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Kikan Kochi

Think & Action Magazine,
Kochi.Winter 2015 No.55



Features **Kochi Dining 9**

Restaurants with First-Class Ingredients

Giant Interview

World Renowned Artist **Yoshitomo Nara**

Appendix

The Oroshi-danchi Shop Association × KIKAN KOCHI

Colore No.28



Winter



Kenzo Nakajima

Born in 1959 in Kochi City. Lives and works from Misono Town in Kochi City. He is a Photographer for Tourism Posters and Various Advertisements. He lectures a Photography course and conducts overseas photography seminars. He is a graduate of the Photography Department of Osaka University of Arts. A member of the Japanese Advertising Photographer's Association (APA) and The Japanese Society for Arts and History of Photography.

http://blogs.yahoo.co.jp/japan_kenzo

Picture Taken on November 5, 2014 in Kochi City

Ken-chan's fanciful photo diary No. 38

The Inverse 13th Moon

It's been about 190 years since photography was invented.

The first photo took 8 hours for an exposure.

It was not a world taken in a single second.

On November 5, 2014 the 13th moon of the 9th month has passed.

As this year is a leap year in the lunar calendar, this moon is called "The Inverse 13th Moon"

Famous Moons are as follows,

- 1, The 15th's "Harvest Moon",
- 2, The 13th "Moon Viewing", and the
- 3, "The Inverse 13th Day Moon"

Following the Lunar Calendar this moon was last seen in 1843, around 171 years ago.

Photography came to Japan in 1841,

There are no picture records of "The Inverse 13th Moon"

Perhaps this picture would be first of its kind.

Photographed to be in the history of humankind.

This moon has made me feel great.



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This is the English Version of KIKAN KOCHI.

It is revised in order to shorten its length.

We do hope many people will read

this free online magazine.

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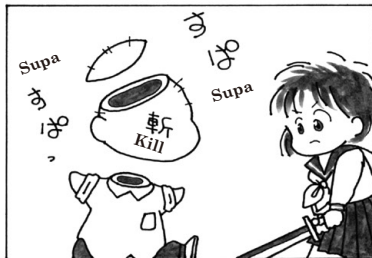
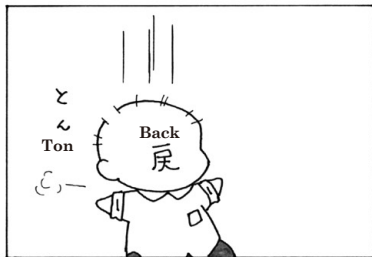
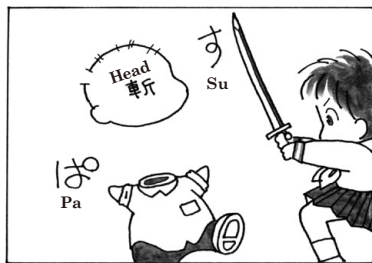
Philosophical Theater "DOKU-SO-GAN" 独走篇

Volume.038 art by HIDEKI TAIKE

Something is happening all the time, people are going every which-a-way. No matter which way you look, up or down, somebody is always headed somewhere. Something is happening, That's something I hope you never lose

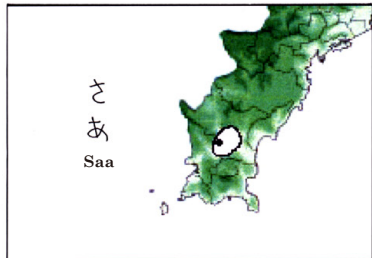
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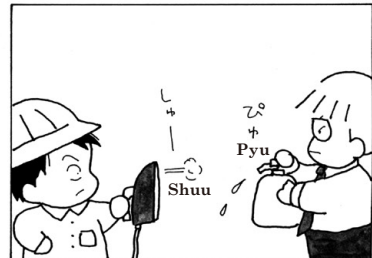
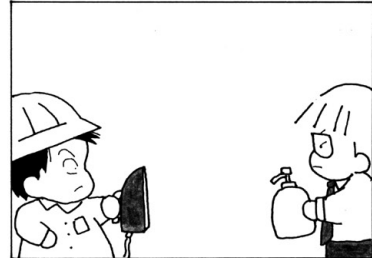
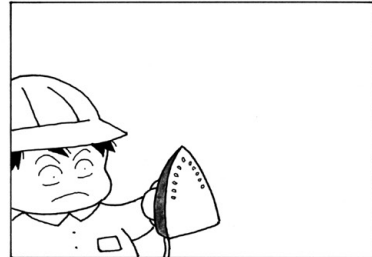
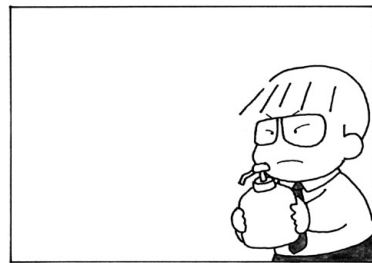
[How to Popularize]

普及させたい



[Showdown]

対決



Kochi Dining 9

Restaurants with First-Class Ingredients



Kochi Dining 9

East meets West in the Kitchen of

MATSUI-YA

Getting to know Mr. Matsui over a glass of wine and his selection of fine fish and meat ingredients.



Japanese and Western as well as good Pasta, in a Chic styled Spanish Bar Restaurant.

I think it was the year before last, whilst covering an article about restaurants, I heard a rumor about a certain restaurant. The rumor went, “The owner goes on his boat and catches the fish that he puts out in his restaurant.” To see if it was true, I decided to look for the restaurant.

[Matsui-ya] located in Kotobuki-cho of Kochi City, is a stone’s throw away from the Atago Shopping District. Upon entering the restaurant, I had a strong impression from the interior. Built with exposed concrete walls, the interior is well lit with a fresh and modernistic feel. On the walls, you will find wine bottles and glasses displayed. Mr. Matsui, which the name of the store comes from, is the chef



“I never want my customers to pay for food that is not delicious. They would think it’s a waste. That’s my policy.”, Tomoyoshi Matsui. A pro at understanding fish, Matsui, an avid Angler, will always provide the best Sashimi. The meat are delivered from the famous [Hiro]. An especially hidden restaurant.

owner of the restaurant. Previous hailing from real-estate experience, realized that his hobbies of fishing and surfing were his passion. Around 2008, with the help of a friend and partner, they started their first restaurant. This is where he started to study about food and cooking. Despite not having previous culinary experience he grows each day in his own style and selects the highest quality fish and meat for his restaurant. Following that, he started his second restaurant in 2011. When asked about how it started, “When I

was young and rebellious, there was a particular surf shop in Kanagawa that was a cafe in the afternoon and a bar at night. The food there was amazing. The interior was built using concrete and left a strong impression on me. Also, the place didn’t just serve Japanese food, there was Pasta and the meat was delicious. I took that inspiration and combined it with a Spanish Bar concept that serves food from both the east and the west. For the menu, I only put out food that I think is delicious. If I don’t think it’s good, I won’t give it



to my customers.”

