

Yokohama Triennale 2014
International Symposium

Thinking Together

“Creating Global / Regional Landscape for Contemporary Art through International Exhibitions”

Report

ヨコハマトリエンナーレ2014 国際シンポジウム
国際展で考える「現代アートと世界／地域との関係」
記録集



- 04 開催概要／タイムテーブル
- 05 第一部：プレゼンテーション「国際展の多様な形、発信と受容の関係」
- 18 第二部：パネルディスカッション「現代アートと世界／地域との関係」
- 35 登壇者プロフィール
- 36 来場者アンケート
- 40 Symposium Outline / Time Table
- 41 Part 1 [Presentations] Different Models of International Exhibitions:
Who are the Creators? Who are the Audiences?
- 54 Part 2 [Panel Discussion] Thinking Together in Yokohama:
Creating Global / Regional Landscape for Contemporary Art through International Exhibitions
- 69 Panelist Profile
- 70 Audience Feedback






 ヨコハマ 華氏451の芸術:
 トリエンナーレ 世界の中には
 2014 忘却の海がある
 Yokohama Triennale 2014 August 1 - November 3

Three women are seated at a table on the stage, each with a nameplate in front of them. They appear to be engaged in a discussion or listening to a speaker.

A vertical sign on an easel to the right of the stage contains text, likely related to the event's theme or schedule.

Two smaller signs are mounted on the wall to the right of the stage. The top one says "休憩" (Rest) and the bottom one features a graphic and text.

Thinking Together “Creating Global / Regional Landscape For Contemporary Art Through International Exhibitions”

Since the beginning of the 21st century, the number of biennales and triennales have grown, and their missions and roles have become more diverse. The International Biennale Association (IBA) held its first general assembly in July 2014, inviting organizers and curators of biennales and triennales around the globe to become members and exchange information as well as share common issues that need to be solved.

The international symposium entitled “Creating Global / Regional Landscape for Contemporary Art through International Exhibitions” on September 14, 2014 was held to discuss the current and urgent matters related to international exhibitions. In Part 1, presentations were made by members who have organized the Havana Biennial, Kochi-Muziris Biennale, and Fukuoka Asian Art Triennale, all of which are biennales/ triennales with a unique history and have made contributions to a specific art scene and/or specific artistic or local/regional communities.

In Part 2, members of the non-profit organizations in Yokohama who are actively involved in working with Asian artists were invited to join as commentators to discuss, along with other panelists, the future of Yokohama Triennale in the contexts of Yokohama and Asia.

[Date/Time]

September 14, 2014 / 14:00-18:00

at Lecture Hall, Yokohama Museum of Art

Organizers: City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation (NHK), The Asahi Shimbun, and Organizing Committee for Yokohama Triennale

Co-organizer: Yokohama Museum of Art

Support: Pola Art Foundation, The TOKYO CLUB

[Time Table]

14:00-14:05 Opening Remarks by the Organizer

PART 1 [Presentations] Different Models of International Exhibitions: Who are the Creators? Who are the Audiences?

14:05-14:25 Havana Biennial (Cuba)
Margarita González=Lorente (Vice Director, Centro de Arte Contemporáneo Wifredo Lam)

14:30-14:50 Kochi-Muziris Biennale (India)
Riyas Komu (Co-founder of the Kochi Biennale Foundation / Director of Programmes, Kochi-Muziris Biennale 2014)

14:55-15:15 Fukuoka Asian Art Triennale (Japan)
Kuroda Raiji (Chief Curator, Fukuoka Asian Art Museum / Artistic Director, FT5)

15:15-15:30 Break

PART 2 [Panel Discussion] Thinking Together in Yokohama: Creating Global/Regional Landscape for Contemporary Art through International Exhibitions

15:30-15:40 Yokohama Triennale, Its Relationship and Its Future Role in Yokohama and Asia
Osaka Eriko (Director, Yokohama Museum of Art / Chairperson, Organizing Committee for Yokohama Triennale)

15:40-16:00 Follow-up comments by Creative City Core Area Base Organizers
Ikeda Osamu (Director, BankART 1929 / Representative of PH Studio)
Yamano Shingo (Director, Koganecho Area Management Center / Director, Koganecho Bazaar)

16:00-17:00 Thinking Together at Yokohama Triennale 2014: Creating Global/Regional Landscape for Contemporary Art through International Exhibitions
Panelists: Margarita González=Lorente, Riyas Komu, Kuroda Raiji, Ikeda Osamu, Yamano Shingo, Osaka Eriko
Coordinator: Hoashi Aki (Managing Director, Organizing Committee for Yokohama Triennale)

17:00-17:30 Q & A

1) Affiliation and positions of speakers and panelists are current as of September 14, 2014.

2) Japanese, Chinese, and Korean names are spelled in the order of family name, given name with some exceptions.

3) The Italian term “biennale” is used as a generic form, “biennial” is used as a event-specific term, i.e.Havana Biennial.

Part 1

Presentations

Different Models of International Exhibitions:

Who are the Creators?

Who are the Audiences?

Moderator: Hoashi Aki [Hoashi], Managing Director, Organizing Committee for Yokohama Triennale | Good afternoon, and welcome to this International Symposium for the Yokohama Triennale 2014 entitled “Thinking Together: Creating Global / Regional Landscape for Contemporary Art through International Exhibitions.”

I would like to start this symposium with a common understanding that there are various reasons for organizing international exhibitions, and the issues and challenges relating to them are diverse and complex. The International Biennale Association (IBA), which was just inaugurated in July this year, is supported by individuals and organizational members who are involved in organizing and running periodic international exhibitions. The association aims to build a common platform for people engaged with biennales and triennales to share concerns and issues. The range of organizational backgrounds of the members is wide. Some are artist-run biennales and others are state-run. They also vary in focus, from those that emphasize artistic quality and the cutting edge or contemporaneity to those that are more focused on policy-driven agenda, such as tourism. The ways in which international exhibitions are run, operated, and managed are so diverse that they defy simple categorization.

Today, I aim to hearing everybody’s perspectives and insights on international exhibitions and explore what it could achieve. We will have actual case studies presented, followed by a discussion on specific issues. In part one, the symposium, we’re going to have a presentation on the Havana Biennial, which was founded with a specific aim to maintain close contact with art scenes of a particular region, and also a presentations on the Kochi-Muziris Biennale and the Fukuoka Asian Art Triennale. Through these three case studies, I hope we can illustrate the diversity of forms that international exhibitions can take.

Havana Biennial (Cuba)

Hoashi | I would like to begin the presentations in part one. In this part, we would like to study the different models of international exhibitions. Who are their creators? Who are their audience? We will first have presentation on the Havana Biennial by Margarita González=Lorente.

Ms. Margarita González=Lorente has been the vice director of Centro de Arte Contemporáneo Wifredo Lam since 2005. The art center is also the organizer of the Havana Biennial. She has also been internationally active as a curator organizing exhibitions of Cuban artists in England, Mexico, Russia, China, France, Ecuador, Venezuela, and elsewhere. Ms. González has been involved with the Havana Biennial in various ways since the beginning, and in recent years she has served as executive secretary and curator for the ninth edition in 2006, and the artistic subdirectrice and curator for the 10th and 11th in 2009 and 2011.

Margarita González=Lorente [González] | Good afternoon! Thanks to all of you to be here and also thanks to the Yokohama Triennale for inviting me here. My small presentation will be assisted by illustrations of works by artists from the Caribbean and Cuba. I think this may be most interesting for you.

Centro de Arte Contemporáneo Wifredo Lam

The Centro de Arte Contemporáneo Wifredo Lam, or the Wifredo

Lam Contemporary Art Center, from its founding in 1983 has held as its main objectives, to study of contemporary art from the Third World and organize the Havana Biennial. The Biennial has a singular importance in the international art scene as significant space for confronting ideas and generates reflection.

The Center's main purpose is to contribute to the research and promotion of the arts in Latin America, the Caribbean, Asia, Africa and the Middle East. The other is to study the life and work of Wifredo, who is considered as the most universal of our artists. This is a big task of our institution.

The founding of the Center in the first half of the 1980s meant that the Center stood at a new starting point for international projection of the art world. Fundamentally, we were to project the art of those regions displaced from the most important circuits of the art worldwide. The study of the artistic and conceptual phenomena of those regions through the Havana Biennial has been acclaimed for over 30 years and has shaped the institution.

Through the 11 editions of the Havana Biennial, produced between 1984 and 2012, contemporary art has been privileged with the experimental and the most innovative and challenging productions of the countries of the South. We will hold the 12th edition from May to June 2015, under the theme "Between the Idea and the Experience."

This time, we have to relate the public with their surrounding environment and other aspects like science, technology, and biology through our proposals. We will continue our relationship with the public, or the spectators, by putting performances on the streets, in



Margarita González=Lorente

Vice Director, Centro de Arte Contemporáneo Wifredo Lam Contemporary Art Center, curatorial department deputy director

the squares, and in other places in the city so that we get very close to the spectators. This is one of the core ideas of the upcoming Havana Biennial.

**The History of Havana Biennial:
Introducing the Art of the Third World**

The first Havana Biennial, in 1984, set as its main objective, to exhibit artists from Latin America and the Caribbean, whose creations were put outside of the big exhibition circuits of the so-called First World countries. That way, the region's own diversity and its artistic panorama would be exposed. The second Biennial, in 1986, had extended its reach to the other Third World countries in Asia, Africa and the Middle East, looking for their own elements in their visual expressions.¹

Both Biennials are important in understanding the development and evolution of this event. But during the first two Biennials, methods of reflection and the theoretic platform had not been established. The first two events, with an intention to be as inclusive as possible, were our very first experiences and we had an abundant participation. A Biennial in Havana became the dream of many people, and it continues to be so to this day. It is an occasion of high expectation for the Cuban artists and artists from other regions.

The third edition focused on the interactions between "Tradition and Contemporaneity" in the art of our regions. The public could enjoy a set of collective and individual exhibitions that offered the possibility of going deeply into the thesis written by the exhibition of the Third World. The Biennial conjured harmoniously the presence of artistic and popular manifestations with the art work from professional artists.

In this edition, the creators with a background of ethnic minorities were invited to the Biennial. They were invited from countries which are highly industrialized, with the aim of establishing basis for future projects and to bring them close to the artists of our regions that live and work in other socio-cultural contexts. This edition was held in 1989.

For 1991, which was the fourth Biennial of Havana, the theme was "Challenger of Colonization."² It fluctuated between the significance of colonialism and neo-colonialism, by not only studying the contents of our societies and cultures, but also the languages and instruments that drive the present time. Together with "The Challenge of Art" section that exposed the work of over 200 artists, several shows were organized and they underlined, from the perspective of art, the heterogeneous range of questions and answers of the creators in different contexts. This edition introduced, for the first time, and on a large scale, architecture as another important form that configure the visual environment of our cultures. A section was dedicated to the work of some of the masters of contemporary Latin American architecture. It is important to mention that in this edition, the Havana Biennial reached out to the areas in Cabaña and Morro, on the other side of the bay in Havana, incorporating relatively new buildings of the City, in addition to the ones that, until then, hosted the event, namely the Historic Center, which also exhibited around dozen magnificent installations.



1 Manuel Mendive, Cuba, 2nd Havana Biennial



2 Marcos Lora, Dominican Republic, 4th Havana Biennial



3 Kcho, Cuba, 5th Havana Biennial



4 Marcos Lora, Dominican Republic, 6th Havana Biennial

“Art, Society, Reflexion,” was the platform staged by the Biennial in its fifth edition in 1994.³ This theme revealed the close links between the artistic production and their conflict with their contexts, which are often identified as an issue common to contemporary art. To amplify the ideas related to this theme, the curatorial team hierarchized five such aspects critically discussed by the artists and articulated in the exhibition: the physical and social surroundings; the different expressions of marginalization and the power relations in the sphere of art; the phenomena of migrations and the intercultural processes; the conflicts of human being which live in the “peripherals” of post-modernity; and, finally, the cultural interactions and appropriations. The Havana Biennial was then reaching, to some degree, an indisputable maturity and had started to gain a bigger international recognition.

In 1997, the sixth Biennial was held. “The Individual and Their Memory,” was the theme chosen by the team of curators.⁴ The event presented the works by a considerable number of artists that registered to the various memories, in order to reaffirm human and social conditions. The crisis of ethical and spiritual values, as well as the existential conflicts, was reflected in the projects through over-sized bodies and the use of objects that assume a symbolic connotation that reveal a sense of possession, or point to evocation. Other works took interest in the revision of their own art history, the vindication of elements predetermined by the so-called subaltern cultures, the vernacular, the kitsch, and the recuperation of passages, which are all ignored by the official history.

