

JŌMON

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Jomon Art and Culture Foundation News and Voice

縄文芸術文化財団 ニュース&ボイス 英語版

A Talk "That's what 'Jomon' is"
KATAGIRI Jin with MORO Goshin
Jomon Drums in 2020/The Future

Jomon Art and Culture Foundation News and Voice:
Revised Edition



縄文芸術
文化財団

Sound and Rhythm of Jomon Drums Resonate

Representative Director YOKOUCHI Ryuzo



In October 2019, the activity of Jomon Drums by Moro Goshin, which had continued as a private organization, was passed to a newly-built general incorporated foundation: Jomon Art and Culture Foundation. And I, formerly the Chairman of the Moro Goshin Supporters Association, was appointed as the Representative Director of this new foundation. During that time, the Moro Goshin Supporters Association published its newsletters from the first issue to the ninth issue. Due to this incorporation of the group, the newsletter was renamed Jomon Art and Culture Foundation News and Voice. We are now happy to announce the publication of its very first issue.

My first encounter with “Moro and his Jomon drums” goes back to the time when I was greatly moved by his performance at “the Hokkaido Promotion Council aiming to register the Jomon Archaeological Sites in Hokkaido and Northern Tohoku on the World Heritage List (the Hokkaido Jomon Culture Promotion Council)” in March 2013. The sound and rhythm of Jomon drums strongly shook my whole body, and I felt the power of life as if I were one with the Jomon people. Besides his concerts, I fondly recall when I joined 100 people in the grand performance with a small Jomon drum, held as one of the events related to the Hokkaido 150th Anniversary Celebration, in front of the Hokkaido Red Brick Office Building (the lower right photo) in September, 2018.

During this time, Moro has been constantly working to create new art and culture. To name just a few, he has collaborated with piano concerts and with contemporary dance (Shikou no Kyoukai and Blind Grus japonensis Sarorunkamuy at the Sapporo Clock Tower Hall). His performances outside of Hokkaido, in Tokyo, a performance at the Heisei-no-dai-Sengu, a festival celebrating massive repair work at Izumo Taisha Grand Shrine, and concerts in Paris, have expanded steadily. This spirit of creating new art has been passed down to his apprentices. For example, ISHIDA Shilo took part in the performance of MOSHIRI, the Ainu poetry and song dance troupe run by Atuy, as introduced in this newsletter. The performance of the 21st Ceremony for Repose of the Souls of Extinct Species on the shore of Lake Kussharo in Teshikaga town last September drew us into the ethereal world evoked by the Jomon People.

Furthermore, SATO Yuka has been expanding her activities such as collaborations with different genres of artists on various stages.

By the way, what kind of period was the Jomon period for Hokkaido? The people had started inhabiting the Japanese archipelago around 40,000 years ago (the Paleolithic period, 25,000 years ago). After that, the Jomon period, the time people started making earthenware, lasted for 15,000 years, and the Yayoi period began around 3,000 years ago. So, if the 40,000 years of human existence in the Japanese archipelago is compared to a year, it can be calculated that the Jomon period ends in the first week of December, and the Yayoi period ends on December 15th. The Meiji Era begins on December 31st, which is to say the time from the Meiji Restoration to the present day is only 24 hours (cited from a lecture “Where did the Jomon People come from?” by SHINODA Kenichi, Department of Anthropology, National Museum of Nature and Science, edited by the Society for Dissemination of Northern Jomon Culture). Furthermore, there was no Yayoi period in Hokkaido, and the time shifted from the Jomon period to the post-Jomon period, the Okhotsk culture, and to the era of the Ainu culture. You can see that the Jomon period has special meaning for Hokkaido.

Around this summer, there is a possibility that the Jomon archaeological sites in Hokkaido and Northern Tohoku will be on the World Cultural Heritage List. Currently, the world is under threat from the pandemic of the new coronavirus, and it is a significant obstacle to art activity in general. However, Moro’s “Sound of Jomon” was featured on a NHK General TV program Good Morning Hokkaido Saturday Plus on April 10th.

Even under such difficult circumstances, I have high expectations that “the sounds and rhythms of the Jomon” of Moro and his apprentices will resonate even more strongly all around Japan and the world.



