



**Exhibition**  
**REMEMBRANCE OF THE FUTURE TO COME**

Implementation Report

2011.8.26  
ART-AID Executive Committee

### Project period:

*April 2011 – July 2011*

### Purpose:

The mission of *ART-AID: Basel Project for Japan* is to raise funds for the victims of the *Tohoku* disaster using the power of art.

### Two purposes of the projects are:

1. To hold an art exhibitions, “Remembrance of the Future to Come,” in Basel, Switzerland. All donations from exhibition visitors will go to the *Ashinaga Ikueikai* (<http://www.ashinaga.org/en/>), a Japanese NGO which provides mental and educational support for the orphans affected by the disaster.
2. To ask the galleries which participate in Art 42 Basel to donate 1 % of their sales to their local *Red Cross* chapters.

### About the Executive Committee How it started:

The committee was formed by volunteers who responded to a tweet by *Shinya Watanabe*, an independent curator, via Twitter. The first regular meeting was held on March 29, right after the disaster, and has continued to be held once a week.

All the participating artists as well as committee members were volunteers.

### In Tokyo and Basel:

The committee members were recruited both in Tokyo, Japan, and Basel, Switzerland.

As a consequence, **22 Tokyo members and 7 Basel members from 5 countries participated.**

Members in Basel were recruited mainly by the German resident who was in charge of international management at the local universities.

The operation of the two executive committees, which were separated geographically and linguistically, made the most of the Internet.



Above) Executive committee in Tokyo  
Below) Executive committee in Basel

## Art Exhibition “Remembrance of the Future to Come”

### Participating Artists:

Joseph Beuys  
Ingo Günther  
Naoya Hatakeyama  
Shinji Ohmaki  
Yoko Ono  
(In alphabetical order)

**Curator:** Shinya Watanabe

**Location:** Former “Plug.in”  
Sankt-Alban Rheinweg 64, 4052 Basel, Switzerland

**Dates:** 11-29 June 2011/ 11:00-18:00 Closed on Monday  
Special hours during Art 42 Basel (June 15-19) 10:00-22:00

**Admission:** Free (Asked for donation for the 3/11 disaster victims at the entrance)

Above) poster of the exhibition  
Below) exhibition view



### Support:

Embassy of Switzerland in Japan / Embassy of Japan in Switzerland

### Sponsorship:

*Christoph Merian Foundation* (cultural foundation) / *iaab* (artist-in-residence) / *TWEAKLAB* (motion picture equipment) / *Selmoni* (lighting) / *Temple University Japan* (education) / *sea* (publicity) / *Swiss World Cargo* (overseas transport) / *Hortima* (horticulture) / *Hochschule für Gestaltung und Kunst* (university) / *Sushi 'n Moore* (food catering) / *Druckerei Dietrich AG* (printing) / *Gasthof zum Goldenen Sternen* (restaurant) / *NY ART BEAT* (media) / *Misawa Home* (housing) / *Josy Kraft E.L.S.* (artwork transport) / *Gallery Cocon affiliated with Senzokuike Hospital* (gallery) / *proha-tec werbetechnik* (framing) / *Nakagawa Chemical* (cutting sheet)

### Individual sponsors:

Uta and Ulrich Müller-Gierok / Kenji Kajiya / Koji Nakao / Katsura Yamaguchi

### Partners:

*VOLTA7* (art fair) / *Stay Strong! Japan* (charity art organization) / *Kunstmuseum Basel* (art museum) / *Museum für Gegenwartskunst* (art museum)

In support of: International Federation of Red Cross and Red Crescent Societies (NPO)

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## Part 1: Exhibition Report

### Curatorial Statement

What is the role of art after a catastrophic event? Confronting the enormous power of nature unleashed by the 3/11 earthquake and tsunami, many Japanese artists and art professionals felt powerless. Yet, we are uplifted by a comment made by a 16-year-old boy, rescued nine days after the earthquake. Asked what he wanted to be in the future, he answered: **“I want to be an artist.”**

On 11 June, exactly three months after the 3/11 Great East Japan Earthquake, the exhibition “Remembrance of the Future to Come” opens to face this disaster from the viewpoint of five artists. We aspire to understand the present from what the future holds for us, through art which inspires our imagination. Future always carries **“hope”** for all of us.

