me, a gap would develop rapidly, taking away the fun, so I want to go back for a bit and run with a turtle!"

Chapter.5

During a light prelude, two performers appear, and dance left and right away from each other. The shadows of the two performers are reflected on a screen behind, where their silhouettes overlap, push away, and join hands. The two performers dance, as L-O-V-E by Nat King Cole plays. Words that begin with L, O, V, and E are projected on three screens behind them.

Chapter.6

A person dressed in a swimsuit is talking to someone on a tin can telephone without a string. When the other party comes up from the hole in the center of the stage, they line up and lie down facing the ceiling. Their faces are alternately projected on the screen behind, as they start a conversation with a blink. Words of the conversation are projected on the screen, and gradually other words related to the meaning of their words are induced, as finally countless words fill up the space. Eventually, these words get masked and become unreadable.

Chapter.7

In sync with the sound composed of sine waves, glitches, and white noise, countless English words float on the screen, virtualizing the invisible universe of words that fills this world. A performer in white body tights lies beneath the screen, and a line of a light is scanning the body. As the sound surges, the movement accelerates and the heat increases. The image also quickly transitions to the movement of a city and a marine chart. In the silence that arrives shortly after, facing the question Where does the sun set?, that was asked 160 years ago at the start, she finds herself rotating backwards, and falls backwards into the hole.

Chief Director, Executive Committee of *KYOTO STEAM – International Arts×Science Festival* –
Program Director, ROHM Theatre Kyoto
HASHIMOTO Yusuke



2020 (photo by INOUE Yoshikazu)



2020 (photo by INOUE Yoshikazu)

Art × Science IN Kyoto City Zoo

What do chimpanzees feel in arts?

≫Event Outline

Exhibition and Experiment

Date: March 21 (Sat)-29 (Sun) 2020 ※Closed on March 23 (Mon)

Hours: 9:20am-3:00pm for each day

Venue: Ape House Indoor Exhibition Room 3, Kyoto City Zoo

Artist: HITOOSA Kazuki

Researcher: YAMANASHI Yumi (Principal Researcher, Kyoto City Zoo)

KANO Fumihiro (Project-specific associate professor, Kumamoto Sanctuary, Kyoto University)

YOSHIDA Nobuaki (Chief researcher, ASTEM RI / KYOTO)

IKKATAI Yuko (Project researcher, Kavli IPMU, The University of Tokyo)

IWAKI Akihisa (Associate Professor, The Department of Cultural Design, Kindai University)

YAMAMOTO Keiko (Executive Committee of KYOTO STEAM –

International Arts × Science Festival –)

SAKAMOTO Hidefusa (Vice Director, Kyoto City Zoo / Chief Director, Executive Committee of KYOTO STEAM – International Arts × Science Festival –)

Kyoto City Zoo Technical: ITO Hideyuki / KADO Ryuichiro / KOTANI

Osamu / SATO Motoharu / SEKO Sachiko / TAKAGI Naoko /

NAKAGAWA Daisuke / NAKANO Kazuhiko / BANDO Haruna / WADA

Seitaro

Reserch: SATO Yutaro (Wildlife Research Center, Kyoto University) /

MASUDA Hatsuki (Ryukoku University)

Provision of Materials: MORIMURA Naruki (Wildlife Research Center, Kyoto University) / Kristin Haverkamp (Wildlife Research Center, Kyoto University) / ARAMAKI Yusuke (Kyoto City Zoo)

Technical Supervise: HAYASHI Keita (DENKI TOMBO Co., Ltd.)

Video Technical: OGASAWARA Hiroo (DENKI TOMBO Co., Ltd.) / Hong

Wu (DENKI TOMBO Co., Ltd.) / WAKIHARA Daisuke

Sound Design: NIHEI Akira (Associate Professor, Faculty of Humanities, Fukuoka Jo Gakuin University)

Sound: OKUBO Ayumu (KWAT Co., Ltd.)

Site Management: TAKAHAHI Wataru (FUSHIMI KOHGEI Co.,Ltd.)

Recording (Video): KOBAYASHI Kenta

Recording (Picture): NARITA Mai (Neki inc.)

Visual Design: SAKATA Saburo (Neki inc.)

Intern: MARUTSUKA Noriyosi (Executive Committee of KYOTO STEAM – International Arts × Science Festival –)

Equipment provision: Panasonic System Solutions Japan Co., Ltd.

Cooperation: Kyoto University Institute for Advanced Study, Wildlife

Research Center, Kyoto University / MATSUTANI Yosaku (Associate

Professor, The Department of Philosophy, Faculty of Letters,

Kokugakuin University)

Talk & Discussion

The Talk & Discussion has been postponed to 2020 due to prevent further spread of COVID-19 infection. The information will be updated on the official website.

Date: March 28(Sat) 2020 3:30~5:00pm

Venue: Lecture Room, Kyoto City Zoo

≫Program Outline

The Art × Science project, started in 2018 and based in Kyoto City Zoo, is a collaboration program with the purpose of enriching the lives of chimpanzees. This year, we created an image of The forest as the home of apes, visualized by the artist HITOOSA Kazuki, where we constructed a system which allows chimpanzees and people to attempt communicating with each other. The work was exhibited and a public experiment was conducted. Observations showed a variety of chimpanzee behaviors in response to the images, while we received fresh responses to the unprecedented experiment. In the Talk Session postponed to fiscal year 2020, we will report more detailed test results, and develop initiatives more focused on animals first.

≫About the Cooperation

Panasonic System Solutions Japan Co., Ltd. (Equipment provision)

Panasonic System Solutions Japan Co., Ltd. provided a projector for the exhibition and public experiment. Upon creating and displaying interactive video works using modern technology, we were able to fully implement the artist's plan thanks to the equipment carefully selected and provided by the company in accordance with the plan. As a result, both chimpanzees and visitors were able to enjoy the exhibition in an optimal environment. Equipment provided: [Projector] PT-MW730J・PT-MW530J [Zoom lens] ET-ELW20

≫About the Program

Can a chimpanzee, genetically and evolutionary the closest animal to a human, enjoy arts like a human does? The Art × Science project was launched in Kyoto City Zoo in 2018.