A coherent expression that registered in people’s memories were managed, in many cases, with a photographic basis. The exhibited works exposed two areas related to memory, the individual memory, which come from familiar and intimate memory, and the social memory, which are based on historic and cultural conditions as two big nucleuses. These, modifying, once more, the physical and museographical structure of the exhibition, which started showing a certain degree of flexibility, openness and capacity for accommodation of our own changing realities. In this Biennial, artists born and naturalized in Europe were invited, as well as those from the United States and Japan (this was the first time to invite a Japanese artist), based on their interest in confronting works and similar proposals from our regions.

The seventh Havana Biennial in 2000 opened the new century.⁵ With the theme, “One Closer to the Other,” we wanted to analyze the problems of the communication between human, under the conditions created by the new information technology, as they have definitely generated a new set of individual and social behaviors. The

system of art had been affected under these circumstances, in an environment in which a new system to support circulation of the works appeared, together with the rise of s commercialization. There were other issues as well related to how works could be exhibited in closed and/or open spaces. These conditions influenced the relationship of the artist with the public, the community, and the city; it has redefined the integration of art to the everyday habitat.

For the first time, several urban interventions took place in the historic and the modern zones of the capital, through projects of murals and works that were installed in half-abandoned spaces, enabling the participation of the members of the community and the neighborhood.^{6, 7}

Also for the first time, an international meeting of art students of the Superior Institute of Art (ISA) in Havana took place. Architecture had a significant presence in this Biennial, featured through ten exhibitions of artists from Cuba and other countries in Latin America and Europe. A meeting on architecture and urbanism was also held with the participation of more than 30 specialists.

The eighth edition of the Havana Biennial in 2003, invoked the spirit of “The Art Together with Life,” in order to reflect on the everyday life, the conflicts and prosperities, the problems and semblances or appearances of our cities, the role of the art in the territories of coexistence, and the validity of the sizing of zones of aesthetic realization, the re-meaning of processes, the possible hierarchal relations between categories, and so on. A great part of the works in the Biennial found its source in political speeches, worldwide events, themes of identity, consumerism, journey/nomadism/territorial uproot, and ecology. This Biennial offered a bigger coverage of the artistic modalities that came in forms of actions than representations, which were apparently much more efficacious in the process towards breaking the border between art and life. This Biennial brought the artworks closer to the people, for example, by placing them in people’s houses in the community and neighborhoods, and opened up their possibilities.⁸

In the ninth edition, which was held in 2006 under the theme “Dynamics of the Urban Culture,” we presented the visual contemporary culture, which owes much to the popular components found in the urban sites, for example, architectures and the graphic elements. They produce a complex group of relations, coherent in some cases and chaotic in other cases, but without doubt, they are very important to the landscape of the everyday life. A workshop was developed along with a set of special exhibitions.

The 10th edition in 2009, focused on the theme, “Integration



5 Peter Minshall, Trinidad and Tobago, 7th Havana Biennial



6 DUPP, Cuba, 7th Havana Biennial



7 Allora and Calzadilla, Cuba and USA, 7th Havana Biennial

and Resistance in the Global Age.” The resistance in art and how it integrated into the present-day myth, such as technology, the Internet, and globalization as a universal theme, were shown through the works of the artists. Communication, information networks, marketing, and genetically modified foods, and so on, were seen through three theme lines: economic, marketing, and historic. There were workshops of creation and projects of social insertion. This Biennial was perhaps a summary of some of the themes treated in previous editions, showing the permanence of the existing phenomena in life and the way they are processed by the creators from the different regions of the world. The permanence of similar problems within art, revealed the existence of great many social, political and cultural problems on which the artists reflected.

The year 2012 presented the 11th edition of the event. The theme was “Artistic Practices and Social Imaginaries.” We dedicated ourselves in evaluating how artists put up with the relations between the visual productions and the social imaginary, to connect to the public at large. In imagined spaces, the groups of people and the civic space are linked. We wanted to consider from the viewpoint of a spectator, by changing their surroundings and their living spaces, so that they could feel the Biennial on the streets in the city, where the main conflicts occur today. In this 11th edition, we propagated performances and installed works in public spaces, such as parks, squares, historic places of the city and the suburbs.

The Future of Havana Biennial: Expanding Its Relationship with the World

The participants to the Biennials were no longer limited to the countries of the so-called Third World, or the so-called South, but it opened its doors to other countries and region. We saw that their contemporary art are not streamlined into a single thread, but are manifested in multiple expressions in this complex world of representations.

We tried to discover the differences from ourselves. Articulating in a coherent way, we circulated different productions as an outcome. The curatorial work by the team of the Havana Biennial is processed through a system of collective work, in which each curator is responsible for a geographic area to study and research, and a collective proposal that is produced through discussions with special guests.

The Havana Biennial acts as an alternative order to the international homogeneous order, so that there is room left for the unmarked regions and to understand them in global scale. It is

through the dialog and the communication between the guests and the visitors from different countries that, in many instances, information about what is happening in the United States and Europe is brought to Havana. The event has also stimulated the confrontation with the public, which is sometimes disorientated, but is also eager to gain knowledge about creations that are characterized by their potentials in generating infinite creativity.

As for Cuba and its concerning the organizations, we are always wary about being receptive to the market as is. We always try to select a solid and effective Cuban presence, in order to provide knowledge of the most current works that represent our art today.

What has been highlighted in our Biennial is that we would be one of a kind and stay exclusive by working with artistic productions that are excluded from the power circuits of the art world. We want to give a special focus not only to the countries from Latin America and the Caribbean, but also to other regions which similarly lack attention.

Our experiences and difficulties have been multiple. Each event has required ingenuity and speed while confronting the museological system with different languages and various expressions. The event does not separate the public from projects of high-quality. All the works are pertinently related to the theme that the Biennale proposes in each edition.

The future has to be increasingly better. Strategies and joint efforts to find solutions are necessary tools that all the biennials in the world should take into account, in order not to lose their events. In one way or another, each one of them points to elements of interest, takes the cutting edge as contribution to the different phenomena in art in our region. We present new names and consolidate them with others. They are, and will always be, a reference and actual point to contemporary art in our country.

Thank you.

Hoashi | Thank you very much, González-san. As we just heard, the first Havana Biennial was held in 1984 and the initial focus was on the Third World art, largely from Latin America, Asia, and Africa. From the 9th edition onwards, they broadened the geopolitical scope of the exhibition, so that it brings together works from a wider range of non-Western nations, formerly known as the Third World and now referred to as the Global South, reflecting the diversity of the contemporary world and exploring the wide variety of art that exists in those nations. Thank you very much for that presentation, González-san.



8 Jorge Pineda, Dominican Republic,
8th Havana Biennial

Kochi-Muziris Biennale (India)

Hoashi | Next, we have a very new Asian biennale, the Kochi-Muziris Biennale, which held its first edition in 2012. It takes place in Kochi, India, in the state of Kerala very close to Sri Lanka. Today we are very happy to welcome Mr. Riyas Komu, one of the two artists who started the Biennale. He will be talking about the Kochi-Muziris Biennale.

He is the co-founder of the Kochi Biennale Foundation, and he was the curator of its first edition of the Kochi-Muziris Biennale and is program director for the second. He is also an artist, active for many years in Kerala but also taking part in many overseas exhibitions. Today, he will be talking about the background behind establishment of the Kochi-Muziris Biennale, its current status, and the 2nd edition that will be opening this December.

Mr. Riyas Komu had been introduced to us through the World Biennale Forum in Gwangju, South Korea. At the time he talked about the Kochi-Muziris Biennale, and that led us to invite him to this conference.

Riyas Komu [Komu] | Thank you for the kind introduction. I would like to take this opportunity to thank Yokohama Triennale, again, for giving me this opportunity to come here and share ideas about Kochi-Muziris Biennale (KMB). As you know, it is India's first biennale.

In 1968, India had, in fact, started the first Triennale in Delhi

under the guidance of Dr. Mulk Raj Anand. The Triennale died a slow death with the last one being held in 2005. There have been several attempts to revive it, but to no effect. At the same time there was another attempt in 2005, in Delhi, to start a Biennale. But this too did not go beyond the initial stages of discussion as funding for the project did not take off. The idea was then shelved.

That is, until early 2010, when the then Cultural and Educational Minister of Kerala, Mr. M A Baby, had a meeting with artists Bose Krishnamachari, Jyoti Basu and me to discuss ideas of cultural engagement for the State. It was during this meeting that I proposed the idea of a Biennale in Kochi, in Kerala — a city and state known for its cultural legacy and deeper history.

The Kochi-Muziris Biennale and Its Hosting City, Kochi, Kerala

Kochi is actually known as “The Queen of Arabian Sea,” and it has always been a center for spice trade. The current city, Kochi, is more than 600 years old, and it has had strong trade relations with several parts of the world. But one of the most important aspects about this Biennale is not just about Kochi; it's about the other legendary predecessor to Kochi, which is Muziris. Muziris is an ancient port city with more than 3,000 years of history. It was a city which used to have trade relations, at that time, with the Romans, the Greeks, the Arabs, and the Chinese. What it has learned through this kind of trade relation is not just the value of trade, but also the



Riyasu Komu
Co-founder of the Kochi Biennale Foundation / Director of Programmes, Kochi-Muziris Biennale 2014

value of building a community through learning about new ideas and cultures. In fact, I think we can proudly say that we were already globalized 3,000 years ago. So the biennale has been conceived with this larger history and context of understanding the world from early on.

It is believed that Muziris got submerged in a flood in the 14th century and Kochi emerged, due to the shift in the landscape of the region, as a major port. This new city had a completely different kind of cosmopolitan and multicultural characteristics. I think I'm seeing some similarities with Yokohama.

I see that this year's Yokohama Triennale is also curated by an artist, and I was excited with the concept which read "Art is the power of one's gaze turned to the world of oblivion." It is the supernatural that enables us to respond to things that are forgotten, neglected, overlooked carelessly or simply pushed out of sight. I felt that it was a great observation, to revive some of our own memories and traditions — I think we also operate in a similar scenario. I think that's something to begin this conversation with.

The Kochi-Muziris Biennale as a New Social Space for Contemporary Art in India

The KMB is an artist-initiated project, and the first edition was co-curated by the co-founders, Bose Krishnamachari and me. I'll run through a little bit of the context of the project and how and where we stand in today's time.

The KMB was conceived in 2010, and the first edition took place in 2012 from December 12, 2012 to March 17, 2013. It was a project which was hugely supported by the government of Kerala, and which also generated a lot of support from the artist community, cultural organizations, embassies and other start-up organizations.

The KMB in many ways challenged the prevalent apathy to our own cultural heritage as well as our own past. The KMB seeks to create a new language of cosmopolitanism and modernity rooted in the lived and experience of living in Kochi, not as ambiguous conceptual ideas through visual art but as real space where human imagination can triumph over the centuries of growing apart.

In the context of Kochi, cosmopolitanism is more than just a term. It is a way of life that has survived for more than 600 years. We consider Kochi as a model of coexistence of disparate communities, regardless of what has been perceived and what has been implied as differences. In this sense, Kochi's history is essential in the current global context, not only as an alternative to the political and cultural discourses emanating from the specific histories of Europe and America, but also as a space for conflict resolution.

This is best understood when you consider the fact that 73% of the works at KMB in 2012 were site-specific, with artists directly responding to the culture, politics, history, myths, stories, and people of Kochi.

And in fact, I would say that this is a project which is related to the aspect of the understanding of "glocal" among the people. The KMB is significant in many ways — as a dedicated platform for contemporary art, as a platform for social engagement to provoke discourses, and as a political space that goes beyond being a temporary response to the immediate.

In fact, I don't envision the Biennale as being just a peripheral art exhibition. As I see it, KMB is a platform for social discourse and change and possibly the only liberal space for the arts, experimentation, and research in India that honestly and seriously addresses social, cultural, and political issues. As artists and as citizens, it also becomes our immediate responsibility to respond to and sustain this platform quarantined from the museum space and directly engaging with the public. That's one of the most interesting aspects of the KMB — that, it does engage with the public.

The KMB seeks to project the new found energy of contemporary art practices in the world. It has opened up a new vista of experimentation for artists in India. We believe that the KMB will provide the artists, both from India and overseas, fresh avenues of experimentation, a catalyst from which ideas originate without the pressures of the market. That's something which is very important for us to assert because we've always had art practices in a site where you don't have museums. The stories that are told to the people are through existing galleries and commercial spaces. So it's very important to let the people know that KMB is a non-commercial project, which gives the message that art does not always have to be associated with money, and that it's a project for experimentation.

The KMB 2012 was acclaimed for its excellence and relevance, not only by the Indian artists and the audience, but also the international audience, critics, and art lovers. The Indian contemporary artists especially had been very generous in their appraisal of the biennale. It almost felt like that they all had been waiting for this for some time. Now, the support reflects how important the biennale has been as an initiative.