Jomon Culture for Every Person

Director

ISHIMORI Shuzo (Director of Hokkaido Museum)



I majored in ethnology (cultural anthropology), which studies the cultures of ethnic groups in the world, for a long time. I once worked in folklore research in Micronesia (formerly known as the South Sea Islands) of Oceania. At that time, I always had "the Jomon culture" in mind. I conducted fieldwork twice between 1978 and 1980 on the small coral island called Satawal in Micronesia. I flew from Japan to the Yap Islands via Guam, got on board a cargo ship of nearly 500 tons, sailed on the rough waters of the Pacific Ocean for about 10 days, and finally got to Satawal Island. This atoll, with no electricity, running water, or toilets, was "a solitary island in the distant sea" isolated from modern civilization. The population at that time was about 500. The men wore only loincloths, the women wore only sarongs, and they lived in huts with dirt floors and roofs thatched with coconut palm leaves. Their staple food was taro with a side dish of fish, and their domesticated animals were pigs, chickens, and dogs.

Because the island was poor in natural resources, people lived helping each other and sharing with each other. For example, when they got a small catch of fish, they distributed it only to the elderly and children, and when they got a normal catch, they distributed it to the adult women as well. The adult men who dove into the sea received the smallest amount. Because they lived in pre-modern culture, the "material civilization" was extremely poor, but they were full of sharing and caring for each other, and I felt their "spiritual civilization" was very abundant and rich.

I stayed on the island about a year, living with the people and wearing just a loincloth, and studied their traditional views of the world and the universe before their conversion to Christianity. After I returned home, I published a book *Cosmology in Danger: Gods and Humans of Micronesia* in 1985. Because of this, I always ponder "the Jomon culture" because of my experience living in Satawal.

SUGAE Masumi (1754-1829), a traveler and naturalist in the late Edo period, kept a record of Jomon earthenware while traveling all over Japan. The archaeologist, SEKINE Tatsuhito, has published a paper "The Jomon Earthenware and Clay Figurines Drawn by SUGAE Masumi." In the Meiji period, Edward Morse, an

American archaeologist, who visited Japan in 1877, discovered earthenware which had a "ropelike-pattern" in his research of the Omori Shell Mounds. He is said to have marked a new era of Jomon archaeology.

Taro OKAMOTO (1911-1996), an avant-garde artist well known for his phrase "Art is an explosion!", saw Jomon earthenware at the Tokyo National Museum in 1951 after he studied in France and was shocked as "his mind and body turned upside down." He was struck by "the beauty of Jomon, which was different from traditional Japanese beauty," and tried to decipher the worldview of the Jomon people through the Jomon earthenware. Maybe he discovered "the beauty of Jomon" through Shin-gan (心眼, the keen ability of the mind to discern things) in the earthenware.

HARAKO Osamu, born in 1932, a poet, playwright, and professor emeritus at Sapporo University, who received the Hokkaido Cultural Award and the Sapporo Citizens' Art Award, is deeply interested in the Jomon culture and created the poetic dramas such as "The Dawn of Jomon" and "The Flower of Jomon." Harako listened to Moro's performance on the djembe, a west African drum, about 10 years ago, and he pointed out to Moro, "Your drums make sounds of Jomon." Inspired by Harako's remark, Moro came up with creating "the Jomon drums." Maybe Harako listened to Moro's drum performance through Shin-ji (心耳, the ear of the mind, mental listening) and felt "the sound of Jomon."

The registration of the Jomon Archaeological Sites in Hokkaido and Northern Tohoku on the World Cultural Heritage List is just around the corner. Before that, when people elucidated "the Jomon culture," it was focused on "food, shelter and clothing," the three main elements of life. Of course "food, shelter and clothing" are important, but, as an element of life, "play" is also very important. Nowadays, there are many Jomon fans and Jomon girls are having fun imagining the "playfulness" of Jomon in various ways all over Japan. Due to the coronavirus pandemic, the crises of modern civilization have been unveiled. Now there is a great opportunity for each of us to reconsider our own lifestyles, pondering "the playing of Jomon" while listening to the sound of the Jomon drums.

A Talk:
"That's what Jomon is"

Everything is linked with *love it!*

KATAGIRI Jin

A Comedian / Actor / Clay Modeling Artist

with
MORO Goshin

MC/Photographer/Editor: URYU Yuuki



Experiencing the real, and the mind of *Shu-Ha-Ri* (守破離, the three stages of mastery)

Mr. Katagiri, you appeared at the JOMON & Art Village in Niseko in November 2019, works as a comedian, actor, and clay modeling artist holding exhibitions and publishing books. When I think about you, the image of someone who really exudes what you "love" both personally and professionally comes to mind.

KATAGIRI Jin: People say that I'm very talented, but I don't think so at all. They say I'm dexterous and multitasked, but I can't do such various things that much.