The chimpanzee was selected as an object in the 2nd year as well, and we have been working together towards the happiness of the chimpanzees keeping animals first in mind. The interactive video work, which was created in cooperation by assembled specialists from the art, science, and technology fields under the theme The forest where chimpanzees live, is designed to allow the chimpanzees to change the image, while visitors can add changes too. We were able to observe that mostly younger chimpanzees often touch the video image. Although we are yet to gain an answer to our question, we feel that there is a possibility for new exhibitions that allow visitors to experience their original habitat as part of the environmental enrichment program aimed at making chimpanzees happy.

Vice Director, Kyoto City Zoo

Chief Director, Executive Committee of KYOTO STEAM – International Arts × Science Festival –
SAKAMOTO Hidefusa

≫About the feasibility of environmental enrichment

Chimpanzees are vigorously curios creatures, however, to a different extent, they live in a limited space in captivity. Kyoto City Zoo too is putting effort into creating a natural habitat for the animals, such as planting trees and building towers outside. However, this environment has much less diversity than wild life. This time, we introduced images themed Chimpanzee forest that change in sync with their movement. This is an ambitious program aimed at bringing changes into the lives of chimpanzees, eliciting a variety of actions, and allowing visitors to learn about them. From this project we found out that especially young chimpanzees continue interacting with the images without given any rewards such as food. They showed various actions such as hitting, kicking the image on the wall, or swinging their body in order to change the image, as well as trying to grab an object in the image. We also learned that their motions can be detected by using different sensors. These findings suggest that depending on one's ingenuity, technology and arts could be used to bring changes to animal life, and contribute to fully understanding the behavior of animals which is the foundation of breeding them.

Principal Researcher, Kyoto City Zoo

YAMANASHI Yumi



Brothers Niini (on the right) and Roger (on the left) touching an image of a forest in the rain. (Photo by HITOOSA Kazuki)



Brothers Niini (on the right) and Roger (on the left) standing on the image of a floor.

≫About the visitor survey

We carried out a questionnaire survey targeting visitors from all ages. We asked them how much they were generally interested in animals, and what they thought about the program, etc. The survey found that many of those who have a keen interest in animals had often visited throughout the period of the program. In regard to chimpanzees, we also found many answers such as Cute, Interesting, and Amazing. There was a tendency to choose answers such as Interesting or Amazing, especially among those who had witnessed chimpanzees watching or touching the images, as compared to those who did not. In fact, we frequently heard a cheer from the audience when a chimpanzee stepped close to the art work. On the other hand, in regard to the question whether they want to know more about the chimpanzees, it seemed to have little effect. We would like further analyze the impact of the combination of art and science not only on chimpanzees, but also on humans.

Project Researcher, Kavli IPMU, The University of Tokyo

IKKATAI Yuko



Visitors experiencing interactive art



Visitors filling in the survey

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About the potential of the program

When creating something, I never work out the content while worrying about people's frame of mind since that makes it difficult to create something importance to myself. However, it becomes a completely different story when the audience are chimpanzees. Throught the observation of the chimpanzees, many things that I don't know came from, I considered the solutions with the cooperation of the researchers. For example, the idea to use a buoy (floating device used for navigation) in a playground equipment at the zoo as a device to move the images came from a researcher. The engineer gave us the advice to prepare multiple devices in case they were broken. The collaboration was fun, and it was a creative process in which I gained valuable knowledge and insight into the sensitivity of primates, while gainining valuable practical

experience.
 The fact that we saw a lot of unexpected responses and movements is a great success for an experimental artwork. It was an especially remarkable outcome for a project which pursues the happiness of chimpanzees that we were able to see the children of chimpanzees enjoying the work. The program allowed me have a creative experience that could not be achieved by myself alone, and that inspired my curiosity to enter unknown fields of creations in the future as well.

Artist
 HITOOSA Kazuki



HITOOSA Kazuki Actant- Chimpanzee forest (2020 /Interactive Video Installation /filming and editing: TOMAS Svab)

>>
Possibility for Interspecies Interactive Art from an aesthetic perspective

If sensitivity is first of all defined as the capacity to receive something from the outside, what are the commonalities and differences among species? Has sensitivity diverged and evolved from the same common ancestor? This project leads us into the vast questions of aesthetics and arts which traditionally focus on the sensitivity of humans. In this project we encounter Interactive Art and Environmental Enrichment - two fairly new fields in human history. The purified perceptual modality of looking to see is a very specific mode cultivated in the history of human art. However, segments or linkages of the perception-affection-action that are targeted by the interactive art are supposed to have a common part shared among human beings and other species. From the aspect of environmental enrichment, we are looking forward to seeing the analysis results, and finding out how much value the art created for chimpanzees had. We cannot help but hope that this program will be an inspiration for the interdisciplinary development of a great variety of Interspecies

Interactive Arts such as art for bats or microorganism, etc., and help us deepen our knowledge of the sensitivity of all kinds of creatures.

Associate Professor, The Department of Cultural Design,
 Kindai University
 IWAKI Akihisa



Brothers Niini (right) touching a ladybug appears in the forest, and Roger (left) staring at him.

>>
Potential of the program in the study of cognition and emotion of apes.

As a comparative psychologist, to examine the best of cognitive abilities in nonhuman animals, I often struggle to find appropriate experimental stimuli that elicit their spontaneous interests to experiments. For example, we recently tested whether chimpanzees understand an agent's mental state by presenting movies to chimpanzees and measuring their anticipatory looking responses. To make chimpanzees spontaneously engaged into the movies, we created movies with many elements which we know mainly by experiences would make chimpanzees both attentive and aroused. Creating movies in this way required a combination of science and art. Namely, we needed to rely on both scientific knowledge and our intuition to make a 'cinema' (rather than an experimental stimulus). This Science x Art program is truly novel, and I was particularly happy with its scope that I have been long pursuing for. In the project, chimpanzees, unsurprisingly, reacted to, and even played with, the artworks without any reward. I wish this project will stimulate both scientists and artists, informing an importance of artistic sense in the world of science, and a power of scientific approach in the world of art.