Only the best quality meat.

For Matsui his store is a representation of his network and life. “I have been helped by so many people. That’s why I can be here now. It really thanks to my friends and having relationships.” His network of friends and people is extensive.

Thanks to his network, Matsui compliments

his selection of seafood menu. Mainly what he serves, of course, are fish that he has caught and selected. Yet, he is always thankful for the relationships he has with his fellow fishermen. When he can’t go out to fish, with just a call, they share their catch and he has fresh fish to serve. What makes the difference, Matsui says, is that the time from when the fish is caught to the table is reduced. As a result, the taste of the fish and the freshness can be kept and served to his customers. This time I had the pleasure of tasting amazing fish, Chub



Mackerel from waters of nearby Tosa and Japanese Amberjack from Shimane Prefecture. But to top it off, the meat was exquisite. Through his relationships Matsui made contact with a famous butcher in Kyoto, [Hiro]. Matsui serves Japanese Wagyu beef selected by the store.

Matsui: “ To be able provide such high quality is an honor for me. I want all my customers to try the meat at least once. I’ve learnt from [Hiro] a unique way of doing shabu-shabu and it’s perfect. The meat is by-order basis, so customers will need to book 3 days in advance; I guarantee the taste is delicious. The fat on excellent meat is actually transparent and burns off easily. Whilst many stores prefer to wrap the meat and freeze, I choose not to, because the true taste and smell of the meat disappear. I try to think like my paying customers. They pay for good and tasty meat.”

Chef’s Selection. Would you do it?

Along with the wine glass holders, there are shelves lining the restaurant walls with wine bottles. Perhaps it is because of the location and appearance, but most customers are not walk-ins, but they have been introduced. They come to the bar, sit, and order beers or wines. I can imagine them just sitting there and become indecisive about the wonderful selection of wine and food. Most of the usual customers, prepare a budget around 3,000 to 4,000 JPY and ask for “Chef’s Selection”. By doing so, they get a chance to taste food that’s not usually on the menu and get recommendations from Matsui. Hearing Matsui telling me this, I feel that I’ve discovered a secret restaurant, a difficult situation, to keep this my own secret or share this restaurant. You decide.

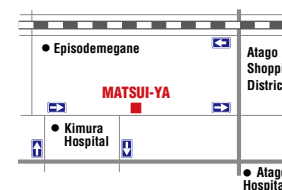


Japanese and Western Creative Galley **MATSUI-YA**

1 - 9 Kotobuki-cho, Kochi City
Phone: 088-871-3811
Hours: 6:00 PM - 10:30 PM
Regular Day Off: Monday

*This store only accepts bookings.

To order menu with [Hiro] meat, please book 3 days in advance
Budget: Dinner:3,000 ~ 5,000 JPY



Kochi Dining 9
RESTAURANTS
Creole

*The best way to eat an ingredient is prepared by someone
skilled in the ingredient.
You'll believe a professional and his work is in this place.*





Mozzarella's strong points are its creamy and freshness. To enhance this flavor, it is slightly warmed in coconut infused whey milk. Creole Style Caprese Salad.



To bring out the delicious, fragrant but simple taste of Japanese Scallops from Hokkaido, Creole slightly applies heat. Further increasing and strengthening the taste with the sweet and kind taste of the lily bulb and lemongrass infused Olive Oil.



Served with a fragrant Chrysanthemum paste, lightly fried Amberjack taken from the waters around Muroto. Enjoy with a soft anchovy based sauce.



Tasmanian Lamb's characteristics are fine and smooth texture and pleasant fragrance. To maintain the bone temperature at 53.5 degrees, the lamb is placed in the oven for 1 minute taken out for a 5 minute rest and repeated for more than 8 times. When eaten, the meat barely holds together, melting off and the fragrance fills the mouth.

To be "Cooking"

These past few years among my coverage of restaurants, I've felt the most stimulated by "Creole" owner Chef, Munekazu Yokota. Simply enjoying eating since his childhood, Yokota entered the culinary world in his teens. As a young person entering, he was struggling to understand and complete his work in his first few years. Through experience in various restaurants in Japan, his 4th year became his 5th and so on, each year he grew and found answers to his questions about food. "Back then, when I cooked, in my head I had a plan of what the food should look like and taste like. But often, it would be different from what I had imagined. I often wondered what was missing? It wasn't salt, sugar, acidity or even bitterness. Then I realized, it was simply that I did not have the knowledge and skills. I then promised myself, that when what I made was the same as the plan inside my head, I would go independent." Yokota started his own restaurant in his late 20s. "Cooking and Cuisine are slightly different. When preparing and cooking meals and food that we eat in our homes, the flavoring and seasoning take center stage. But with cuisine it is the reverse. The seasoning or sauce, support the main ingredient to take center stage. A single ingredient is the center of the dish. To accomplish that, knowledge of the ingredient is crucial. What is its natural taste, how much

fiber is inside, how far should you apply heat till the ingredient changes, how to apply the knowledge of the ingredient is important. For example, Japanese Scallops. The scallops have to be the main. If a strong flavor is added to the balance or mix, you will lose the taste of the scallops. Another example with tuna, strictly speaking, for it to melt in your mouth, a temperature of 35 degrees is needed. That's how I cook here in Creole; I cook with the knowledge of each ingredient. So when you enjoy the tuna it will melt in your mouth.

Making sure each step is right.

Yokota mentions that a true professional chef is able to cook and educate. A chef understands the entire process and is able to explain why the ingredients, how to extract the broth, what temperature the dish is cooked at etc. Yokota mentions, "I think, I want to educate the people of Kochi on what actually is a restaurant. Just to improve Kochi's food culture a little further." Even with such a vast knowledge and experience in investigating about food, Yokota still talks about how he is still in training. Everyday he pays attention to his ingredients and questions if what he is making is right or wrong. To improve he takes trips to Tokyo



and frequents famous Japanese, Chinese, and Western restaurants and even at times goes overseas to study more about his food and ingredients.