I started working in the entertainment industry as "Rahmens" in 1996. On the other hand, I was thinking of doing some modeling because I studied at an arts university. In addition, I loved plastic models, so I made some small objects as an extension of those. However, I stopped making them off and on for a few years. Thankfully, I started having columns in magazines starting in about 1999. Then, knowing what I wanted to make, but not knowing where I wanted to go from there, I was in the situation of having a deadline every month and the work was piling up. When I had local performances of Rahmens, because there were Jomon sites everywhere, I knew there was something there. Then, I guess it was at the Clay Figurine Exhibition of the Tokyo National Museum that I saw the real thing for the first time. Looking at

the clay figurines, I thought the western sculptures or Japanese Buddha statues had totally different rules, but maybe they have detailed rules. And I thought they were cute. For modeled objects, there is nothing more difficult to understand than the Jomon earthenware, is there? I was wondering what was going on?

Later on, in 2010, Aomori Prefecture invited me, and looking around at the sites such as the Sannai Marunouchi Site, I made some clay works based on the three: the Gassho Dogu (clay figurine with palms pressed together), the *Shakoki-Dogu* (clay figurine with goggles), and the Banjo Dogu (flat clay figurine), as my series for the magazine. Before that, I had the Jomon T-shirt exhibition and, when I made a T-shirt that copied the flame-shaped earthenware, a national treasure of Tokamachi city in Niigata, I tried adding my own touch but I couldn't. It was too great. Looking at it harder, I understood nothing at all. So we don't understand until we see the real one. There have been great people who specialized in art each era, and I have the impression that they created one-of-a-kind items, but when I found out the flame-shaped earthenware had been made for hundreds of years, well then, from our current point of view seeing the clay figurines as characters, maybe each item has a purpose and a meaning, for example, the process of making it is connected to religion. So, by seeing and hearing about those things, I was able to realize the same Japanese

people made them thousands of years ago.

After that, I made one at a workshop at the Umataka Jomon Museum in Nagao-ka. After I created it and saw the real flame-shaped earthenware one more time, my viewpoint changed. To talk about earlier, when I went to Karatsu for an interview and made one at a kiln in 2005, I had some concept of the pottery formed somehow in my head, but even though I tried hard to make what was in my head, it didn't come out the way I had conceived it.

So the image of the Jomon earthenware in my head and the real ones were totally different. Over the years, I realized that I had to actually see the real thing and experience making it, which led me to connect with various people and see various things.

...So it is very important to experience the real thing.

MORO Goshin: I saw a professional performance of Japanese drums in my childhood, and I felt as if the drums were singing and dancing. And I got the impression that that's the real thing, that professionals were amazing, and I wanted to know more.

KATAGIRI: Those flame-shaped earthenware and clay figurines were made in various regions, not by just one person.

MORO: I think they just started copying in the beginning. There is a word, *Shu-Ha-Ri* (守破離), saving, breaking the mold, and developing from there. As making earthenware and clay figurines are not related to essential elements - food, living and clothing -

there must always be understanding in the community and great creators respected by people there. Many of them, masters or great masters.

KATAGIRI: I think there were ways for people to hand over their techniques that are the same as ours today. Each region was different, and various ways would have happened in each region.

MORO: That's right. They were inspired by the climate of each region, reflected in the modeling. And now, the word we hear every day in many places is "sustainable".

KATAGIRI: Sustainable?

MORO: Sustainable. As for the whole earth. I've started to think about it relating to Jomon, like local sustainability, and my own sustainability as an artist, including the environment and imagination.

I think what is important for current Jomon is to get people to love it and want to know more about it, and in order to preserve it, to get people to understand it.

KATAGIRI: When I went to Nagaoka, I made a copy of flame-shaped earthenware exactly the same size and weight using a 3D printer, and I went to nurseries and kindergartens with it. I think it meant a lot to be able to hold it. Each country has 3-D printers, so, since we can't go now, it would be fascinating to send the data and print it, saying "something like this". I know there would still be various constraints, though.

MORO: For example, it would be very hard to carry national treasures and important cultural properties. Also, they are three dimensional, so you don't understand them unless you hold them.

KATAGIRI: The weight, the size, and the unusual arrangement of the design. I can tell they are made by humans. Making pottery while looking at the thickness and the surface of the real thing is the best way to understand it.

MORO: You are indeed the creator. Unless you understand each process, you can't figure it out just by looking at it.

KATAGIRI: You're right, it is bothersome. And it's really something. It doesn't fit into any categories. I wonder why people didn't carry on the process after the Yayoi period. It's said that it was a tough time or it was cold.

MORO: There was no Yayoi culture in

Hokkaido, and it went straight to the post-Jomon culture. The rice cultivation culture couldn't cross the Tsugaru Strait.

KATAGIRI: Growing rice brought the Yayoi period.

