CREATIVE WELL-BEING TOKYO

International Conference on Open Access to Culture 2026



2026.10.28 Wed – 11.1 Sun

TOKYO INTERNATIONAL FORUM

Program Guide
Audio Reading QR Code

Welcome Message

Welcome Message

The Conference on Open Access to Culture has been held annually since 2022 as part of the Creative Well-being Tokyo initiative led by Tokyo Metropolitan Government and Arts Council Tokyo, bringing together a diverse group of speakers to share numerous insights and practices and engage in ongoing discussions.

For its fifth edition, this year we will host the International Conference on Open Access to Culture 2026: Moving Together—A Culture of Mutuality. Reflecting on the trajectory of our discussions thus far, the conference will reexamine the meaning of well-being through arts and culture, which weave new relationships with everything around us, while also reflecting on the meaning of living together and sharing these insights from Tokyo.

The five-day program consists of three sections: “Conference,” where artists, researchers and other practitioners from wide-ranging fields engage in dialogue from diverse perspectives, including those of arts and culture; “Studio (Networking),” a space where speakers and participants gather to foster embodied understanding and engagement; and “Gallery (Exhibition),” which introduces artists’ works and case studies from Tokyo Metropolitan Government. We will consider how arts and culture can help each individual live a better life, while exploring the nature of well-being and the future of society based on the idea of mutuality.

We hope these five days will offer a time to “move together” with the participants —thinking, discovering, and at times, reexamining our perspectives.

Finally, we would like to express our heartfelt gratitude to all those involved who supported the organization of this international conference, as well as to everyone who has attended.

Organizers
Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

Moving Together

Moving Together —A Culture of Mutuality

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PROGRAM SCHEDULE

DAY 1 10/28 (Wed)	DAY 2 10/29 (Thu)	DAY 3 10/30 (Fri)		DAY 4 10/31 (Sat)		DAY 5 11/1 (Sun)	
Lobby Gallery		Hall B5	Hall D5	Hall B5	Hall D5	Hall B5	Hall D5
10 : 00				10:00-12:00 (Doors Open 9:30) **Session 1** **Practicing Interdependence** Morishita Yu, Seo Natsumi, Christine Wong Yap		10:00-12:00 (Doors Open 9:30) **Session 3** **Moving Together —Living through Dreams** Sangita Jogi, Kobayashi Erika, Nishi Kanako, Gita Wolf	10:00-12:30 (Doors Open 9:30) **Screening & Talk Performance "TRAIN TRAIN TRAIN" Screening and Talk Session** Kris Yoshie, Moriyama Kaiji
11 : 00							
12 : 00			12:00-15:00 (Doors Open 11:30) **Open Meeting** **What Emerges When the Deaf and the Hearing Encounter Each Other** **Session 1** **Body, Space, and Expression** Dakei, Kito Ayumi, Makihara Eri, Yamaguchi Eiho, Sugiyama Itaru, Nagashima Kaku				
13 : 00					13:00-15:00 (Doors Open 12:30) **Workshop** **"The Women I Could Be" —Making Our Flags** Sangita Jogi, Arimoto Yayoi, Kobayashi Erika *Advance application required		
14 : 00							14:00-15:00 (Doors Open 13:30) **Lecture Performance "An Introduction to Performing a Hearing Person"** Makihara Eri, Kazumi Akiko, Yamada Maki
15 : 00					15:30-17:30 (Doors Open 15:00) **Session 2** **Identity and Culture** Jumana Emil Abboud, Kitahara Mokottunas, Matsuzaki Jo		15:30-18:00 (Doors Open 15:00) **Closing Session** **Creative Well-being —A Culture of Mutuality** Aoyagi Masanori, Koike Kazuko, Miyajima Tatsuo, Justine Simons OBE, Horiuchi Naoko, Roger McDonald
16 : 00	16:00-17:00 **Talk** **Considering Well-being and Art through the Kobokan Settlement** Aoki Akira, Usui Yui		16:00-17:30 (Doors Open 15:30) **Open Meeting** **What Emerges When the Deaf and the Hearing Encounter Each Other** **Session 2** **ONGAKU—The Concept of Music Emerging from the Deaf Community** Dakei, Matsuzaki Jo, Yokoo Tomomi, Makihara Eri				
17 : 00		17:00-18:00 **Talk** **If You Were a Student with Dyslexia** Kosukegawa Masato, Todo Eiko					
18 : 00			18:30-21:00 (Doors Open 18:00) **Prologue & Opening Session** **A Future Woven by Arts and Culture** Kajitani Shinji, Konoike Tomoko, Koyamada Toru, Saito Yuriko Moderators*: Horiuchi Naoko, Roger McDonald *Moderators for all sessions at Hall B5		18:00-19:00 (Doors Open 17:30) **Lecture Performance "An Introduction to Performing a Hearing Person"** Makihara Eri, Kazumi Akiko, Yamada Maki		
19 : 00	19:00-20:00 **Workshop** **Sound Seekers** Kurokawa Gaku	19:00-21:00 **Workshop** **The Music Co-creation Stand by TURN LAND** Ikawa Akashi, Tanaka Fumihisa, Tomizuka Emi					
20 : 00	20:00-21:00 **Workshop** **Sound Seekers** Kurokawa Gaku						
21 : 00							

Gallery (Exhibition)·····Lobby Gallery
10/28 (Wed)·····15:00-21:00
10/29 (Thu) ・ 10/30 (Fri) ・ 10/31 (Sat)·····11:00-21:00
11/1 (Sun)·····11:00-15:00

Conference Venue Hall B5

conference

Moderators Horiuchi Naoko [Curator, Arts Initiative Tokyo (AIT), Project Director of “dear Me,” Childcare Worker], Roger McDonald [Curator, Arts Initiative Tokyo (AIT), Art Historian]

Prologue & Opening Session

A Future Woven by Arts and Culture

Date October 30 (Fri), 18:30-21:00 (Doors Open 18:00)

The Prologue opens with an opening address, followed by a look back at the discussions of the Conference on Open Access to Culture over the past several years, leading into the Opening Session. In today’s complex and ever-changing world, well-being is increasingly being redefined not as something confined to the individual, but as something shaped in relation to others, the environment, and a broader timespan. The speakers, who create spaces for dialogue from perspectives that go beyond a human-centered view (multispecies) and have pursued research and initiatives at the intersection of nature, cities, and human life, will explore the role of arts and culture in the years to come.

Speakers Kajitani Shinji [Professor, Graduate School of Arts and Sciences, The University of Tokyo / Director, The University of Tokyo Center for Philosophy (UTCP)], Konoike Tomoko [Artist], Koyamada Toru [Artist, President of Kyoto City University of Arts], Saito Yuriko [Professor Emerita, Rhode Island School of Design]

Session 1

Practicing Interdependence

Date October 31 (Sat), 10:00-12:00 (Doors Open 9:30)

Natural disasters and unforeseen accidents can suddenly transform familiar places and routine life, forcing people to live in radically changed environments. In such moments, when established ways of communicating and caring for one another must be reconsidered, how do emerging artists and researchers make sense of the situations before them and forge new relationships unlike those that existed before? Drawing on practices born out of interdependence, this session will explore what a culture of mutuality might look like.