The KMB opens to everyone at the same time. This is one of the most interesting aspects about the project, that there isn't any special treatment to anybody. We wish to see the Biennale as a continuum of art and ideas, one in which we all participate, function, and engage on a daily basis. The first Biennale actually, in fact, broke all the preconceived notions and perceptions which people had about art and it literally walked into people.

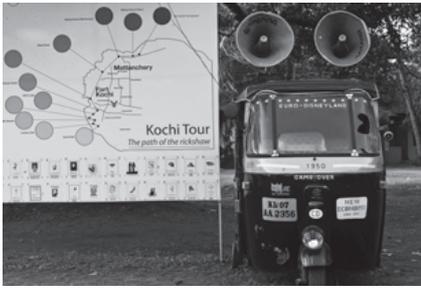
The First Edition of Kochi-Muziris Biennale in 2012

I'll run through some of the works which were exhibited at KMB 2012, and also some of the strategies which we had in place.

The first edition of the KMB had 89 artists from 23 countries exhibiting at 14 different venues, including old warehouses which were used for spice trades and other activities. And we had 114 artworks. We did a lot of cultural programs, including is a series of talks and seminars.

One of the important things that we did was to make the entire project available online. This was the first Biennale to be digitally archived — so that means, someone sitting here today can have a version of the experience of being at the Biennale. The project was archived by the Google Art Project.

One of the primary initiatives of the Kochi Biennale Foundation (KBF) was to create spaces for contemporary art. Durbar Hall is one of the spaces which we renovated with a major part of the initial grant which we received from the government and it is now



1 *Uttam Duniya* by Giuseppe Stapmone



2 *The Sovereign Forest* by Amar Kanwar



3 *New World Summit* by Jonas Staal



4 *Celebration in the Laboratory* by Atul Dodiya



5 KP Krishnakumar's work



6 *Fado Music in Reverse*
by Robert Montgomery



7 *Varavazhi Project*



8 *Black Gold* by Vivan Sundaram



9 *Veni Vidi Vici* by LN Tallur



10 *72 Privileges* by Joseph Semah

All images courtesy Kochi Biennale Foundation

a gallery of international standard and the KBF takes proud about this initiative.

As part of sharing the history of the site, we in fact, sent invitations to all the artists almost a year before the exhibition was to open, to do site visits, to actually give them time and space to learn about the sites and the society. It helped a lot to shape the project as a site specific one.

M.I.A. is one of the most popular rappers in the world today who spent a good amount of time in Kochi and she was one of the most prominent artists who produced a new work using holograms for the biennale. It was her first major art project after her arts education. She had also performed during the opening ceremony of the KMB.

Angelica Mesiti's *Citizens Band* was most celebrated work of the first KMB and it was a project which was thoroughly political

while giving subtle, poignant portrait of the musical culture of four immigrants: two in Australia and two in France. The work looked at history and migration as themes of exploration.

Santiago Sierra's work titled *Destroyed Word* is very contextual. Kerala has always been a communist or communist-leaning state and it has always responded critically to capitalism. So the artist was very happy to exhibit this work in Kochi.

Giuseppe Stampone's work which talked about shifting power, *Uttam Duniya* (A Perfect World).¹

Anant Joshi's work, titled *Three Simple Steps*, talks about the local communities.

Amar Kanwar showed an important political project titled *The Sovereign Forest* which attempts to reopen discussion and initiate a creative response to our understanding of crime, politics, human rights and ecology.²

Another site specific work by Rigo 23 titled *Kochi Tower* responded to the atrocities committed by the Portuguese when they colonized Kochi.

An interesting political project by Dutch artist Jonas Staal called *New World Summit* was a project where he had painted the flags of banned organizations and placed them under a mock-parliament. The work later became controversial in Kochi and we had to black out the flags of the some banned organizations.³

The space that Atul Dodiya exhibited was actually a laboratory in the warehouse. He complimented it with an interesting project which archived and celebrated some of the contributors who have made Indian modern and contemporary art significant.⁴

KP Krishnakumar was a significant artist who represented one of the most important histories of Kerala — the Radical Movement. The Biennale had six artists of the Radical Movement.⁵

Robert Montgomery's work was titled *Fado Music in Reverse*. One could make a strong association of this project with the current Yokohama Triennale.⁶

Varavazhi Project is a research based project which talked about the history of the evolution of art practice in Kerala, like how most of the artists survived by doing art illustrations for magazines.⁷

Vivan Sundaram, a renowned Indian artist, responded to the Pattanam excavation site where excavations are currently taking place as part of the Muziris Heritage Project. The title of his work *Black Gold* refers to pepper and the shards of pottery which are excavated from the site were used to make his large installation and a video which depicted the story of the port city which is believed to have gone under water.⁸

L.N. Tallur's work titled *Veni Vidi Vici* (I came, I saw, I conquered) responded to this place with an architectural intervention.⁹ He created the reverse archetype of the commonly found roof tiles in the region with tiles brought in by Basel missionaries.

Joseph Semah, a Jewish artist of Iraqi origin who lives in Amsterdam, responded to one of the beautiful historical aspects, the "72 Privileges" which were given to the Jewish and the Christian communities by the local King.¹⁰ As you know, this is a place where you'll see the first Mosque and the first Church in India. It is also a place where the Jewish were never persecuted and is a place of religion and cultural confluence.

Valsan Koorma Kolleri, one of the senior artists from Kerala, did

a project with found objects. His idea was to highlight the aspect of history, and KMB being a project rooted in the historical aspects of the region, he came up with an installation called *No Death*. Valsan has also been chosen for the 2nd edition of KMB.

The 2nd edition of KMB will be curated by Jitish Kallat — an internationally known artist who is practicing in Mumbai. KMB 2014 will run for 108 days. We increased the duration of the exhibition and added 20 days as an opportunity for school children to visit the biennale during summer vacation.

"History Now," is a talk and seminar series, which will complement the central exhibition at the KMB 2014. It will bring a range of subjects and thinkers from around the world into contact with each other to address historically relevant issues impacting on our world today.

We are also looking at art education in India in the current context. We are initiating Student's Biennale as a parallel project, looking into the works of students from government-funded art institutions from all across India. We have appointed 12 young aspiring curators and the research on the project has already started.

The Children's Biennale is an initiative of the KBF to contribute to the development of art education in India. It is an attempt to engage young learners and initiate them into art appreciation and art-making. This is intended to be platform for all stakeholders — learners, facilitators, parents and institutions — come together to explore fresh perspectives on and innovative methods of art engagement.

This year KBF is also doing a project called the Artists' Cinema — a 100-day film festival showcasing video art, cinema and documentaries from around the world. This is going to be one of the highlights in the evening every day. Artists' Cinema screening will begin in the evening once the exhibition closes at 6:30 PM. It will be curated by eminent personalities from the world of cinema and art and with each week there would be a different curator, allowing diverse styles and visions to come together. So it's going to be an engaging biennale also in the evenings.

We also have several plans like workshops and community engagement projects to increase the participation of people with art and the activities of Biennale.

I also take this opportunity to invite all of you to come. I hope all of you will come to Kochi to see the next edition. Thank you so much.

Hoashi | Thank you very much, Komu-san. Kochi is a city that appeared after its predecessor Muziris sank into the sea, and the Biennale takes place in this port city. It is administered with support from the Kerala state government, a very rare model in India, indeed. It's also distinguished by the fact that 73% of the work in the last edition was site-specific, meaning it was created on site in Kochi. As Komu-san mentioned, Kerala is a state with considerable religious freedom and equality, with mosques, churches, and synagogues coexisting on an equitable basis, and also a state where the Communist Party enjoys uncharacteristically strong support. Komu-san also mentioned that various improvements were made between the first and second editions, and there are going to be new opportunities for children and students to participate in the coming Biennale.

Fukuoka Asian Art Triennale

Hoashi | Next, I would like to welcome Kuroda Raiji for his presentation on the Fukuoka Asian Art Triennale, which is a Japanese triennale that just opened last month. So many of you may already know about the current edition.

As a matter of fact, artists from the Fukuoka Asian Art Triennale are being featured in Yokohama Triennale 2014's second venue, the Shinko Pier.

Kuroda Raiji [Kuroda] | Thank you. My name is Kuroda of the Fukuoka Asian Art Museum. We just had presentations of Havana and also Kochi by the two guests who traveled all the way from those two places which are far from Japan. Fukuoka is much closer, so I thought it would be appropriate to give more time to the two other speakers, and actually wrap up my talk in about five minutes if I'm going to do the difference in the traveling time justice!

The History Leading to the Inauguration of Fukuoka Asian Art Triennale

After having heard about Havana and also Kochi, I feel a bit uncomfortable and incongruous in the sense that Havana and also KMB both set their projects outside the museum and are very large in scale. The artworks are, staged in public places, warehouse spaces and so forth. By contrast the Fukuoka Asian Art Triennale (FT) is very small in scale, and it takes place almost entirely inside the

museum building.

Now, the FT is the name that we give it, but compared with other triennales, we feel that we are a bit too small. I forgot to ask how large the exhibition space is for Yokohama [editor's note: 10,200 square meters], but we have 3,000 square meters or so for the FT. I happened ask the Taipei Biennial, which takes place inside the Taipei Fine Arts Museum, about their size, and learned that they have about 7,000 square meters, which is double what we have.

Another reason one might question whether the FT is really a "triennale," besides the fact that its scale is small, is that it is organized by a museum, the Fukuoka Asian Art Museum. We do the research, the planning, and the preparation, and we are funded by the museum. So it is in every sense a part of the museum's programming, which actually sets it apart from most of other biennales and triennales. However, this does make it similar to the Yokohama Triennale, where a museum is the primary organizer, and I'm sure there are similarities in terms of the issues involved.

One other point I would like to make is that the FT has a long history going back to the late 1970s. The reason I mention this is that, while the Havana Biennial and others such as the Triennale-India have also been around for many years, the same is not true of most of the international art exhibitions that have been launched in various cities in Asia since the 1990s, or the ones that have been proliferating in Japan in the past few years, organized for the purpose of regional development and attracting more visitors. When we began, back in the 1970s, contemporary art in Asia was basically nonexistent. Of course it existed, but even in Japan, which

History of Asian Art exhibitions in Fukuoka -1 [Fukuoka Asian Art Museum]

1999
1st Fukuoka Asian Art Triennale (FT1)
Communication: Channels for Hope コミュニケーション〜希望への回路

2002
FT2: Imagined Workshop (語る手 結ぶ手)

2005
FT3: Parallel Realities (多重世界)

2009
FT4: Live and Let Live: Creators of Tomorrow (共再生: 明日をつくるために)

2014
FT5: Panorama of NextWorld: Breaking Out into the Future (未来世界のノゾラマ: ぼころぶ時代のなかへ)



1 History of Asian Art exhibitions in Fukuoka -1 (Fukuoka Asian Art Museum)

History of Asian Art exhibitions in Fukuoka -2 [Fukuoka Art Museum]

1979 Asian Art Festival I - Modern Art (India, China, Japan)

1980 Asian Art Festival II - Contemporary Asian Art Exhibition --- 471 artists from 13 countries

1985 2nd Asian Art Show --- 264 artists from 13 countries

1989 3rd Asian Art Show: Symbolic Visions in Contemporary Asia Life --- 103 artists from 15 countries

1994 4th Asian Art Show: Realism as an Attitude --- 48 artists from 18 countries

2 History of Asian Art exhibitions in Fukuoka -2 (Fukuoka Art Museum)

Why Asia in Fukuoka? – Mysterious Origin in 1970s

1973 May: International Association of Art decides the policy to enhance 'cultural identities' of each nation

1975: Koike Shinji becomes a member of FAM Construction Committee

1977 Jan-Feb: Members of Japan Artists Association visit Nepal, India, Sri Lanka

1977 July?: Sudden cancellation of American contemporary art exhibition for the inauguration of Fukuoka Art Museum and decision of Asian contemporary art exhibition

1978 March: First research trip of FAM curators in Asia

1979 Nov: Fukuoka Art Museum opened with Asian Art Festival I - Modern Art (India, China, Japan)

3 Why Asia in Fukuoka? – Mysterious Origin in 1970s

7th Congress of International Association of Art

“Let us create new art that answers the needs of the time through reconsideration by each cultural region of the world of one's own tradition”

4 7th Congress of International Association of Art

Policies of FT1-4: Selection

- 1 No 'artistic director(s)'
- 2 Researches in Asian cities mostly by FAAM curators (and local or Japanese co-curators)
- 3 Shortlisting of 2-5 artists per country/region by FAAM curators
- 4 Proposal of themes based on the shortlisted artists by FAAM curators
- 5 Selection Committee consisting of 3 Japanese and 2 other Asian scholars/ curators makes final decision (except FT5)
- 6 To choose one or more artists from each country = coexistence of different criteria according to each situation

5 Policies of FT1-4: Selection



Kuroda Raiji
Chief Curator, Fukuoka Asian Art Museum / Artistic Director, FT5

is part of Asia, we did not think that there was contemporary art elsewhere in Asia. We established the series of Asian Art Shows, now the FT, in this context and this is a major difference from the international biennales and triennales that have emerged in recent years.