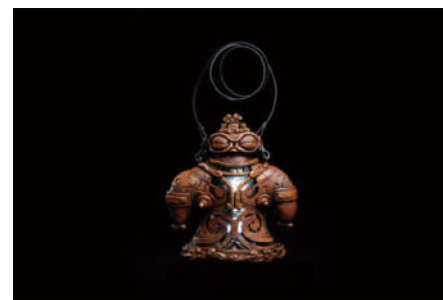
MORO: As it's too cold to grow rice, Hokkaido itself has a unique ecosystem. It's also said the continents were connected to each other long ago when people first arrived from Siberia, following the mammoths.

KATAGIRI: That means people also came down from above, not just from the main island of Japan.

MORO: About the Jomon period, some earthenware were used as daily tools, but clay figurines were not exactly something to fill you up. Rather, they were of help for the mind and food for the soul. They were devices to draw the collective consciousness of the people who lived there. One of them would be the beauty of the form. When those things came to an end and rice cultivation took over, they suddenly disappeared.

KATAGIRI: As the earthenware became smooth, somebody probably said, "Let's quit Jomon."

MORO: The DNA of the Jomon people is also in the modern Japanese, and we found it strongly remains in the Ainu and in the Ryukyu people. Then, wondering where the Japanese people came from, and by looking at the Jomon earthenware and clay figurines, no weapons to kill people or commit genocide were found in the relics, so there was no war for 10,000 years. I think it is important to convey what kind of rich culture existed as a model. Regarding the "saving" of Shu-Ha-Ri, people learn techniques in a teacher-student relationship. Conversely, it's not so good to put yourself out there. You need a desire to do this as an artist when you "break" the mold. And when you "leave," you need something philosophical that people around you understand in order to keep going and a conceptual work that differs from this. Including its environment, the Jomon itself had those beauties of the form, and that means they did those things properly.



Not knowing but keeping on, and you will see.

About the reasons for liking it, Moro said "Shu-Ha-Ri", and Katagiri said, "You can't understand until you see the real thing." I think both mean a lot.

MORO: In Niseko, Katagiri taught children how to model in clay. Everybody looked so bright, as though they were enjoying themselves, and I think we were able to stand at the entrance to the Jomon culture.

The next generation experiencing it opens the door of curiosity. And through the door, I would like as many people as possible to experience something that sticks to the heart and enables them to keep on loving, and among them, a bearer or creator like Katagiri and Moro will surely appear.

KATAGIRI: I am truly humbled because I'm a real queue-jumper. Still it means a lot to me to encounter Jomon. I realized it has its roots in clay. We can see Jomon equally because we don't know who made it, but there were masters who people really admired in the Jomon period, and they felt happy when people said they were great. I think that kind of thing happened because there was no concept of artwork.

Since the Jomon period, something like Shu-Ha-Ri happens in each era when there's something not right; something better emerges and becomes the mainstream. There was no writing in the Jomon period. It's sad but also the strength of it. Recently I think there's some enjoyment in not understanding art in general. The answer for art is saying "this is what I think" about something you don't understand. So I always think it's not fun to get uneasy about something you don't understand and to end up doing nothing.

By trying it, arranging it, and making it in your own way, you can go forward. I

really can't do it. Every month the deadline for my articles arrives; even if I say "I can't," I still have to do it or I can't meet the deadline. And, as I was doing something and the number of my works was piling up, I held a solo exhibition, and that made me realize what I had worked for. So, doing and continuing mean a lot.

MORO: It's scary to go forward while not understanding. So nobody moves on when there's no goal-setting. We have that sense of value these days. Still in art, you move forward and create even if you don't understand, and there's a course of action that comes up when you look back on your output.

KATAGIRI: That's something similar to what I found in my actor's work; people don't laugh at comedy if you don't have a direction you want to go in and to be seen in. It's funny because a character says something unexpected, so it meant a lot for me "to be seen at this point and seen this way." When I play on stage, and in films and TV dramas, I have an intention, but what people say is good is sometimes not what I expected. It happens a lot. It's interesting that many people watch it and feel it in their own way, and it's important to realize that I don't understand when I come to something I don't understand. Now we can get right answers if you look them up, but maybe it's valuable to keep going even with wrong answers.

"What we like" is amplified by interpreting and editing it in oneself, but the influence from the outside is as big as from the inside.

MORO: The Japanese drum is like a "history" or tradition. When I started, a group called Kodo was already playing worldwide and they had even three or four teams below them. And when I thought about aiming to get into Kodo, I wasn't sure if I could play on their major team, so I looked for something and I played volleyball throughout my student days. My team often went to national competitions, but I was a permanent benchwarmer and felt inferior, so I kept playing the Japanese drum aiming for international fame. Even though I was able to perform in one of the sister cities of Sapporo, and knew that the people loved Japanese drums, I was still struggling. Then I became acquainted with the djembe, a western African drum, when I was about 19. I met a street drummer and,

when I heard the sound, there were low tones and high tones, and I thought how rich the sound is in just one instrument...and fell in love at first sight. Then I decided to go to Ghana, the home of the djembe.