“ I am nervous when I frequent these restaurants. I always joke and worry to myself before I go, ‘what if I can’t comprehend the dish?’ It’s extremely important to eat various dishes to truly comprehend the value of the ingredient. Previously, after a trip to Tokyo, I recreated each dish I had eaten with my own interpretation. Then invite the friends who came with me and ask them, ‘this dish tasted like this right?’ Thankfully, I have not come across a store that I couldn’t figure out, yet”

Taste a place full of professionals.

It has been 10 years since Creole opened its doors for business. On each white plate the ingredient takes center stage. Thoroughly developing skills and techniques to ensure each plate is better than the one before. The young chefs of “Creole” learn and grow under the tutelage of Yokota. Each and every staff member are professionals within their own fields. Every passing moment in the restaurant can be pleasantly spent, with delicious food and good wine. But most of all, the knowledge that your taste buds are in the hands of professionals.

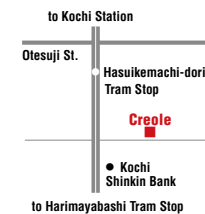
*The Fine and Lovely Dishes
of Creole*



RESTAURANTS

Creole

Legacy21 First Floor 15-3-2 Harimaya-cho, Kochi City
 Phone: 088-885-7065
 Lunch: 11:30 AM - 2:30 PM (L.O 2PM)
 Dinner: 6:00PM - 11:00 PM (L.O 9:30PM)
 *Dinner is Course Only 4,000 ~ 10,000 JPY
 Regular Day Off: Tuesdays
 Parking available to guests (2 LOTS)





With a puffy and springy texture, the exquisite sweet taste. A part of the Japanese Confectionery, Fu Manjyu, red bean paste wrapped in freshly made fu.

Kochi Dining 9

Yokoyama Fu* Kitchen

**Fu - Curd, derived from wheat gluten or bran, not to be mistaken with Tofu.*

*With orders from around the world,
Kochi's only "Fu" Specialist.
A distinctly Kochi success tale.*



Perhaps, unique to Japanese food culture, is the "Fu". Found both in cuisine and in confectionery. Fresh Fu, Grilled Fu, Saiku Fu, Fu Manjyu (Fu Dumplings), and others, each Fu has a distinct taste and texture.

Taking on the family business.

Born in China, Developed in Japan, "Fu" is a health food that has a soft texture and high in protein. Throughout generations, the Japanese have developed new "Fu". Here in Kochi's Atago-machi, Akira Yokoyama of [Futomi] Yokoyama Fu Kitchen is taking part in that history of developing new "Fu" creating and selling, Fresh-Fu, Grilled-Fu, Fu-Gashi and various other delicacies. One of only a handful of "Fu" stores in the Shikoku Region [Futomi] is the only specialist store in Kochi Prefecture. "Fu" that is made in [Futomi] is famous around the world and has orders from England, United States, Taiwan and various other countries around the world.

Making Fu carefully by hand. Carefully watching the appearance of each Yaki-Fu (Grilled-Fu), the artisan carefully cuts each piece and waits for the right color. A trusted artisan watching over the craft skillfully.



Curious about the charm of “Fu” and [Fu-tomi]’s international activities, I investigated the store and interviewed Yokoyama. Yokoyama took over the business from his father after graduating from university. He now has the important task of managing a respectable store that has been operating since 1948. When asked about taking over the business, Yokoyama replied, “I had considered taking a different path. But, I grew up in this business and it was actually natural for me to take over this business.”

Fu’s ingredients are relatively basic and simple, wheat flour, wheat gluten, and baking powder. I started to wonder how difficult it would be to continue to develop. So I asked Yokoyama about the struggles he has with developing Fu. With a smile, he answered, “I use wheat flour from Hokkaido, Kagawa, Canada, United States and Australia. I blend the flour depending on each harvest’s weather, where’s it’s from and various other factors because the protein content changes. Even now, I think it’s a constant trial and error learning curve. Back before there was an issue with using tap water, I used tap water to process the wheat



*I blend the flour.
To reach the perfect taste.*

gluten. Now I use water from a specialist. Most Fu Kitchens around the nation also buy this water. Even the wheat gluten can be different each time, so when it comes to combining it, I don’t use a set measurement but change it each time to fit the mix.”

Once the Fu is made, the next process is steaming, boiling or grilling to make the various dishes. On the 2nd floor of the production house, the staff tactfully grills the Fu. With a “please” they hand me a sample. Fragrant with a slight sweet smell, it sits on my hand. Taking a bite, I’m surprised; the texture is crisp yet soft like a baked sweet. “It’s tricky when making these grilled-fu. The baking process is also important. It’s difficult. We don’t just follow a set time to grill them. The Fu will expand differently, subject to the adjustment of the gluten. So for example, when grilling, if the Fu expands too much, we won’t be able to seal it into the bag. In some cases, yesterday we might let the Fu expand, but today we won’t let it expand. Each day’s conditions are different. It requires skills to adjust accordingly.” Yokoyama was proud about his staff. They are professionals in their respective

skills and ensuring that each grilled-fu is perfect for their own store products and other companies.

Knowing when to take the extra step or not.

It requires determination when developing new Fu products. Determination through the difficult yet simple process of making the Fu, Yokoyama shows that it results in the wonderful taste of his Fu-Gashi or Fu Sweets. These handmade snacks accentuate the tastes of Tosa by infusing the water and the sugar coating water with flavors. Using spring water from the Shimanto River, The grilled Fu are carefully coated one by one with the flavors of Yuzu, Ginger, Seaweed, Strawberry and other flavors from ingredients made only in Tosa. “I continuously keep Kochi important in my product development. A lot of what I do is of course by trial and error. For example for the strawberries, there are several strawberry farms in Kahoku-cho, in Kami City. It took a long time to compare and select the best



Shop Owner, Akira Yokoyama



The trust in the honesty of their customers is amazing. Their store operates on an honesty-box, which just a box for people to place the money into. There isn't even a sign for the shop.

strawberry for my sweets. I've built that relationship with the farm and now, if I get a call from them, I head straight out to pick up the strawberries.”

This approach to business is what has given Yokoyama new routes to selling his products and to be acknowledged not only in Japan but the world.

“In the past, many stalls, stores, restaurants and local shops bought from us. Now I sell through the Internet as well, allowing direct sales to overseas, straight to the customer and within the country. Around 20 years ago, I was very worried when I heard in the news about the declining Japanese population. At the time, I heard from Prefectural office that there was a ‘Shoudankai (Business Meet)’ happening in the Kansai area. When I talked to the local businesses here, they mentioned that even it would be meaningless to go. ‘Should I even say that I am from Kochi, they won't help you’ is the remarks I often got. Even then, I decided I had to go. The difference is in taking the extra step or not taking the extra step. This became the starting point, and

every time there is a “Shoudankai” in Kochi I take part. Of course, I had no results at the beginning. I often had times when I would attend and have nothing sold. In any case, even if it was difficult to create paths to sell, I had to continue with determination.”