By seeing the present from the future viewpoint, we can face the current situation more positively. By engaging in the act of remembrance, we will triumph over the enormous and indescribable loss.

Even after the catastrophic event, one of the fundamental goals of art — to express the ideals — remains the same. Through our imagination towards the future, we can see the present as our “past,” and by doing so, art can illuminate “hope.” Art has a power to stir our imagination and inspire hope for our future.



### Joseph Beuys: “Discussion Forum at Tokyo University of the Arts, Sat, 2 June 1984”

We screened a documentary video of Beuys’s only visit to Japan which captured a dialogue he had at Tokyo University of the Arts. Beuys visited Japan in order to raise funds for his project “7000 Oak Trees,” and Japan became one of the biggest sponsors of the project. In exchange for the sponsorship by Seibu Group, he accepted its proposition for a solo exhibition, and proposed to have a dialogue meeting.

His search for sponsorship in Japan was met with harsh criticism from Japanese art students, to which he countered that the issue was a classic question of art activity, reiterating his belief of “social sculpture.”

The director of this video was Naoya Hatakeyama, and Ingo Günther used to teach at the university where this dialogue took place. In this exhibition, we screened a 90-minute video of this discussion forum, with Beuys’ comments translated into Japanese and students’ reactions translated into German.





### Ingo Günther: “Thanks a Million”

Experiencing the 3/11 earthquake in Tokyo, Günther proposed a project called “Thanks a Million” to aid in the recovery of Tohoku coastlines which have been devastated by the tsunami.

In the Edo period, pine trees were planted to protect crops from strong sea winds. Since then, the pine tree has become a symbol of the Japanese coast. Once touted as “White Sand Blue Pines” by Japanese poets, the pine forests in the Tohoku region were completely destroyed by the giant tsunami. However, in Rikuzentakata, one pine tree survived, which is now called the “Miracle Pine,” serving as a symbol of the area’s recovery. In this project, Günther proposed to give out one million pine tree seeds to visitors and plant pine trees to regain a beautiful coastline of Tohoku, thus building a long-term relationship between the stricken area and the people all over the world.

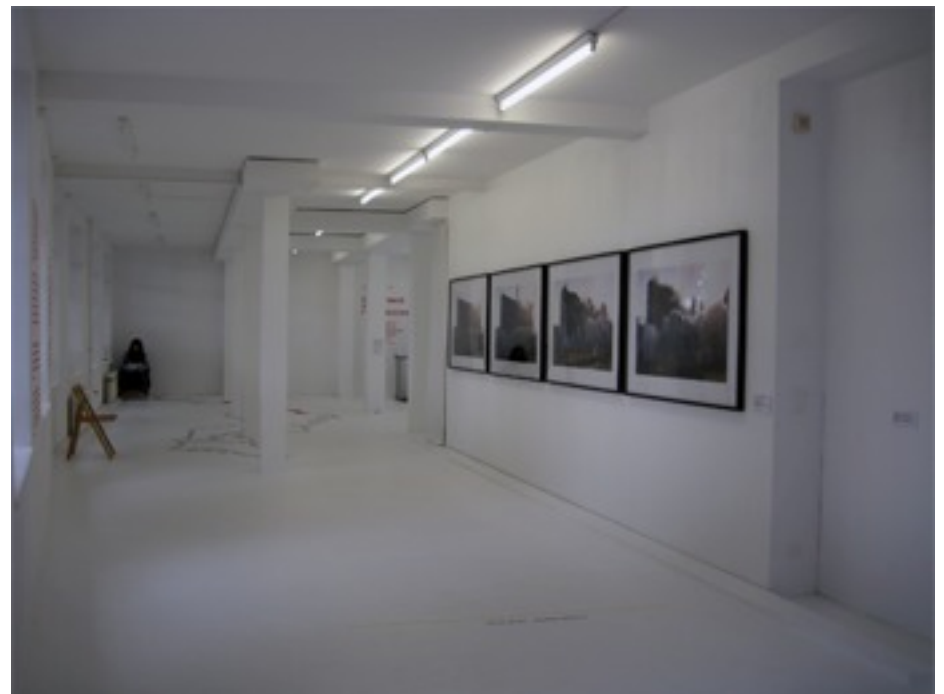


### Naoya Hatakeyama: “Zeche Westfalen I / II Ahlen”

Born in *Rikuzentakata*, which was entirely devastated by the tsunami, Hatakeyama exhibited his photographic series, “*Zeche Westfalen I/II Ahlen*,” which captured the moments of blasting of coalmines in Germany.