KATAGIRI: That's amazing. And that energy.

MORO: That was the turning point at which I was able to envision my future. If I can't draw something exciting, I can't amplify what is my favorite or enjoy myself. In Ghana, the tribe Ga, who lived in a town about an hour from the capital Accra by car, welcomed me. When I visited them, there were about 50 people in the community. I was forced to play the same rhythm for half a year. Everyone played different rhythms, so I got permission and recorded them with a video camera, although, when I watched it again, I couldn't imitate the sound no matter how hard I tried. I couldn't do it because I didn't have the basic ways of drumming ingrained in my body. They told me, "You won't be able to play the next rhythm anyway, so practice this rhythm thoroughly," and it took me half a year to be able to play it.

KATAGIRI: You didn't get sick of it?

MORO: I didn't. Every day, eight hours, one-to-one. I was only thinking about the drums. I wanted to stay there about three years, but I saw something during the first year. Even if I learned several rhythms, they were a group and divided into parts, but I would be just one person when I returned.

KATAGIRI: So you returned and went to Jomon to see something you could spread from Japan and Hokkaido. How long did it take to discover Jomon?

MORO: It took me quite a lot of time. When I was working as a djembe drummer after my return to Japan, and doing a modern approach using Japanese rhythms with the djembe, modern artists and stage performers told me that I was the only one in the world doing it, and playing Japanese rhythms with the djembe was my weapon, and they asked me to perform. Still it took me for 10 years to collaborate with leading artists and worldwide contemporary dancers.

Also, the climate is different for making a djembe. It's not easy to get a hard and thick wood in Hokkaido, so when the climate is different what you can make is different; the material is differ-

ent and the sound is different. And when I was looking for something I could spread, including the concept, Osamu Harako, a professor emeritus at Sapporo University and a poet, said, "Your drum has the sound of Jomon," and this opened up the entrance to the Jomon culture.

KATAGIRI: The climate and the tribe's way of thinking seem to fit Jomon.



What we found on the other side of "It should be like this"

Are there any people or experiences that inspired you that you can't forget, Mr. Katagiri?

KATAGIRI: My partner (KOBAYASHI Kentaro) inspired me a great deal because he wrote and directed everything. There was no one like him, thinking about self-producing that deeply at the time. He was a person looking at the future, and kept thinking "this would look like this" all the time. He's so amazing that I still can't find any extraordinary person like him.

In modeling, I'm a big fan of TAKEYA Takayuki, a figure sculptor. He was born in Hokkaido, and his father was a fisherman and, based on this formative experience he wrote an original story, *Angles of Hunters*, and made the diorama. And that was very interesting. It's a story about the near future where there's no one except for in Hokkaido, and the fisherman is very strong. He defeats a mutant-like creature. It's too original to say anything much about it, but the modeling is amazing. I used clay and spatulas, imitating him. There are many sculptors inspiring me, but modern sculptors tend to be "workmen," with a sort of one-track mind.

MORO: Looking at your works, I feel a lot of energy coming from inside of them.

KATAGIRI: I had a strong obsession and urge that I had to make something original, the opposite of Shu-Ha-Ri. I had been taught logic at a prep school

for art, but when I went to an art university I was told that I couldn't use it. So I made a kind of routine to push my limits and do something really difficult, but of course, I couldn't do it in just four years. I felt so rushed that I became unable to move my hands, and then I couldn't draw anything. During that time, I thought that the power and presence of a three-dimensional object would be more interesting than drawings. Because I hadn't learned sculpting, there were fewer restrictions about how I should do it.

I did some *Mokoku*, copying sculptures. I couldn't use any of the rules that I had learned, such as the flow of muscles and bones, when I copied the flame-shaped earthenware and clay figurines. I couldn't understand at all why they were thick or like that. I spent a lot of time observing them and the experience of looking at their pictures and the actual objects was very special for me. I found out how much more narrow the world that I had thought "it's supposed to be" was.

The values of both of you changed because of the experiences and the people you met.

KATAGIRI: For example, Mr. Moro, you were told that it's the sound of Jomon by the professor, so what made you start making drums using Jomon earthenware?

MORO: He told me to make one. (laughter) He said, "You should make Jomon drums and spread the Jomon culture to the world!"

I see. It's exactly the same as Mr. Katagiri did.

KATAGIRI: Did you have any experience making pottery?