Project-specific associate professor, Kumamoto Sanctuary, Kyoto University
 KANO Fumihiro

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About the utilized sensor

Two types of sensors were used to detect the motion of chimpanzees or visitors. Firstly, we installed two infrared sensors on each of the right and left walls in the exhibition room to detect the motions of chimpanzees below and reflect them in video images on each wall. There were ropes stringed near each sensor, and every time a chimpanzee climbed or hung on these ropes, the motion was well detected. We also installed acceleration and gyro sensors inside of buoys placed in the exhibition room and passageway to capture actions on them by chimpanzees and visitors, respectively when they touched and moved the buoys, and collect data of the motions. The data collected from the buoy in the exhibition room was projected in the video image on the floor, while the data from the buoy on the side of the visitors was projected in the video image on the wall. In particular, visitors were often seen trying to control the video image by the buoy.

Chief researcher, ASTEM RI / KYOTO
 YOSHIDA Nobuaki

>>
Process prior to the exhibition and public experiment

In order to develop a program which best utilizes the relation between chimpanzees and video works, the researchers brought up the possibility of applying to chimpanzees the interactive art program previously carried out in Australia which targeted orangutans. The artist who challenged the world's first project targeted at chimpanzees was HITOOSA Kazuki, having created the video work for chimpanzees last year, and visualized a variety of images of life using interactive videos. In order to realize the "dream" of artists and scientists, while going through many discussions with researchers from different fields and system development engineers to envision a work plan, and working on the creation in cooperation with programmers, audio technicians, and constructors, the reactions of chimpanzees have transformed the art work time and again. As a result, the response of the chimpanzee exceeded expectations, and visitors who witnessed the scene cheered on occasion. It was the birth of an extraordinary work, which was created by specialists from different fields coming close to chimpanzees and crossing into each others field of expertise.

Art Coordinator,
 Executive Committee of KYOTO STEAM – International Arts × Science Festival –
 YAMAMOTO Keiko



A chimpanzee staring at a video image of a buoy and a floor.



A sensor attached to a buoy



A chimpanzee on the rope interacting with the video image



A discussion among the artist and researcher

KYOTO STEAM Future Emergence Forum 2020

Event Outline

The event was held with no audience due to prevent further spread of COVID-19 infection and the information will be updated on the official website.

Date: March 26 (Thu),2020
Venue: North Hall, ROHM Theatre Kyoto
Co-sponsor: Kyoto University of Art and Design
Speakers: HIRATAKE Kozo (Producer, Executive Committee of KYOTO STEAM – International Arts x Science Festival –) / WATANABE Hiroyuki (Professor, Department of information Design, Kyoto University of Art and Design / Chairman, Department of Business Emergence, Executive Committee of KYOTO STEAM – International Arts x Science Festival –) / NISHIMURA Yuya (Executive Direcotor, Non profit organization Miratuku) / KITABAYASHI Isao (CEO / Coordinator, COS KYOTO inc.) / MASUDA Shuji (Dentsu Inc. Kyoto branch) / SATO Shinichi (General affairs department,Kyoto Univ.) / KURAMASHI Kyouhei (Tinct Inc. / WorkDesignLab General Incorporated Association) / TANIZAKI Tetra (Media Producer / Planner / Visiting Professor, Kyoto University of Art and Design) / OGASAHARA Osamu (CEO of ABBALab / Professor, Kyoto University of Art and Design) / SASAKI Keisuke (Director, Commerce and Service Industry Policy Group) / NAKAMURA Taka (CEO, taliki, Inc.)



Sponsor's foreword: HIRATAKE Kozo



2019 Implementation progress report: WATANABE Hiroyuki

Program Outline

At Kyoto Cultivates Team, where talented individuals engaged in ArtsxScience, including companies, artists, and universities related to Kyoto, gather together with the aim of making new businesses emerge from a perspective of cultures and arts, we hold workshops throughout the year where experts in STEAM (Science,Technology, Engineering, Arts, Mathematics) have cross-sectional conversations regarding a variety of social issues. In this forum, we held a discussion, in which we reported the outcome of previous workshops, and shared the new vision of innovation set out by Kyoto Cultivates Team.

Schedule on the Day
Part 1
Kyoto Cultivates Team 2019 Activity Report
<Facilitator>
NISHIMURA Yuya (Executive Direcotor, NPO Miratuku)

Theme 1 NAKAIMA-center of past & future-
Speakers: KITABAYASHI Isao (CEO / Coordinator, COS KYOTO inc.)
Theme 2 YOWAMI Project
Speakers: MASUDA Shuji (Dentsu Inc. Kyoto branch)
Theme 3 KYOTO-DAIRI Project
Speakers: SATO Shinichi (General affairs department, Kyoto Univ.)
Theme 4 Plan of Spiralization "Well Being"
Speakers: KURAMASHI Kyouhei (Tinct Inc. / WorkDesignLab General Incorporated Association)

Part 2
KYOTO STEAM Talk & Discussion
Theme How to create new business based in Kyoto and culture?
<Facilitator>
TANIZAKI Tetra (Media Producer / Planner / Visiting Professor, Kyoto University of Art and Design)
<Speakers>
OGASAHARA Osamu (CEO of ABBALab / Professor, Kyoto University of Art and Design)
SASAKI Keisuke (Director, Commerce and Service Industry Policy Group)
NAKAMURA Taka (CEO, taliki, Inc.)
WATANABE Hiroyuki (Professor, Department of information Design, Kyoto University of Art and Design)

Project Outline

In the fiscal year 2019, we held workshops three times. Members from many different fields contributed knowledge and technologies to create a vision for the future, and four projects were created to show the direction leading to the creation of new value in Kyoto. In part 1 of the forum, Kyoto Cultivates Team 2019 Activity Report, we presented the four projects.

Presentation Outline

- 1. NAKAIMA-center of past & future-
To realize a sustainable society with the concept nakaima (present), which captures the current ideal grasping both past and future, and by carrying out activities based on that concept.
- 2. YOWAMI Project
To recapture what usefulness in society means from the aspect of yowami (weakness) of people and society, and actualize a sustainable and diverse society based on that study.
- 3. KYOTO-DAIRI Project
To implement a project to restore the DAIRI (Heiankyo), burnt down in 1227, by the year 2227, 1000 years after the fire, and during the process, to study the future image of Kyoto from both hard and soft aspects.
- 4. Plan of Spiralization "Well Being"
To conduct activities in order to learn how the most needed in our society individuality emerges and grows through various experiments, and to improve its reproducibility.