Speakers Morishita Yu [Researcher and Educator / Project Associate Professor, Institute of Industrial Science, University of Tokyo], Seo Natsumi [Artist / Writer], Christine Wong Yap [Visual Artist / Social Practitioner]

Session 2

Identity and Culture

Date October 31 (Sat), 15:30-17:30 (Doors Open 15:00)

In our society, our sense of self is shaped by a wide range of factors, including culture, history, the body, the land, and our relationships with others. However, things taken for granted in society can sometimes silence certain individuals and obscure their culture and roots. Together with experts whose creative and academic practices are informed by their lived experiences, this session will explore the challenges and tensions inherent in living together, as well as the possibilities created by dialogue and expression.

Speakers Jumana Emil Abboud [Visual Artist], Kitahara Mokottunas [Professor, Hokkaido University Center for Ainu and Indigenous Studies], Matsuzaki Jo [Professor, Miyagi University of Education]

Session 3

Moving Together—Living through Dreams

Date November 1 (Sun), 10:00-12:00 (Doors Open 9:30)

Society, culture, and the circumstances of the age may sometimes hinder our freedom and dignity, yet people can still find hope and seek their own paths in life. The speakers, who have pursued creativity and practices across different lands and situations, have passed on their respective experiences and visions to others while cherishing their dreams. Through a series of case studies in which the dreams of an individual connect with those of others, this session will reflect on human dignity.

Speakers Sangita Jogi [Artist], Kobayashi Erika [Writer / Artist], Nishi Kanako [Writer / Artist], Gita Wolf [Founder, Tara Books]

Closing Session

Creative Well-being—A Culture of Mutuality

Date November 1 (Sun), 15:30-18:00 (Doors Open 15:00)

In response to our complex and ever-changing society, we will share from Tokyo the concept of “Creative Well-being” born from the efforts of arts and culture. Reflecting on discussions that began with a multispecies perspective of the world and expanded to themes of interdependence, identity, and human dignity, speakers well-versed in art and cultural policy will offer thoughts on the future.

Speakers Aoyagi Masanori [Director General, Arts Council Tokyo], Koike Kazuko [Creative Director], Miyajima Tatsuo [Contemporary Artist], Justine Simons OBE [Deputy Mayor for Culture and the Creative Industries, London], Horiuchi Naoko, Roger McDonald

Studio (Networking) Venue Hall D5

STUDIO: NETWORKING

Open Meeting

What Emerges When the Deaf and the Hearing Encounter Each Other

Date October 30 (Fri), Session 1 12:00-15:00 (Doors Open 11:30), Session 2 16:00-17:30 (Doors Open 15:30)

What emerged when Deaf and hearing people, each with their own language and culture, took the time to engage with one another without rushing toward mutual understanding? This open meeting explores the challenges, discoveries, and collaborative process behind *Breathe Move Don’t Be Silent*, a performance created and presented as part of the cultural program for the Tokyo 2025 Deaflympics. Core members of the production team will share their experiences and give words to the changes they observed within themselves and in others, drawing hints that can connect with future possibilities.

Session 1 Body, Space, and Expression

Sharing the perspectives of scenography, which expands the spatial design of theater beyond the theater itself to include urban spaces, this session will consider the future of theater premised on the physical differences between Deaf and hearing individuals, as well as the career development of Deaf people in the performing arts.

Panelists Dakei [Butoh Dancer], Kito Ayumi [Lighting Designer], Makihara Eri [Stage Director, Filmmaker], Yamaguchi Eiho [Stage Manager]
Guest Sugiyama Itaru [Set Designer, Scenographer]
Moderator Nagashima Kaku [Dramaturg]

Session 2 ONGAKU—The Concept of Music Emerging from the Deaf Community

This session will share the concept and worldview of ONGAKU, a notion of music emerging from the Deaf community that is distinct from music perceived through hearing, followed by a discussion of insights gained through the production of *Breathe Move Don't Be Silent*, which deepened this exploration.

Panelists Dakei [Butoh Dancer], Matsuzaki Jo [Educational Scholar], Yokoo Tomomi [Artist]
Moderator Makihara Eri [Stage Director, Filmmaker]

Workshop

"The Women I Could Be"—Making Our Flags

Date October 31 (Sat), 13:00-15:00 (Doors Open 12:30)

Based on the words of the picture book *The Women I Could Be* (green seed books, 2025), originally created by Tara Books in India and later translated, participants will draw their own version of "I could be" and stitch their drawing together into a collective flag. How do the dreams depicted in the book resonate with the people gathered in our space? Together with the author and translator, participants will experience a journey from "I" to "we."

Artist Sangita Jogi
Guest Arimoto Yayoi [Photographer]
Facilitator Kobayashi Erika

Lecture Performance

"An Introduction to Performing a Hearing Person"

Date October 31 (Sat), 18:00-19:00 (Doors Open 17:30),
November 1 (Sun), 14:00-15:00 (Doors Open 13:30) (2 performances)

Audiences see with their own eyes how people with hearing who have been regarded as individuals are lumped together in a category. The actors are Kazumi Akiko and Yamada Maki, who are both deaf. To what extent can we refer to people with hearing performed by the bodies of people without it? Is it possible to overcome the relationship of performer and performed, and share with each other? (From the official production description)

Director Makihara Eri
Cast Kazumi Akiko, Yamada Maki

Screening & Talk

Performance "TRAIN TRAIN TRAIN" Screening and Talk Session

Date November 1 (Sun), 10:00-12:30 (Doors Open 9:30)

A high-definition, fixed-camera recording of the stage production *TRAIN TRAIN TRAIN*, performed at the Tokyo Metropolitan Theatre in the fall of 2025, will be screened. The accessibility director, together with the choreographer and director, will discuss the creative process behind the production and the appeal of the work, which was created to carry on the legacy of the Tokyo 2020 Paralympics Opening Ceremony.

Panelists Kris Yoshie [Art Producer, Artistic Director], Moriyama Kaiji [Dancer, Choreographer, Director]

Gallery (Exhibition) Venue Lobby Gallery



Exhibition Period October 28 (Wed), 15:00-21:00 /
October 29 (Thu), 30 (Fri), 31 (Sat), 11:00-21:00 / November 1 (Sun), 11:00-15:00

Jumana Emil Abboud "Drawings"

Inspired by folklore associated with water sources, including water spirits and ancestors, these drawings connect visible landscapes with unseen presences, and imagination with lived realities. Using a variety of materials, they trace layered currents of time and life, expressing resistance and resilience in the face of ongoing colonial structures.

Aoki Akira, Usui Yui "With People, Not For People"

The Kobokan is a welfare facility with over 100 years of history that also served as a hub for the Western settlement movement in Japan. Drawing inspiration from its practices to find insights into how people can live better lives in their communities, the artists transformed these ideas into artworks through a series of workshops.