MORO: Not at all. I had just learned how to stretch the drum skin on wood in Africa, so I thought I could do it if there was a body. And when I went to the local history museum in Ebetsu city, my hometown, the Jomon earthenware was laid out in rows, and I found one that could be a drum. I told the curator that it could be made to sound like a drum, and they gave me some earthenware made by experts in restoration, members of the Ebetsu Earthenware Association (the representative was SENDA Sachiko).

KATAGIRI: Are you the only Jomon drum maker?

MORO: All the members of the Jomon-daiko Drummers were making

them, too.

Working on those activities disseminating the Jomon culture, the people we meet are challenging something with no right answer. Most archaeologists are very romantic and have their own dreams and hopes, searching for adventure in their lifetime, and they are artistically inclined as well.

KATAGIRI: That's the point. When I meet archaeologists and curators, they can visualize the remains of the Jomon period over the vacant open fields in front of us. I think those adults are great.

MORO: And, it seems that there are a large number of archaeologists and curators working for the government in Japan.

KATAGIRI: That's why we have so many local history museums. What a waste. There are so many interesting things there.

MORO: It would be better if artists and entertainers, inspired by the results of research and the relics of earthenware and clay figurines, were giving more shape to those results, such as turning resources into tourist attractions.

The cultural anthropologist Lévi-Strauss left us with the words, "The world began without man, and it will complete itself without him." Scholars say that there have been no such simple words warning as quietly but decisively against the hubris of humans today. One of the greatest Ainu musicians said the same kind of thing, "The earth wouldn't have any problems even if there were no humans on the earth." Both have the same meaning. Of course it's important to convey the Jomon culture in a fun way, but also how are the root thoughts spread? I know there's a way of thinking that it's okay to be understood by just the people who understand, but this may be the issue left for artists and expressive people now.

And, fascinated by Jomon

In the end, what would you like the most, such as concepts or the like, of Jomon and the Jomon culture anyway?

KATAGIRI: That would be the clay figurines. Recently, I've found that they are used in various ways, and the power of the character is incredible. I think they can be linked well to the Japanese

culture that loves characters, so I hope there will be such an opportunity. And I also want people to see the actual objects.

MORO: Jomon equals "hope". Wondering where we are headed, we can't step forward while it's said there is a depletion of resources or post-capitalism, for example, because there is no role model; we have no goal, no blueprints for 100 years from now, and no idea how even this year ends. So I think just that the blood of our ancestors, who lived without fighting for 10,000 years, is in our bodies could give us hope.

KATAGIRI: I think so, too.

Clay figures and hope. I feel as though those two play in harmony. Maybe, while there were more climate changes and rising sea levels than now, with no weather forecasts, the ancient people must have placed their hope in them.

Beyond Jomon for you two, I was able to listen to boundless stories, in a way able to express in a word, such as Shu-Ha-Ri, how to approach "what you like, how to connect it, and how to love it, and also the past, present, future, and hope... It was a really exciting time for me.

KATAGIRI: It will be really hard to transcribe this. We talked in chronological order so randomly. (laughter) ■

January 22, 2021 in Tokyo

**This talk took part in a sufficiently safe environment. We appreciate everyone involved for your cooperation.*



The interview, which we had sent in every issue of the Moro Goshin Supporters Association newsletter, will be brought to you in Jomon, now revised, with the keywords "That's Jomon" and with an increased number of pages.

We welcome people having ties with the Jomon culture and working in various fields, and we hope you enjoy the opportunities in your encounter, serving as an overture to the Jomon culture occasionally in genres beyond your imagination.

Jomon Drums in 2020

MORO Goshin

The short movie “Jomon Drums,” completed

Jun

A short movie, produced by YAMAOKA Nobutaka, the director known for the film “Hooked on the JOMON,” has been released.

With the Jomon drum performance at the JOMON & Art Village in Niseko, in the great nature of Hokkaido, I talk about what I have thought and realized, and my future prospects. There’s a link on my website, so please take a look.



Aug

Performance at the Nakamura Keith Haring Collection

I performed at the Nakamura Keith Haring Collection where NAKAMURA Kazuo serves as director; he appeared once in an interview in our newsletter of the Supporters Association, Vol. 9. The dialogue with the works in the art space was truly inspiring, and I was able to recharge with a lot of energy for my activities. I was also blessed with a wonderful encounter with MIURA Yasutoshi, a football manager known as “Yasu-san,” and I was really flattered to hear him praise my performance.

The collection of the museum will be exhibited at the Sapporo Art Park from July 17th to September 26th this year [2021]. Please look forward to that.



◀ Check the video
of the performance

Jul
Aug
Sep

Performances and Workshops at the Hokkaido Museum of Modern Art

We held a series of performances and workshops playing the djembe and Jomon drums together.