This is information on the five FTs we've held.¹ Incidentally, there's one more reason I questioned whether this is really a triennale, and that's that as you can see we haven't really been able to hold it once every three years because of budget constraints!

Before the Fukuoka Asian Art Museum opened, another museum, the Fukuoka Art Museum, held the Asian Art Show four times.² To talk about the origins of our triennale, I actually have to talk about the origins of its predecessor, the Asian Art Shows, but that's actually a very difficult topic.

As far as I was able to find out, in the 1970s in Japan there were various attempts to for the country to become international. One of the triggers might have been the Japan World Exposition in Osaka in 1970, which was the first Expo held in Asia in which many Asian countries participated. I think this was a catalyst for artists in Asia to adopt a more international mindframe.³

In 1977, an exhibition of American contemporary art, which was scheduled to be the inaugural exhibition of the Fukuoka Art Museum, was suddenly canceled, and a show of Asian art was mounted instead. Nobody, including me, knows about the rationale or the reason for all was decided behind the doors. However, the

theoretical basis for the Asian art exhibition was in a resolution by the Japan committee of the International Association of Art saying that not only in Asia but elsewhere as well, it was important to cultivate and assert each nation's own art—art that has originality, incorporates or takes into account the traditions and culture of its own region.⁴ Ultimately, this gave the theoretical grounds for the Asian art exhibition.

There is this photograph from 1978 in front of National Gallery of Modern Art in New Delhi, which might hold the key that unlocks this mystery of why the Fukuoka Art Museum opened with a contemporary Asian art exhibition. It was artists in Japan and in other Asian countries that wanted this exhibition, and my guess is that they probably appealed to the authorities, which suddenly brought about a contemporary art exhibition focused on Asia.

Incidentally, in 1989 the third Asian Art Show actually traveled to the Yokohama Museum of Art, so I'm sure that you must still have some unsold catalogs somewhere in the museum shop! The fourth show, held 20 years ago in 1994, featured Heri Dono from Indonesia and Lee Wen from Singapore, as well as Navin Rawanchaikul, who today is world-famous. He's seen from the back in this slide, but in any case it's rewarding to know that we were already showing him in Fukuoka 20 years ago. And looking over the FT's history up to today, there have been other artists who did not have opportunities to show their work internationally, and who gained these opportunities through the Fukuoka Asian Art Shows and later

the FT. That's a very important aspect of what we do.

Fukuoka Asian Art Triennale and Its Distinct Approach

Here is some information about the first through fourth FT.⁵ The fifth, which is going on right now, is excluded. One of the issues that we became aware of was that the key researchers were the curators of the museum, which you can see at item two, but for the first through the fourth editions there was a selection committee that actually chose the artists. The museum curators selected the specific artworks from those artists to go on exhibit at FT. However, for the fifth edition, we have decided to go through the selection without going through the committee. As stated in item number six, we are to choose at least one artist from each country. This is something that often becomes an issue in organizing the FT, because we've been covering 21 countries and regions since the beginning, and we have never dropped any particular countries or regions, even when we felt that they don't have anything particularly interesting to offer. So, we must have at least one artist from any given region or place. Instead of trying to choose artists based on some uniform global standard of contemporary art, we believe in enabling diverse value systems to coexist, and going out of our way not to reject them. I think this is one of the most distinguishing characteristics of what we've been doing over the years. I will talk more about this at the end of my presentation.

At FT, we believe that art exchange programs are just as important as the exhibition itself. We implement public programs, about 50 of them during the last Triennale I think. [editor's note: actual number is 86] These include artist residencies and workshops—we especially hold a large number of workshops, and feel this is one of our strongest areas. We also stage performances, and of course talks, which are the easiest to do.

This here, from the first FT, shows a piece by Michael Lin from Taiwan, who has since grown very famous, and above it a volunteer is performing a narrated picture-story show with illustrations rendered by a Laotian painter.⁶ There were also performances at a nearby shrine and in the shopping arcade in front of the museum.

The second edition had the theme of "Imagined Workshop." The third was entitled "Parallel Realities," and it featured participation in an actual fashion show and works that took the form of regional research projects. That year Marine Ky from Cambodia set the record for number of workshops held: 10 times, with a total of about 400 participants.

The year of the fourth edition was the museum's 10th year, so instead of just having young and emerging artists, we featured well established, internationally renowned artists like Cai Guo-Qiang, which was a new approach for us.

This is an installation by a pair of artists from Bangladesh.⁷ Right now only the film by Yasmin Kabir is being shown at Shinko Pier. Also on view there now is a Chinese artist He Yunchang's film of himself engaging in 100 bouts of wrestling with 100 manual laborers.

The fifth edition is on now, and since a full five years have elapsed since the last one, we have been trying to stay on top by doing as many new things as possible.

PHUNK from Singapore is quite well known and seems to be very active at art fairs, galleries and so forth.⁸ In the past, however, they were very successful as a designers' group, accepting commissions from various global prestige brands. For this most recent FT, we've intentionally selected some of their more design-oriented works.

One noticeable thing about the latest edition is the conspicuous increase in anime and manga styles. Lu Yang from China created this work using precisely the techniques of Japanese anime and video games, but the results are just outrageous.⁹

Here's a piece by Kiri Dalena from the Philippines — her other works are also on view at Shinko Pier.¹⁰ One of those works is intentionally linked with this one here, which is currently being exhibited in Fukuoka. And here is Moon Kyungwon and Jeon Joonho, a Korean duo who is attracting a lot of attention and who is going to be representing South Korea at the Venice Biennale next year.

This is a video work by Pema Tshering, one of two video artists from Bhutan we are featuring this time.

Some curators from the FT went on a research to Kochi-Muziris Biennale, which we heard about from Komu-san a little while ago, and chose an artist, Ratheesh, whose work you see here.

Another thing about the most recent FT is that we wanted to take a new approach to promoting interaction among Fukuoka artists and those elsewhere in Asia, and we asked the exchange project team Watagata, who already have a five-year track record of programs linking Fukuoka and Busan, South Korea, to come up with a plan. We will be staging joint Busan-Fukuoka theater performances this



6 Picture-story by Douangdy Khanthavilay (Laos) performed by volunteers on the work by Michael Lin (Taiwan), FT2



7 Yasmin Kabir & Ronni Ahmmed (Bangladesh)

month and next month. We also have a special section, “New Era of Mongolian Painting,” which is a new section for the 5th edition.¹¹

Exhibiting Art from “Asia”

In closing I’d like to talk about a couple of our selection policies, which I mentioned earlier (p.50, 5). For one thing, if you look at item 2 on the list, that FT is organized by the museum and is part of the museum’s activities. And another, which is item 6: “at least one artist from each country is to be chosen.” In fact, we are often asked why we do this, but personally I think it produces great results and I don’t see what the problem is.

Recently, I arrived at this formula to express what we’re doing, which you can see at the top¹²: the “art” is more important than the “Asian” part (Asian < Art).

As I mentioned earlier, there was a time when contemporary art did not exist in Asia; it was completely excluded from the narrative of the global art world. This has gradually been changing, however, and today international art exhibitions around the world never fail to

Asian < Art
 Asian ≤ Art
 Asian = Art
 Asian ≥ Art
 Asian > Art

12

feature Asian artists. For this reason the “Asian” aspect is placed second on this list (Asian ≤ Art).

One characteristic of the Fukuoka Triennale is something that we have probably inherited over the years, the fourth item on the list (Asian ≥ Art) here: that we do not hold exhibitions

just to show art. Now, saying this might invite misunderstanding, but we place top priority on presenting the culture of Asia and what is going on in Asian societies today, rather than just showing Asian art, which museums all over the world do. We want to see for ourselves and show others aspects of Asian society and its people that can’t be seen at other exhibitions, and if you look at item 4 (Asian ≥ Art) on the list you can see how we strongly prioritize the Asian element, in contrast to the first item (Asian < Art) wherein art being more important. However, I’m afraid that under the current circumstances a lot of people don’t understand this side of what we do.

If you look at the bottom of the list, you see items that are clearly about Asia rather than art, and it would be in the domain of a museum of history or ethnology than an art museum. It’s not the task of an art museum like ours to emphasize “Asian” more than art, and I think our important task is more like what you see at number 4 on the list (Asian ≥ Art).

Finally, take a look at this. This is the world’s first Triennale-themed boxed lunch! The Singaporean PHUNK collective I mentioned earlier provided the publicity image for the design of paper packaging, and if you buy one it comes with a discounted ticket to the Triennale. It’s selling surprisingly well.

Thank you very much for your attention.

Hoashi | I would now like to close part one, in which we had presentations of the Havana Biennial, the Kochi-Muziris Biennale, and the Fukuoka Asian Art Triennale. Thank you very much.



8 PHUNK (Singapore)



9 Lu Yang (China)



11 G. Gerelkhuu (1988-) from Special Section: New Era of Mongolian Painting



10 Kiri Dalena (Philippines) Impressive scenes of children in refugee camp who lost everything in the tragedy of typhoon and flood.

Part 2

Panel Discussion

Thinking Together in Yokohama: Creating Global / Regional Landscape for Contemporary Art through International Exhibitions

Hoashi | We would like to begin part two. In this part, we are going to be hearing a brief outline of the Yokohama Triennale, and some introduction to how we have programs connected to Asia.

First of all Osaka Eriko, who is the chairperson of the Organizing Committee for Yokohama Triennale, will be talking about the Triennale's role as a Yokohama-based — and in a much broader sense, Asia-based — international art exhibition, and about the direction it's moving in and the way it relates to the rest of the world.

Yokohama Triennale, Its Relationship and Its Future Role in Yokohama and an Asia

Osaka Eriko[Osaka] | Hello, everyone, and thank you very much for joining us. I'm going to be talking about the Yokohama Triennale, and my presentation will be followed by brief presentations by BankART and Kogane-cho that we are affiliated with. You probably already know a fair amount about the Yokohama Triennale, so I am just going to do a quick recap.

History of Yokohama Triennale

The Yokohama Triennale dates back to a decision in 1997 by the Ministry of Foreign Affairs that it was crucial for Japan to promote its contemporary art internationally and proactively engage in international exchange. As an initial step, it was decided in 1999 that

the Japan Foundation would organize the Yokohama Triennale as a national project, working together with City of Yokohama. It was first held in 2001, and this year, 2014, marks the fifth edition. Each edition has had its own theme, as you can see here.

The first edition, in 2001, was entitled “MEGA WAVE-Through a New Synthesis.” A large number of artists, over 100, participated and showed their work, but of these Tsubaki Noboru and Muroi Hisashi's work (*The Insect World/Locust*) shown in the Yokohama Intercontinental Hotel has left a lasting impression on many people's mind. The second edition featured Daniel Buren's installation using flags (*On the Waterfront: 16,150 Flames, work in situ*). This one should have taken place in 2004, since the first one was in 2001, but for various reasons it took place in 2005. The title was “Art Circus [Jumping from the Ordinary]”.

The third, in 2008, was entitled “TIME CREVASSE,” and the Landmark Plaza, shown here, was one of the temporary spaces where



Osaka Eriko
Director, Yokohama Museum of Art
Chairperson, Organizing Committee for Yokohama Triennale



Ikeda Osamu
 Director, BankART1929
 Representative of PH Studio

Yamano Shingo
 Director, Kogane-cho Area Management Center
 Director, Kogane-cho Bazaar

Elmgreen & Dragset's work (*Catch Me Should I Fall*) as installed. Then the fourth was "OUR MAGIC HOUR-How Much of the World Can We Know?", and this was the first where the Yokohama Museum of Art was involved. Here you see Ugo Rondinone's sculptures (*moonrise. east.*)¹ displayed in front of the museum, and Yin Xiuzhen's work (*One Sentence*) in the grand gallery just inside the museum. As I mentioned, for the first three editions, the museum was not involved with the Triennale. Up to the 3rd edition, the secretariat for the Triennale was a part of the Japan Foundation, but after the Democratic Party of Japan took power in 2009, the Japan Foundation had to withdraw from the Triennale as a result and so the core of the organization and the secretariat was transferred to Yokohama. So, since 2011 the Triennale office has been located inside the museum, and an organizing committee consisting of the City of Yokohama, the Yokohama Arts Foundation, NHK, and The Asahi Shimbun, and others.

