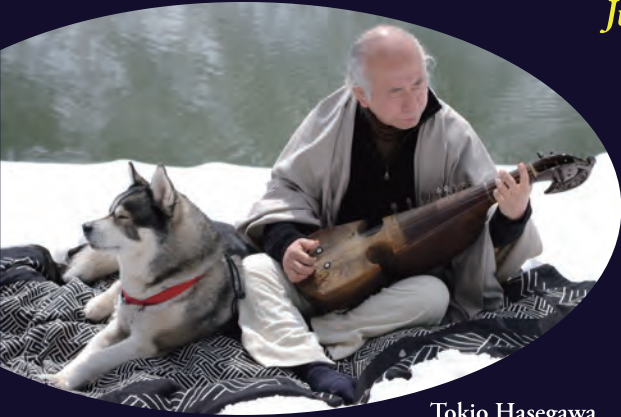




# STONE MUSIC India Tour 2026



Tokio Hasegawa

**June 17 (Wed) Bhubaneswar**  
**@ KIIT (Kalinga Institute of Industrial Technology)**

**June 19 (Fri) 17:30- Patna @ Patna Museum**

**June 21 (Sun) 16:00-18:30**  
**@ National Gallery of Modern Art (NGMA), Mumbai**

**June 22 (Mon) 16:00-18:00**  
**@Samaj Mandir, Somnath Kalmipada,  
Ganjad, Dahanu, Palghar, Maharashtra**

**Part I : The Lecture "The Future of Indian Folk Art" by Tokio Hasegawa (Director, Mithila Museum)**

**Part II: STONE MUSIC (Tokio Hasegawa with musicians and performers)**



Mithila Museum Collection

Ganga Devi <Tree of Surya Mukhi>  
1990/281 x 190.5cm

Tokio Hasegawa will perform STONE MUSIC an experimental music piece rooted in Japanese culture but drawing inspiration from various cultures around the world. He will be joined by young, internationally active musicians based in Japan (specializing in ambient, environmental, rock, drone, and improvisational music).

This work is presented as performance art or cosmological art—a poetic practice (with elements akin to yoga) utilizing the primordial elements of the world: stone, bamboo, gorilla, and shadow.

STONE MUSIC expresses Hasegawa's unique worldview and aims to prompt the audience to contemplate: coexistence with animals and nature, the interpretation of diverse traditional cultures, and the significance of experimental art."



STONE MUSIC at Sangai Festival 2019  
Imphal, Manipur/ Photo by Hitomi Nishimura

Tokio Hasegawa/Rubab, Vocal  
Tatsuro Murakami/Guitar  
Imao Takuma/Flute, Cloth, Machine  
Ayami Suzuki/voice, electronics  
ARAKI Shin/Saxophone  
Keita Ise/Bass  
kentaro nagata/Guitar

Mami Konishi/Keyboard  
Kazuya Matsumoto/Musical / Non-Musical Instruments  
Katsura Mouri/turndtable  
Hitomi Nishimura/Performer  
Munna/Electronic Percussion  
Kazuharu Nakatani/PA

Support: NIFA Art Academy, Folkroot Art Studio, Mithila Museum  
Contact: Folkroot Art Studio +91 85878 13842

## About activities of Tokio Hasegawa

The Indian festival "Namaste India," also known as a symbol of Japan-India relations in Japan, was held for the 30th time at the end of September 2025 (Yoyogi Park, Tokyo) after a four-year absence due to the Corona disaster, with 200,000 people attending over two days. The festival was a great success under beautiful weather, and was praised on the Indian Embassy's Facebook page as one of the largest Indian festivals outside of India.



Namaste India 2023

The organizer, Tokio Hasegawa, is a famous person who has been very active in international cultural exchange with India. 1982 he founded the Mithila Museum. The museum is located in the mid-mountainous region of Tokamachi City, Niigata Prefecture, 200 km from Tokyo, which is known for its heavy snowfall of 4 meters in winter.