2019 Kyoto Cultivates Team Report



NISHIMURA Yuya (Facilitator)



"NAKAIMA-center of past & future- " (Speaker: KITABAYASHI Isao)



"YOWAMI Project" (Speaker: MASUDA Shuji)



"KYOTO-DAIRI Project" (Speaker: SATO Shinichi)



"Plan of Spiralization "Well Being" (Speaker: KURAMASHI Kyouhei)

In part 2, we held a discussion themed How to create new business based in Kyoto and culture?
At first, it was important to discuss how innovations occur and to consider what we can do from Kyoto or Japan. It is required to train and foster people since they are the ones responsible for innovations. It was also argued that innovation is a new question, hence, a financial efficiency of the actions we take to figure out the answer is the key to innovation. Next, The Strength of Kyoto City was discussed, where it was suggested to create a Kyoto model which can be expanded to other areas, and to utilize Kyoto's cultural heritage as an asset. In addition, we held a discussion of where the future is headed post-corona virus, and about the importance of supporting start-up

companies and new industries that are contributing to the cahnge people and companies are undergoing. Social change could be an opportunity to prompt a structural reform, and at the moment, we are required to take a critical approach while asking what the essence is. Based on the discussions above, the significance of questions in creating innovation as well as the importance of connections between people were reconfirmed, and it was declared that Kyoto Cultivates Team will move on the next step in the following year.

Dentsu Inc. Kyoto branch
Sales Manager
MASUDA Shuji



Left: WATANABE Hiroyuki / Middle: OGASAHARA Osamu / Right: NAKAMURA Taka



TANIZAKI Tetra (Facilitator)



SASAKI Keisuke (Joined with online meeting system)

KYOTO STEAM KIDS WORKSHOP

Event Outline

Date: August 3 (Sat), 2019
Venue: TAMARI-BA, KISTIC, Kyoto Research Park
Ticket and Price: Free

Art xAnimals "Making Digital Art for Chimpanzees!"
Hours: 10:00am-11:00am / 11:30am-12:30pm
Instructor: HITOOSA Kazuki (Artist) / YAMANASHI Yumi (Principal Researcher, Kyoto City Zoo)

Art x Mathematics "Discovering the Maths Hidden in Artworks and the Nature!"
Hours: 1:30pm-2:30pm / 3:00pm-4:00pm
Instructor: ODA Takashi (School Director, T-KIDS Share School UMEDA KANDAI me RISE・Artist)

Art x Science "From Micro Fossils to Art!"
Hours: 10:30am-12:00pm / 2:00pm-3:30pm
Instructor: Kumpei (Artist・Associate Professor, Seian University of Art and Design) / TAKETANI Yojiro (Former curator of Fukushima Museum)
Number of visitors: 88
Cooperation: Advanced Science, Technology & Management Research Institute of KYOTO (ASTEM) / Kyoto Research Park Corp.

ArtxAnimals Edition Let's Make Digital Art for Chimpanzees!
We have been implementingthe experience program Art x Science IN Kyoto City Zoo: What do chimpanzees feel in arts? at the KYOTO STEAM – International ArtsxScience Festival – since 2018. After a lecture on the ecology of chimpanzees, the digital art for chimpanzees was created. Participants imagined the reactions of the chimpanzees, devised motifs, animations, sounds, etc., and created the art work. Later on, we let the chimpanzees in Kyoto City Zoo play with the touchscreen.

ArtxMathematics Edition Let's find the Mathematics Hidden in Artworks and Nature!
We implemented a program where you can find the blending of Arts and Mathematics, included in STEAM, at familiar places. After finding the beauty supported by mathematical formulas, such as hidden figures in historical masterpieces or mathematical formulas that make up the shape of the natural world perceived as beautiful, participants created a self-standing 3D object. The children created surprisingly complex objects, unimaginable by adults, which would not stand without a mathematical balance. It was an opportunity to feel the creativity of children, and to learn a new perspective by fusing different genres.

ArtxScience Edition From Micro Fossils to Art!
At the workshop with a motif of a radiolarian, children were given a lecture on the ecology and fossils of radiolarians, actually observed it under a microscope, and traced a fossil microphotograph placed under a transparent acrylic panel with a pen. In the process, children freely deformed the sketch, by adding a horn, spiral pattern, etc., based on their impression of it. At the end, they gave their "original fossil" a Latin name.



Workshop (ODA Takashi)



Workshop (Kumpei)

Program Outline

At the KRP-WEEK sponsored by Kyoto Research Park, in collaboration with the ASTEM 30th Anniversary Events, we held a workshop to inform children in a simple way about the possibility of crossing various genres such as ArtxScience/Technology, which is the concept of the KYOTO STEAM – International ArtsxScience Festival –. We built a program that allowed them to easily experience a blending of arts and science from many aspects including ArtxAnimals, ArtxMathematics, and ArtxScience. Not only children, but many of the accompanying adults seemed to be interested in the program as well.

Training program for performing arts producers

Event Outline

Reporting Issue
Title: KYOTO STEAM x KYOTO EXPERIMENT Report for the human resource training program through the art festival
"Looking for the art future - newly born thoughts for the festival"
Published Date: 2020.3
Planning・Production: Executive Committee of KYOTO STEAM – International Arts x Science Festival – / KYOTO EXPERIMENT
Design: UMA / design farm
Editor: HASHIMOTO Yusuke (Chief Director, Executive Committee of KYOTO STEAM – International Arts x Science Festival – / Program director, KYOTO EXPERIMENT / Program director, ROHM Theatre Kyoto)
YAMAMOTO Keiko (Art coordinator, Executive Committee of KYOTO STEAM – International Arts x Science Festival –)
Edit cooperation: AOSHIMA Aya / KAWASAKI Yoko
Printing・Book binding: KASHIMURA CO.,LTD.