This time, the fifth edition, has the title "ART Fahrenheit 451: Sailing Into the Sea of Oblivion."

The Growth of Periodic International Exhibitions and Their Organizations

Looking back over history, international exhibitions like these known as biennials in English or *biennale* in Italian began to be staged near the end of the 19th century. According to the information compiled by the Asia Art Archive (<http://www.aaa.org.hk/onlineprojects/bitri/en/timeline.aspx>), the first ones to appear in the 1890s were the Venice Biennale, the Carnegie International in Pittsburgh, and the Whitney Biennial in New York City. Later, in the 20th century, eight more were launched between 1946, right after World War II, through the 1970s. 28 more emerged in the 1980s and 1990s. Since the year 2000, many more have been launched, if

you include all the small-scale ones, and the International Biennale Association (IBA) puts the total at around 200. In countries around the world, the number of art exhibitions and international art shows held every two or three years and labeled “biennales” or “triennales” is increasing exponentially.

The organizations behind these biennales and triennales fall into various categories as well. There are state-run national projects, those run by regional governments, and there are those run by independent organizations. For example, Gwangju or São Paulo are biennales where there is a dedicated foundation established just for the purpose of organizing and running the Biennale.

In the case of Yokohama, we use local government funds. The core funding comes from the City of Yokohama, but it is run by an organizing committee and not directly by the city. Then we have examples like Fukuoka where a museum is the main organizer. The Carnegie International run, by the Carnegie Museum of Art, and the Taipei Biennial, run by the Taipei Fine Arts Museum, are also both examples of that. In the case of Yokohama, we have the Triennale office in the museum, and while the museum is one of the main venues, the organizing committee is the main organizer, so the museum is not single-handed in running it. There are also examples, like Kochi, of biennales initiated and run by artists, and these exist all over the world, though usually at relatively small scale.

The IBA, or the International Biennale Association, has been seeking to strengthen networks among to the 200 biennales and triennales that exist around the world. It was inaugurated in July of this year with a general assembly in Berlin. The Yokohama Triennale is one of the founding members of the IBA. The association aims to build a network, to promote and share the creative aspects of contemporary arts, and to expand on their inherent possibilities. It also aims to fund a specialized research platform, with the concept that while there are international exhibitions, biennales and triennales of all sizes, regardless of size the staff running them ought to be able to learn and develop their skills through engagement with this sort of association. The idea is that the dozens of biennales and triennales out there should not be competing with one another, but rather should be sharing and cooperating, and thus far its institutional members representing around 40 organizations worldwide.

As we have seen there are all kinds of international art events taking place around the world and they are diversifying in terms of their development, administration, and characteristics, but in this environment we view our own challenge as being: What do we want to emphasize and how do we want to position ourselves in the greater context of Asia? On this topic, we view the Yokohama Triennale as being clearly distinguished by partnerships between a public museum and local nonprofit organizations.² On that note, I would like to pass the microphone over to the people of BankART and Kogane-cho, who will be giving us presentations about what they are doing.

Hoashi | Thank you, Osaka-san. And next I would like to welcome Mr. Ikeda Osamu, the director of BankART1929, who is also active as an artist and the member of the artist unit PH Studio. He will briefly introduce his space and the main programs that he is running this year.



1 Ugo RONDINONE
Ugo RONDINONE, *moonrise, east.*, 2005
Courtesy the artist and Galerie Eva Presenhuber, Zürich
©the artist
Photo by KIOKU Keizo

Yokohama Triennale

公立美術館+NPOの連携 → 国際性と地域性
Public art museum + NPO → international and regional
アジアとの交流を強化
Emphasis on exchange between Asian countries

2



3 BankART NYK Studio

Follow-up Comments by Creative City Core Area Base Organizers

Ikeda Osamu [Ikeda] | Hello. Our building³, which is very close to here, is what you call an alternative space, and the project we are now engaged in, in a partnership with the Yokohama Triennale 2014, is called BankART Life IV. Ordinarily, we are a team running an exhibition facility, just like the administrators in this museum running their facility. We've been here for about 10 years, and one of our day-to-day considerations is how we are going to participate, what we are going to present and how, in the next Yokohama Triennale. Our organization was established with the goal of doing something in, and for, the community of Yokohama, so we are thinking year in and year out about ways of connecting art with community development.

BankART1929 and East Asia

This year Yokohama has been selected as one of the Culture Cities of East Asia, along with Gwangju in South Korea and Quanzhou in China, and there has been a lot of discussion of international exchange in the broad context of these three countries, so this question of how to interpret our East Asian context comes into play when we consider our part in the Triennale. What we arrived at was the theme and title *Dreams of East Asia*. For us at BankART, this East Asian context relates to what we are engaged in our regular programs. As you can see in this photo, we have this project exploring the Josen-Korean Diplomatic Expeditions, inspired by the expedition that took place during the Edo period,, and we have been running for four or five years now. We launched it with the goal of exploring relationships among China, Japan, and Korea, so that fits right into this East Asia theme.⁴

Almost all of the artists we selected for *Dreams of East Asia* are in fact from East Asia. We used the entire space, about 3,000 square meters, and got artists to do things that used the space effectively. This here is a video by Takahashi Keisuke projected on to an installation by Kawamata Tadashi. In the nearby neighborhood, we pursued something called the Landmark Project. BankART itself is essentially a community revitalization project and has had close ties with the community from the start, but the Landmark Project is a way of inserting art into community spaces in a more targeted manner so as to open up the unrealized potential of spaces. Here's a work being exhibited at the city government building, which is a historic landmark building designed by the renowned architect Murano Togo designed as a commemoration of Yokohama's 100th year as a municipality.⁵ Matsumoto Akinori created this installation there, which you can see on weekdays only.

This is the BankART Studio NYK terrace.⁶ It's next to the water, and we have taken various steps to enable people to enjoy the bayside atmosphere. There is a bus, there are food stalls designed by the architecture firm Atelier Bow-Wow, there are performances of the work of Asakura Setsu, and these two large dolls are by a Korean group called Noridan who did a residence as part of the Josen- Korean Diplomatic Expeditions project. These dolls ventured out into the city. Shown in this photo is a very enjoyable place called Asian Garden.

Thank you for your attention.

Hoashi | Thank you very much Ikeda-san. BankART has been active in Yokohama for a decade, and *Dreams of East Asia* in one highlight of what they've been doing. It has been a good opportunity to bring together in an archive-like form and exhibit works by artists who have produced or exhibited work at BankART thus far.



4 BankART Life IV —Dreams of the East Asia



5 Landmark Project (Yokohama City Hall)



6 Asian Garden

Hoashi | Next, I would like to welcome Mr. Yamano Shingo, the director of Kogane-cho Area Management Center, which like BankART, is partnering with the Yokohama Triennale 2014 in the Creative City Core Area Base Tie-Up Program.

Yamano Shingo [Yamano] | Hello, my name is Yamano.

I think there are a lot of you here today who are very well informed about Kogane-cho, and others who know nothing at all about it. This is a relatively recent photo, but this area, Hatsunecho, Koganecho and Hinodecho, was historically a red light district, and apparently at its peak there were 257 brothels here. Just the other day someone was arrested there, for the first time in a long time, and it was a moment in which I was reminded, “Oh, this kind of thing still goes on!”⁷ Be that as it may, what we primarily do here is run artist-in-residence programs. Former brothels, which are euphemistically referred to as illegal bar, are being renovated, and under the railway new facilities are being built. Both types of spaces are used for our programs.

Koganecho and Asia

Thus far we have positioned this artist-in-residence program as the main contribution we make in developing the Yokohama Creative City Core Area, and so far, have mainly accommodated young artists and curators from Asian countries, as well as Japanese artists.

This photo is from this year, and it shows artists and curators engaged in a symposium.⁸ This was the second of a series of symposiums, and next year the third is scheduled to be held in Vietnam.

Kuroda-san was saying earlier that there are many Asian artists in the Kogane-cho program. One reason for this is, I’m originally from Fukuoka where the 4th ASIAN ART SHOW, Fukuoka was held in 1994, and I feel that this is kind of a spinoff from that event

that has sustained its momentum to the present day. Another reason, I think, is that Kogane-cho and the surrounding area is home to people with an incredible number of different nationalities, and we are looking for ways to incorporate this multiculturalism into what we do.

This year we have the title “Fictive Communities Asia,” but if I start to explain this title it will take up the rest of the time, so please take a look at our website if you’re interested. This is Yaya Sung, one of the participating artists from Indonesia, and LiarBen from Vietnam.⁹ He’s a graffiti artist, or street artist, and he continues working on public murals. This year we have 38 artists or groups taking part.

Yokohama Triennale and the Urban Planning for the City of Yokohama

What I really wanted to talk about today is in this last presentation material.¹⁰ It says “2020,” but in fact there’s a separate slide which shows 2017. If all goes well, 2017 and 2020 will be years when the Yokohama Triennale is held. That’s “if” all goes well. Perhaps this is difficult to understand for those who come from outside Yokohama, but let me explain: if you look at this map here, on the bottom left you see the Kangai Area, which refers to Kogane-cho and its environs. If your eye keeps moving to the right from there, you see the Kannai Area, which is where big public facilities like Yokohama City Hall and Yokohama Stadium are located. Here it says “former Yokohama City Hall,” which is because the city hall is scheduled to move to this location on the upper left of the map by 2020. Currently, they are still monitoring public opinion. Then you have the Yamashita Area, and it’s just written roughly here, but starting around 2025 they are planning a major redevelopment project here. Then there’s BankART there, and then the Kitanaka Area, which is labeled “including YCC,” but that’s a reference that



7 Beneath the Railways



8 International Symposium “Alternative Route”



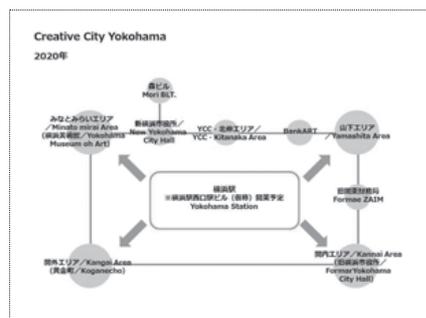
9 LiarBen ‘Kogai-Sugar cane Super Machine’ 2014

Photo by Yasuyuki Kasagi

won't mean much to people who aren't familiar with Yokohama. Right next to that is where the new city hall is supposed to be built, and right next to it, the new Mori Building. Then over here is the Minatomirai Area, which you probably know is where the Yokohama Museum of Art is located, and Yokohama Station is right in the center of it. In 2020 a new large building is scheduled to open at the west entrance of the station. All of these areas, Kangai, Kan-nai, Yamashita, Minatomirai, can be reached in a short time from Yokohama Station, so if they make a public transport system that goes around the corners of this square, you'll be able to zoom around the whole area in no time.

The reason why I'm talking about this is, first of all, all this redevelopment is happening in the bayside area, so the problem of deterioration, economic decline, in the inland areas is one that people are already talking about, and in fact it's already happening. How to stop this decline is going to be a major source of concern for the entire city. When I showed this map to some other people, I drew a circle around the entire thing and had "Yokohama Triennale 2020" written there. What I meant was that the entire city could be turned into a venue, and I'm not sure to what extent this could actually be accomplished, but I intend to promote the idea as much as I can. In 2020, I'm going to be 70! By the time the redevelopment of the Yamashita Pier area is finished, I'll be 100. I don't think I'm going to make it to that point, but while I can I want to move forward with this vision and coordinate with that of the Yokohama Triennale organizers. My background is in art and I am not a professional on urban planning, but these are some ideas that I have. Thank you very much.

Hoashi | Thank you very much, Yamano-san, for your new proposals and plans for the future Yokohama Triennale. 2020 is the year that the Tokyo Olympics and Paralympic Games will be held.



10 Idea for Yokohama Triennale and Creative City Yokohama, 2020

Thinking Together at Yokohama Triennale 2014: Creating Global / Regional Landscape for Contemporary Art through International Exhibitions

Hoashi | Now I'd like to ask Kuroda-san, Komu-san, and González-san to come up here and discuss the broader issue of what direction Yokohama Triennale ought to be taking. In simple terms, the relationship between the Yokohama Triennale and the NPOs it is partnering with involves tie-up tickets for the two main Yokohama Triennale venues and the two venues administered by the NPOs, as well as a free shuttle bus between the venues. I ask what direction the Triennale ought to be taking because I believe we are on the cusp of a transition.

While the Yokohama Triennale is currently partnering with two NPOs and we have the potential to expand further, as proposed by Yamano-san, so that we are carrying out activities throughout the city, at the same time right now there seems to be a trend toward consolidating things around the museum. Over the next hour of discussion, above all what I'd like to hear from everyone is their opinions on what directions we should take in this time of transition.

