

YOKOHAMA TRIENNALE 2011



Press Release

October 2010



Greeting

Yokohama 2011: International Triennale of Contemporary Art (Yokohama Triennale 2011) will be the fourth edition of this international exhibition of contemporary art. It is scheduled to take place in Yokohama from August 6 to November 6 next year. I am very pleased to announce that MIKI Akiko has been appointed as the artistic director to work with me in planning the event.

Yokohama Triennale 2011 will represent a significant shift in the event's organization, primarily because the Japan Foundation has stepped down as the main organizer and the city of Yokohama has bolstered its participation as a result. This change will mean that the Yokohama Museum of Art will play a central role, not only by providing one of the main venues, along with the NYK Waterfront Warehouse (BankART Studio NYK), but also by providing resources that are essential for the organization of the exhibition. For this reason, 2011, which marks the 10th anniversary of the event's founding in 2001, will be a significant turning point. It is our intention that the Yokohama Triennale will make further steps towards self-sufficiency and sustainability.

Since opening its port to the outside world in 1859, Yokohama has always kept its doors open to new trade, business opportunities, information, and culture. In recent years, it has implemented what is known as the Creative City Policy, which is designed to enable creativity and art to empower and enrich the lives of its citizens. As a result, we have witnessed the emergence of various commercial and non-profit art-related activities being conducted on a local basis by specialist organizations, facilities and educational institutions, such as NPO Koganecho Area Management Center, BankART Studio NYK (NPO BankART 1929), Zou-no-Hana Terrace, Tokyo University of Arts, Kitanaka School, Honcho Shigokai and Bankokubashi SOKO. All of these have had the effect of encouraging architects, creators and artists to actively engage in the local scene. Against this historical and cultural backdrop, Yokohama Triennale 2011 will be based in two main venues, the Yokohama Museum of Art, a public museum, and the NYK Waterfront Warehouse (BankART Studio NYK), an alternative space. These two venues will provide a base for a compact and high-quality exhibition, which will also be developed in the context of the existing network of non-profit organizations and facilities, educational institutions and private citizens, so that it is connected to the city's unique local resources.

With the Haneda Airport opening its new international terminal on October 21, we will have better and easier access to our Asian neighbors. Hence we are keen to take this opportunity to engage with our regional partners more closely.

We intend to think carefully about creating a triennale that is of an appropriate scale and content for an event that has become the centerpiece of the Yokohama Creative City Policy. While engaging with our neighbors in Asia and around the world, we also hope to build an organizational foundation that will make the Yokohama Triennale sustainable for the long term.

OSAKA Eriko

Director General

Yokohama 2011: International Triennale of Contemporary Art



Outline

- Event Title: Yokohama 2011: International Triennale of Contemporary Art
- Dates: Saturday, August 6, 2011-Sunday, November 6, 2011
*Closed dates to be announced later
- Venue: Yokohama Museum of Art
NYK Waterfront Warehouse (BankART Studio NYK)
& Others
- Organizers: City of Yokohama, Japan Broadcasting Corporation (NHK),
The Asahi Shimbun, Organizing Committee for Yokohama Triennale
- Co-Organizer: Yokohama Arts Foundation
- Director General: OSAKA Eriko (Director, Yokohama Museum of Art)
- Artistic Director: MIKI Akiko

Contact Address

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Artistic Director's Comment for Yokohama 2011: International Triennale of Contemporary Art

How Much of the World Can We Know?*

The stunning advances in media and information technologies and science that we have seen in the last decade or so have placed within our grasp previously unthinkable volumes of knowledge. At times it seems as though humans have gained the ability to discern the reasons behind every existence and occurrence in the world. And yet it is of course the case that the world around us still contains countless enigmas – mysteries that remain inexplicable by science or reason.

In acknowledging this, I would like to pose the following question in the 4th edition of the Yokohama Triennale: “How much of the world can we know?” From this perspective, I would like to investigate those artworks that reflect on the magical and mysterious powers in our daily lives and the world in general, as well as those artworks that make reference to mythology, legend, animism and the supernatural.

I pose this question not out of a desire to decry science or elevate mysticism, nor out of a desire to illuminate the more entertaining qualities of art. I pose this question so that we can turn our eyes to those areas that have not yet gained the scientific stamp of approval: areas that have been marginalized; values that we once respected but have now forgotten; relationships between nature and humankind that need to be reconsidered, and so on. By investigating this question, we can examine more openly the ways we currently engage with the world, and thus acquire alternative views on history and events.

