

## Tokyo's Art Scene in a Global Age

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## Tokyo's Art Scene in a Global Age

### Structure Presentation

1. Project Globalisation of the Arts
2. Global Art Cities
3. Methodology
4. Clustering of Art Activities in Tokyo
5. Space and Art in Tokyo: Living Underground
6. Consumption and Art in Tokyo: Symbolic Dominance and Sanctuary
7. Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle
8. Consequences

## Project Globalisation of the Arts

1. Global Events (Japanese Media Arts Festival, Yokohama Biennale)
2. Global Art Cities (NYC, London)
3. Global Networks (Art Movements, Personal Encounters, Exchanges)

## Project Globalisation of the Arts

### Global Art Cities

What are the key criteria that make a city a global city and what are the conditions that prevent their global rise?

## Global Art Cities

What is a Global City?

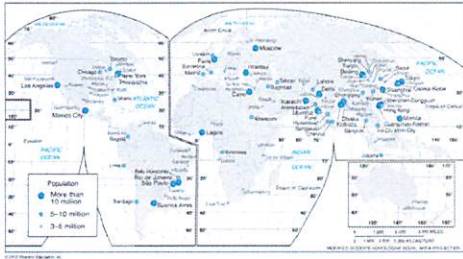
Examples from:

- World City Hypotheses, Friedman
- Global City, Sassen

## Definitions

- John Friedman (1986), "World city hypothesis", in which he defined world city as:
  1. basing points in the spatial organization and articulation of production and markets;
  2. major sites for the concentration and accumulation of international capital;
  3. centers of corporate headquarters, international finance, global transport and communications, and high level business services,
  4. points of destination for both domestic and international migrants.

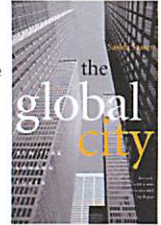
The explosion of major urban areas



Definitions

Saskia Sassen (1991)'s The Global City identified in four ways:

1. key locations for finance and specialized service firms, which have replaced manufacturing as the leading economic services;
2. sites of production, including the production of innovations, in leading industries;
3. highly concentrated command points in the organization of the world economy;
4. markets for the products and innovations produced.



Global Cities – According to Sassen



Global Art Cities

What is a Global City:

Both authors define the uniqueness of global cities, as based on a **high concentration of economic activities**. This idea of concentration is related to the idea of the **cluster** or clustering of economic activities.

Global Art Cities

Global Cities and Clusters:

Cities with a cluster prove to be more successful internationally, because they will have better competitive advantage since these clusters provide:

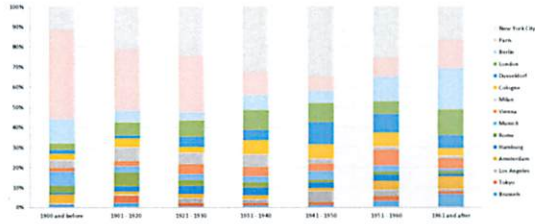
- 1) networks of like minded people,
- 2) socially shared knowledge,
- 3) identity-formation
- 4) and competitive atmosphere.

Global Art Cities

Methodology

- Ethnographic Observation (attending events, hanging out, studio visits)
- Cultural Mapping
- Interviews
- Collecting Quantitative Data
- Newspaper Clippings

### Tokyo on the World Art Map

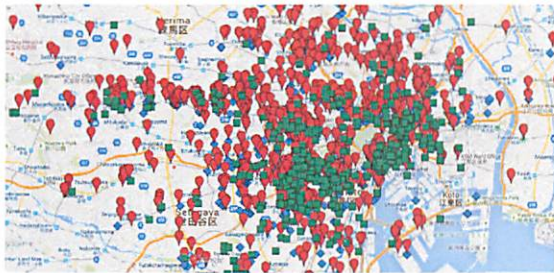


### Global Art Cities

#### Global Art Cities and Clusters: Findings from Tokyo

Ashley Rawlings (2012) writes in the Guardian: "Tokyo's edgy art scene is scattered across the city."  
 William Andrews (2010) writes on Tokyo Art Beat: "It is immediate to any visitor or resident interested in going to see an exhibition that Tokyo does not have a single gallery area to the extent of, say, New York."  
 Rebecca Milner (2010) writes in Time Out Tokyo: "Tokyo boasts no cohesive art district."