Symposium “The Future Relationship between Corporations and Arts”
Date and Hours: 2019.10.16(Wed) 18:00~20:00
Venue: CEOmake KYOTO
Sponsor: Executive Committee of KYOTO STEAM – International Arts x Science Festival – / Executive Committee of Kyoto Experiment Kyoto International Performing Arts Festival
Venue Provided: CEOmake KYOTO
Speakers: KATAYAMA Masao (Director, SAISON Foundation / Director・General Legal Counsel, The Japan Association of Charitable Organizations)
SHIBAKAWA Yoshikazu (CEO, Chishima Real Estate Co., Ltd. / Director, Chishima Foundation for Creative Osaka)
HIRATAKE Kozo (Producer, Executive Committee of KYOTO STEAM – International Arts x Science Festival – / Director, ROHM Theatre Kyoto)
<Facilitator> HASHIMOTO Yusuke

Program Outline

With the aim of training individuals who will lead the next generation of performing arts and art festivals producers, from the 2017 to 2018, we carried out a training program for performing arts producers through the KYOTO EXPERIMENT: Kyoto International Performing Arts Festival. This fiscal year, we issued a report based on the implementation report and opinions of experts. Upon the issuance of the report, we held a symposium The Future Relationship between Enterprises and Arts, to deepen our consideration of building a beneficial relationship between arts and society, and the outcome was republished in the report.



Symposium The Future Relationship between Enterprises and Arts 2019

Keeping the memories of human resources training

As a program of KYOTO STEAM – International ArtsxScience Festival –, from 2017 to 2018, we implemented a training program for performing arts producers through the KYOTO EXPERIMENT: Kyoto International Performing Arts Festival, and this year we issued a report that summarized the outcome. Although it usually becomes possible to measure an outcome of a human resources training only by looking back from a long term perspective, issuing a report provided an opportunity to verify it while we still have a clear memory. Accordingly, in order to make the verification even more certain, rather than simply describing what was done, we held a dialogue titled What Does the Director of a Performing Arts Festival Do? and a symposium “The Future Relationship between Enterprises and Arts”, held in conjunction with the KYOTO EXPERIMENT 2019, and recored the contents. By implementing these programs as the part of KYOTO STEAM – International ArtsxScience Festival –, the programs were able to step out the world of performing arts and share concepts of different sectors adjacent to culture or cultural policies. In conclusion, it was a great opportunity to remind ourselves that the image of future performing arts managers requires such wide perspective. I believe that it is organically connected to writings by the other contributing writers.

Chief Director, Executive Committee of KYOTO STEAM – International Arts x Science Festival –
Program director, Kyoto Experiment
HASHIMOTO Yusuke

Contents of the report

Foreword	KADOKAWA Daisaku
KYOTO STEAM – International ArtsxScience Festival – and Human resources training	HIRATAKE Kozo
A water vein of the performing arts	OTA Kojin
Things required for producers of performing arts festival to have. Things considered through the -Kyoto Experiment.	HASHIMOTO Yusuke
A new phase of the international network from the view point of Japanese contemporary performing arts.	MARUOKA Hiromi
What I am required to now- To be trained as personnel responsible for cultures and arts.	YAMAMOTO Keiko
Talk: “ What Does the Director of a Performing Arts Festival Do?”	Christophe Slagmuylder x HASHIMOTO Yusuke
Symposium “The Future Relationship between Corporations and Arts”	KATAYAMA Masao, SHIBAKAWA Yoshikazu, HIRATAKE Kozo
How we breathe life into a new genre.	YOSHIOKA Hiroshi

Cooperation Project for the KRP's 30th Anniversary Events



Look of the venue

Event Outline

Date: October 29 (Tue), 2019
Venue: Foyer, 4th floor, Building #1, Kyoto Research Park
Cooperation: Advanced Science, Technology & Management Research Institute of KYOTO (ASTEM) / Kyoto Research Park Corp.
PR Video Production: TAKANO Tomomi

Program Outline

Advanced Science, Technology & Management Research Institute of KYOTO (ASTEM), participating organization of Executive Committee of KYOTO STEAM – International Arts × Science Festival, held a symposium and a commemoration to celebrate the 30th anniversary of opening of the facility along with the opening of the Eastern Area of Kyoto Research Park. Regarding this program, we set up booth at the symposium and commemoration where we played movies and handed leaflets to do PR for the KYOTO STEAM – International Arts × Science Festival.

Project Outline

In order to inform the business people, entrepreneurs, and cultural people who have participated in the Cooperation Project for the KRP's 30th Anniversary Events about the ideal future of culture and industry that the KYOTO STEAM – International Arts×Science Festival – is aimed at achieving, we displayed the concept movie of the KYOTO STEAM – International Arts×Science Festival – 2020, as well as video images of programs implemented in the KYOTO STEAM – International Arts×Science Festival – prologue. In addition, we created and showed a PR video in order to publicize the international competition of collaborative works solicited from artists and companies, which the KYOTO STEAM – International Arts×Science Festival – aims to hold, and to call on companies to participate. In the PR video the following interviews were recorded: An interview with people from supporting companies of STEAM THINKING – Art to Create the Future – Challenge from Kyoto: International Art Competition Start-up, including TAKAHASHI Hiroki (Senior Manager, Corporate Communications, Nissha Co., Ltd.), and KAJITANI Yoshino (General Manager of Corporate Communication Department, Corporate Officer, SHIMADZU CORPORATION), talking about their expectations towards artists from the perspective of companies; Another interview with people from participating companies, including FUKUOKA Hironori (CEO, Fukuoka Weaving Co., Ltd.) and UCHIMOTO Hiroshi (Planning Division, MINOSHOJI CO.,LTD.), as well as participating artists YAGI Lyota and HAYASHI Yuki, talking about the significance of collaborative creation.