When Hatakeyama was asked to photograph a building which was to be torn down, he felt as though he was asked to make a portrait of a person who would die soon. Just as the portrait of a deceased person is necessary for people to remember that person, an architectural photograph is needed for the sake of memory. Hatakeyama thus believes that “record” is always based on the premise of a vision that comes from the future.

After the tsunami, which took the life of one of his family members, the meaning of these photographs has changed entirely. The aftermaths of the catastrophe has brought back photography to its original role—to serve as a source of remembrance for all of us. All the more so, the meaning of these records will change again in the future to come.



### Shinji Ohmaki: “Line” (Working Title)

Ohmaki is known for his work “Echoes,” in which brightly pigmented flowers on a carpet are distorted by the viewer’s interactions and are transformed into colorful yet blurred images. In Ohmaki’s new work “Line,” a long line of a fully stretched red rubber band divides the exhibition space into two.

Stretched under high tension to its limit, the rubber band seem as though it might break in a second. The fragile border that divided “here” and “the other side” reminded us of the existence of the absolute “others”—the earthquake victims who lost their lives. The work begged the question, what is happening to us right now? What exists “over there”? Ohmaki brought into question our ideas and choices of expression.





### Yoko Ono: “Wish Tree”

Widely exhibited all over the world since the 1990s, “Wish Tree” is an interactive art work in which people can share their hopes and wishes for world peace by writing them on strips of paper and attach them to a tree. Ono’s inspiration came from her childhood experience in Japan of writing messages and tying them to the tree at shrines and on the occasions of Start Festival.

“A dream you dream alone is only a dream. A dream you dream together is reality.” says Ono. This work provided a space for reflection in Basel and conveyed the participants’ wishes which would communicate profound sympathy to the place where it was most needed—on the other side of the earth.



### Opening Reception

**Saturday, June 11, 2011 18:00-20:00**

The exhibition opened three months after the earthquake. There were about 200 visitors, mainly art- or architecture-related people, in/outside of Basel. The visitors were treated to Japanese sushi courtesy of *Sushi 'N Moore* at the reception.

Left) Ingo Günther, Shinya Watanabe,  
Shinji Ohmaki and Koh Sato  
Right) Exhibition Scenery



### Artists' Talk

#### “The Great East Japan Earthquake: How Art Can Find Its Own Way”

**Date:** Sunday, June 12, 2011 11:00-13:00

**Panelists:** Ingo Günther, Shinji Ohmaki, Koh Sato,  
Shinya Watanabe

**Audience:** 30 people

The three panelists had a dialogue about how art could find its own way after the disaster. During the talk, each artist was moved to tears, facing again the reality of the stricken areas.

### Video screening by Koh Sato

Along with the artists' talk, Koh Sato shared his experience of losing his mother because of the earthquake and screened his video work at the site. His video “In the Seafog” was screened all during the exhibition period.



Above) Panelists, Below) Koh Sato (Left) and Audience (Right)



### Planting the “Wish Tree”

After closing the exhibition, the Cornelia Cherry Tree used as Yoko Ono’s “Wish Tree” was planted at a nearby park in Basel by local children.



Photo)



## Public Relations:

### 1. Posters (A2) total amount: 300

200 of them were posted in the city of Basel by the sponsoring company called “sea.”

### 2. Flyers (A5) total amount: 15,000

The trader distributed 2000 inside the city of Basel and 3500 inside or around the Art 42 Basel site, in cooperation with Art Basel. The rest were distributed to the cultural sites, restaurants, and cafes by the executive committee and the Japanese association in Basel.

### 3. Press Release

The press release was prepared in three languages (English, Japanese, and German) and sent to domestic/international media in Switzerland by e-mail. It was also updated on the website.