First, González-san, having seen the Yokohama Triennale and the City of Yokohama, and having seen the various activities undertaken by Yokohama, how do you feel about the Triennale and what are the expectations that you have?

Impression of Yokohama Triennale 2014

González | Coming here was a very important experience for me because Havana is a very distant from Japan. It's my first time here, but I knew about the Yokohama Triennale. Today I visited two venues of the Triennale, and understood that this is very important exhibition for the artists in Asia and also for all the artists around the world. I saw very many people visiting the Triennale.

I saw very interesting artists who are historically important, such as John Cage and Ana Mendieta, originally from Cuba, exhibited along with other artists who provide a different and new idea through their contemporary artwork. I understand that this Triennale is keen on building a relationship with different biennales and triennales, and, therefore, I was invited here this time to talk. It was important for me to be here and actually see the activities and the people visiting this wonderful museum.

Hoashi | Thank you. Komu-san, today you saw the Shinko Pier venue, and you said you felt a sense of similarity to Kochi because it's a port city as well. So what's your impression of the Yokohama Triennale overall?

Komu | First of all, I would like to extend my congratulations to the artistic director of this edition, Morimura Yasumasa. Before seeing the Triennale, I went through the website and I saw one of the projects which asked people to throw away the artworks which they didn't want. I think such an intervention, where you are actually giving an opportunity to others to respond to a proposal like this is very

relevant. The sense of rejection implied in this project is something which most of the artists can sympathize with in the current context. I wonder how many of them have thrown some of their important works unknowingly. I'm taking away something from this project — a statement that articulates the current context of art.

I could draw a lot of parallels between Kochi and Yokohama, both being port cities. Port cities develop a strange narrative in relation to the world, which, in exchange, draws curiosity. The younger generation understands history through the idea of giving and the idea of sharing. So I think that's the curiosity which we all live with. I felt that a lot of things in this Triennale are similar to us

Hoashi | Kuroda-san, you are a participant rather than an observer of our current Triennale, but I'd like to ask what your impressions were upon taking part here, as the representative of the Fukuoka Asian Art Triennale, as well as how you responded when you first got the call to participate. Could you tell us a bit about the background to all this?

Kuroda | Well, I just thought that I would be a fool to turn this down, not just because of the opportunity it presents as a curator, but because the Fukuoka City doesn't have adequate amount of funding. Yamano-san over there knows how poor we are. Fukuoka does face shortage of funding, and Yokohama has taken Yamano-san away from us, and he is no doubt well aware that Yokohama has ten times the budget for culture that we do. As this Triennale was to opened one month before we did, and there would be, say, 50,000 people to come during that time, which means that we could have this magnificent opportunity for PR, reminding all those contemporary art followers that Fukuoka has an Asian Art Triennale that opens this year. There's no way we would ever have the money to advertise in nationwide media, magazines and so forth, and this was something like free advertising. That was the biggest draw for us!

That's how I felt from the point of view of museum business, anyway. At the same time I want to say that we are very grateful to Morimura Yasumasa, because he does things that only an artist would be able to do. I'm sure he will continue to do them, and I am extremely sympathetic to what he is doing. So in selecting work for this Triennale, I left the theme of FT5 completely behind, and I selected all the works we presented based on the theme of the Yokohama Triennale. I may look like I'm always joking around, but in fact I'm very serious deep down, and I tried to think very seriously about how to coordinate our selection of works with Morimura-san's theme.

A few years ago, when they were reviewing public sector operations under the Democratic Party of Japan, the Japan Foundation held a committee to decide whether or not to continue with Yokohama Triennale, and if not, then who ought to do it. The conclusion was already decided at the start, namely that the Yokohama Triennale should be run by the Japan Foundation, and the point of the conference was to arrive at this conclusion. I attended the conference, and at the time, I have to say, I thought the Yokohama Triennale was useless and I said so in so many words. If you want to see international contemporary art exhibitions, you can easily go to Korea and see the Busan Biennale, the Gwangju Biennale, or

SeMA Biennale Mediacity Seoul. For that reason I hadn't been to the previous Yokohama Triennale. However, what I told them was, if there is a need for the Yokohama Triennale it should be a launch pad to present the work of Japanese artists to the world. That viewpoint wasn't incorporated into the conclusions of the committee, and I recall signing the final documents of the committee with some complaint. Thank you very much.

Yokohama as an International City and Hosting Yokohama Triennale

Hoashi | Thank you. Kuroda-san mentioned the possible role of Yokohama Triennale as a launch pad for artists, but I think when we work in Yokohama, we are always conscious of what we should do for the artists, the citizens, the audience, and, last but not least, for the city and its community. I would like now to ask Yamano-san and Ikeda-san about how they respond to the needs of the artists, audience, and the community. And in addition, share with us how you approach artists, audience, and the community, specifically with your programs related to Asia. Yamano-san, could you speak first please?

Yamano | For the artist, we are focusing on really young Asian artists. 70% of the artists we are working with right now have come to Japan for the first time or traveled abroad for the first time.

So, they are creating networks. They are all contacting each other via Facebook. When they go back they will be able to keep in touch with each other's and maintain relationships through exhibitions and residencies and so forth, in which we hope to be able to support. I think this is appropriate for us because we focus on carrying out residency programs.

When we have Southeast Asian artists, they have a tendency not to spend much money on making art, and their work is sometimes described as looking rather cheap or second rate. However, and this may relate to what Kuroda-san was saying earlier, when we select artists we have a policy of trying to introduce a wide range of foreign cultures, and we actually place a priority on selecting younger artists and watching them grow. Our stance is that this is a good opportunity to help these artists to grow and to develop.

As for the community, I first got involved with the Yokohama Triennale as a curator in 2005, and there was an idea at the time of expanding it out into the city, of having various satellite venues in addition to the main venue. And that's the reason why they contacted me in the first place. Unfortunately, this idea had to be abandoned because of various considerations, but I was then told that I should be in charge of Asia. However, from the very beginning there was this idea of expanding this Triennale to other areas of the city.

Now, as an international art exhibition, I think the Yokohama Triennale is really on the brink. It might have become, along the way, just one of the generic international art exhibitions which is no different from others, and in fact it might have been that way from the beginning. I was wondering if Yokohama had anything that made it distinctive, any notable goals that set it apart from the rest. So, the diagram that I showed to you was one of my proposals that I hope might help to resolve these issues.

Hoashi | Thank you very much. Ikeda-san, what are you trying to provide to the artists, the viewers, and the city, especially with regard to your current focus on Asia?

Ikeda | Yokohama is a city that, like Okinawa, the national government was instrumental in its development 150 years ago. Since then it has gradually become more autonomous, a place that its citizens could take pride in, and this process advanced dramatically during the tenure of the Socialist mayor Asutaka Ichio. In preparation for the 1964 Tokyo Olympics, the authorities were filling in rivers and canals to build highways throughout Tokyo, and they wanted to apply that to the Yoshidabashi in Yokohama as well. A movement arose to stop it, there was a fierce battle, and at the end of it the highway was built underground rather than reclaiming the river. They showed how Yokohama was willing to work in accordance with government policy but would do things its own way, with its own ideas about urban planning, and maintain its citizens' pride in the city. After that there were six major state-run public works projects, like the Minatomirai redevelopment, the bay bridge, and Kohoku New Town, and the Yokohama Triennale fits into that context. The city came up with the Creative City Yokohama policy to promote revitalization of older parts of the city, which were losing vitality a bit. Part of the mission of the Yokohama Triennale, the reason for holding it every three years, is to improve the presentation of the city, open it up to world like a surgical procedure that requires cutting and opening. You work hard to shape and develop the city for three years, and then share the results with people from overseas, from elsewhere in Japan, and with Yokohama's own people.

But when you talk about international art exhibitions, which there are 200 or 300 of worldwide, you feel the pressure to become one of the world's top events. There are two things required of the Triennale, one being leadership as an international art exhibition, and the other being initiative in terms of community development and presence in a metaphorical sense. I think these are missions we absolutely have to take on.

Hoashi | You were talking about the community just now, about "the city and the international exhibition," but now I would like to ask what the significance of the Triennale being featured every three years, including the activities of BankART, might be to artists, residents, and the audiences who visit from elsewhere.

Ikeda | It's important to keep the audiences in mind, of course, but I think if you keep people in the community firmly in mind and do something for their sake, you can communicate effectively with audience from elsewhere as well. While keeping the big picture, Asia as a whole, in mind, as well as community and regional issues closer at hand, if you think about the people around you and maintain the stance of "let's improve the community, offer people good food, present art worth seeing, make it a community worth visiting," then the answers to your questions ought to come forth naturally.

Hoashi | Today, thus far we've heard various opinions from people addressing the issues on various levels, but coming back to where we started, I'd like to ask Osaka-san for her insights into the positioning

of the Yokohama Triennale.

Osaka | I believe people have a wide range of opinions and ideas about the Yokohama Triennale. I think that making the museum one of the major Triennale venues was an important change.

A museum has various roles, and one of the important and inevitable ones, I feel, is to communicate a message of coexistence among different value systems, different cultures, and different ways of life and rules for living, because there are so many different ones in our world. And museums enable people to encounter different and unfamiliar value systems and to recognize the need to coexist with them. I think the Yokohama Triennale can play a major role in delivering that message through art. This is not only one of the things an international art exhibition can achieve, but also one of the key roles of museums in general, but in any case it is important to convey this message to as large an audience as possible in a visible, tangible form.

An event such as ours has the capacity to actualize, from multiple vantage points, the creative power of art and the recognition of diversity. And because this can be done not on a large scale, the city can become a more attractive place and attract more visitors, including those who never had a reason or opportunity to visit thus far. It sounds very simple when you say it, but it is very difficult to achieve. What is really important is to have that kind of goal in mind, and to enable people with diverse ideas to network with one another, which I believe means building face-to-face relationships.

Hoashi | Thank you. Just now, when you talked about coexistence and diverse value systems, I recalled that when we heard about the Kochi-Muziris Biennale, there was a statement about "a biennale that creates a new language of cosmopolitanism and modernity rooted in the living experience of Kochi, not as ambiguous conceptual ideas through visual art but as real space," which I take to mean that Kochi positions itself as "a biennale that advocates art with reality and purpose," rather than merely presenting the concept of "coexistence" or other artistic concepts. On that note I would like to ask Komu-san, how do you currently view the role of art or artists at Kochi in embedding "coexistence" or "art" into actual society?

Komu | You know, in India we don't actually have museum spaces or institutions which provide opportunities for youngsters who aspire to learn about art. So the Biennale also carries with it the huge responsibility "to educate." By bringing contemporary practices from across the world, we are actually creating a platform to discuss issues of social and political relevance of the region and the world. Kerala is very famous for being a state with 100% literacy and it's a state which hosts one of the most important film festivals in the world, the International Film Festival of Kerala. It also hosts theater festivals. The region has celebrated all the different practices of art. But, as artist, we have always felt that there is a lack of patronage, a lack of interest among people to collect art, and the absence of a system that nurtures art practices. So, most artists leave Kerala to practice art elsewhere. I guess this is not just a case in Kerala but also in other parts of India. Most of the time, people go to cities where they could sustain their practice.

Hence, art practices have become a very urban-centric phenomenon. That's why, when we, in Kochi, started talking about art exhibitions that would be purely non-commercial, we were revolutionary in our approach. Also, the geographical positioning of Kochi has kept it on the receiving end of culture.

So we thought that a project like KMB could actually grow and become a center for a new discourse and cultural engagement. In fact, as I mentioned in the presentation, we have a dream to make it into a space for conflict resolution, because the time in which we live is very complex. We are especially suffering from issues related to religious fundamentalists.

So we are like a model place to test the ideas of coexistence, multiculturalism, cosmopolitanism, and tolerance. These ideas are placed at the top of our priorities. There is a study that states how there is always another kind of cosmopolitanism existing parallel to the general idea of cosmopolitanism, and that's why cities always celebrate the otherness in the other. That's an important aspect to look at because it amplifies the idea of coexistence.

It also allows us to bring art from a different kind of context, a different kind of content, a different kind of argument and a different kind of political space. It becomes a kind of space for experimentation for a larger context. The noble laureate, Amartya Sen wrote his book, *Argumentative Indian*, with a view from Kerala. There is a hierarchy in which interesting comments are accommodated and certain sense of understanding is reached.

So in the future KMB will look for experimentation, and I think that's how we will survive. Otherwise, we could be pulled back and our ideas will stagnate. I think the scope of our biennale will be to play with a range of topics that we would like to deal with. I think that's where we must stay firm.