Interview of TAKAHASHI Hiroki (Senior Manager, Corporate Communications, Nissha Co., Ltd.) from PR video "International Art Competition"



Interview of KAJITANI Yoshino (General Manager of Corporate Communication Department, Corporate Officer, SHIMADZU CORPORATION) from PR video "International Art Competition"



Interview of FUKUOKA Hironori (CEO, Fukuoka Weaving Co., Ltd.) from PR video "International Art Competition"

kokoka OPEN DAY 2019

Event Outline

Date: November 3(Sun), 2019 10:00am-4:00pm
Venue: kokoka Kyoto International Community House
Cooperation: Kyoto City International Foundation / ART360
Number of visitors: 72 (the number of VR experienced people)

Program Outline

KOKOKA OPEN DAY is an event aims at promoting the activities of Kyoto International Community House (kokoka) and Kyoto City International Foundation, and is enjoyed by children and adults equally. In 2019, celebrating 30th anniversary of kokoka, Kyoto International Community House and 60th anniversary of Kyoto and Boston Sister City Agreement, various events were held including peace memorial programs, global stage, and World Market & Food Stalls. In this occasion, we set a KYOTO STEAM booth to allow visitors to feel Art × Science/Technology the theme of KYOTO STEAM – International Arts×Science Festival –, and to do PR for the KYOTO STEAM –International Arts×Science Festival–2020.

Project Outline

A concept movie that introduces the programs of the KYOTO STEAM – International Arts×Science Festival – 2020 was screened to do PR for the festival. In addition, we distributed the ART360 in multiple languages and created a space for people to feel the fusion of Art × Science/Technology by utilizing VR (Virtual Reality) technology, which allowed people to feel as if they were at a museum and virtually experience the KYOTO STEAM – International Arts×Science Festival – prologue held in 2018, as well as other past exhibitions.

VR experience at the booth



Support Staff and Intern Activities

Program Outline

Support Staff
Activity period: December 2019-March 2020
Activity locations: KYOTO HIGASHIYAMA COMMUNICATION DESIGN STUDIO / Kyoto Okazaki Iki-Iki Community Support Center / Venues for each program etc.
Number of participants: 110 (Number of applicants: 125)
Activities: Public Relations Support / Artist Support / Onstie Management Support

Intern
Activity period: Novenber 2019-March 2020
Activity locations: KYOTO HIGASHIYAMA COMMUNICATION DESIGN STUDIO / Kyoto Okazaki Iki-Iki Community Support Center / Venues for each program etc.
Number of participants: 5 (Number of applicants: 15)
Activities: Public relations, artist support, onstie management support through the support to the Festival's running and managing support staffs.
Members: UEMURA Yuko / OHARA Mari / SATO Kaya / TAGUCHI Tatsuru / MARUTSUKA Noriyosi

By recruiting support staffs and interns from public, and letting each attend a different program of the KYOTO STEAM – International Arts×Science Festival –, we created an opportunity for citizens from various generations and fields to mingle with each other, and built a local network, while we trained the next generation of creative human resources.

Promote cultural and artistic interaction among people

The support staff, aged between 14 and 87, gathered from many places, motivated by arts and sciences but also by various motives including regional characteristics of Okazaki, Kyoto. They were led by interns who have been studying festival management, and have been supporting the operation of the KYOTO STEAM – International Arts × Science Festival –2020 for about 5 months. Through a workshoph, the support staff brought in much needed ideas supporting the festival from the perspective of their own interest, or that of visitors, and the interns launched a project based on these. This cooperation has created many activities that took advantage of spontaneity and idiosyncrasy, such as STEAM letter - a PR magazine from the point of view of support staff, original uniform sacoche, interview movies with artists, implementation of an appreciation guidance, etc. Through culture and art activities, regardless of generations and nationality, the heat of their interactions was transmitted to the venue, and it may have greatly shortened the distance between them and the visitors.

KYOTO STEAM – International Arts × Science Festival – 2020
Support Staff and Intern Management
Freelance Art Manager
TERASHIMA Chie

Revised Programs Contents

At KYOTO STEAM – International Arts×Science Festival –2020, we place a great importance on the prevention of the coronavirus spread, and put the safety and health of audiences, performers and all people concerned first, therefore, after careful consideration, we have decided to make the following changes regarding the implementation of the programs listed below.
We take this opportunity to apologize to those who were looking forward to the program for any inconvenience we may have caused.

Revised Programs

STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition
Date and Hours: March 21 (Sat)-29(Sun), 2020 10:00am-6:00pm
Venue: Main Building South Wing 2F, Kyoto City KYOCERA Museum of Art
Note: Only the private showing was held and opening to the public and the Gallery Talk were cancelled.

STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art × Science GIG
Date and Hours: March 21 (Sat)-29(Sun), 2020 10:00am-6:00pm
Venue: Main Building South Wing 2F, Kyoto City KYOCERA Museum of Art
Note: Only the private showing was held and opening to the publicand the workshops were cancelled.

STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art Cultivates Forum Art, Science and Our Happiness
Date and Hours: March 9 (Mon), 2020 6:00pm-8:45pm
Venue: Kyoto University Clock Tower Centennial Hall
Note: The venue was changed and the video recording was made without audience. The recorded video will be released on the official website.

Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~"
Date and Hours: March 29 (Sun), 2020 1:00pm / 5:00pm
Venue: Main Hall, ROHM Theatre Kyoto
Note: The performance was recreated and will be released on the official website as a recording work.

KYOTO STEAM Future Emergence Forum 2020
Date and Hours: March 26 (Thu), 2020 6:30pm-9:00pm
Venue: North Hall, ROHM Theatre Kyoto
Note: The event was held with no audience and the recording will be released on the official website.

Cancelled Programs

STEAM THINKING – Art to Create the Future – Challenge from Kyoto Start Up Dialogue
Date and Hours: 2020.3.22(Sun) 16:00~17:30
Venue: Shared Robby, Park Plaza 3F, ROHM Theatre Kyoto

Dumb Type New Project Performance 2020
Date and Hours: 2020.3.28(Sat) 19:00 3.29(SUn) 15:00 / 19:00
Venue: South Hall, ROHM Theatre Kyoto
Note: The performance was recorded. Open to the public is still being prepared.