Old yet New. The path of the “Fu”

Yokoyama participates in as many fairs, meets and “Shoudankai”s as he can. Events such as, “The Great Big Business Meet, Supermarket Tradeshaw, Food Export Tradeshaw, etc.” At one tradeshaw, the “Chuu-Shikoku Business Fair”, 2 food retailers that are active in London and New York approached Yokoyama. The London retailer actually sent a Japanese couple in charge of their Kyoto office to scout out and find new products. Yokoyama states that businesses are changing and companies are sending their purchasers out to local areas to find and discover new products. Yokoyama humbly explains the reason why his products are sold in various department stores, supermarkets

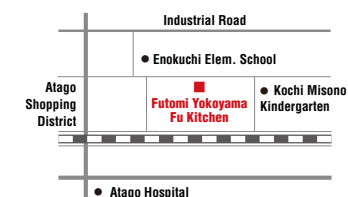


[Futomi]
Yokoyama Fu Kitchen

11-15-2 Atago-machi, Kochi City
 Phone: 088-872-3670
 Hours: 9:00AM - 6:00PM
 Regular Day Off: Sundays and Holidays
 Parking: Available
<http://www.futomi.co.jp/>
 Prices: [Fu] 1 Bag 130JPY ~
 [Fu-Manjyu] 1 Bag 1,200JPY (5 flavors)

and shops around the nation and the world. It is because he planted and continues to plant as many seeds and builds good networks as best he can at the trade shows and fairs. “We are a small company. We grow only by the small percentages or leftovers. You should take the chance, if you feel like you want to sell outside the prefecture or overseas.” He also adds, “These days working together and combining our abilities, skills and knowledge together is crucial. There are plenty of chances for local producers to sell overseas. It’s important

that local businesses in the prefecture share information and help each other create new paths.” At first, our ancestors developed the “Fu” by adding new ways to eat. While protecting this path and producing locally, Yokoyama takes on a new challenge to develop further into Japan and the World. I strongly feel his confidence in “Pride in my product”. Old yet New, Yokoyama Fu Kitchen has a particular artful charm and keep making “Fu” for years to come.





Kochi Dining 9

Restaurant

Doiyoshi

*Fresh Fish daily, sashimi only for that day,
caught from the waters of Susaki.*

Trust in the sign "Doiyoshi".

The best is guaranteed.



Morning walk to the market.

Once, at a certain party, I met an official from the Susaki City fish market. He was a young man that loves his city. I asked him, "Of all the restaurants that operate through the market, which one uses good fish?" and he aptly replied with a smile, "Doiyoshi". Intrigued at this quick answer, I asked him about the restaurant and the address. Upon visiting the restaurant, the store's appearance was rather old, far from modern and trendy. But it has a homely feel and the owner Yoshiyuki Doi maintains the business with his family.

Entering the store, an industrial tank with fresh fish bought from the market each day greets me. Filled with seasonal and beautiful



Carefully, cutting and trimming fish after fish. His father actually a fisherman, Doi laughs, "I'm sure my father gave me fresh and delicious fish, but there were bones and was lazy, so I did not care to eat. I only started eating fresh fish properly at the age of 20, life's interesting isn't it."

fish. On the counter I find a display case for sashimi and sushi. Stocked with fresh fish, Jack Mackerel, Striped Beakfish, Japanese Cutlassfish, Bonito and others.

"Every morning I take a morning walk to the fish market with my son. It's interesting to go there and see the variety and freshness of the fish. We want to try and get the best fish for our budget. I think grouper fish and stripped beakfish would be just right in season now. There are perfect fish for each season, in summer we would buy chum salmon, in winter we would buy largescale blackfish, and for end of year season amberjack. Also we would get some threadsail filefish. It's especially delicious. Even in Kochi city, Fish caught from the

waters of Susaki are famous. I select these fish carefully. Please enjoy it as wonderful Sashimi."

A personal "DELICIOUS"

After graduating High School, Doi went to Matsuyama City in Ehime prefecture to study at a culinary school. Following that he went on to study and train in Osaka, Matsuyama and in restaurants within the prefecture. Upon returning to Susaki in 1993 he opened "Doiyishi" after closing down a coffee shop business in the same location. Doi flavors his food in a "Until I say it's delicious" method. He uses a



homemade Sashimi soy sauce and ponzu (juice from a bitter orange) to find the best taste when serving. I decided to order a course with Japanese Spiny Lobster as the main. Tasting the fish I can see his fixation to taste. He laughs and mentions, "I use the same fish we sell to eat at home".

I took a look at the course. On the main plate, an irresistible, lightly pink in color, and scrumptious looking Japanese Spiny Lobster. Besides it is the lightly flamed Japanese cutlassfish. Doi cheerfully explains as he prepares the other dishes, "If you like it chewy, I'll serve it to you raw, but right now the fish has a good layer of fat. So if you like to eat it soft and cooked, it is also delicious. I've light-

ly flamed half of the fish. Please compare the taste." The next plate I received is a big plate of sashimi of bonito, weakfish and other lovely fish. Some days, he'll get the fresh bonito straight from the fisherman.

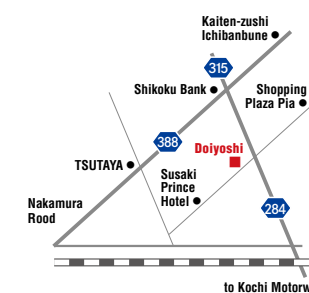
Let's buy some Moray Eels.

Moray Eels are a delicacy of Susaki. When there are orders, Doi will personally buy cut and trim, prepare, and cook a whole Moray Eel. Depending on the season of when the eel is brought in, you can even ask to have it as Sashimi, with a parboiled skin. Moray eels are known for its plump meat and its collagen.



The usual way to have is Tataki. However, being a sushi chef, I thought Doi would obviously recommend the sashimi, but he recommended eating the eels in a jellied broth. “My Moray Eel soup is full of collagen because I put a lot of care and the meat of the eels into my soup. You won’t find any other place that sell Moray Eel Soup with this much meat and collagen.” Although it seems that “Doiyoshi” only sells fish and sashimi, they also have an extensive Japanese styled menu and a variety of Western and Chinese dishes. Once you order a dish, Doi works with his son in perfect unison as a team to serve you the dish. On the first floor of the

store you will find some counter seats to enjoy sushi and sashimi, some family tables and a small room in the corner. On the second floor you will find private rooms and a small banquet hall. Although rather small, customers from all over the prefecture and nation come to this quaint cozy restaurant. Local families, friends from the fish market, first time visitors to Susaki City, and people from other prefectures on business trips and the list continues. I’m sure that Doi has gained the trust of these customers and I believe it will continue for many more years to come.