He served as assistant secretary general (Goro Koyama, chairman of the Japanese side) of the "The Festival of India '88" held in Japan and India in 1988. He expanded the national event to the Japanese archipelago, from the Abashiri Municipal Museum of Art in Hokkaido in the north to Yonaguni Town in Okinawa Prefecture in the south. He has proposed and realized new perspectives on national events, which have been held mainly in large urban centers. A large number of Indian music, dance, and music groups (150 dance and music groups and 120 Indian folk artists) have been introduced to various parts of Japan. In particular, during the Japan-India Year of Exchange in 2007, ICCR dispatched 23 dance and music groups (and Hasegawa invited 2 groups) to the Japanese archipelago, and he organized the tour from Rishiri Island in Hokkaido in the north to Yonaguni Town in Okinawa Prefecture in the southwest, giving 162 performances (he drove his own microbus). The Indian government awarded him the Japan-India Year of Exchange Award 2008) for his extraordinary grassroots activities.



162 performance event map during the Japan-India Year of Exchange in 2007

He has also introduced Japanese culture in India, especially the 2011 performance of Chadha, an Indian enka singer backed by the Union Pops of Tokamachi City, Niigata Prefecture, with the participation of three Japanese singers; the 2012 Kanze Noh performance by Kiyokazu Kanze, the 26th head of the Kanze School; and in 2013 a total of 21 members of Japan's indigenous Ainu dance troupe (the first large-scale overseas cultural exchange in the history of the Ainu people).

## Mithila Museum

The Mithila Museum, located in Tokamachi City, Niigata Prefecture, is a private art museum established and operated by Mr. Tokio Hasegawa, a former member of the avant-garde music group Taj Mahal Travellers, active mainly in the 1970s. The museum, which opened in 1982 in a former elementary school building, is surrounded by lush forests and a large pond, and is home to wildlife such as Japanese serows, foxes, and rabbits. Although it is situated in a heavy snowfall area where snow can reach nearly four meters in winter, the museum enjoys a rich natural environment that allows visitors to experience the beauty of the satoyama's changing seasons. The Mithila Museum was started in the belief that Mithila painting must not follow the same path as Japanese Ukiyo-e prints. Ukiyo-e were created by the hands of the common people but purchased by foreign collectors and scattered outside of Japan in the process of modernization.



Mithila Museum

Although Japan has become an economic powerhouse, cannot buy them back. From such point of view the Mithila Museum aimed at comprehensive collection of outstanding Mithila paintings. In 1987, Ms. Pupul Jayakar, advisor to the Prime Minister for Cultural Heritage at the time, described the collection of the Mithila Museum as "unparalleled in the world in terms of quality and quantity."



Mithila Museum in Winter

The joint artistic activities of the Indian folk artist and avant-garde artist Hasegawa, who stayed in Japan for as long as three or six months Since the "The Festival of India '88," in an attempt to leave behind museum-level works rather than for sale, produced the miracle of new Indian folk art being born in Japan.



"Mithila Museum Collection Exhibition" held at the Museum of Modern Art, Wakayama in 2022

## STONE MUSIC

### Stone Performance

Among all things that exist on Earth, the most beautiful is stone. This is because soil is born from stone, forests grow from soil, and life emerges from forests. The Earth itself is a single stone. The moon and the stars are also stones. In the Stone Performance, stones found at the site are used.

Three stones are required: one so large it cannot be carried alone, another that is the heaviest stone one can lift, and a third, small stone. There must be three — with only two, the structure lacks stability when placed. When all the winds are felt upon lifting, the stone is lowered and struck against the large stone in front, marking the end. Just as fish always feel the water, the river, and the sea with their whole bodies, one must also swim into the sea of wind. The river connects to the sea, the sea becomes the sky, and the sky turns into rain that returns to the river. To deeply sense the wind is to recognize oneself as a being within the universe. The Stone Performance can thus be seen as a spiritual practice — an act of attuning oneself with the universe

### Shadow-Pulling Performance

This work was born in Rotterdam, the Netherlands, during the European tour in 1972. The shadows of the streetlight poles on the sidewalk were so dark and sharp that I felt compelled to tie them with a rope and pull them. At that moment, for some reason, I remembered the Japanese painting *Hyōnenzu* (Catching a Catfish with a Gourd) by Josetsu. It is an ink painting created during the Muromachi period, based on a *kōan* given by the fourth Ashikaga shogun, Yoshimochi, to thirty-one Zen monks. The monks' responses are inscribed below the painting. Why did the twenty-one-year-old Tokio Hasegawa suddenly recall this National Treasure in a foreign land? What does it mean to attempt the impossible?