François Dey / Silly Type Foundry "Clementite"

The artist created this work in collaboration with patients at a psychiatric hospital in Switzerland, braiding and bending wild clematis vines together. The typeface used in the conference's key visual was developed by a designer from this collaborative process.

Sangita Jogi, Tara Books "The Women I Could Be"

This exhibition traces a relay of craftsmanship, through which the original pen-and-ink drawings are passed through the hands of designers, colorists, and bookbinders to become a vibrant picture book. It showcases the silkscreen prints and picture books born from this process.

Koretsune Sakura "Ordinary Whales"

Focusing on cultures that coexist with whales and comprising carefully bound stories and embroidery, these works convey the everyday relationship between people and cetaceans in regions such as Tohoku and Alaska. Through them, we are invited to reconsider the scale of culture with fresh eyes.

Koyamada Toru　“Sujin 100-Year Forest and Green Corridor Project”

This project envisions a “100-Year Forest” and a green corridor in the Sujin district, east of JR Kyoto Station. Through ongoing dialogue with local residents and the City of Kyoto, it proposes “beautiful subtraction” as a new value offering an alternative to a society driven by human-centered thinking and economic priorities.

Miyajima Tatsuo　“Mutual Counterpoint” / “Sea of Time - TOHOKU Project” / “Revive Time: Kaki Tree Project”

Live news footage from around the world emerges through the gaps between streams of ever-changing numbers. Inspired by musical counterpoint, in which independent melodic lines resonate with one another, the work invites us to reflect on simultaneous world events and what it means to live together amid intersecting realities. / “Sea of Time - TOHOKU” is an artwork realized in collaboration with 3,000 people. Initiated by the artist’s call to action, a project is underway to bring together the strength of the local community and build a new museum to permanently house this work. Through this collaboration, the project aims to cultivate empathy for others and reflect on how to transmit the memories and experiences of the disaster. / A 30-year project in which saplings from a second-generation A-bombed persimmon tree are passed on to children around the world with wishes for life and peace. This exhibition examines the project—which transcends different regions, religions, races, and languages—from the perspective of “A Culture of Mutuality—Creative Well-being.”

Morishita Yu　“Memu Open Research Campus”

This project explores how rereading local environmental resources can open up new possibilities for learning and inquiry across generations and backgrounds. Based in Memu, Taiki, Hokkaido, it reconsiders the region’s diverse beings—including humans, plants, and animals—as a “bundle of possibilities,” exploring new ways of configuring relationships among them.

Seo Natsumi　“Snakes and Strata”

Centered on *Yama no O-jakunuke*, a work that emerged from exchanges with residents and research into local folklore in Marumori Town in Miyagi Prefecture, which was affected by Typhoon Hagibis in 2019, this exhibition presents a collection of works that consider how artistic expression can transmit memories and experiences of disasters and wars in various regions, as well as the possibilities of dialogue.

Christine Wong Yap　“Life Lessons”

A letterpress print project based on advice drawn from people’s experiences of adversity and words of guidance for others facing similar challenges. By passing words born of one person’s experience to another, the project creates a cycle of shared wisdom and self-reflection.

Haruki Kaito +　“Lighting Driver Project”

An art project led by lighting designer Kaito Haruki, whose work spans theater and exhibitions in Japan and abroad, and art director Tomizuka Emi. The project explores how light can move beyond its role as a tool for seeing, responding to people’s movements and presence as a living force within a space.

“If You Were a Student with Dyslexia”

Through a VR video set in an elementary school classroom, visitors can experience firsthand the situations faced by individuals with dyslexia, a learning disability characterized by difficulties with reading and writing.
*Please note that this VR experience does not reproduce the visual perception of people with dyslexia.
VR experience　October 29 (Thu) - 31 (Sat), 13:00-18:00 / November 1 (Sun), 13:00-15:00

HERALBONY

An introduction to HERALBONY Art Prize, an international art award now being held for the third time.

“The Journey of Creative Well-being Tokyo” Project Banners
“Initiatives at Tokyo Metropolitan Cultural Facilities” Panel Exhibition
“TOKYO FORWARD 2025 Cultural Program” *The Deaf and the hearing encounter each other in: Breathe Move Don’t Be Silent*, Performance *TRAIN TRAIN TRAIN*
“Results of the All Welcome TOKYO Campaign” Panel Exhibition

Talk

Considering Well-being and Art through the Kobokan Settlement

Date　October 28 (Wed), 16:00-17:00

For the exhibition “With People, Not For People,” artworks were created through workshops based on historical materials from the Kobokan, a welfare facility located in Sumida Ward, Tokyo. The curator and artist behind this project will discuss the contemporary significance of the settlement activities at the Kobokan and their connection to art.

Speakers　Aoki Akira [Independent Curator, Certified Social Worker], Usui Yui [Artist]

Talk

If You Were a Student with Dyslexia

Date　October 29 (Thu), 17:00-18:00

Dyslexia is a learning disability characterized by difficulties with reading and writing. What are the situations facing children with dyslexia, and how must society change to help them live more easily with these characteristics?
A person with firsthand experience who has been involved in awareness-raising and support activities will discuss these issues alongside the creator of the VR experience featured in the exhibition.

Speakers　Kosukegawa Masato [Shiseido Art & Creation Division, Executive Creative Director],
Todo Eiko [Chairperson, EDGE]

Workshop

Sound Seekers
Artist　Kurokawa Gaku

Date　October 28 (Wed), 19:00-20:00, 20:00-21:00 (2 sessions)

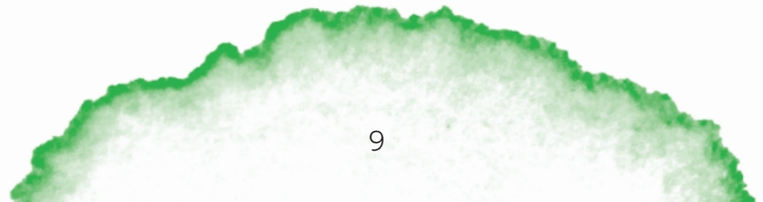
This workshop explores the sounds that resonate within the architectural space of Tokyo International Forum. Participants will listen closely to the sounds and vibrations they hear, and explore the presence of what produces and transmits them. Even while sharing the same space, no two people experience it in exactly the same way. Participants and the artist will share the sounds each has encountered.

Workshop

The Music Co-creation Stand by TURN LAND
Artists　Ikawa Akashi, Tanaka Fumihisa, Tomizuka Emi

Date　October 29 (Thu), 19:00-21:00

Participants will create “musical scores” by moving their bodies, scanning everyday objects, and drawing shapes. The scores are then played on “digital instruments” running on a special, custom-coded program. By adjusting the instrument tones to match the imagery of the piece and rearranging the scores, everyone works together to create a single piece of music.



Study Notes

STUDY NOTES

—— From the “Multispecies” Kick-off Event (Three Sessions)

Ahead of the international conference, we held a series of three talks, with “multispecies” as our guiding theme. The talks sought to reconsider well-being not as a state achieved by individuals, but as something understood through relationships that include non-human beings. They provided time to share ideas that will form the foundation of the conference together with the photographer, artist, and historian invited as speakers, and with the moderators of this conference. The following is a digest of the content of the talks.
Video archives of each session are also on view in the Lobby Gallery at the international conference venue.