Restaurant Doiyoshi

12-6 Nishizaki-machi Susaki City
 Phone: 0889-42-8787
 Hours: 5:00PM - 10:00PM
 Regular Day Off: Unassigned
 Parking Available
 Budget: 3,000 ~ 5,000JPY
 Jellied Moray Eel Soup: 480JPY
 Moray Eel Tataki: 980JPY



Game meat that you can eat with Chopsticks.



Top right: French styled, Wild Game Patty, 800JPY
 Middle right: Today's Entree Combination 1,280JPY
 Bottom right: Navarin Styled soup, Venison on bone. 1,080JPY
 Top left: Wild boar in Salted Kettle roast with Couscous. 1,050JPY
 Bottom left: Simple Venison Roast. 1,450JPY
 (*Please take note that the menu changes each day)

her childhood. As a small child, she just innocently tasted all the local dishes. After becoming an adult, she took her first overseas trip to Bangkok, Thailand. There she received a revelation, "Why I am living and what is making me living." Following that trip, she changed her lifestyle into [Work in Japan to travel and live in the world]. Having travelled to over 60 countries and tasted all their dishes, one ingredient has caught her attention. Venison. She made a decision to learn more about Venison. She lived and worked in New Zealand as a cook to learn more about Venison. "Back in New Zealand they farm the deer. It's normal

to eat Venison steaks and Tataki. Venison is a worldwide business. It's even bigger business than Lamb. It's horns and blood are also used for medicinal purposes."

To share the delicious taste of Venison.

Following New Zealand, she moved to live in Tasmania, Australia. After years of injuries and sickness, she had to return to Japan to receive medical care. She didn't know if she should return to Australia. During her return to Japan, Nishimura saw a poster looking

for people to help develop Venison products. She applied to it. As such, she developed the famous "Venison Hot Dog". Following that success, she worked as the restaurant manager for "Yutorisuto Otoyō" Park in Otoyō Town, Kochi Prefecture. Her work in developing the menu for the park, soon resulted in the successful, "Shikoku Gourmet Festival". And in the summer of 2014, she opened her own "Nook's Kitchen." When asked about her concept, "I don't want to make game meat an expensive cuisine. It needs to be more accessible. I want a store where you can use chopsticks to eat Veni-

son and you can say 'It's delicious!' I want to spread the culture of eating Venison. I also want people to come and visit Kochi prefecture for our wonderful venison. To show people that this as a valid business model." She creates the store's menu each day. Nishimura carefully looks at each individual differences of the venison and game meat each day. The store's most popular dish is the "Today's Entree Combination". She uses different cooking methods to achieve the beautiful flavors. She also provides the name for each of the dishes on each platter. Her Venison roast looks like Kochi's famous "Kat-



suo Tataki” or lightly grilled Bonito fish. It is carefully grilled and roasted, and the meat’s taste is straight and pure. Another wonderful dish is her “Salted Kettle Wild Boar”. The boar is slightly steamed inside the kettle until it’s pink and then grilled inside and it has just the right amount of salt. These dishes are just right to enjoy together with a wonderful glass of red wine.

Revival of Venison.

Nook’s Kitchen opens only 3 days a week, on Thursdays, Fridays and Saturdays. When I asked about her strange operating hours, “ Apart from being an owner-chef, I am also

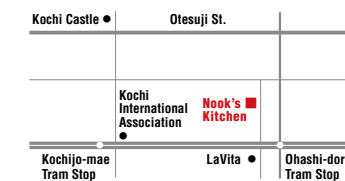
trying to bring the revival of Venison to Japan. Apart from running this place, I develop new recipes, conduct cooking classes, and also give speeches and lectures. There are a lot of other things that I want to do as well. Sometimes I have to leave the prefecture, so operating 3 days a week is quite difficult.” She then smiled and added, “Further, if I have to operate everyday, I would have a dispersion of my customers. Doing it this way, my customers have added value to come to see me and will make my store look always busy. (Laugh) Maybe that’s my real aim.”

A specialist restaurant nestled into Kochi’s neighborhood and its everyday. The Kochi Dining experience is amazing because there are these restaurants.



Game Cuisine
Nook’s Kitchen

Nabeshima Building 1st Floor
48-2-3 Hon-machi Kochi City
Phone: 080-3920-7471 (Accepts bookings in English)
Hours: THU&FRI: Lunch 12:00PM - 2:00PM
Dinner 6:00PM - 10:30PM
SAT: Dinners only 6:00PM - 11:00PM
Regular Days Off: Sunday ~ Wednesday
*Bookings on Sunday to Wednesday are accepted for bookings of 10 People or more.
*Currently closed until January 21, 2014 for training purposes.
Parking: Local parking stations/none available at store.
Budget: Lunch 1,000JPY Dinner: 3,000~5,000JPY





**Sawada Mansion Gallery-room38 opens its
“3 Day Yoshitomo Nara Drawing Show”
to celebrate its 5th year.**

**The world renowned Yoshitomo Nara comes to Kochi!
We take this opportunity to have a Giant Interview!**

Children search for their own “fun”.

Q: I feel the magazine I publish, “Kikan Kochi” is an existence or extension of part of me, at times almost childlike existence. What sort of existence do you feel your countless works of art have to you?

Nara: I don’t think I’ve ever thought about it. Never have I consciously thought about it whilst working. I draw what comes to mind, what I feel and the words at the time. They become creations that are here today.

Q: Sitting down and recollecting your past, have you ever gone back to analyse your past works when you were young?

Nara: I don’t really look back that often. When I look at my past works, it’s like looking at an album. What was I like in the past. It’s full of memories. It has a nostalgic feel. (laughs) It might seem a bit childish, but I feel that the creations could only have been created by me then.

Q: Did you like drawing when you were a young child?

Nara: I think I liked drawing back then. Back then I didn’t feel or think much about it.

World Renowned Artist, Yoshitomo Nara

Interview by Yoshihiro Nonami

Giant Interview 0038

Q: When you entered into Art college, did you think you would become an artist in the future?

Nara: No, not really. I didn't really think much about it. I just liked drawing at the time, so I went to Art College. I didn't see anything past that.

Q: After graduating from Art College in Japan, you moved on to study in Germany. What do you think you learn from there? Or perhaps what do you feel is different from your Japanese education.