The original events were postponed, but we managed to hold them, taking thorough hygienic measures in the large lecture hall, and they were well-attended.

I realized again the fun of playing drums and having sessions together. I would like to continue to create such opportunities one at a time together.



Aug

Session with Junior High School Students (Ashibetsu Keisei Junior High School)

I was invited as a lecturer for a special class at a junior high school.

With ISHIDA Shilo, an instructor, I talked about the importance of maintaining passion and curiosity, and we played the Jomon drums with the students. They were quick at learning the rhythm, and the gym was filled with laughter and excitement.



In 2020, Jomon Art and Culture Foundation set sail in the midst of a worldwide pandemic that nobody had predicted but we still expanded our activities with the same positive thoughts.

We would be grateful for your support in our future activities.

*The content of the article is as of July 2021 when the Japanese version of this magazine was published.

Please note that there is a description that has ended or the contents have been changed.

Sep

Benizakura Park Art Annual (Sapporo City)

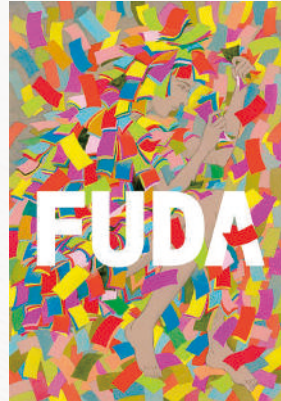
We performed at an art event set in the vast forest spreading just outside of the city.

We had sessions with KANNO Yuto on the tsugaru-jamisen and also Shinki, the guitar and the piano duo of TAKATANI Hideshi and OGAWA Sayaka, and ending with dancing with the audience. It was very lively in the chilly air.



Sep

Streamed Performance “Fuda” Was Held



Under this difficult condition, we would still like to broadcast our performance...

with a cast of 40 people and an 8-month-long production period; we delivered the performance via video. While the script by TACHIBANA Haluka draws on a universal theme and tells us to think together about our ways of living, those ways will change under this continuing pandemic.

We hope this performance, born from the combined power of the various and versatile artists gathering there, becomes an opportunity for spreading new performing arts from Hokkaido, transcending various barriers.



Currently you can watch the full version for free▶

Nov

Performed with Glamping at the Hokuto Site of Kushiro Wetlands

Aiming to make use of the Hokuto Site of the Kushiro Wetlands, we made the first trial of glamping (glamorous camping) at a historical site within a national park in Japan with permission from organizations such as the Ministry of the Environment, the Agency for Cultural Affairs, and the Kushiro Archaeological Research Center. We will continue further cooperation to experience and empathize with the long history. Providing the paper enlarged▶
(The paper used with permission of the Mainichi Newspapers)



Upcoming Events



土祭
2021

2021.5.22(土) - 10.24(日) 会場: 麻生町 野原町 野原町 野原町



Hijisai 2021

(Mashiko Town in Tochigi Prefecture)

●These events are subject to change depending on current conditions. Please look for the latest information on Moro's website and Facebook page.

This festival is held once every three years in Mashiko town, famous for Mashiko pottery, to share the creative expression in our "everyday life." We will hold a workshop for making Jomon drums on May 23rd, and a performance with MORO Goshin, ISHIDA Shilo, ISHIBASHI Shunichi, and KAWAMURA Ryoko set in the Ancient Burial Mounds in Oyake.

How do the "ancient" and the "present" intersect in the land of Mashiko, where the people and the land have been deeply connected since ancient times? Please join us.



ISHIDA Shilo

ISHIDA worked on many performances that are unique to the “now”, through the relationships between Hokkaido, and the Ainu culture and the people.

Apr

Payokakamuy-Epiru

(Lake Kussharo in Teshikaga Town)



The ancient Ainu people had the spiritual world facing Payokakamuy, the traveling god of sickness and epidemics. In short, Payokakamuy and humans acknowledge that both have the right to live on the earth, and have the wisdom to live together well. Sometimes they pray, “Please do not bully humans anymore,” and do Epiru, purification. According to the late YAMAMOTO Tasuke, a mentor of the Ainu culture to Atuy, “Such rituals are hardly ever held, only once every few decades or so.” I took part in this ritual, held to wish the epidemic would cease, and played the drums.

Sep

The 21st Ceremony for the Repose of Extinct Species' Souls

(Lake Kussharo in Teshikaga Town)



“There are no troubles even if there are no humans on the earth” and “I still want it to be said that it’s all right for other animals to be on the earth.” Humans are one of the animals and one part of nature; based on these thoughts, as a place for reflection and praying for the plants and animals that have become extinct due to the existence of humans on the earth, I performed at the festival that continues to regard everyone as “attendees.” I hope this will spread beyond the boundaries of religions and thought worldwide, not only in Kussharo.