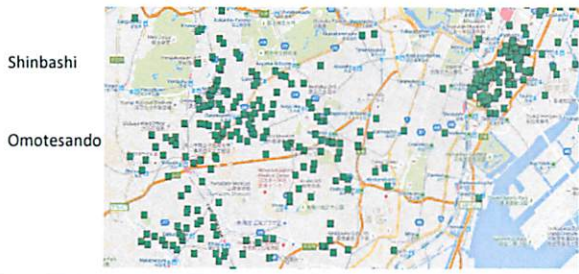
### Live Music Venues, Galleries and Theatres



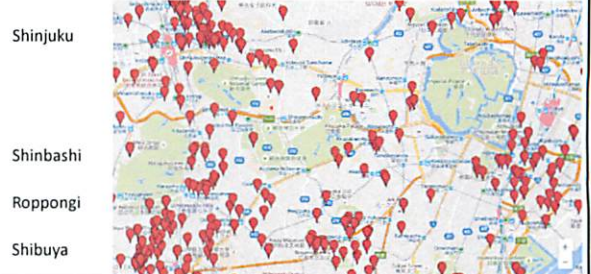
### Live Music Venues in Tokyo



### Art Galleries in Tokyo



### Private and Public Theatres



### Global Art Cities

Global Art Cities and Clusters: Findings from Tokyo

- The quantitative data show that Tokyo has clusters of artistic activities, but it seems that no one is aware of these clusters.
- Interviews with artists and gallery owners confirmed this. They always claimed that the art district is somewhere else, but not where they are located.

### Global Art Cities

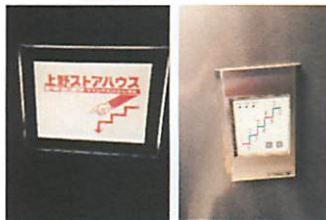
Global Art Cities and Clusters: Findings from Tokyo

- The quantitative proximity seems to require a further more qualitative exploration:
- 1) Space and Architecture
  - 2) Symbolic Dominance and Consumption in Tokyo
  - 3) Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

### Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Underground Spaces



### Global Art Cities

Global Art Cities and Clusters: Space and Architecture

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Global Art Cities and Clusters: Space and Architecture

- Underground Spaces



### Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Hidden Spaces



## Global Art Cities

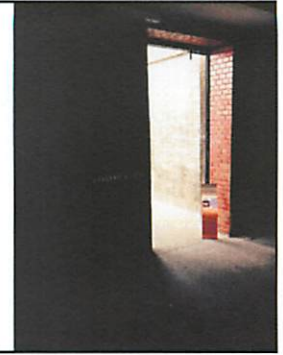
Global Art Cities and Clusters: Space and Architecture



## Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Hidden Spaces



## Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Low Symbolic Visibility
- Public Sphere
- No Access
- Sparse Interlinking of Spaces / Formation of a Scene

## Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Tokyo Void



## Global Art Cities

Global Art Cities and Clusters: Space and Architecture

- Tokyo Void / Haikyo

Only 3% of Tokyo's buildings and land are unused.



## Global Art Cities

Global Art Cities and Clusters: Space and Architecture

"My studio is my bedroom. I could not afford extra space in Tokyo." (fashion artist living and working in Sumida)

"You can't do any installations or performance, because there is no space." (artist living and working in Sumida)

"We have to move all around Tokyo to find some space to practice, before it is closed down." (artist I met in a café in Sumida)

### Global Art Cities

Global Art Cities and Clusters: Space and Architecture

Space I: Spaces of production

Space II: Spaces to blend-in

Space III: Spaces to be transformed

### Global Art Cities

Global Art Cities and Clusters: Space and Architecture

Case Study Sumida-ku:

- Former working class area (many craftsmen were working in the area)
- old *kissaten* (coffee shops)
- wooden *senjo* (public baths)
- retro dining bars



### Global Art Cities

Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo

Regarding to the global influence of Tokyo, Takashi Machimura (1992: 1) writes: "Tokyo is a purely economic world centre".

- Control capabilities
- Site of production (computer and electronics industry)
- Hegemonic culture

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Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo

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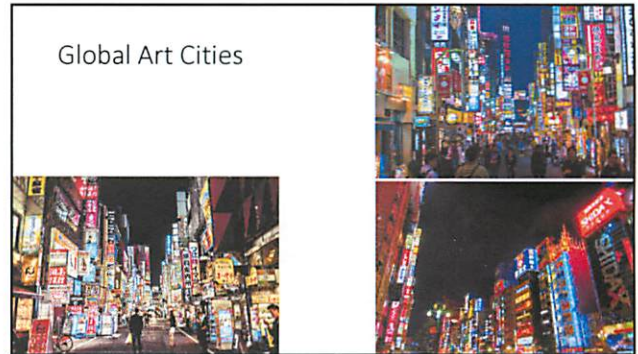
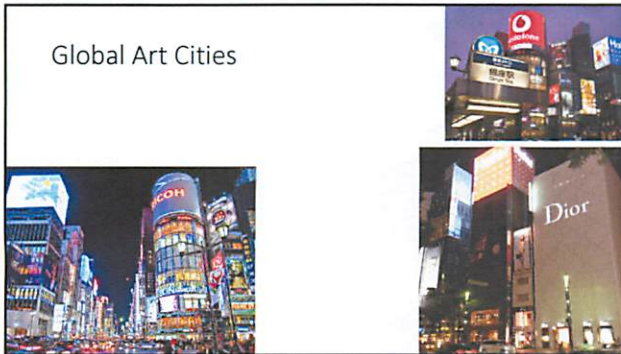
- Control capabilities
- Site of production (computer and electronics industry)
- Hegemonic culture
- Symbolic representation as global economic city

### Global Art Cities

Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo

Symbolic representation as global economic city

- Cosmopolitan Consumption



**Global Art Cities**

Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo  
World Shopping Capitals 2011 Survey

Non-Food Sales  
Tokyo £61.40 (billion) = 1,174,163,033,380.66 JPY  
NYC £45.40 (billion)

All Retail  
Tokyo £90.17 (billion)  
New York £66.20 (billion)

Online Sales Non-Food  
Tokyo £8,453.3 (millions)  
New York £6,314.1 (millions)

**Global Art Cities**

Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo

Cosmopolitan Consumption

- Brands
- Dominant Visibility and Architecture
- Global Mixture
- Platform to be Seen

**Global Art Cities**

Global Art Cities and Clusters: Symbolic Dominance and Consumption in Tokyo

Art Venues as Sanctuaries:

"I do not want my gallery on these streets. The gallery is a place for discussion and relaxation." (Junko Shimada owner of Gallery Side 2)

"We cannot compete or fight with the shopping malls. We have to hide from their competition and aggressiveness, but provide a place of safety." (Mike Kubeck, Manager of SuperDeluxe)

"The theatre is a sanctuary, it a place that shelters culture." (Manager of Plan B)

**Global Art Cities**

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

- Cosmopolitan Consumption does not always transform into Cultural Openness or Cultural Consumption

Global Art Cities

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle



Global Art Cities

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Global Art Cities

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

Megumi Igarashi



Global Art Cities

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

- "A population of about 1 million is needed to support a single dedicated punk venue." (Ian Martian, 2014, Japanese Times)
- "There is no market for conceptual art in Tokyo. I can only sell these artists at international art fairs." (Junko Shimada owner of Gallery Side 2)
- "Japanese seeing art as something you enjoy in museums rather than something you collect." (Art Fair Tokyo, C.B. Liddell, Japanese Times)

Global Art Cities

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

- Richard Florida Florida has also advocated his own creativity index and Florida has himself stressed tolerance and diversity as key conditions.
- Especially sensational has been his gay index, in which the regional proportion of gays and lesbians to the entire nation is measured via location quotient.
- His gay index has become a symbol strongly suggestive of the creativity of social groups like the open-minded, avant-garde young artists called Bohemians.

Global Art Cities

Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle

Jang, Clark and Byun could show in their report: Scenes Dynamics in Global Cities: Seoul, Tokyo, Chicago a number of interesting findings:

1. Tokyo's young people tend to share more traditional values than young people in Seoul or Chicago
2. Tokyo has a much higher emphasis on formalism (lowest in Chicago)
3. Well-educated people in Seoul and Tokyo tend to be much more attracted by a business-orientated scenes than well-educated people on Chicago.
4. The level of self-expression remained much lower in Tokyo and Seoul than in Chicago



## Global Art Cities

**Global Art Cities and Clusters: Cultural Acceptance of Deviant Behaviour and Cosmopolitan Lifestyle**

**Effects upon Tokyo's Art Scene:**

- Appreciation or recognition of art by a small group
- Artists stay among themselves
- Only a few artists will become internationally well-known

## Global Art Cities

**Summary**

Tokyo's art scene is vivid, stimulating, challenging, but is hidden and unknown to Tokyo itself. It is like a protest movement that remains private.

## Global Art Cities

**Summary and Future Developments**

- 2020 Olympics (Art Olympics, Cool Japan)
- Rise of Chinese Collectors
- 2030 Decline of Tokyo's population
- Economic Difficulties of Tokyo

## Global Art Cities

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