Above) Exhibition Flyers  
Below) Exhibition Poster

## Messages of Support

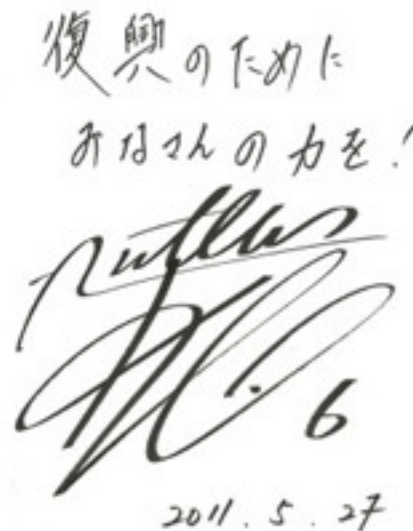
### Kenichiro Mogi

(ART-AID Committee supervisor)



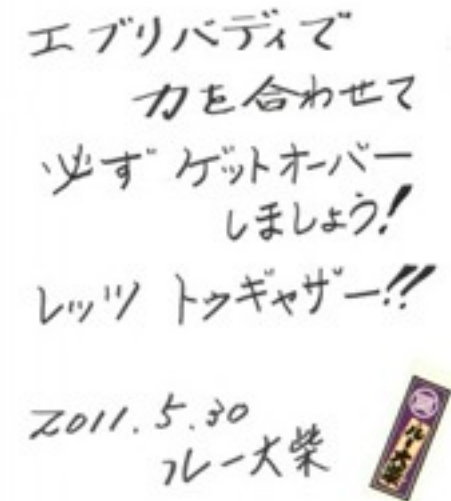
### Koji Nakata

(soccer player, Kashima Antlers)



### Lou Ohshiba

(TV personality)



## Newspaper

**Mainichi Newspaper Iwate Prefecture Version** (July 10, 2011)

Screening the video of searching his mother in Rikuzen Takata - Sato from Disaster Area made a video work"

**Japan Times** (July 16, 2011)

"Remembrance of the Future to Come" by Shinya Watanabe

## Magazines

**Seven Hills September / October 2011**(No.24)

Wishes Sent from Basel, Switzerland

"Remembrance of the Future to Come"

## Web Media

**Real Tokyo: Real Cities** (July 06, 2011)

040: from Basel - Remembrance of the Future to Come" devoted to the earthquake victims

by Shingo Inao

[www.realtokyo.co.jp/docs/ja/column/realcities/bn/cities\\_040/](http://www.realtokyo.co.jp/docs/ja/column/realcities/bn/cities_040/)

**OCN Art artgene exhibition review**

From Basel, with Love

by Keiko S Hooton

<http://www.artgene.net/event3.php?EID=8948>



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## Part 2: Analysis of the Website

## TOPページ



What is ART-AID?

Project

About the Executive Committee

Exhibition

Artists

About the Exhibition Space

Messages of Support

Call for Sponsorship

Articles / Reports

Links

inquiry

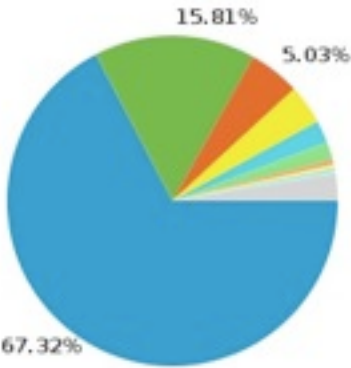


このサイトのユーザー数 2,111



国別セッション数

詳細レベル: 国/地域	訪問	訪問
1. Japan	2,849	67.32%
2. Switzerland	689	15.81%
3. Germany	213	5.03%
4. United States	164	3.88%
5. France	92	2.17%
6. United Kingdom	73	1.72%
7. Netherlands	23	0.54%
8. Italy	15	0.35%
9. Singapore	13	0.31%
10. Hong Kong	11	0.26%



The analysis of the website from its launch on May 18 to June 30th, the end of the exhibition. The overall number increases with the enhancement of contents, and it seems that there were some users who visit the site regularly. Even though it is not possible to conclude as the overall figure since the measurement term is short, the visitor number is a good number.



最も多い訪問の回数: 1 回

現在の訪問を含めたこのユーザーの訪問数	ユーザーの合計セッション数	全セッションの割合
1 回	2,088.00	49.34%
2 回	390.00	9.22%
3 回	184.00	4.35%
4 回	121.00	2.86%
5 回	89.00	2.10%
6 回	70.00	1.65%
7 回	63.00	1.49%
8 回	52.00	1.23%
9 - 14 回	247.00	5.84%
15 - 25 回	279.00	6.59%
26 - 50 回	285.00	6.73%
51 - 100 回	331.00	7.82%
101 - 200 回	33.00	0.78%

Most visitors visit one time only, but there are some people who visit more than 9 times. Most of them are the exhibition committee members, but even so, it becomes the site which was interesting for art lovers..