Vol. 1　Ishikawa Naoki (Photographer)

Born in Tokyo in 1977. Completed the doctoral program at the Graduate School of Fine Arts, Tokyo University of the Arts. He received the Domon Ken Award in 2011 for *CORONA*, and in 2020 the Photographic Society of Japan Award (Artist Award) for *MAREBITO* and *EVEREST*. His most recent books include *Shishapangma*, *K2*, and *The Last Summit*.

The first talk invited photographer Ishikawa Naoki, who has traveled to all fourteen of the world’s peaks above 8,000 meters and captured life from the foothills to the summits with a film camera. In the mountains, environmental controls such as heating and air conditioning are not an option. Rather than adapting the environment to suit oneself, one must acclimatize one’s body to low oxygen levels and extreme cold. Instead of resisting, one must continually change—Ishikawa’s words quietly upend the assumptions of urban life.

In an environment where Sherpa people and yaks coexist with the mountains, and where the Tibetan Buddhist worldview that the dead may be reborn as insects is palpable, the boundaries between humans and other living beings gradually dissolve. Photograph Everest at eye level from a neighboring mountain, and an unknown world emerges from a seemingly familiar sight. And the journey to get there is never a solitary one. When Ishikawa gave up on reaching the summit of K2, it was his young Sherpa companions who casually invited him to climb a neighboring mountain instead. No matter how carefully one maintains appearances in the city, in the mountains even one’s weaknesses are exposed. This, Ishikawa says, is precisely why one can become deeply connected with all forms of existence.

Unknown | Living in the Moment | Sherpa Companions | Burning with Life

Date　August 3 (Mon), 2026
Venue　Jiyu Gakuen Myonichikan
Moderators　Horiuchi Naoko, Roger McDonald



Vol. 2　Koretsune Sakura (Artist)

After attending the University of Alaska Fairbanks, she completed a Master’s degree in Localized Design at Tohoku University of Art and Design. Interested in the relationship between cetaceans and humans, as well as oceanic folklore, her practice combines writing and embroidered works based on fieldwork conducted in various regions of the world. Her recent publications include *Ordinary Whales*.

The second talk was by artist Koretsune Sakura, who has visited people living alongside whales and woven their stories in embroidery and writing. The origins of Koretsune’s artistic vision lie in Alaska, where she studied abroad. In her university studio, indigenous elders invited from villages across the region would stay for several weeks, weaving baskets and cutting hides as they did in daily life. Students gathered around the same workbenches to observe and imitate their techniques, or listen to stories from the past over meals. When making caribou (wild reindeer) skin parkas, the elders do not use patterns. Instead, the hides are cut by reading the direction of the fur and the boundaries between colors—a way of working that can only be learned by those who have lived alongside these animals. Having long looked closely at craftsmanship rooted in daily life, Koretsune says that making and storytelling are inseparable.

The same is true of how she talks about whales. We imagine them as singing, sociable, the largest animals on Earth, highly intelligent, and endangered. Yet, no whale actually has all of these traits. Rather than depicting an imagined whale assembled from such characteristics, Koretsune has created works portraying the “Ordinary Whales” that people live alongside every day. Her worldview influenced by indigenous teaching—that humans and animals share the same soul and differ only in their outer skins—has been nurtured through encountering and engaging with perspectives other than her own.

Ordinary Whales | Beyond Binary Opposition | The Same Soul | Learning by Watching and Imitating | Perspectives Other Than Our Own

Date　August 20 (Thu), 2026
Venue　Jiyu Gakuen Myonichikan
Moderator　Horiuchi Naoko



Vol. 3　Fujihara Tatsushi (Historian)

Since taking up a position as Research Assistant at the Institute for Research in Humanities, Kyoto University, in 2003, he has been engaged in historical research on food and agriculture. He received the Kawai Hayao Prize for Social Sciences and Humanities for *Nachisu no Kitchin*, the Shizuo Tsuji Food Culture Award for *Kyushoku no Rekishi*, and the Suntory Prize for Social Sciences and Humanities for *Bunkai no Tetsugaku*. His major publications include *Shokubutsuko* and *Shorui no Shiso*.

In the third session, Fujihara Tatsushi shared a perspective that reconsiders the world through the history of food and agriculture. The talk began with food power—how the world’s food supply has been controlled by a handful of corporations and, at times, used as a weapon. Water, soil, and even the fluids in our bodies are constantly circulating, while the total amount on Earth remains constant. The word “environment” can suggest that we stand outside it as observers, but in fact, we exist in nature. That is precisely why Fujihara focuses on bodily fluids as nature that exists within us. Neither tears nor sweat can be shed at will. He points out that we are merely waypoints in the flow of water, living like tributaries of a river.

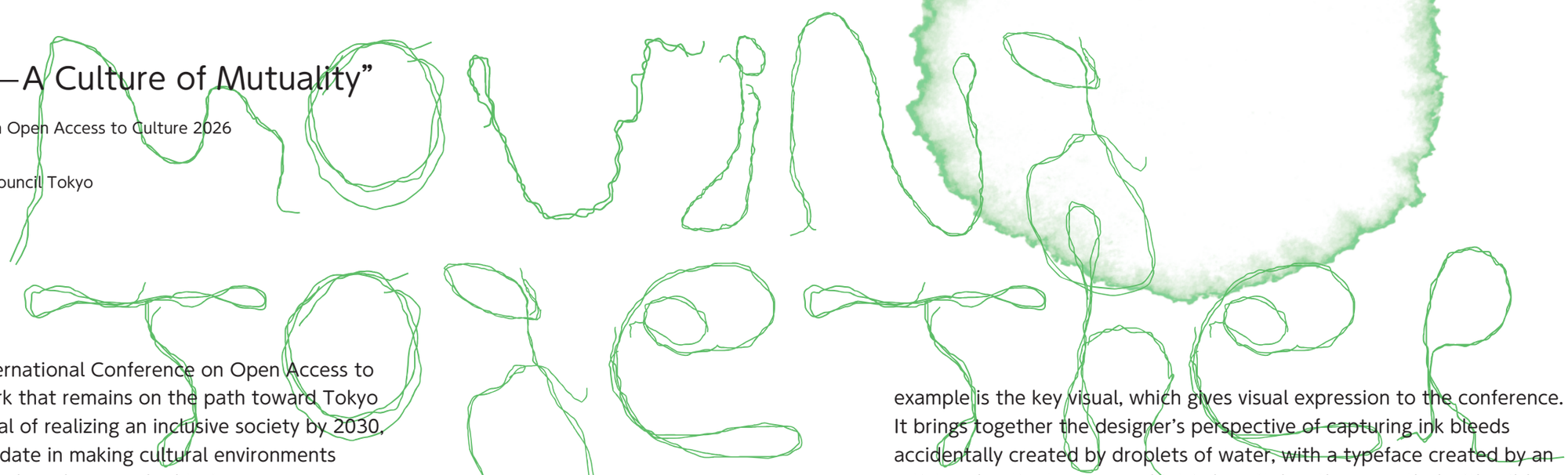
Clues to this can be found in ecology’s producers and consumers, but also in the often-overlooked role of decomposers. Pickling, for example, is a technique that harnesses osmotic pressure to break through the boundary of the cell membrane, allowing microorganisms to feed on the bodily fluids that seep out and set fermentation in motion. “Make” into “nurture” ; “build” into “grow” ; and “assemble” into “surge” or “swarm.” Reweaving the words through which we engage with the world in this way can lead to practices that unravel all manner of boundaries. We were also led to realize that the role of art, too, can be reconsidered from this perspective.