International Exhibitions as a Space for Coexistence

Hoashi | Komu-san discussed the KMB as being a free space for conflict resolution and co-existence, a space for experimentation with solutions to the social and political issues of the time. The word "coexistence" was discussed in the context of the FT as well, and Kuroda-san, could you talk a bit more about what "coexistence" means to you and also about how you feel you relate to Asia as someone who has been involved with it for many years? Here at the Yokohama Triennale we've been focusing on the theme of Asia, but discussing it as a whole without zeroing in on specific countries and regions, and I'm wondering what your engagement with Asia, as a set of real, actual places, in Japan, has been like. I'm sorry for asking such a broad question.

Kuroda | First, can I ask Komu-san a question?

One thing I find astonishing about the KMB is that India actually has a very strong commercial gallery sector, and among the works we saw in the presentation earlier, there were a lot of successful painters who can easily sell their paintings for 5 million Japanese yen a piece.

Another thing is that in India, and in Pakistan and Nepal as well, I think there is a very clear segmentation of culture according to social class. I have asked people before, people who had done

residencies in Karachi, Pakistan, what the response or reaction of the general public was, and they replied immediately that there is no such thing as "the general public" in Pakistan. In other words there are extremely rigid class divisions, depending on the traditional caste system but also on economic, ethnic, and cultural differences. I was wondering if you were able to lessen the gap or bring the different classes in the region closer together through the Biennale?

Komu | I think we first attempted to bring the region's tradition, and that was to become one of the most prominent democratic spaces. The liberal characteristics of the region can slowly develop, but for the first edition, we actually wanted to look into specific issues that a project like KMB should address. So we selected artists from Pakistan, Afghanistan, and Sri Lanka. We couldn't include any artist from Nepal. The idea was to take it one step at a time. We were not interested in doing just a biennale, and so we planned activities like the residency program called the Pepper House Residency.

I think the region has to go and integrate because one of the important things we should remember is that we are operating out of a place that has traditionally not had any space for art. What we had to do was to restore spaces and turn them into spaces of international-level museum quality. This is currently an ongoing engagement and we will continue with this, apart from the Biennale.

Some of our conversations have been on building architectural spaces that have better provisions for accommodating art. I think we operate from a completely different situation now because we have invited a new curator, who points to the issues that the Biennales always face. The particular KMB would reflect the interest and politics of the curator of the current edition.

And as artists, we don't want to get involved in the curatorial premise. So, instead, our foundation will be engaged in organizing forums which will bridge the curatorial premise and the mission statement. For the coming KMB, we are putting emphasis on seminars and talks which will enable us to enter into a broader discourse, not just on art. The series is titled "History Now." It will also have different forums like "Media Now" and "Trade Now." We will also address the maritime history which we've all dealt with.

So, what I am saying is that our Biennale is also a forum. That's the reason why I showed Jonas Staal, which became a huge controversy in KMB. I mean, if we are standing as a liberal space, why not have an artist like Jonas Staal? Jonas Staal did a new and interesting project and the project actually reflected what the Biennale stands for. This project aimed to invite representatives from organizations which do not have democratic voices, organizations that are banned, or, in some cases, organizations that are, in fact, terrorist-oriented. We took a decision to invite them because we wanted them in the liberal space to have their voices heard.

As mentioned earlier, the project became problematic with the Government of Kerala, and we had to black-out some of the flags. As a country, we are located next to some of the important countries which are in conflict, which are suffering, which do not have democratic voices, and we feel that Kochi can become a space for their artist to come and engage. That's one reason we wanted Jonas Staal project so that we start with a statement.

Hoashi | Komu-san, I think you are talking more about creating a space in Kochi where the voices of usually voiceless persons in places like Pakistan and Afghanistan can be heard, rather than specifically about bridging class divisions as Kuroda-san was asking about.

Developing that further, in Cuba the Havana Biennial was also a place where voices that are usually unheard could be heard. This initially meant the Third World, primarily Latin America, Africa, and Asia, and was later expanded to include artists and works of art that usually go unseen or unacknowledged in the First World or power centers, which you have consistently exhibited. This year you had no central theme and no core venue, but rather an event that spread across the entire community. Could you help us understand a bit more about the Havana Biennial and how you position yourselves in the global context of biennales, historically, politically, and socially?

González | As mentioned in the presentation, Havana Biennial is part of the art scene where all the proposals by emerging artists are made. And we looked to those artists who at that moment didn't have visibility in the different events around the world.

For instance, each of our curators is in charge of a specific geographic area. From the early stages, the curators have gone to the countries to do a research to gain knowledge about the artist and maintain a network with different art centers and galleries. Through the research, curators would find important artists who may have been ignored from the important events around the world. In the first three editions, the artists who were showing had their first international biennale experience through Havana. Some of them have become very important and become part of the mainstream.

I think that one of the most important ideas of the Havana Biennial is to share the experience with the public, the critics, the artists, and the students and connect like a "biennale chain." We would work with different ideas but never forget our initial policy.

Our Biennial is an opportunity to introduce new Cuban artists, and in some cases, they would be graduates of the academy.

International critics and curators who come to our Biennial would be able to see Cuban artists and introduce them through their shows in other parts of the world.

Our Biennial is very important also for the artists in Latin America and the Caribbean. There are several biennales in the region, the Sao Paulo Biennial, which was found in 1951 also in the Caribbean, Columbia, Chile, and Uruguay, which is organizing a new one. Havana will continue to support artists of our region to gain visibility and also for them to exchange with the rest of the world.

Hoashi | So, I understand that in Havana you turn the spotlight on artists who have not had much visibility thus far, including Cuban artists and emerging artists. This was one of your initial missions, and it is still continuing.

I would like to turn this discussion back to Osaka-san for the next question: "I believe offering international visibility is a part of what the Yokohama Triennale is expected to do as well, but what is your perspective on Yokohama's role in providing international visibility, especially in the context of what Kuroda-san spoke about earlier, about serving as an international launch pad for Japanese

artists?"

Continuity, Presentation, and the Future of Yokohama Triennale

Osaka | Like González-san said about Havana, I should mention that the Yokohama Triennale is intended to promote young Japanese artists, and to be a forum where they reach a wider audience than at ordinary exhibitions.

At the same time, we have to think about the continuity of our activities. In Japan, just this year, we have Sapporo, Fukuoka, Kobe and Yokohama, which we've talked about, as well as Kunisaki, Ichihara, Funasaka, and many others. However, it is no easy task to continue with staging these, edition after edition. Nonetheless it is crucial, and as expressed in the proverb "Perseverance is strength," it is through perseverance on a long-term basis that we start to wield influence equal to the effort we put forth.

In the case of the FT, I believe it has been able to continue due to solid relationships with Asian artists in Fukuoka and with Asia itself that it's been building since the 1970s. When I think about the history of Yokohama, it is a city that developed after the opening of its port, and its history runs parallel to that of Japan's modernization. Before the port opened it was just a sleepy fishing village of about 100 households. This connects with what we were talking about before, about accepting different cultures, unfamiliar value systems, and new ways of thinking, and continuing to function as a window to that world. I believe this is part of what Yokohama should always be about.

Yokohama is geographically very close to Tokyo, we are part of the greater Tokyo metropolitan region, and we are an international port city. When we think about that history, it seems obvious that we should be an international launch pad for information and for provide a platform for artists. But to take a long-term perspective, society is so fluid that establishing and maintaining what you see as an ideal situation is very challenging. However, amid these challenges, continuing to disseminate awareness about art, and in particular new art, is something that must be carried out persistently by those of us in a position to do so. In addition to the Yokohama Museum of Art, we also have NPOs, local artists and the other biennale and triennale organizations that we hope we can partner with as we continue to explore what is the most appropriate for Yokohama. Continuing to explore, and continuing to take on challenges — I believe this is what we need to do.

Hoashi | Speaking of continuity, Ikeda-san has been involved with the Joseon-Korean Diplomatic Expeditions project and other long-term international exchange projects. We have talked about various regions of the world thus far, and one thing that's emerged is the idea of interacting with people in the real world, face to face. In the Korean project, you have selected a format where you're traveling and convening symposia. In implementing a project like this, what kind of perceptions have you gained about how this kind of exchange can be developed into international networks? Even if it hasn't developed into a network as such, do you feel that it is functioning as a valid mode of exchange?

Ikeda | I'm not sure yet, but what I've decided to do is to keep on repeating and repeating what we're doing. This is partly modeled on the 88-temple pilgrimage circuit in Shikoku, which is the legacy of the monk Kukai or rather of his disciples who popularized it. Anyone can do the pilgrimage circuit, and even today tens of thousands of people every year do it, but what they're actually doing is quite difficult to comprehend because the 88 temples represent the teachings of esoteric Shingon Buddhism. However, there is a human and urban infrastructure that supports the people making the pilgrimage. For example, people leave snacks and soft drinks on the roadside for people who are traveling economically, students and so forth, or let them stay at their houses free of charge. On the other hand, when wealthy people make the circuit, there are people there to make money by accommodating them in luxurious inns at high prices. The pilgrims generate communities, which I call "traveling cities," and our project — which is titled *A Contemporary Sequel for the Joseon Korean Diplomatic Expeditions* — fits into this mold. Rather than saying "been there, done that," it's based on intentionally revisiting the same places over and over. Retracing steps over and over, in an endeavor that we hope will gradually spread throughout the entirety of East Asia.

Hoashi | I see, so the idea is something like, "If I am invited, then I can invite in return, and if I am invited again I will go again." Or, rather than trying to visit as many new places as possible, repeatedly going to the same places, deepening relationships and making wider connections.

Now I would like to know if the panelists have any questions for one another.

Kuroda | I have a question for González-san. At the Havana Biennial, you started by focusing on Havana itself, or on Latin America, in other words developing countries, but now you're also showing other artists, aren't you? As you spoke about the importance of maintaining the original spirit and the original mission, I was wondering about your position. Do you still believe it is particularly important to focus on Cuban and Latin American artists and others from developing countries, is there any change? If there is any change, could you tell us more about why it changed and how?

González | We are starting to open ourselves up to different regions. Therefore, we have had artists from the United States, Europe and other parts of the world in the recent editions. I think that we should maintain our original idea but also open to other ideas, because the world is not just Latin America and the Caribbean. Of course, this means that we have to establish relationships with the others and learn about those artists in the region we have not shown, for example those from Asia and Europe.

We will continue to set our priorities on artists from Cuba, Latin America, and Africa, but we will also open ourselves up to, for example, based on proposals from curator around the world.

Hoashi | Thank you. Are there any other questions you may want to ask among yourselves?

Kuroda | Just a comment on what has been said. In Japan, in Yokohama or Fukuoka for instance, I don't think we need to do the same thing. I mean if there is no need for so many different exhibitions in Japan showing global art.

The São Paulo Biennial is one that has been around for a long time, and one distinctive thing about it is that São Paulo is geographically very far removed from any other major cities, and the Biennale fulfills an important function by showing art from around the world to audiences there that wouldn't normally get to see it. Especially if there are no other exhibitions like this in Brazil or elsewhere in South America, then this is a very important function. However, if there are other events in Brazil — which is, I'll admit, a very large country — doing the same thing, then what each of them is doing becomes less necessary, it becomes somewhat redundant. I imagine that with the Havana Biennial, you felt that if there are no other large-scale international art shows in the Caribbean, then the Havana Biennial ought to go on functioning as a venue for art from around the globe.

Hoashi | I have some questions from the audience, a question for Kuroda-san. Physically and digitally the rest of Asia has become closer to Japan. So what is the significance of having these international exhibitions to present artists from elsewhere in Asia? By maintaining this consistent theme, what is it about Asia and its art that you are seeking to present?

Kuroda | Well, the short answer is that I think we've just become *relatively* closer, but what can be conveyed physically and digitally across the distance is still extremely limited. And what end up being conveyed are only things that benefit Japan economically or otherwise, and all sorts of other aspects of Asian culture never reach Japan at all. For that reason I believe the day when showing Asian art in Japan becomes unnecessary will never come.*

Hoashi | Thank you very much.

Ikeda | I think we should have some more discussion focused on the Yokohama Triennale, since we have scarcely discussed it yet. So I think we should refocus on our discussion, and perhaps take up these questions later.

The Mission of Yokohama Triennale and Future Prospects

Hoashi | I agree. Well, going back to the Yokohama Triennale, there's a contrast with Havana, where there is a clearly defined mission, as does the newly launched KMB. The Fukuoka Asian Art Triennale, as well, got started with a very clear-cut mission. In the case of the Yokohama Triennale, when you say "international" you're talking not only about Asia, but also the rest of the world. So you are looking at a wider geographic area, and a wider range of possibilities for connecting with other cultures.