Art × Food Market
Date and Hours: 2020.3.28(Sat)・29(Sun) 9:00~16:00 (partly by 16:30)
Venue: ROHM Square, ROHM Theatre Kyoto / Okazaki Park / and others

Postponed Programs

Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts? Talk & Discussion
Date and Hours: March 28 (Sat) 2020 3:30pm-5:00pm
Venue: Lecture Room, Kyoto City Zoo
Note: The exhibition and experiment were carried out.Talk & Discussion will be held in 2020, and released on the official website.

KYOTO STEAM Arts x Science Workshop Series Capturing the Invisible
Date and Hours: March 7 (Sat)-9 (Mon), 2020 11:00am-6:00pm (by 4:00pm on Match 9(Mon))
Venue: Kyoto University Tachibana Dormitory
Note: Workshop was postponed in accordance with the exhibition.



Support staff and interns holding PR magazine editorial conference



Providing appreciation guidance to visitors



Original uniform sacoche



in KYOTO, on KEIHAN.



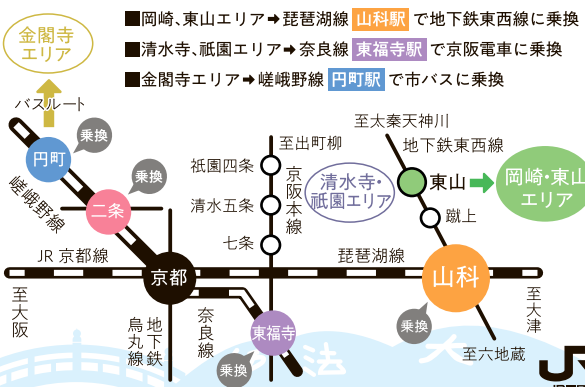
KYOTO STEAM –世界文化交流祭–へは、
JR山科駅から地下鉄東西線
乗り換えが便利です!

JR、地下鉄、京阪などの道路渋滞の影響を受け
ない鉄道を最大限活用して、
快適な京都観光をお楽しみください!



京都市内おすすめ観光ルート

- 岡崎、東山エリア→琵琶湖線 山科駅 で地下鉄東西線に乗換
- 清水寺、祇園エリア→奈良線 東福寺駅 で京阪電車に乗換
- 金閣寺エリア→嵯峨野線 円町駅 で市バスに乗換



Public Relations

Printed matter

Media	Contents	Quantity	Schedule
Poster	❶ KYOTO STEAM – International Arts×Science Festival – 2020	100	January 9-
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	800	January 9-
	Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~"	200	January 6-
	Dumb Type New Project Performance 『2020.』	100	December 20-
	Art × Food Market	100	March 6-
Flyer & Leaflet	❷ KYOTO STEAM – International Arts×Science Festival – 2020 Advance Flyer	3,000	August 23-
	❸ KYOTO STEAM – International Arts×Science Festival – 2020 Flyer	20,000	October 31-
	❹ KYOTO STEAM – International Arts×Science Festival – 2020 General Leaflet	20,000	January 9-
	❺ STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	30,000	January 14-
	❻ STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art Cultivates Forum "Art, Science and Our Happiness"	7,500	January 9-
	❼ Dumb Type New Project Performance 『2020.』	20,000	December 18-
	❽ Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~" (Japanese)	40,000	November 22-
	Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~" (English)	10,000	January 14-
	❾ Art × Food Market Advance Flyer	10,000	January 31-
	❿ Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts?	30,000	December 27-
	Recruit for support staff and intern	5,000	August 9-
	⓫ KYOTO STEAM KIDS WORKSHOP	2,500	June 24-
	Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~"	5,000	February 28-
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	20,000	March 19-
	FUTURE SCENARIO for STEAM THINKING	20,000	March 19-
Stecker	STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art × Science GIG	10,000	March 19-
	Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts?	20,000	March 21-
	KYOTO STEAM – International Arts×Science Festival – 2020	1,000	March 31-
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	1,000	March 31-
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto Art × Science GIG Works' Card	9,000	March 31-
Report & Catalog	KYOTO STEAM Future Emergence Forum 2020	2,000	March 31-
	KYOTO STEAM × KYOTO EXPERIMENT Report for the human resource training program through the art festival "Looking for the art future - newly born thoughts for the festival"	2,000	March 31-

Web

Media	Contents	Schedule
❶ Official website (Japanese・English)	PC・SP 121,466PV (4/1~3/31)	April 1-
Official Twitter	Follower 638	April 1-
Official Instagram	Follower 115	August 2-
Official YouTube		April 1-
Concept video	KYOTO STEAM – International Arts×Science Festival – 2020	August 1-
PR video	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition	October 29-
PR video	Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts?	March 16-
Kyoto City Official Website main graphic	KYOTO STEAM – International Arts×Science Festival – 2020	February 7-March 31

Kyoto area

Media	Contents	Schedule
Kyoto citizen newspaper (March 1st issue)	670,000 households in Kyoto city	March 1-
Municipal bulletin boards	10,000 places in Kyoto city	March 16-31
GoGo Saturday cram school (March and April issue)	170,000 copies	March 1-
Kyoto Okazaki Handbook (2019 Spring issue)	90,000 copies	March 12-
Leaf mini「MACHIBURA」	50,000 copies	March 6-
Kyoto Shimbun morning paper	1/12 page advertisement in monochromatic (Art Cultivates Forum)	February 16
Subway station posters	48 copies in B1 at all stations	March 13-19
❶ Subway home door	Kyoto station・Shijo station 30 copies in total	March 6-April 2
❷ Subway digital signage	Kyoto station・Shijo station・Kyoto station Karasuma underground passage	March 9-29
Subway digital signage	Kyoto station・Shijo station (Art Cultivates Forum)	February 19-21
Subway digital signage	Kyoto station・Shijo station (Shinsarugakuki)	February 24-March 22
Subway digital signage	Kyoto station・Shijo station (Start Up Exhibition)	March 23-April 2
Subway flag advertisement	Kyoto station・Shijo station	March 15-28
Subway SP stand	All stations	February 25-24
Subway SP stand	All stations (Art × Food Market)	February 28-March 29
❸ Hanging advertisement in Keifuku Railway	120 copies in B3	March 1-29
Hanging advertisement in Eizan Railway	120 copies in B3	March 1-29
Kyoto city bus frontal plane advertisement	120 copies in B3	March 1-29