Nara: First of all, the systems are different. Secondly, the method of instruction is completely different. Not just in fine arts, you are encouraged to think on your own and decide on your own. This type of instruction is prominent even from Kindergarten and Primary school years. As a result, there isn't a need to teach about the joy of art. The children are taught to search for the joy in art on their own. There was no need to teach it. I was envious of such an education.

Q: You became stimulated from the experience then?

Nara: I saw Japan's bad points rather than receiving a stimulant. What was really interesting by going to Germany, was that I was able to clearly see Japan's strong points and bad points.

Q: What do you mean by that?

Nara: To put it subtly, we're able to put ourselves into other's shoes. We especially good at acting as a group. I mean, even when cleaning, we tend to work in teams right? It's these types of things that Japan does well. I feel it is because our education enforces us to communicate as a group.

On the other side, because we act based on what others think, although Japanese people are thoughtful, In art, they create too many works that look into the unconscious self that they see in themselves. I felt when I was in Germany and Europe, that the Japanese tend to think too much about what other people think and would find interesting, rather than what they should express personally and what is interesting to them personally.

Q: I heard that you were able to carefully and thoroughly draw art whilst you were in Germany. How much did you draw?

Nara: Mostly, Everyday. I did have part time jobs to survive, but I think I drew the most at the time. All the feelings, emotions and ideas kept coming out and I just wanted to express it as fast as possible. I don't even know what it was. I had times where I would make mistakes on my drawings, then there would be times where everything would go



Yoshitomo Nara

Born in Hirosaki City, Aomori Prefecture in 1959. Completed his Master from Aichi Prefectural University of Arts in 1987. Moved to Germany in 1988, and attended the Kunstakademie Düsseldorf. From 1994 till 2000 was actively producing in Cologne and returned to Japan at end of 2000. In 2001, he opened his first Japanese solo exhibition [I DON'T MIND, IF YOU FORGET ME]. Following his exhibition at Yokohama Museum of Art, 5 other places and with a record number of visitors. In 2003, he also opened exhibitions in the United States, based on this works from 1997 aptly named [Nothing Ever Happens]. It opened at the Museum of Contemporary Art, Cleveland and 5 other places. Following that he has had several exhibitions. He is now acclaimed as a Pop Art Artist and has works displayed at the, Museum of Modern Art, New York, Museum of Contemporary Art, Los Angeles, Museum of Contemporary Art, Tokyo and various other Museums in Japan and around the world.

well. I didn't plan what I wanted to draw. I just felt what I wanted to express in me and continue what I was doing.

Q: You had your first solo exhibition at the Museum of Contemporary Art, Chicago in 2000. After that, you have had numerous exhibitions overseas. It seems like you have been recognized by the world before Japan has. What did you feel at the time?

Nara: In other countries, I am treated as a solo artist. That's all. It's other foreigners that decide before me, if they want to have an exhibition in a gallery or museum. However, even now, I don't feel I am that famous around the world, it's just in Japan, that strangely I have become famous.

Q: In Japan, You receive more support from the general public more than people in the art world.

Nara: Personally, I didn't think it would become like this. At first, I was just glad. However, I feel it has exceeded my expectations.

It was just simple the beginning. I was happy being able to live and meet people and friends and until then people that came to my exhibitions were people I knew. Strangely word started to spread and strangers started to come and see my exhibitions. It was an interesting feeling to have strangers come up and say to me, "I like your drawings." When I started to have a following, there were people who just came to see the exhibition. They didn't come to see my art, rather their aim was to see my exhibition. It's delicate isn't it. If you look at the works, I'm sure there are a lot of interesting things to find. I suppose if you were an artist aiming for such people, then perhaps it would be a success.

Q: I believe it was on your blog that you wrote, "I draw what I want to draw. What is in front of me. The conversation I have with myself in the mirror. I want to draw that into my creations."

Nara: That was exactly what I was doing when I was a student in Germany. I felt that time was the best. It felt like my heart, my body and my hands were connected with my creation.

Together, Face to Face, for an exhibition.

Q: It's the first time for you to have an exhibition in Kochi Prefecture. Can you tell us how you were able to use Sawada Mansion Gallery-room38?

Nara: I knew about Sawada Mansion since 2009. I was interested and also have read about it. Then on Twitter, I tweeted, "Sawada Mansion is interesting." Then in 2010, I

received a friendly reply tweet from the gallery, "You can have exhibitions here too." Because of that, I started to talk with the mansion. But at the time, I wasn't really aiming to have an exhibition but just hoped there could be one in the future.

In 2012, after a busy exhibition I had some personal time to relax. I contacted one of the people from the gallery and had a discussion in Tokyo. I think we originally talked about the end of summer in 2013. Day by day, we started to discuss the details and particulars to make this exhibition happen. We talked about the costs and how the funds would be spent. We worked together to make it happen by continuously looking at the details and that's how it started and how it became this way.

Q: What makes you attracted to Sawada Mansion, and more so Kochi?

Nara: I think I only know as much as anyone else. First you have Ryoma Sakamoto, right? (Nara laughs) I'm speaking to you in Standard Japanese right now. But yesterday, until I slept, I was using Tosa dialect. Such as, "Souze yo" or "Shi chuu ki". I don't think there is anyone that dislikes Ryoma Sakamoto. It is as if I've already been to Kochi.

Then, you have Sawada Mansion. I was attracted to the history of the mansion, the gallery, the people living here, people that used to live here and how it is run together by people who work in Art. What makes it better, and what I think is important, is that it's not extravagantly big. It's not a place that you have to make a trip to get to. It's a gallery within reach and a part of life. Even the room sizes are the same as the neighboring apartment rooms. I'm attracted to it in various ways. Sometimes to display my work, I need to put my work into frames to secure them. This time, I can just let it sit there in the gallery. From when the creations arrived, I'm really thankful there has always been a member of the staff watching it. Also this period of just 3 days is also good. I feel that I am a part of the team here.

Q: What is your concept for this exhibition?

Nara: I think the creations themselves don't change their ideas. If there is an idea sitting inside, then they should be taken out of the frame and be looked at raw. I think I'm returning to what I used to do. I want to create an exhibition where I can communicate and chat with other people. Meet them face to face and have discussion about my creations. To see if what I wanted to express is communicated. What I really want to do is have a local space where local people can come and see. Rather than having an exhibition at a museum where numerous strangers and customers that I cannot communicate with. Visitors spread the word about the exhibition with local people saying, "There's something interesting going on", instead of a big marketing plan. It's face to face. Aren't we talking face to face now? Also, I am honored and happy because I am 'participating' and I feel like I am a resident of Sawada Mansion just for 3 days of my year.