Food Power | A Decomposer’s Viewpoint | Body Fluids and Circulation | Dissolving Boundaries | Surge

Date　September 3 (Thu), 2026
Venue　SCC Sendagaya Community Center
Moderator　Roger McDonald

“Moving Together—A Culture of Mutuality”

Director, International Conference on Open Access to Culture 2026
Mori Tsukasa
Project Coordination Division, Arts Council Tokyo
Okazaki Miyu



Now in its fifth edition, the International Conference on Open Access to Culture looks ahead to the work that remains on the path toward Tokyo Metropolitan Government’s goal of realizing an inclusive society by 2030, drawing on our experiences to date in making cultural environments more accessible. Over this period, we have worked to improve access to information, visiting and appreciation at cultural facilities, and participation in creation, while developing programs and introducing assistive devices. With the revised Act for Eliminating Discrimination against Persons with Disabilities coming into effect in 2024, private-sector businesses also became legally required to provide reasonable accommodation. At the international conference held that same year, the issue of well-being for “people who are not generally regarded as having disabilities” was raised. It was pointed out that “well-being framed as an individual’s personal responsibility” —which demands that individuals adapt themselves to society and maintain an idealized state or standard of physical and mental health—may, in fact, be contributing to people’s exhaustion.

The poet Miyazawa Kenji, who lived nearly a century ago, advocated in *Nomin Geijutsu Gairon Koyo* (*Outline of Peasant Art*) that “individual happiness is impossible until the whole world is happy.” Yet when we look at the world today, news of wars, conflicts, and natural disasters continues unabated. Perhaps we need to consider not only how to achieve individual happiness and well-being, but also what it means to “live well” in relation to others and the environment.

The theme of this conference is “Moving Together—A Culture of Mutuality.” In exploring this theme, we began by listing words that describe the conditions that make life difficult in contemporary society. We came to recognize how values and behaviors such as “ownership” and “discrimination” are pervasive and deeply rooted. At the same time, keywords such as “exchange,” “identity,” “dignity,” and “care” came to mind as terms that help us rethink these assumptions. We explored how the conference might take shape, focusing on the “barriers in consciousness” underlying social obstacles and the role that arts and culture play in unraveling them.

The process of shaping the conference brought further insights. One example is the key visual, which gives visual expression to the conference. It brings together the designer’s perspective of capturing ink bleeds accidentally created by droplets of water, with a typeface created by an artist and patients at a psychiatric hospital as they wrestled with wild clematis vines. This is precisely what it means to discover creative value in everyday life. Like ripples spreading across water, the ink bleeds have reached the conference speakers, giving rise to rich questions. With each meeting, we have come to sense a remarkable resonance among the speakers’ practices and ideas.

At the “Multispecies” Kick-off Event held prior to the conference, insights were shared that drew our attention to places beyond human control and to the relationships between people and their environments. These insights gently expanded the framework through which we think about well-being. From such non-anthropocentric perspectives, this conference proposes a new vision for reconsidering the relationship between the arts, culture, and well-being, expressed through the term “Creative Well-being.” The conference theme, “Moving Together,” speaks both to the actions through which such a society can be realized and to a way of understanding well-being not as a fixed state achieved by an individual at a particular moment, but as a “movement” that emerges and continually changes through relationships with others and the environment.

The International Conference on Open Access to Culture 2026 is envisioned not as a place to present correct answers and verify them against others, but as an opportunity to ask and share meaningful questions, bringing speakers and participants together in a space of mutual learning. The two moderators, who have accompanied the conference from the planning stage, will carry the dialogue forward from the opening through to the closing.

Through “Creative Well-being,” we will share with the world, from Tokyo, our thinking on the role of creativity in arts and culture and the forms of well-being that can emerge from it.

Now, let us begin the dialogue.

Profiles

PROFILES

Conference

CONFERENCE

Moderators



Horiuchi Naoko Curator, Arts Initiative Tokyo [AIT], Project Director of “dear Me,” Childcare Worker

Organizes exhibitions and educational programs at Arts Initiative Tokyo [AIT]. Since 2016, she has led “dear Me,” a project that connects children and young people in various living situations with art. While exploring the intersection of art, care, and welfare, she is also active as a childcare worker.



Photo by Takizawa Sayaka

Roger McDonald Curator, Arts Initiative Tokyo [AIT], Art Historian

After studying mysticism in the UK, he earned a doctorate in modern art history. He has curated numerous exhibitions both in Japan and abroad. Founder of “Fenberger House” in Saku City, Nagano Prefecture, and has served as Director of the Tatsue Mingei Museum since 2023. Publications include *DEEP LOOKING*. At AIT, which he co-founded, he works to connect art and climate action.

Prologue & Opening Session　A Future Woven by Arts and Culture



Kajitani Shinji Professor, Graduate School of Arts and Sciences, The University of Tokyo / Director, The University of Tokyo Center for Philosophy (UTCP)

His research spans philosophy, the history of medicine, and comparative culture. In recent years, he has been creating “spaces for thinking together” in schools, companies, and local communities. His recent books include *What It Means to Question*, *A Diary of Adventures in Philosophical Dialogue*, and *Childrearing as Thought*.



Konoike Tomoko Artist

She creates works in various media that question the fundamental nature of energy and art. Major solo exhibitions include “Intertraveler” (Tokyo Opera City Art Gallery, 2009) and “Fundamental Violence” (Kanagawa Prefectural Hall Gallery, 2016). She received the Minister of Education, Culture, Sports, Science and Technology’s Art Encouragement Prize in 2017, the Mainichi Art Award in 2020, and was awarded the Purple Ribbon Medal in 2023.



Koyamada Toru Artist

Born in Kagoshima in 1961. While a student at Kyoto City University of Arts, he formed Dumb Type and performed both in Japan and abroad. Since around 1998, he has focused on the acquisition of shared spaces where people can gather and build relationships. Establishing community cafés and other spaces, he is actively involved in creating spaces where people can come together. He has served as Chair of the Board and President of Kyoto City University of Arts since 2025.



Saito Yuriko Professor Emerita, Rhode Island School of Design

After graduating from International Christian University, she earned a doctorate in Philosophy from a graduate school in the United States. She taught primarily in the field of aesthetics at the Rhode Island School of Design. She continues to write and give lectures on the themes of everyday, environmental, and Japanese aesthetics, and serves as Chief Editor of the aesthetics journal *Contemporary Aesthetics*. Major publications include *Aesthetics of Care*, among others.