### Tokio Hasegawa/Rubab, Vocal



Born in downtown Tokyo in 1948. After picking up the tenor saxophone under the influence of Albert Ayler and John Coltrane, he formed the Taj Mahal Travelers in 1969. He established his own unique vocal method of reciting sutras and performing with stones. After returning to Japan after touring Europe with the Taj Mahal Travelers, he settled in Oike, Tokamachi City, Niigata Prefecture, and founded the Mithila Museum in 1982. In October 2021, he suddenly released his first solo album "Stone Music" on vinyl from Experimental Rooms, an experimental music label in Niigata Prefecture."

### Tatsuro Murakami/Guitar



Guitarist / Producer based in Japan. Moved to Brazil post-high school, becoming the first Japanese classical guitar graduate from Conservatório de Tatu's Choro Department. Began composing through soundtrack production in Brazil, with 5 albums released via international labels to date. Currently balancing multiple roles: head of US label Mystery Circles Japan, music director at Kankyo Records, and JP/PT simultaneous interpreter bridging Brazilian culture and Japan. Also hosts a dedicated Brazilian music program on LA-based internet radio Dublab.jp.

### Bamboo Performance

In 1970, the performance group Taj Mahal Travellers was formed, creating a space for experimental and improvisational works to emerge. During this time, I came to recognize the beauty of bamboo and its deep connection to Japanese culture. I noticed that even green bamboo, when left standing, gradually changes color — in other words, the bamboo was "traveling." From this realization came the piece *Listening to the Journey of Bamboo*. When two thick bamboo poles are lightly pressed together, they collide and produce a deep, beautiful tone. By arranging them to strike in two places at once and hitting them two or three times, a resonant sound emerges. This bamboo performance — a practice of dissolving the ego — also deeply moved the Indian folk artists invited to the Mithila Museum, greatly enhancing their creative power.

### Gorilla Performance

After completing the European tour, I moved to the snowy forests of Tokamachi City, Niigata, where snow piles up as high as four meters each winter. In 1974, I began a journey across Japan and Asia to meet people confronting global issues, as part of a series for The Niigata Nippo titled *People Who Think About the Earth — Visions of Utopia*. In Kyoto, I met Dr. Naonosuke Hazama, who spoke profoundly about "the society of monkeys" and how human society appears through their eyes. He said that "non-human animals communicate with other living beings," and that "animals other than humans express their voices with their entire bodies." I felt that when a human expresses voice with their whole body, it is closest to an "ape-like gorilla." To speak with the whole body is to feel oneself within the universe.

### Keita Ise/Bass



Using bass and electronics, they express "eternal music" within a world of endless, circulating resonances.

As the bassist for the Western-based band "Minami-Deutsch," they have performed in over 30 countries and continue an unending musical odyssey.

### Mami Konishi/Keyboard



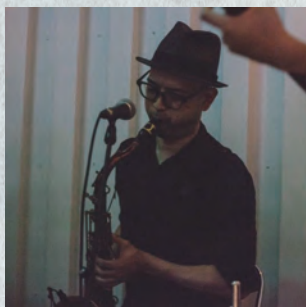
Pianist and Composer. Classically trained since childhood, she graduated from the Piano Department of Toho Gakuen College of Music. While exploring a wide range of genres including jazz, club music, and ambient, she continues to produce music under her solo project, MINGUSS. In recent years, she has deepened her knowledge of contemporary music and extended techniques, launching projects under her real name. She also runs "tho," a music label dedicated to collaborating across diverse artistic disciplines.