Kansai area

Media	Contents	Schedule
❹ Meets Regional March issue	Editing collaboration 1page in color	February 28
❺ JR West Japan J - AD Vision	Osaka station, Shin-osaka station, Kyoto station, Sannomiya station 109 screens in 6 areas	March 16-22
JR West Japan station posters	12 stations (Art × Food Market)	March 16-20
❻ Hanging advertisement in Kintetsu Railway	1,450 copies in B3 (collaboration)	March 4-10
Hanging advertisement in Hankyu Railway	650copies in B3	March 21-23
Hankyu Railway station posters	5 stations (Art × Food Market)	March 16-20
❼ Hanging advertisement in Hankyu Railway	1,450 copies in B3 (collaboration)	March 14-16
Hanging advertisement in Keihan Railway	800 copies in B3	March 19-22
Hanging advertisement in Keihan Railway	890 copies in B3 (collaboration)	March 2-8, 12-15
Keihan Railway station posters	100 copies in B2 (collaboration)	February 29-March 6
❽ Keihan Railway digital signage	Yodoyabashi station, Kitahama station, Demachiyana station, Gion-shijo station (collaboration)	March 2-8

Metropolitan and national area

Media	Contents	Schedule
❶ Geijyutsu Shincho March issue	Magazine advertisement 1 page in color	February 25
❷ Geijyutsu Shincho April issue	Editing collaboration 2 pages in color	March 6
Logicad display ad・in-feed ad	7,41 million imp, 13,000 clicks	March 25-30

Overseas

Media	Contents	Schedule
Global PR Wire	Press release for overseas media	December 16,20
ART/AGENDA	Newsletter for overseas artist society	March 12
Newsletter		October 4, November 20, January 30, February 8, March 16

Venue OOH

Contents	Schedule
Back-panel for Cooperation Project for the KRP's 30th Anniversary Events	October 28-
Indoor sponsor boards	March 19-

Publicity

Media	Contents	Schedule	Media	Schedule
Press release	KYOTO STEAM – International Arts×Science Festival – 2020	November 7	Newspaper	22
	KYOTO STEAM – International Arts×Science Festival – 2020	December 9	TV	9
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	December 9	Radio	1
	Dumb Type New Project Performance 『2020.』	November 26	Magazine	9
	Classic Literature × Traditional Arts × New Technology "Shinsarugakuki ~ cirque de kyoto ~"	November 26	Web	48
	Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts?	November 26	Other	15
	Cooperation Program: KYOTO Shaping the Future –	November 26	Total	104
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition	December 9		
	STEAM THINKING – Art to Create the Future – Challenge from Kyoto International Art Competition : Start Up Exhibition	March 13		
	Art × Science IN Kyoto City Zoo What do chimpanzees feel in arts?	March 3		
Interview				
PR TIMES (inside Japan)	KYOTO STEAM – International Arts×Science Festival – 2020	January 16		

Printed matter

❶



❷

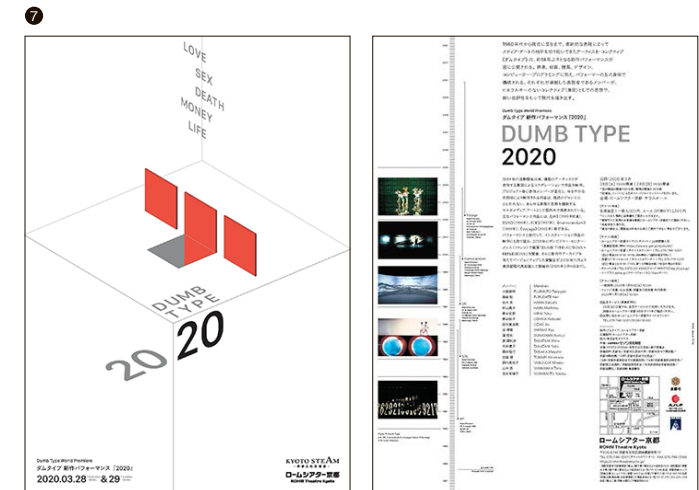
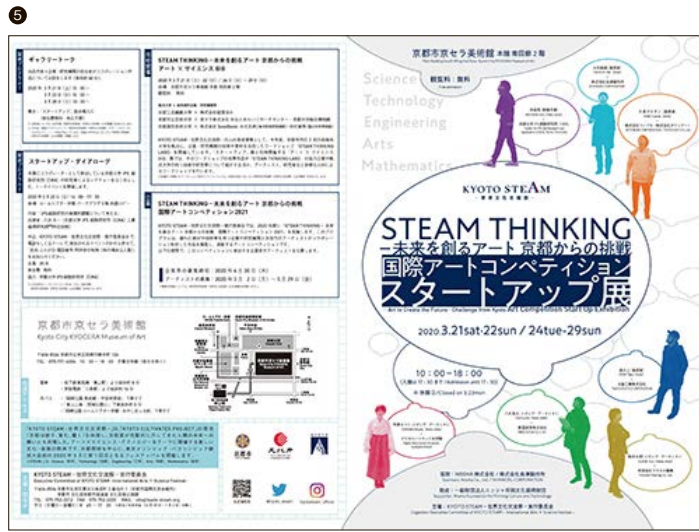


❸



❹





Kyoto area



Kansai area



Metropolitan and national area



Publicity



Web



島津製作所、
お茶を科学する。

なぜ、お茶を飲むと気持ちが落ち着くのか。
その答えは「テアニン」という成分にありました。
茶葉に含まれるこの物質は、
脳へのリラックス効果をはじめ、
認知症予防の効果も期待される成分。
その研究に、島津製作所の分析技術が
貢献しています。

世界に答えを。
 **SHIMADZU**
Excellence in Science



株式会社 島津製作所

参考文献：片岡 洋祐 他「テアニン高含有緑茶抹茶摂取による高齢者の認知症予防効果」日本末病システム学会雑誌 15(1), 17-23, 2009



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エアコンや空気清浄機による快適な室内環境づくりに貢献しています。

Organizer

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Report

Design, Bookbinding, Printing
JITUGYO ADVERTISING Co.,Ltd.

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Date of issue March 2020