最も多い滞在時間: 0 - 10 秒

訪問の滞在時間	この期間内のセッション数	全セッションの割合
0 - 10 秒	2,072.00	48.96%
11 - 30 秒	330.00	7.80%
31 - 60 秒	302.00	7.14%
61 - 180 秒	608.00	14.37%
181 - 600 秒	507.00	11.98%
601 - 1,800 秒	328.00	7.75%
1,801+ 秒	85.00	2.01%





The visitors who visit less than 10 seconds is the most, and it means that the visitor could not get the information which they wanted. However, for the users who visit more than 60 seconds, the site offered readable contents



Most Viewed Page

Most viewed pages are the pages which is related to the project itself, but one of the characteristics is that the Messages of Support received certain popularity. This is mainly due to the interview of Koji Nakata, a professional soccer player from Kashima Antlers who played at FC Basel, and it effected to the overall sites.

137 種類のページ タイトルの合計表示回数 17,551

コンテンツのパフォーマンス							
表示:    							
ページビュー数 <b>17,551</b> サイト全体の割合: 100.00%	ページ別訪問数 <b>12,912</b> サイト全体の割合: 100.00%	平均ページ滞在時間 <b>00:01:04</b> サイトの平均: 00:01:04 (0.00%)	直帰率 <b>45.58%</b> サイトの平均: 45.58% (0.00%)	離脱率 <b>24.11%</b> サイトの平均: 24.11% (0.00%)	\$ インデックス <b>\$0.00</b> サイトの平均: \$0.00 (0.00%)		
ページ タイトル <span>なし</span>		ページビュー数 ↓	ページ別訪問数	平均ページ滞在時間	直帰率	離脱率	\$ インデックス
1.	ART-AID Basel Project for Japan	4,246	3,068	00:01:14	39.06%	33.51%	\$0.00
2.	企画展概要   ART-AID	1,234	786	00:01:08	44.30%	20.02%	\$0.00
3.	ART-AIDとは?   ART-AID	1,153	896	00:00:37	31.31%	14.40%	\$0.00
4.	プロジェクト概要   ART-AID	1,076	761	00:00:27	27.59%	7.71%	\$0.00
5.	ART-AID	997	417	00:01:38	32.41%	18.36%	\$0.00
6.	記事・レポート   ART-AID	966	619	00:00:31	12.12%	11.70%	\$0.00
7.	賛同メッセージ   ART-AID	901	719	00:00:45	43.06%	17.31%	\$0.00
8.	寄付のお願い   ART-AID	792	571	00:00:44	88.98%	31.48%	\$0.00
9.	鹿島アントラーズ 中田浩二選手からメッセージをいただきました	443	309	00:02:28	59.90%	37.70%	\$0.00
10.	実行委員会について   ART-AID	380	329	00:01:48	55.56%	28.42%	\$0.00
11.	参加アーティスト   ART-AID	364	303	00:01:25	48.81%	31.04%	\$0.00
12.	Exhibition   ART-AID	326	239	00:01:07	61.11%	31.60%	\$0.00
13.	失われた百万本の木 ―― 一粒の種を植えることから松林がよみ	264	242	00:03:08	77.56%	62.50%	\$0.00
14.	展示会場について   ART-AID	247	208	00:01:08	18.18%	17.00%	\$0.00
15.	展覧会、いよいよオープン   ART-AID	244	207	00:02:01	68.07%	51.23%	\$0.00

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## Part 3: Project Report

### Total visitors

About **3000** people (11th Jun, 2011 - 29th Jun 2011; 18 days)

### Total amount for charity

By using the donation box at the exhibition space

**CHF 6388,50** / 7793.97 USD (1CHF=1.22 USD)

All of this donation was donated to *Ashinaga Ikuei Kai*, the window of building an institution for children's mental care

### Total Income (Fund to realize the exhibition)

**2,413,818 YEN** / 31,499.6 USD / CHF 25591,79 (1USD=76.63YEN, 1CHF=94.32YEN)

Personal sponsors (12 matters) 1,094,609 YEN / 14,284.34 USD / CHF 11605,27

Corporate sponsors (6 matters) 1,222,525 YEN / 15,953.61 USD / CHF 12961,46

Personal sponsors via papal 96,684 YEN / 1,261.70 USD / CHF 1025,06

### Total expenses

**2,413,818 YEN** / 31,499.6 USD / CHF 25591,79



### **Well-received exhibition**

The exhibition and works shown at the exhibition were well-received by visitors.