Session 1　Practicing Interdependence



Morishita Yu Researcher and Educator / Project Associate Professor, Institute of Industrial Science, University of Tokyo

Based in Memu in southern Tokachi, Hokkaido, he leads the UTokyo Ushioda Memu Earth Lab. Continually rereading the immediate environment as a bundle of possibilities, he explores ways to reconfigure relationships allowing diverse members of the community to co-exist and sustain one another across generations. He runs the Memu Open Research Campus and is working to create a hub where research, practice, and engagement intersect.



Photo by Ikeda Hiroshi

Seo Natsumi Artist / Writer

She creates paintings and texts while observing the words and landscapes specific to a region and its people. She relocated to Rikuzentakata in Iwate following the Great East Japan Earthquake. In 2015, she formed the collective “NOOK,” and currently runs “Studio 04” in Koto, Tokyo while traveling to various regions to write stories centered on the theme of “unspeakability.” Her publications include *Awai Yuku Koro* and *Koe no Chiso*.



Christine Wong Yap Visual Artist / Social Practitioner

Holds an MFA from the California College of the Arts. Through community engagement, publications, and public art, she has gathered and amplified grassroots perspectives on well-being, belonging, and resilience. She has collaborated with organizations such as the Wellcome Trust and Stanford University. She leads art projects including “Bay Windows,” “The Belonging Project,” and “Kindling.”

Session 2　Identity and Culture



Photo by Iwane Ai

Jumana Emil Abboud Visual Artist

Holds a doctorate in Fine Art from the Slade School of Fine Art (London). Drawing inspiration from water folklore in Palestine, Japan, and other regions, she creates works on paper, in video, and in glass. She continues to develop “The Water Diviners,” a project implemented across the world that activates transcultural and collective storytelling through water, heritage, imagination, and futurity.



Kitahara Mokottunas Professor, Hokkaido University Center for Ainu and Indigenous Studies

He worked as Curator at the Ainu Museum from his graduate school days. He explores ways to connect themes such as Ainu beliefs, mythology, and music with contemporary issues such as gender studies, the elimination of discrimination, and decolonization. He co-authored *Ainu Moyamoya* and co-edited *Saishin Ainugaku ga Wakaru* among other publications.



Matsuzaki Jo Professor, Miyagi University of Education

Holds a doctorate in Education. He has conducted applied psychological research into communication with children who are deaf, hard of hearing, or have dual disabilities involving deafness. Since 2020, his research has focused on ONGAKU—music rooted in the sensory experience and embodiment of deaf sign language users, while he also engages in wide-ranging activities that include outreach classes at schools for the deaf. His publications include *Chokaku Shogai × Tojisha Kenkyu*.

Session 3　Moving Together—Living through Dreams



Sangita Jogi Artist

Born in Ahmedabad, Gujarat, India. As a young mother and wife, she finds time to draw in the day and at night amidst a busy daily routine of household chores. Her confident and playful lines dream up new worlds, exploring and celebrating the ways women live. Her publications include *The Women I Could Be*.



Kobayashi Erika Writer / Artist

She creates works based on research, guided by what is invisible to the eye: time, history, family and memory. She received the 78th Mainichi Publishing Culture Award for her novel *Onnanoko Tachi Fusen Bakudan Wo Tsukuru (Girls, Making Paper Balloon Bombs)*. With a practice spanning literature, comics, and visual art, she also participated in the 13th Berlin Biennale. Her translations include Sangita Jogi’s *The Women I Could Be*. She is the founder of arbaro books.



Gita Wolf Founder, Tara Books

After earning an MA in Comparative Literature in Germany, she founded the independent publishing house Tara Books in Chennai, India, in 1994. It has made a name for itself as a publisher that creates beautiful books through collaboration with a diverse range of artists, continually exploring the form of books and their cultural value. She has authored over twenty-five books for children and adults, several of which have won international awards. Since 2021, she has continued her publishing work while running an organic farm.



Photo by Wakagi Shingo

Nishi Kanako Writer / Artist

Born in Tehran, Iran, in 1977. Raised in Cairo and Osaka. Made her literary debut in 2004 with *Aoi*. She won the Naoki Prize in 2015 for *Saraba!* and the Yomiuri Literary Prize in 2024 for *Kumo o Sagasu*. Several of her books have been adapted for film. Her recent works include *Yoru ga Akeru* and *Suki ga Ippai*, co-authored with Tanikawa Shuntaro.

Closing Session　Creative Well-being—A Culture of Mutuality



Photo by Hirama Itaru

Aoyagi Masanori Director General, Arts Council Tokyo

Born in Dalian in 1944. A historian and archaeologist specializing in Western art history and classical archaeology. He has served as Vice President of the University of Tokyo, Director of the National Museum of Western Art, and Commissioner for Cultural Affairs. He has been involved with the excavation of ancient Roman archaeological sites in Italy for five decades. He is a Professor Emeritus at the University of Tokyo and a recognized Person of Cultural Merit. His major publications include *Roma Teikoku* and *Bunka Rikkokuron*.



Photo by Hirokawa Taishi

Koike Kazuko Creative Director

She has been involved in copywriting for the Seibu Sogo Group since the 1970s and contributed to the launch of Muji in 1980. In 1983, she founded and directed the Sagacho Exhibit Space, introducing many contemporary artists to audiences in Japan and abroad. She was selected as a Person of Cultural Merit in 2022 and received the Order of the Rising Sun, Gold Rays with Neck Ribbon, in 2024.



Photo by Lisson Gallery Milano

Miyajima Tatsuo Contemporary Artist

Born in Tokyo in 1957. Graduated from the Graduate School of Fine Arts, Tokyo University of the Arts. He has garnered international attention for his works using digital numerals. Entrusting the passage of time from life to death to numbers that flicker from 1 to 9, he has explored the concepts of “Keep Changing,” “Connect with Everything,” and “Continue Forever.”



Photo by Rankin

Justine Simons OBE Deputy Mayor for Culture and the Creative Industries, London

Justine has driven the cultural transformation of London for two decades, delivering the largest investment in culture of any London Mayor, including the Olympic cultural legacy East Bank, and London’s creative industries growth strategy, unlocking £12 billion in investment. A leading global voice on culture and cities, she founded the World Cities Culture Forum – bringing together over 50 global cities to drive change through culture. She was awarded an OBE by Queen Elizabeth II for her service.

Studio (Networking)

STUDIO: NETWORKING



Dakei Butoh Dancer

A Deaf Butoh dancer. Since taking up Butoh in 1997, he has given performances and workshops around the world, including in Europe, North America, and South America. He is also active in film, beginning with *LISTEN* (2016), which he co-directed with Makihara Eri. Taking as his theme "fluctuating boundaries" —the intersection of different bodies and the mutual resonance between matter, space, and the body—he pursues forms of expression that cross disciplines.