Q: What are your thoughts about this exhibition? Or the context of the 'Drawing' method?



This exclusive interview was conducted on November 6th, 2014. Due to request of the sponsors, questions were edited to ensure no redundancy.

Nara: Lately, taking days to complete and draw on a canvas has become the norm. But, I think the method of 'Drawing' using a pencil straight to a piece of paper is important. Because, I think there is more meaning to be able to complete one within minutes. The creations that don't go well, you might rip it apart and throw it away. Then after throwing it away, you realize that the upper section is good and just leave that. (Nara laughs) Your feelings come out raw and at that moment it is left as art. It's important to have that.

Personally, I think I just draw what people request and appeal to me to draw. Or on the other hand, depending on the person's perspective the creation changes and is completely different. For example, a drawing with a girl standing on top of a building might have many perspectives. Some might look at it and feel, "Anger at the summit", "A white ghost standing on the top of a building", "Reminiscing a past Earthquake, Tsunami and it's disaster", the way people look at a drawing varies in a big way depending on the person's life experiences. I'm glad if people can feel that experience within my creations.

**Prepared to be minor
Prepared to be not known.**

Q: Could you provide a message for those who are aiming to be an Artist?

Nara: This is not specifically for Artists. If you have anything that you really want to do, you need to be prepared to be minor and also prepared to be not known. Being successful in something that you want to do, becoming famous, and having money is getting one's priorities backwards. If you really have something that you want to do, if you don't have the intention to do it as a minor, it will never happen.

Next, don't think anyone can just become an artist. Previously, I was asked if I had anything to say to some children. I just replied that I couldn't. It's because in everything we do there are struggles and it would be difficult for me to explain the harsh reality and for a young child to understand. Anyone is free to dream, "I want to draw freely like that", "I want to draw in a big, wide place", but if they really wanted to become one, no one has to tell them anything and they still can become one. I was like that.

That was something that I did not like about Japan. In reality, even though we should be teaching how to have a heart that understands fun, we overprotect and teach just that it's "fun". I was a poor student at school. I did not receive any scholarships nor did I think I would be famous one day. I was content with myself just drawing pictures whilst working part time jobs. You're free to have dreams. I guess what I want to say is, there is a no "easy" job in this world.

Q: Are there any influences in your thought process and your creations found from your birthplace in Hirosaki City, Aomori Prefecture?

Nara: Aomori is particularly harsh in the Touhoku region. Physically and Economically it isn't easy. Furthermore, in winter, you have the harsh snow and cold to deal with. Reality was that you are facing death each day. It was in this natural environment that I grew up and went to school. Of course, at the time, it was all I knew, and perhaps didn't think it was that harsh.

(laugh) I think I acquired a strange intuition to some things. I think some harsh things are not that harsh, which helped me when I became an adult. To a certain extent, I know when not to overextend physical and mentally towards stress and pain. (laugh) Also, in Aomori when snow falls everything is covered. Beautiful things and filthy things are all completely covered and become equally white. The scenery of the first snow of the season. I feel that my art style and principles are influenced by that experience. I don't draw unnecessary things. I don't even draw backgrounds. I somehow can't agree with embellishing my works. (laugh) This could be the influence of the "Kitaguni" (North Country)* the extreme weather and the white snow.

*Touhoku region is also called Kitaguni

Thank you very much!

A Message from a Man Living in the 47th prefecture
Designing Your Way of Thinking

Makoto Umebara Designer
Musashino Art University, Visiting Lecturer

Episode 9: Newspaper Bags, ONE Day

第9回 「ONE day新聞ばっく」のプロダクト



Newspaper Bags

New Business for the Ladies

“Newspaper Bags, ONE Day” is a special day event to promote using ‘Newspaper Bags’ instead of the seemingly practical plastic bags. On December 6th, 2014 “Newspaper Bags, ONE Day” was held at the Taisho-Machi Markets of Nakatosha Town. Originating from the Shimanto River area, the Newspaper bags idea is being spread to local regions that want to have these events. The “Newspaper Bags, ONE Day” is a new concept event that, local groups, NPOs, shopping districts companies, and others can easily and at anytime hold. From the markets of Aomori Prefecture, Tokyo’s department stores, to areas of disaster, even overseas, it can easily be conducted.

This day’s newspaper bags at the market were made by the businesses but were also made by the local residents. Because the bags do not need to be professionally made, I think the “Newspaper Bag, ONE Day” event can be a social business model for scarcely populated towns in hilly and mountainous areas. Through making these newspaper bags the elderly people living in the area,

although modest, can have a guaranteed income. It also has health benefits for them. Because it requires mental and motor movements, it helps fight dementia. Furthermore, as a social event the elderly can care and ensure each other’s wellbeing. Most importantly, these events can strengthen and help sustain the communities in the area.

Take home a “New Value”

Training courses to become an Instructor for Newspaper Bags can be taken in Shimanto. The course aims for students to gain, learn, and take home a “New Value” by mingling with locals and enjoying the Shimanto River. Once graduated, the students can operate workshops as Instructors in various areas. For example, if they receive an offer from SONY, they can take a small fee, and conduct a course. I would love to see students be creative with their business and



"Newspaper bags, ONE Day" to the world

workshop plans for companies, NPOs etc. They can then take this model and conduct it across Japan and the world. Also, this course is environmental education. In the last few years, school trips are becoming environmental study trips. We aim this course as an educative program for students to come to Shimanto River, understand the environment, create and take back their own newspaper bags. It's also possible to integrate our course into school programs. Banks, Newspaper companies, travel companies and many others have integrated the course into their programs as novelties. In the creative and art world, each year there are competitions for creations using Newspaper Bags. New ideas are constantly being born, and I hope it can explain in places like New York in the future. I can see a new future through the "Newspaper Bags, ONE Day" events. If these systems can be properly adapted, I hope it can spread to the world. I want to tell the world about the message of a "New Value".

Words not needed, if there is True Substance

I crossed the Shimanto River on the Chinka-Bridge when I was 39 Years old. It's been 5 years. I now realize that looking across the bridge from the other side has connected me to my work now. The Newspaper bags are a part of it. It started when I saw a plastic bag stuck on a top of a tree. I took it and thought, "Let's wrap Shimanto River in newspaper."

These newspaper bags re-use the newspapers printed daily. It's an Eco-bag that you make on your own and have fun whilst keeping the earth clean. I believe it is a concept that anyone can understand. It holds a message that has 'True Substance'. No words are needed. 4 wonderful designers in Belgium have taken this concept and they have made a beautiful exhibition. In New York, there is strong support by commuters that are using the subway. I think it's important to send a message that doesn't require words. I wish for Kochi Prefecture to also pay attention to the importance in this message.