The space was painted white in order to contrast with the red which was used in the works.

As a result all the works looked tight, neat, and attractive in the white-cube space.

People came to the exhibition to see Hatakeyama Naoya's huge photo which was taken from a street along the Rhine River.

### **Many repeat visitors**

The most distinguished characteristic of this exhibition was its many repeat visitors.

Some came to see the show three times with friends. Some came to the show twice to watch Joseph Beuys's video.

There were people who tried to see Ohmaki's work that was synchronized with the ray of sun at dusk.

### **Huge response for exhibited work**

At Ingo Günther's work "Thanks a million," approximately 1500 people took envelopes which contained pine-tree seeds.

Yoko Ono's "Wish Tree" received 753 wishes hung on the tree.

We are certain that these acts of visitors in response to Art will lead to a greater effort not to "forget" the disaster in *Tohoku*, Japan.



### **Cooperators in Basel**

Those cooperating with us included Japanese people, people of Japanese descent, people interested in Japan, and many others who showed their sympathy to the victims of the Tohoku Earthquake and Tsunami.

We realized how people created something strong through communicating with visitors and cooperators in Basel.

### **Impact of the Tohoku Earthquake and Tsunami in Europe**

We realized people had already forgotten the Tohoku Earthquake and Tsunami and were already regarding it as an event in the past.

We realized how memories could easily be forgotten.

Because of the Fukushima nuclear accident, overseas media had reported Japan as a perpetrator of the disaster, and thus supports from Europe had not lasted long.

### **The significance of the exhibition's theme**

This exhibition was intended to make us think deeply about “memories” in every aspect.

It was very significant that we mounted the exhibition dealing with “memories” and “future” three months after the Tohoku Earthquake and Tsunami.



## 753 wishes were gathered at Yoko Ono's "Wish Tree."

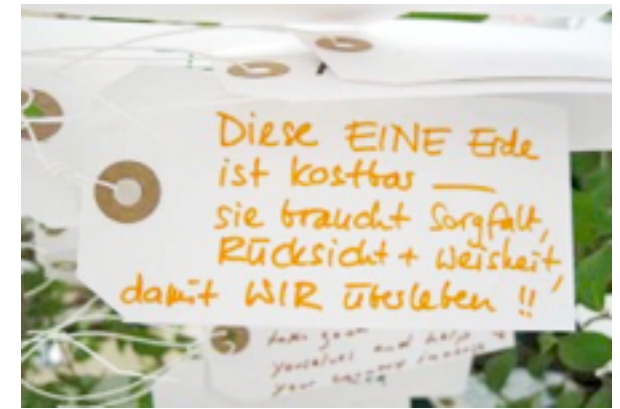
This tree will be kept at the Image Peace Tower in Reykjavik, Iceland.



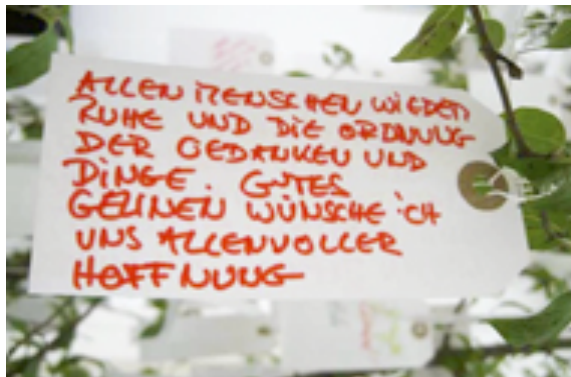
Life tree for Japan



Hoping that the Japanese people will be fine again.



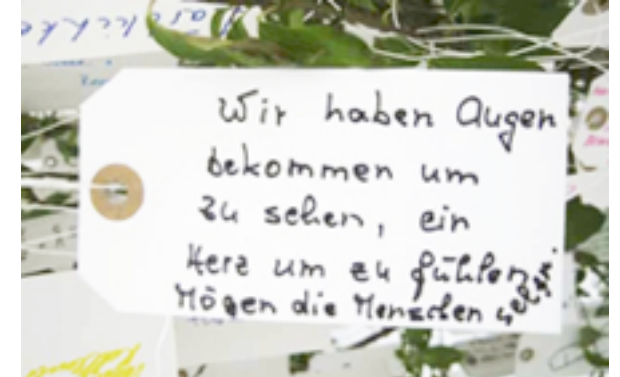
The earth is very important because there is only one earth. We should be careful and have compassion towards the earth.