Since I am still at the early stages of my research, I will not yet announce the triennale’s title or its contents. However, from an understanding that Yokohama Triennale 2011 will be the fourth edition and will mark an important turning point for the event, with the Yokohama Museum of Art becoming one of its main venues, I would like to outline some basic principles that are made possible by the event’s new museum-based context. To be specific, the exhibition will focus not only on new and emerging trends of contemporary art in and outside of Japan, but it will also refer to works from a broad range of historical and cultural contexts, including some artworks that are in the collection of the museum. The triennale will also include the type of exhibits that are not usually considered as art, such as folklore-based artifacts and materials. This approach will be taken to enable the audience to embark on a voyage in which they can navigate freely for themselves; they can disregard the conventional labels and classifications imposed on objects, and cultivate their own understandings of the disparate artworks that are placed in relationships of dialog with each other. Furthermore, artworks that invoke the pleasure of treasure-hunting and stir excitement with humor and surprise will also be included so that the audience can be reminded of the senses of curiosity, wonder and excitement that they might have left behind in childhood.

In closing, I would like to imagine this exhibition as a voyage through uncharted waters to explore the unknown. In this respect, I hope that it will carry a meaningful message for those struggling for something to cling to in this age of uncertainty and stagnation. Furthermore, I hope that this fourth edition will provide an opportunity for the Yokohama Triennale to continue to develop an identity of its own among the numerous biennial and triennial projects in the world – an identity marked by a spirit of inquisitiveness and acceptance, as befits a port city that first opened to the outside world in the 19th century after a long period of isolation.

MIKI Akiko

Artistic Director

Yokohama 2011: International Triennale of Contemporary Art

**Exhibition title and list of exhibiting artists are to be announced later.*



Directors

Director General

OSAKA Eriko

(Director, Yokohama Museum of Art)



Photo: SUZUKI Risaku

Artistic Director

MIKI Akiko



OSAKA Eriko received B.F.A. from Gakushuin University. She has organized and curated many international exhibitions of contemporary art while at the Japan Foundation and ICA, Nagoya. She worked at the Contemporary Art Center, Art Tower Mito as senior curator (1994-1997) and artistic director (1997-2006) and Mori Art Museum as artistic director (2007-2009), before assuming her position as director of Yokohama Art Museum.

She has curated/co-curated “Christian Boltanski” (ICA Nagoya; Art Tower Mito; 1990-01) , “The 29th ‘Artists today’ exhibition, Invisible Realities”(1993, Yokohama Civic Art Gallery), “Andy Goldsworthy: Two Autumns” (Tochigi Prefectural Museum of Fine Arts; Setagaya Art Museum; 1993-94), “Annette Messager: The Messengers” (Mori Art Museum, 2008). While at Art Tower Mito, she curated “JAMES TURELL” (1995), “ILYA KABAKOV: Life and Creativity of Charles Rosenthal” (1999), “SPACE ODYSSEY” (2001), “CAFÉ in Mito (2002, 2004), “Claude Lévêque—double manège” (2002-03) , “Living Together is Easy” (touring exhibition to the National Gallery of Victoria, Melbourne, 2004), “To the Human Future—Flight from the Dark Side” (2006) , among others.

She has numerous experiences in working for international exhibition, as co-curator for the Japan section of the 3rd Asian Pacific Triennial (1999) and commissioner for the Japan Pavilion in the 49th Venice Biennale (2001). She is co-author of *Twelve Japanese Artists from the Venice Biennale 1952-2001* (The Ibaraki Shimbun Co., Ltd., 2002) and *Annette Messager: The Messengers* (Tankosha Publishing Co., Ltd., 2008) .

MIKI Akiko received BA in Art History, University of Washington, Seattle, USA, then completed MA in Art History, Université de Paris IV, Sorbonne, France. She has worked in Tokyo as independent curator, co-director of Dentsu Art Project, among others, before assuming her position as chief curator at Palais de Tokyo, Paris in 2000.

She has curated/co-curated exhibitions including “The 46th Venice Biennale: TransCulture” (Palazzo Giustinian Lorin, Venice; Benesse Naoshima Contemporary Art Museum, Kagawa; 1995-96), “Immutability and Fashion : Chinese Contemporary Art at the Midst of Changing Surroundings” (touring exhibition, Tokyo and others, 1997), 1998 Taipei Biennial “Site of Desire” (Taipei Fine Arts Museum, 1998), “SPIRAL TV” (Wacoal Spiral Art Center, Tokyo, 1999), “Twilight Sleep: Japanese Video Art” (Istituto Giapponese di Cultura, Rome, 2000), “Nobuyoshi Araki Retrospective : Self, Life, Death” (Barbican Arts Centre, London; Musée de la Photographie, Charleroi, Belgium; Kulturhuset, Stockholm; 2005-06), “Programme Tropic-Vegetal” (Palais de Tokyo, Paris, 2006), “Chalo ! India: A New Era of Indian Art” (Mori Art Museum, Tokyo; National Museum of Contemporary Art, Seoul; Essl Museum, Vienna; 2008-09), “Naoshima, archipel d’art et d’architecture”(Palais de Tokyo, Paris, 2009), among others. She has numerous experiences in working for international exhibitions including the Asia Pacific Triennial (Brisbane, Australia). She has contributed essays for a number of catalogues, including the 8th Sharjah Biennial (2007), and is a regular contributor to Japanese and international art magazines. She is co-author of *Nobuyoshi Araki : Self, Life, Death* (Phaidon Press, 2005) among many others.