Kito Ayumi Lighting Designer

Born in Aichi. Graduated from the Lighting Course in the Department of Theatre at Nihon University College of Art. In 2008, she trained at Kunsthaus Tacheles Berlin through the Agency for Cultural Affairs' Program of Overseas Study for Upcoming Artists. She is extensively involved in designing performances for non-theatrical venues, seeking to create lighting that complements the inherent qualities of the space, while also holding workshops designed to help people become familiar with light. Her latest works include the stage performance *Breathe Move Don't Be Silent*.



Sugiyama Itaru Scenographer (Set Designer)

Graduated from International Christian University. Joined the Seinendan Theater Company while still a student and later studied architecture at the Architecture School, Waseda University (now the Art and Architecture School, Waseda University). He has designed sets for a wide range of theater, dance, musical, and opera productions. He received the Best Staff Award at the 21st Yomiuri Theater Awards in 2014 and the Individual Award at the 60th Kinokuniya Theater Awards in 2025. He is an associate professor at the Professional College of Arts and Tourism.



Kazumi Akiko Actor, Sign Language Teacher

Joined the Japanese Theatre of the Deaf in 2002. In addition to performing on stage as an actor, she is also involved in directing and dramaturgy. In 2015, she founded and has since led the silent performing arts unit "Ugoku Sakuhin." She continues to explore the possibilities of physical expression without sound or dialogue. She is involved in the education and research of Japanese Sign Language at Keio University and serves as a scriptwriter and sign language supervisor for the NHK program *Minna no Shuwa*.



Kris Yoshie Art Producer, Artistic Director

After being diagnosed with osteosarcoma in 2010, she became involved in the field of disability welfare and founded the non-profit organization SLOW LABEL. As a stage advisor, she served as the overall supervisor for DE&I for the opening and closing ceremonies of the Rio 2016 and Tokyo 2020 Paralympics. She served as the executive producer for the opening and closing ceremonies of the Aichi-Nagoya 2026 Asian Para Games.



Photo by
Ishizuka Sadato

Moriyama Kaiji Dancer, Choreographer, Director

In 2005, he was described as an "amazing dancer" by The New York Times for his solo dance piece *KATANA (sword)*, and in 2007, he was invited to La Biennale di Venezia. Transcending the boundaries of dance while working across various fields in the performing arts, his major directing and choreography credits include the opening ceremony of the Tokyo 2020 Paralympics and the nationwide co-production of the opera *La Bohème*. He received the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for *TRAIN TRAIN TRAIN*.



Photo by
Ikeda Hiroshi

Makihara Eri Filmmaker, Stage Director

In addition to co-directing the film *LISTEN* (2016), her body of work includes *I Dream of My Mother* (2023), the video installation *Three Times* (2025), and the stage production *Breathe Move Don't Be Silent* (2025), which she co-directed and co-devised. Spanning film and performance, her works function as devices that make phenomena visible, exploring our commonalities and differences while attempting to reveal the social structures that underlie our world. Recipient of the 2025 (76th) Minister of Education, Culture, Sports, Science and Technology's New Artist Award (Arts Promotion Division).



Photo by
Kawase Kazue

Nagashima Kaku Dramaturg

A pioneering dramaturg in Japan, Nagashima Kaku has worked with a wide range of directors and choreographers. Involved in theater productions and art projects, he flexibly supports the creative process—from planning, research, and script translation and adaptation to fostering cross-genre collaboration. Recently he participated in *Breathe Move Don't Be Silent* (2025) and wrote a handbook to promote collaboration between Deaf and hearing people. He teaches dramaturgy and curatorial practice in the performing arts field at Tokyo University of the Arts.



Yamaguchi Eiho Stage Manager, Professor, Department of Theatre, Nihon University College of Art

His areas of expertise include the theory of artistic practice and production management in the performing arts. As a stage director and production manager, he has collaborated with numerous creators on the development of artistic works. In 2014, he spent one year in Quebec, Canada, as a fellow of the Agency for Cultural Affairs' Program of Overseas Study for Upcoming Artists. Recent productions he has worked on include the Tokyo performance of the Paris Opera's *Play*, and *Ryuuguu* at the New National Theatre, Tokyo.



Photo by
Kurita Kazuho

Yokoo Tomomi Artist

Born in Nagasaki, currently based in Kyoto. Inspired by her involvement in the film *LISTEN*, as a deaf artist she has expanded her creative activities across film, photography, and theater. She creates works centered on the sensibilities and physicality of Deaf people. Her debut feature film, *Please Bless Us* (2024), depicts the history and hardships endured by Deaf women in Japan, including the era of the former Eugenic Protection Law and the period when sign language was banned, and has been screened widely in Japan and abroad.



Yamada Maki Performer, Athlete

He is active in both the performing arts and athletics. He made his stage debut in 2015 with a performance *Spectator* by Company Derashinera. He subsequently pursued a career as a sprinter and, at the Tokyo 2025 Deaflympics in November 2025, set a Japanese record of 47.61 seconds in the men's 400 meters, becoming the first Japanese athlete to win a gold medal at the Games. As a member of the first cohort of "the Deaf Actors Course," he has continued to perform on stage, appearing in productions such as NHK E-TV's *Sign Language Play! A Midsummer Night's Dream*.

Gallery (Exhibition)

GALLERY: EXHIBITION



Photo by
Kato Hajime

Aoki Akira Independent Curator, Certified Social Worker

Born in 1989. Graduated from the Department of Industrial Art at Tokyo Metropolitan University. Viewing art as "a way to live better," he plans various art projects in collaboration with other artists, companies, and local governments. Serving as director of "Fantasia! Fantasia!—A community where lifestyles are made real" (Sumida Ward, 2018–present) among other roles, he continues to explore the intersection of social welfare and art through his practice. Publications include *Phantom Limb Pain Diary*.



Koretsune Sakura Artist

After attending the University of Alaska Fairbanks, she completed a Master's degree in Localized Design at Tohoku University of Art and Design. Interested in the relationship between cetaceans and humans, as well as oceanic folklore, her practice combines writing and embroidered works based on fieldwork conducted in various regions of the world. Her recent publications include *Ordinary Whales*.



Ikawa Akashi Composer, Sound Artist

Placing the human voice at the center of his practice, he creates works for concert performance and sound installations. Through community-based participatory workshops, creative programs for children, and collaborations with experts from diverse fields, he has explored ways of creating spaces in which people of different ages and backgrounds can participate as themselves. He views composition as "the design of time and space," envisioning what to place within a given setting and what might emerge from it.



Photo by
Umeda Ayaka

Tomizuka Emi Non-profit Art Director

Faculty member of the Career Support Office at Tokyo University of the Arts. Since 2008, she has planned and managed art projects, and since 2019, she has been responsible for educational outreach programs at cultural institutions, carrying out cross-disciplinary co-creation projects in collaboration with experts. Since 2022, she has been involved in the "TURN LAND Program," an art project based in welfare facilities, where she works to develop cultural programs alongside people with disabilities, children, and older adults.



Photo by
Nakao Azusa

Usui Yui Visual Artist

Working with everyday materials and handcraft techniques, she creates paintings, sculptures, and installations that critically examine social systems and history. She continues to explore ways of reexamining the social structures underlying daily life, from gender and reproduction to labor and childcare. She received the VOCA Award at the VOCA Exhibition 2018. Recent major exhibitions include "SENSE ISLAND/LAND 2024" (Sarushima Island and sites across Yokosuka City, 2024).