Healing and sorting out feelings and things. Hope for things to be done.



Wishing a seed will become 1000 trees and then these 1000 tree will become...



We are given eyes to see and a heart to feel. Hoping human beings will see.

## Messages on the message book at the exhibition:



How it looks outside

Grüde Row-Borgers!  
Eine sinnvolle  
Anstellung!

This is a significant exhibition.

Ich freue mich  
über die wunder-  
baren Samen Ihre  
WA

I am pleased to have nice seeds.

good luck for  
everybody....  
MUT + AUSDAUER  
JAPAN!

Be brave to go through this hard time, Japan!

Vielen Dank für die  
Erklärungen zu den  
Kunstwerken  
Veronica Baye Christie + Peter  
André Spies Axel Felsch  
G. Huber

Thank you for explaining about art works.

ES IST INNER EINE  
GEBURT. WIR WISSEN  
NOCH NICHT GENAU, WOFÜR  
SIE GUT SEIN WIRD. ☺ SH.

I realized something has been born in me. I don't know how it will be useful yet.

Zufällig besuchte ich diese Ausstellung, aber  
es war völlig eine tolle Erfahrung. Es ist  
einfach 100% sinnvoll, in diesem Moment  
das Interview von Beuys anzuhören.  
Die Welt braucht immer eine Ausnahms-  
weise, um eine Balance zu haben,  
widerstandslos über eine Balance zu überlegen.  
Wenn es eine schwierige Situation ist.  
Vielen Dank für die Ausstellung.

I just stopped by and I had the most incredible experience. It is 100% terrific to see Beuys's interview. World needs to have balance without doubt and in this hard time, we are required to at least think about having a balance. Thank you for the exhibition.

Eine gute Ausstellung.  
Das mit den Samen finde  
ich Toll. ☺

Nice exhibition. The work with seeds is beautiful.



### **Lack of explanation for Art Basel and the participating galleries**

Art Basel was supportive towards ART-AID project. However, because of our lack of explanation in asking for a 1% donation by the commercial galleries which participated ART Basel, in the end we could not acquire the support of ART Basel for the 1% donation project.

As a result, Art Basel supported only the announcement of ART-AID exhibition.

### **Lack of consideration for the method of negotiation**

About the donation, we did not need to persist with the idea of donating 1% of the sales.

We needed to discuss how to realize the project with Art Basel and other galleries flexibly.

Also, we should have made an effort to have a full agreement from the participating Japanese galleries, and then we should have negotiated with Art Basel for the project.

### **Lack of time for negotiation**

Because we did not have enough time, we could not negotiate with organizations.

Moreover Mr. Watanabe was the only member of the project staff who dealt with galleries in Japan and Art Basel, which imposed a great burden on him.

We could not check the German documents or the details of English expressions well.

### **Committee members were all volunteers.**

The committee was formed through the response to Curator Watanabe's tweet on Twitter.

Though members were all volunteers, most kept up their motivation to be involved with the project.

We opened the international exhibition three months after the Tohoku Earthquake and Tsunami.

Members carried out the project using international technology such as mailing list, Dropbox, and Google docs.

As a result we were able to realize the international exhibition in Basel.

### **Lack of bilingual/ trilingual experts**

It was difficult to promote the project that involved three languages without people who were bilingual/ trilingual.

As a result we could not do enough promotion.

We learned we should have used English as the official language between members and then make documents in Japanese and German based on the English version.

### **Necessity of law experts**

We did not have any experts in the field of law and it was difficult to prepare the exhibition.

It was especially hard to deal with the opening of a bank account and the details of tax-deductions for donors.



### **Dissolution of the executive committee**

Due to the end of charity art project in Basel, Switzerland, with the end of this final report, the ART-AID Committee is now dissolved.

### **The future of Pine Tree Project**

About Ingo Günther's Pine Tree Project, the member will search a feasible method of planting the pine tree for a long term.