Extra by Yukinori Dehara

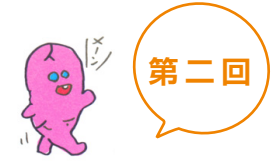
デハラユキノリのおまけ〜



© DEHARA YUKINORI

Episode 2. [Why drink?]

「なぜ飲む?」



Usually drinking is associated with engulfed in alcohol. After one night, I sat down and thought, “Why do I drink alcohol?”

Every time I have hangovers and it results my body in a bad shape. I want to stop drinking. First, I would have time to progress with my work. My bad friends would leave me. I would also have less erotic thoughts and spend more time in peace. Moreover, I would be able to save money, have a balanced life-style and be healthy. I won't have to walk in the dark, have more time to spend with my family and won't waste money on countless taxi fees.

Also, sometimes I wish that drinks would just disappear. Juice and soft drinks are always cheaper, sweeter and tastier. Besides, most meals are better with tea. Think about it, I survived for 20 years*1 without drinking a single drop of alcohol. Beers, Japanese Rice Wine, Japanese Shochu, Wine, Whisky and the countless other cocktails, There are just too many varieties. I'd also wish they stop wasting time and resources to import the drinks, make them cool, warm and even spend years to rest them.

Of all things, getting drunk on alcohol is a nuisance. I get a red face and strangely, end up in a stupidly high mood. Endlessly talking about subjects that I would not even dare talk about in a sober setting. I've had enough of bragging about useless things and complaining about work and family. Especially dirty jokes. I hate those. I don't want anything to do with people that drink too much and make a mess of their health. Can't you get a grip of yourself and be an adult? Human beings can reason and that's the reason why we can continue to survive.

Comparing what I bad-mouthed about alcohol, I can see why I drink.

[Below, is a love letter]

So what is drinking to Kochi people? They talk about impossible dreams and while drinking large quantities chat about their true opinions. Getting close to complete strangers, pouring sake into their glass and them returning the drink through HENPAI*2 seems like an extortion of alcohol. I think sometimes, at these alcohol-drinking places there are results. Men and Women, complete strangers build relationships. Businesses find each other and connect. My goodness, what a place

*1 - legal drinking age in Japan is 20

*2 - Henpai is a drinking style in Kochi Prefecture of Japan, where people constantly return drink by pouring Sake into a shared drinking cup.

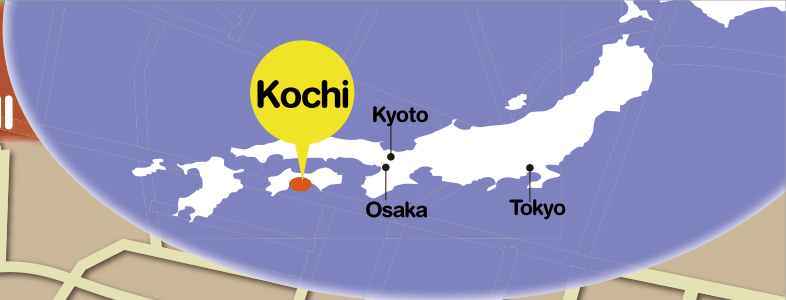
Yukinori Dehara

Born in 1974 eating bonitos in Kochi and raised with beer. Yearly consumption of beer = 300 Liters. Designed 「きの山さん」(Kinoyama-san) of popular Japanese candy, 「きのこの山」(Kinoko-no-yama), as well as various others for Nike, NEC, Tower Records Asics Europe etc. Creates about 300 figurines a year and is a Tourism Ambassador for Kochi Prefecture.



Kochi Central City Map

by KIKAN KOCHI



information

Currency ¥ Exchange

Kind of a currency handling

Shikoku Bank : USD, CAD, GBP, HHH, AUD, NZD, HKD, DKK, NOK, SEK, SGD, EUR, KRW
 Kochi Bank : USD
 Ehime Bank : USD
 Mizuho Bank : USD, CAD, GBP, AUD, EUR, SGD, HKD

International ATM Service

Japan Post Bank can use various cards

In Japan, there're more than 26,000 Japan Post Bank ATMs available in local Post Office, shopping center and station. You can draw Japanese Yen in cash by a card published abroad.

"VISA, VISA ELECTRON, PLUS, MasterCard, Maestro, Cirrus, American Express, Diners Club, JCB, China Unionpay, DISCOVER"

http://www.jp-bank.jp/en/ias/en_ias_index.html
 (link at International ATM Service-JAPAN POST BANK)

You can also use any of several Japan bank cards which have partnerships with Japan Post Bank.

http://www.jp-bank.jp/access/access_atmcd.html
 (link at Japan bank institution of partnership POST BANK)

Notice

Some Maestro cards with IC chips are temporarily unable to make withdrawals at all ATMs located in Japan.

Free Wi-fi Spot

How to use it

1. access "DoSPOT-FREE" on device
2. open browser
3. accept "use policy"
4. input your mail-address
5. receive a message
6. input "authentication code"
7. it's available!

Notice
 15 min / once, 4th / day
 Network: IEEE 802.11 a/b/g/n

Rental Car Shop

Requirements

1. Over 18 years old
2. Japanese Driver's License or
3. International Driving Permit (IDP)

Payment
 can be made by credit card or sometimes by cash



Kochi Prefectural Police Headquarters

Marunouchi High School

Kochi Castle

Kochi Literary Museum

Kochi Prefectural Library

Otemae High School

Joto Park

Kochi Prefectural Government

Kochi Daijingu shrine

Hirome Market

Otesuji Street

Obiyamachi Street

Obiyamachi Park

Police Box

Chuo Park

Daimaru Department Store East Bld.

Ehime Bank Kochi Branch

Kochi Harimaya Branch Post Office

Harimayabashi Elementary School

Kencho-mae Tram Stop

Kochijo-mae Tram Stop

Ohashi-dori Tram Stop

Horizume Tram Stop

Kochi Bank Main Office

Shikoku Bank Main Office

Harimayabashi Tram Stop

Dentetsu Terminal Bld. Tram Stop

Times Car Rental

Hasuikemachi-dori Tram Stop

Kochibashi Tram Stop

Kochi Eki-mae Tram Stop

Kochi Chuo Post Office

Kochi Police Station

Toyota Rent a Car

Nissan Rent a Car

Nippon Rent a Car

Kochi Station

Orix Rent a Car