Dec

Collaboration with KOM_I

(from “Suiyobi-no-Campanella” [Wednesday Campanella])



KOM_I visited Hokkaido to appear on the program ONE LIVE on the web TV channel Ameba TV; she has been performing at many music festivals not only in Japan but around the world, touring, and creating live performances in response to the land and the people here and there as the vocalist for “Suiyobi-no-Campanella” [Wednesday Campanella]. From the connection with SUZUSAPPNO Ryoko, who hands down and spreads the Ainu culture, I took on the challenge of a performance for one night only with the spiritual world of the Ainu in my heart. I was blessed to have a wonderful encounter.



Sato participated in the performances of various stages, brushed up her skills with versatile genres of artists, and expanded the range of her expression.

SATO Yuka

Aug

Sapporo Dance Collective 2020
**Sapporobunko Library
Vol. 101 “Voice Up”**

Inspired by the *Sapporobunko Library* (100 volumes published between 1977 and 2002), a series of books that have introduced the art, culture, society, and nature grown in the climate of Sapporo, I participated in a dance performance made up of "current voices," as its 101st volume of the series as of 2020. This show was broadcast on video as a part of the Sapporo Support for Continuous Artistic and Cultural Activities.



Oct

**Collaboration with
Tap Dance**



I held a duo live performance with a tap dancer, YOSHIDA Tsubura. We created a session using tap dance and djembe, in short, by just "percussion instruments," and the audience enjoyed themselves.

**Jan
2021**

**Stage Performance
“Zanzouhyakkei”**

I participated in a stage performance by the group, Tougenkyo Orchestra, composed and directed by the musician KAGEI Masayuki. Tickets were sold out on the day of the performance, and the audience enjoyed the fantastic performance.



**Feb
2021**

**Stage Performance
“Euphoria”**



I planned, composed, directed, and also played the djembe and the Jomon drum, and welcomed KARASU Ippiki on saxophone, SASAKI Aoi on synthesizer, and TACHIBANA Haluka doing live painting. With impromptu improvised sessions, together we were able to create a performance that evolved in that space.

About Jomon Art and Culture Foundation

We will continue to contribute to the development of the local and the art culture through further promotion of "Jomon"

We had been preparing for the establishment of the foundation aiming for further promotion of the Jomon culture with the "Jomon drums" as the core, and on October 1st, 2020, we received certification and registered it as a general incorporated foundation "Jomon Art and Culture Foundation."

We have transferred and consolidated our activities of the Office Moro Co., Ltd. and the Moro Goshin Supporters Association starting in 2020, and as managing all the activities related to making, performing on, and teaching Jomon drums, and managing our apprentices, we will strengthen further human and local connections, which we have cultivated, and will expand the circle of empathy for Jomon as an art and culture capable of being spread all over Japan and the world.

As we had hoped, the World Heritage Committee will soon be deliberating on the registration of "the Jomon Archaeological Sites in Hokkaido and Northern Tohoku" as a World Cultural Heritage site, and the momentum for registration is increasing.

Further expanding the scope of our activities and planning to move to a public interest incorporated foundation, we will all continue to push on toward spreading and elevating the Jomon culture.

We look forward to your continued support.



縄文芸術文化財団

The logo mark of the foundation is designed by Wabisabi, a leading design unit in Hokkaido.

The capital "J" of "JOMON" and "JAPAN" is shaped from the form of earthenware, and expresses the spreading of Jomon art to all over Japan and to the world. Please enjoy our new symbol!

Board of Directors

President: YOKOUCHI Ryuzo

Representative Executive Director: MORO Goshin

Executive Directors: YOKOUCHI Ryuzo, ISHIMORI Shuzo, MORO Goshin, ISHIDA Takayasu

Auditor: TERADA Masato

Trustees: ARAKAWA Hiroki, EBISUTANI Yukio, YOKOI Takashi, DOMORI Takashi, SAITO Hiroyuki

Information on Membership Application

Transcending time, the Jomon culture offers tips to people living today for the future. We would like to spread the activities with as many people as possible to convey to as people as possible our idea of "bringing the sounds of Jomon to the future."

If you become a member of our foundation, we will send you the newsletter and information about our events and performances.

We are sincerely looking forward to having you join us, and will be grateful if you introduce us to your friends.

On the Internet

<https://www.jomonart.or.jp/join/>

There is an application form.

You can also email us at: info@jomonart.or.jp



By Phone/Fax

Phone 011-200-2112

FAX 011-200-2113

Let us know if you are interested in joining Jomon Art and Culture Foundation.



[JOMON]

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This brochure adopting the fonts
designed based on the idea of Universal Design.