Kurokawa Gaku Visual Artist

Born in Shimane in 1994, currently based in Kyoto. Taking as his starting point the joy and wonder that accompany directly engaging with various objects and phenomena, he has explored forms and gestures that arise from these sensory responses through approaches drawn from sculpture and music. Major exhibitions include "UTSUKUSHII HUG!" (Hachinohe Art Museum, 2023) and "BUG SCHOOL 2024: Wild City" (BUG, 2024).



Tanaka Fumihisa Composer, Sound Programmer

He holds an MA in Music from the Graduate School of Tokyo University of the Arts. Drawing on various musical techniques and technologies, he explores and presents new forms of music not only through music production but also creation, research, and development using "sonification," which converts all manner of things into sound. His major musical contributions include the game *Pokémon Friends,* the educational app *WONDER BOX*, and the NHK special drama *Momo and Seven Papagenos*.



Kosukegawa Masato Shiseido Art & Creation Division, Executive Creative Director

Kosukegawa Masato has won numerous international advertising awards, including at the Cannes Lions and The One Show for his web video *High School Girl?* (2016). He serves as a judge in the Film Craft category for the Cannes Lions. For "Beauty Beyond: Shiseido Creative Exhibition" (Shiseido Gallery, 2025), his team developed the VR content *If You Were a Student with Dyslexia*, which allows visitors to experience firsthand the challenges faced by individuals with dyslexia.



Todo Eiko Chairperson, EDGE

Todo Eiko graduated from the Department of Political Science in the Faculty of Law at Keio University. She holds an MA in Education. After her son was diagnosed with dyslexia while studying in the UK, she founded EDGE in 2001 and became its Chairperson. From 2004 to 2024, she served as Director and Vice Chairperson of the Japan Developmental Disabilities Network (JDDnet) and has served on its expert committee since 2026. From 2016 to 2023, she was a Specially Appointed Professor at Seisa University. She has served on various government review committees, including the Social Security Council of the Ministry of Health, Labour and Welfare, and has been involved in advocacy efforts to enact and amend the Act for Eliminating Discrimination against Persons with Disabilities and the Reading Barrier-Free Act.

Accessibility

We offer the following accessibility support so that everyone can participate in the programs in ways that suit them. Please feel free to use these services.

Audio Description	A narrator will provide real-time descriptions of visual information, including the settings and actions of people on stage. Available for programs in Hall B5. Please use the simultaneous interpretation receiver to access the audio description.
Sign Language Interpretation and Live Captions	Sign language interpretation and live captions are available at each venue. All seating is unreserved, but visitors requesting support will be guided to seats with a clear view of the sign language interpreters and live captions. Hall B5 programs: Japanese Sign Language (JSL) interpretation, International Sign (IS) interpretation, Japanese-English live captions Hall D5 programs: Japanese Sign Language (JSL) interpretation, Japanese-English live captions Lobby Gallery programs: Japanese Sign Language (JSL) interpretation
FM Assistive Listening System	An FM assistive listening system is provided for programs in Halls B5 and D5. Receivers are available at the Support Desk.
Multilingual Support	For programs in Halls B5 and D5, Japanese-English simultaneous interpretation is available regardless of the language used by the speakers. Please use the simultaneous interpretation receiver to access this service.
Calm-Down / Quiet Space	Calm-down/Quiet spaces provide a place of rest to temporarily step away from sensory stimulation such as noise, light, or crowds. They are located in the foyers of Halls B5 and D5. Please feel free to use them whenever a quiet place to rest is needed.
Sensory Support Equipment	Sensory support equipment contains items that can help manage sensory stimulation and support a calm experience. Equipment includes sunglasses, earplugs, and fidget toys (toys designed to help relieve stress and anxiety through repetitive hand movements). They are available at each venue.
Wheelchair Access	All programs are wheelchair accessible. If you require assistance moving around the venue or finding suitable seating, please ask a staff member at the venue.

Key Visual Concept

The ripple-like patterns in the background are traces of ink bleeding, an accidental effect created when a droplet of water fell onto printed paper. Designer Higuchi Maiko was struck by the beauty of this mark and, naming it “Bleed,” shared the image on Instagram alongside her own work. For this conference, she has revisited these forms as graphic material for the key visual.

The second element is “Clementite,” a typeface shaped from wild clematis vines. While developing the key visual, Higuchi was told by her studio mate Tariq Heijboer that a similar project existed within his type design collective, Silly Type Foundry. The typeface was created by artist François Dey in collaboration with patients at the Malévoz Psychiatric Hospital in Switzerland. Through workshops held in the gardens and forests surrounding the hospital, wild clematis vines were found, then woven, bent, and shaped into alphabetic letters.

While “Bleed” evokes a gentle, diffusing expansion through ripple-like forms, “Clementite” conveys vitality and movement through its physical engagement with living vines.

The key visual, created by combining these two elements, resonates deeply with the conference theme, “Moving Together—A Culture of Mutuality,” embodying the interconnectedness of diverse beings suggested by the “multispecies” * worldview, the possibilities that lie beyond, and respect for a shared process of discovery, physical engagement, dialogue, and shaping things together, rather than one-sided creation by a single individual.

We believe that subtle shifts in the heart, such as the act of finding beauty in everyday life and noticing small changes, accumulate into what may be called creative well-being. This key visual symbolizes the conference’s vision of thinking together through arts and culture, moving our bodies, and weaving new relationships.

*Multispecies: A viewpoint that sees the world as shaped collectively through the entanglement of multiple “species” —including humans, animals, plants, fungi, and others—rather than humans alone.

Creative Well-being Tokyo
International Conference on Open Access to Culture 2026
Moving Together—A Culture of Mutuality

Dates: October 28 (Wed)–November 1 (Sun), 2026
Venue: Tokyo International Forum
Organizers: Tokyo Metropolitan Government,
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Planning Sheet

Open—to whom?
Who is "everyone"?

Access, or Connection?
How do we "connect"?

What do we mean by "Culture" here?

toward 2030 - an Inclusive Society

International Conference on Open Access to Culture 2026

to Culture—
or through Culture?

CREATIVE
WELL-BEING
TOKYO

How are they related?

Everyday things—
found in daily life?
made by ourselves?

what does it really mean?

being—a state, or a verb?

Sharing with the world?
Connecting with the world?:
London, New York, Osaka...

Why "together", not "with"?
- Side by side, all of us, sharing, connection...
- Community / Collective / network

Action?

MOVING TOGETHER
A Culture of Mutuality

= living together?

≈ Creative well-being?
dignity / identity
beyond boundaries
dissolving boundaries
... etc.

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to move? to move others?
self-driven, autonomous, active

Mutual — with whom?
"others," not only "humans"?
nature / multispecies, gender, multi-generation...

2026.10.28



TOKYO
METROPOLITAN
GOVERNMENT



ARTS COUNCIL TOKYO