Venues

Yokohama Museum of Art



Photo: KASAGI Yasuyuki

NYK Waterfront Warehouse (BankART Studio NYK)



Main Venues

Yokohama Museum of Art opened to the public on November 3, 1989. It has a large collection of art from the 19th century through to the present day, including Dali, Magritte, Cézanne, Picasso, as well as works by artists who have been associated with Yokohama since the end of Edo period and through the Meiji period. As Yokohama is one of the birthplaces of photography in Japan, it also holds a significant collection of photography. The building is designed by Tange Kenzo ASSOCIATES Urbanists- Architect and covers a total floor space of 26,829m².

Access:

By train: 3 minutes walk from Minatomirai station (Exit for Yokohama Museum of Art; the Minatomirai Line links with the Tokyu Toyoko Line). 10 minutes walk via moving sidewalk from Sakuragicho Station (JR, Yokohama Municipal subway).

By car: Take the road leading from Sakuragicho station towards the Nipponmaru, or turn right at the Sakuragicho Station Momijizaka crossing, enter the MM21 district, and proceed towards the museum. From Yokohama Station, take the Takashima MM21 district entrance and proceed towards the Museum. Each takes approximately 3-5 minutes. (Use the Minato Mirai ramp from the Shuto Expressway).

NYK Waterfront Warehouse(BankART Studio NYK), located 4 minutes by foot from the Bashamichi station of Minato Mirai line, first opened in 1952 as a warehouse, then later became the Nippon Yusen Kaisha Maritime Museum. In 2005, NPO BankART1929 turned the space into BankART Studio NYK, which carries out a range of programs including exhibitions, performance, event, café, shop, studio, and school. The space was renovated in 2008 by the architectural office MIKAN. Part of the first floor, the second and third floors of the reinforced concrete building, using approximately 2,500 m² of floor space.

Access:

By train: 4 minutes walk from Bashamichi station (Exit no.6)

Others

Other facilities and locations in the surrounding area to be designated as venues will be announced later.



Facts and Data

	First Edition	Second Edition	Third Edition
Year	2001	2005	2008
Dates	Sept 2-Nov 11 , 2001 (71 days) *4 closing days	Sept 28-Dec 18 (82 days)	Sept 13-Nov 30 (79 days)
Main Venues	[2 venues] 1. Pacifico Yokohama Exhibition Hall 2. Red Brick Warehouse No. 1	[1 venue] Yamashita Pier No. 3 and No. 4 Warehouses	[7 venues] 1. Shinko Pier Exhibition Hall 2. NYK Waterfront Warehouse (BankART Studio NYK) 3. Red Brick Warehouse No. 1 4. Sankeien Garden 5. Osanbashi Yokohama International Passenger Terminal, 6. Landmark Plaza 7. Unga Park and others
Theme	Mega Wave: Towards a New Synthesis	Art Circus: Jumping from the Ordinary	TIME CREVASSE
Director(s)	Artistic Directors: KOHMOTO Shinji TATEHATA Akira NAKAMURA Nobuo NANJO Fumio	General Director: KAWAMATA Tadashi	General Director: MIZUSAWA Tsutomu
Curator(s)	—	AMANO Taro SERIZAWA Takashi AMANO Shingo	Daniel BIRNBAUM HU Fang MIYAKE Akiko Hans Ulrich OBRIST Beatrix RUF
No. of Artists	109	86	72
Total Budget	Approx. 700M JPY	Approx. 900M JPY	Approx. 900M JPY
Total No. of Visitors	350 Thousand	190 Thousand	550 Thousand
Total No. of Visitors to ticketed venues	Approx. 150 Thousand *total of all venues	Approx. 120 Thousand	Approx. 300 Thousand *total of all venues
Ticket Sales	Approx. 170 Thousand	Approx. 120 Thousand	Approx 90 Thousand
No. of Registered Volunteer	719	1,222	1,510