### Ayami Suzuki/voice, electronics



Ayami Suzuki is a Tokyo-based musician, artist and improviser. Her practice revolves around creating ambient soundscapes that incorporate her folk influences in a synthesis of songwriting and improvisation. Since returning to Tokyo in 2019 after several years of studies in Ireland and the UK, she has become an active performer, collaborator and solo artist. Her recent releases for Lontano Series, Healing Sound Propagandist, Ftarri and Cosima Pitz showcase her singular approach to vocal ambient music, often fusing her ethereal vocals with environmental sounds in a way that feels formless, immersive and expansive all at once.

### ARAKI Shin/Saxophone



New approach "Saxophone with Effects Pedals" is internationally appraised. A lot of collaborations beyond music, eg. with fashion brands, dancers, photographers, ceramics makers etc.

### Katsura Mouri/turntable



Based in Kyoto, Katsura Mouri creates performances and works using the turntable as their primary medium. Following their activities in a unit centered on the Technics SL-1200, they began incorporating portable players and synchronized elements of light and noise. Their current work explores the potential of the turntable as a musical instrument, focusing on the relationship between sound, matter, and space through video and installations.

### Hitomi Nishimura/Performer



Her profession is writer and photographer. Recently, She has lived on Yonaguni Island, which is Japan's westernmost island, for about a year and a half for research purposes, and she plans to publish a book this year. Her main research themes include human rights, military issues, folk performing arts, and spiritual culture. She became involved in music activities after a chance encounter with Mr. Hasegawa.

### Munna/Electronic Percussion



Staff member of the Mithila Museum. As a musical support for Tokio Hasegawa, he has participated in performances in Japan and abroad with "Stone Performance", "Bamboo Performance", and electronic percussion.

### Imao Takuma/Flute,Cloth,Machine



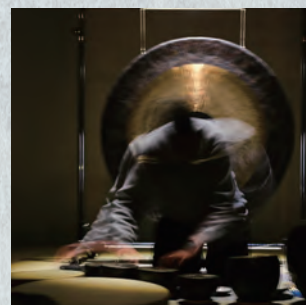
He cherishes the experiences he had as a child playing the Japanese flute at traditional festival in Kyoto Japan. After studying sculpture at art university, he has been active in the field of sound and space through various avenues, including the sound/sculpture work "work with," which approaches the infrastructure of cities through the circulation of air in architecture, launching the artist collective "M Shukai" which focuses on the process by which actions acquire musical aspects, and directing the "Jibeta Music Festival," a music festival where visual art and temporal art are combined on the ground without a

### kentaro nagata/Guitar



Making electronica, experimental, and electroacoustic works. Composing and sound design for art installations, films, and commercial projects. Performing experimental and improvisational music in concerts. Working as a live sound engineer at various festivals and music venues. Post-noise "BAY CITY ROLAZ," the synthesizer improvisation trio "SNH," the house music unit "Coldhot," Sound engineer for Team Frasco. The owner of the Tokyo-based urban ambient music festival "MIMINOIMI Ambient Week" and the label "elect-low". Hidefumi Kenmochi (Wednesday Campanella) produced ππRairai's "Genesis Block," which he mixed and mastered, and it reached number 1 on iTunes Dance Music. He also speaks on J-WAVE.

### Kazuya Matsumoto/Musical/Non-Musical Instruments



He employs a diverse range of sounds by utilizing objects, sculptures, natural elements, and the human body—things that are not traditionally considered musical instruments—within specific environments. He works to blend the sounds he creates with the ambient sounds that occur spontaneously in each location, offering a fresh perspective on familiar everyday phenomena and pursuing improvisational expressions that immerse the listener in sound. To date, he has released three solo works—\*The Shape of Water (2015)\*, "Falling, Scattering, Filling (2017)," and "Impermanence (2022)" on SPEKK, a renowned label in the minimal ambient genre. Other releases include "Amorphous (2021)" with TAMARU and Takashi Tsuda, and the tribute album to Ryuichi Sakamoto, "Micro Ambient Music (2024)."

### Kazuharu Nakatani/PA



Event Producer  
Founder/CEO, K-Team LLC  
Buddhist Priest