So I have a question for Ikeda-san and also for Yamano-san. Yamano-san, you were talking earlier about a format where the entire city becomes a venue, but in terms of the actual mission of

* Note from Kuroda: What I should have answered to this question in the following way. "If you have seen the FTS and still feel like you haven't seen anything that you hadn't already seen on the Internet or at other exhibitions, then you should ask this question."

the Yokohama Triennale, how do you see it from the vantage point of Kogane-cho? Or how do you see it as someone who has been involved for a long time with Yokohama as a community?

Yamano | Speaking from Koganecho's perspective; well, I've been involved with the Triennale since 2005, so this is the fourth time. Unfortunately, I think it's becoming more and more a readymade event, following the pattern of "bringing existing works of art, etc. to Yokohama and exhibiting them," and not something that provides an opportunity to see something new, or introducing new, emerging artists. I'm also very concerned about the fact that not many artists are being invited to stay in Yokohama and create work here on site, and I think that things need to move in that direction or else the Triennale is going to lose its uniquely Yokohama character, and be just taking up bits and pieces of what has been successful at other biennales and triennales. That's just how it strikes me, of course. So that's my concern. That it's turning into something that doesn't have to be done in Yokohama, it could be done anywhere else.

Ikeda | A little while ago I was very happy to hear some comments from Osaka-san. Personally I'm a big fan of the Yokohama Triennale, and I think it absolutely needs to continue.

However, there are various ways of doing that, there are a range of problems and a lot that needs to be done on the secretariat side, but first I think you have remind yourself that the population of Yokohama is 3.7 million. If you look at the sites of other, world-famous art shows, whether its Kassel or Venice, the population is small, it's only about 300 thousand or so. Nonetheless, they are in a position of international leadership, what they do has an impact that determines trends throughout the entire art world. In terms of the size of the city, Yokohama is about 10 times larger and yet, I'd like to point out to representatives of the municipal government who are here today, the budget is extremely small. It absolutely ought to be increased, and things really ought to be done properly.

Presenting work by emerging artists is necessary, and so is being educational and enlightening, which I think Morimura-san has been very successful in doing. It's important to show work by great artists, and there is nothing wrong with showing older artists as well. That's because Japan as a country is so far behind the curve, it's practically impossible to see a collection of work from overseas from the past few decades. Where in Japan can you see a decent collection of contemporary art from the last 30 years? How about collection of Japanese artists who have been active from the 1980s onward? The answer is, you can't. That's why we have to use opportunities like this Triennale, give it a proper budget, and show people both what's going on in the world and what major Japanese contemporary artists are doing. It could lead to the creation of more permanent collections of contemporary art, and so I fully support what the Yokohama Triennale is doing in that regard. However, I think it's really lagging behind in terms of budget and structure, behind where it should be at this stage, 12 years and five editions since it started. Everyone involved, including Yokohama residents, needs to get behind it and rev up the engine, or otherwise it's just going to end up being just another biennale or triennale, an also-ran.

Hoashi | Osaka-san, what do you say to that?

Osaka | Naturally there are going to be differences between a biennale or triennale held in a city of 3.7 million, and one held in a city of a couple hundred thousand. In terms of the budget required, of course, but also because it's easier for a small city to display its distinctive characteristics. Yokohama is currently the second largest city in Japan, following Tokyo, which has a population of 12 million. That's a large gap, but even in a city of 3.7 million people it's no easy task to continue holding an event of this scale every three years and trying to move it closer to what it ideally ought to be.

The Yokohama Museum of Art obviously has various exhibitions lined up before and after the Triennale. We have to think about the exhibition that's going to run after the Triennale ends, about what's happening next year, the year after and the year after that, and we have to do this in parallel with the activities involving the Triennale. There are other museums that are doing something similar, for example the one in Lyon, France, but I gather they have a full-time biennale team that organizes their biennale. For the Yokohama Triennale, as well, we need a dedicated team that plans and prepares for the Triennale, which is separate from the curators and others that handle the usual museum affairs. If we have a team like that, and could maintain a permanent secretariat, organizing the Triennale and holding meetings with Yokohama NPOs and other contacts, we will be able to have a Triennale that is unique to Yokohama.

Currently, for example, even if we want to do an artist-in-residence program, we don't have the facilities, so we would have to rely on BankART or Kogane-cho Area Management Center to accommodate the artists. If that can be done then, eventually, it will be possible for the artist to exhibit at the museum in the Triennale. In that sense we are trying not to have one organization doing everything single-handedly, but rather to create a circle together. I believe creating this kind of circulating back-and-forth relationship can further boost the appeal of the Yokohama Triennale.

There are various issues that still need to be resolved from an organizational standpoint. We have now held the Triennale twice, in 2011 and this year, 2014, in our museum, being designated as one of the venues, and things are starting to take shape, but we can't reach definite conclusions after just one or two editions. We need to be constructive and practical, and we have to try to improve on what we do each time, with our eyes on the sixth edition.

Hoashi | Just now you spoke about Kogane-cho and BankART, about working with them and tapping their respective strengths and capabilities. So I would like to ask these two organizations, assuming you continue your partnership with the Yokohama Triennale, what specific roles do you think you will play, or do you have any proposals for new and different things you could do?

Ikeda | Well, despite being a big fan and supporter of the Triennale... I think I previously asked Osaka-san about this, but I am fundamentally against the idea of having Yokohama Triennale here in the museum, and while I think that holding it there once or twice can't be helped, I'd like you to share your honest opinion with us about whether you think it's acceptable to keep doing it the same

way in the same place.

Osaka | I have to say that having an international exhibition like the Yokohama Triennale here at the museum does benefit us. At the same time, if we could do the Triennale in a permanent Triennale venue outside of the museum, there would be advantages to that as well. In the case of Gwangju, there is a dedicated foundation, there're staffs that work just on the Biennale, there is a special venue just for the Biennale, and they are getting their message out internationally in various proactive ways. If there's something the museum needs to change, it's that we need to form a full-time team. And then ideally we would have a dedicated Triennale building and organizations somewhere near the museum, and then during the Triennale the museum could hold a separate exhibition that was coordinated with the Triennale theme. That might be the ideal format.

Ikeda | I wonder why you don't come forward with a proposal like that. I think it's been obvious for a long time that that's where things ought to be headed. I think there's no problem with this kind of proposal, and I think you need something like a satellite. After all, it's been 30 years since the Yokohama Museum of Art opened, or is it 30 years since the idea was advanced?

Osaka | It's been 25 years since we opened the museum.

Ikeda | Over those 25 years, there's been a population increase of more than one million. If you have an extra one million of citizens, that's a good enough reason to build another museum. But Yokohama has not built a single new museum since this one, even though it seems called for. So I think the Triennale should be a trigger for that new development, it could be a satellite or it could be an entirely independent new museum. I think now is the time when you should be working to propel that momentum forward. Rather than hesitating and saying you're not sure what the right path is to take, I'd like to hear your actual thoughts on this.

Osaka | When I think about reality, about what's possible, what's achievable, and what will have the most positive impact on the current situation, of course I'd like to forge full speed ahead in the best possible direction, but since the current situation is not that simple and rather complex, I think it's important to have multiple choices of possibilities in mind and prioritize them.

Kuroda | As a fellow museum professional, I'd like to step in on Osaka-san's side here. It is true that as Ikeda-san mentioned earlier, there are few opportunities to see contemporary art, of historical importance, including Japanese ones, in Japan.

However, whether you're talking about Japanese art or art from overseas, you need museum level facilities and security if you're going to borrow and exhibit those works of historic importance. At Shinko Pier, in fact, we can't show works that have been borrowed from overseas museums. In that sense it is important for museums, or institutions with comparable facilities and organizational capability, to be a part of the Triennale, because it enables us to exhibit a wider range of works including those that are not necessarily the lat-

est cutting-edge contemporary art, and that's a good thing. I am not saying that the museum should be the only venue, but I think having it be one of the venues is a major benefit to the entire Triennale.

Yamano | I've been talking for some time about the idea of the museum as a secondary or subsidiary venue, with a main venue elsewhere. The museum would be dedicated to those works that, as we heard, need to have certain security criteria met. And also, perhaps it's a good idea to think about the Triennale organizing committee office being taken outside of the museum because having it within the museum actually has been creating an enormous number of restrictions. So if the museum curators are going to be a part of the Triennale team, perhaps they could be dispatched, on loan to outside organizations for two or three years.

Ikeda | Well, if I start responding to Kuroda-san, then our discussion will be moving to issues on museums, which is not one the agenda today, so I would like to keep my response short, but when you get museum people talking about this subject, the suggestions would be for the museum not to change, and that one won't be able to change the Museum Law which have been installed for decades. I believe we should make changes to how things are done at museums, and create new formats that coexist alongside them as well. Personally I don't understand why someone with a radical bent like Mr. Kuroda would toe the party line like that. Well, I suppose there's no point in continuing this line of discussion today.

Osaka | When you talk about building one more museum, you need a tremendous amount of money, and an enormous number of people doing all sorts of things in order to support a museum. So I think we should really have a clear-headed rational discussion about the best and most realistic course of action. At the same time, I think it's a reflection of the extremely high expectations surrounding the Yokohama Triennale. I do feel that the Triennale offers all sorts of terrific benefits, and while it is creating some tasks that are very challenging, at the same time Yokohama is one of the few cities in Japan large enough to stage this kind of event, and I believe it's a city with an amazing amount of potential.

Hoashi | We haven't got a conclusion, we haven't clearly streamlined the issues, and we haven't got a vision for the future yet, but one proposal from Ikeda-san was the possibility of creating a secretariat body, a venue, a building, or an organization separate from the museum. The other proposal was to fulfill the conventional role of the museum while also seeking to disseminate art more widely. We need to question whether or not these two proposals can coexist, or whether they are mutually exclusive and should be handled separately. We seem to be faced with question that cannot be answered.

Now, we would like to take questions from the floor. I would like to address a question about site-specific work or creating work at the Triennale site. "When artists create work on-site, doesn't that run the risk of being work tailor-made for the Triennale? In other words, isn't art created on site, at an event such as this one, just made for that event alone and divorced from both the context of art history and the context of the community?" Does anyone have an answer to

this question?

Komu | I think from the experience of the last Biennale, I would like to reassert that most of the time artists who are interested to be engaged in a project like ours are looking for an opportunity to create something new. 73% of the works of KMB 2012 was created on site.

I would like to get back to the question that I missed answering earlier, about the class system. What we do at KMB is to allow artists to be complimented but also enable audience to see their works. The people get to see how art is produced while the artist works for six to seven months. This experience breaks the notion among the public that art is an elitist exercise and a very high-profile commodity. Getting to see the production of art becomes an important way of engagement with the audience. The people got to see art being executed in a temporal space and I think the artists too have enjoyed this experience.

I would also like to add to the discussion on museums and them being a venue for the biennale or triennale. Museum-like spaces, or a climate-controlled space, could accommodate art that was created as part of the Biennale, therefore, very temporary and experimental, but have culminated into something of a global standard. So, in our case, KMB could become a catalyst for creating museums. This is one of the discussions we are having right at this moment in Kochi. How can we create museums out of our Biennale exercise?

This thinking is very much linked to breaking the notion people have about contemporary art practices. What we did in Kochi was to break the perceptions people had about art being solely related to money. This broke the class notion as a result. So I feel it is very important that art is made on site because then the community gets to engage with the artists at work on site. The artists also get to research Kochi which already has a history of 16 different communities living together.

We had an artist who carried out a research for almost three months during which he integrated with the community. The community not only got to know how art is produced, but they also got to see the art there. Several of such projects actually made the communities proud. These experiences should eventually culminate into making spaces like a museum because museums would provide a permanent space for the works. I think we should always have a provision for the artist to produce their works on site. It should not be such a complex thing because wherever the artists produce their works is where their studio would be.

It is now possible to accommodate and exercise on-site production. This helps to build new narratives. The aspirations to build something new should be the contribution of the biennale or triennale. The moment you ask an artist to create something site-specific, there is 100% possibility that the work is going to be something new. In this sense, the biennale could become the generator of ideas.

Hoashi | About site-specific work, or about newly created work, which was how the person who asked the question actually phrased it — most of the newly created work at a biennale or triennale is site-specific, made in the context of the place where it will be exhibited. At the same time it is work that has not yet been evaluated or

judged, and is put out into a public space for the first time. There is another question, “What do you think of biennales and triennales featuring work for which there is no consensus yet about its value?” and I’d like to ask Osaka-san to address that.

Osaka | At the museum, we sometimes have international group exhibitions, not at the scale of biennales or triennales, but simply presenting work by artists from various countries at an ordinary scale.

However, getting artists to produce new work is no easy process, and in this sense large-scale exhibitions like our Triennale are an important opportunity to have artists, even those with well-established reputations overseas, show their new work. This is something we have to do, or at least we have to make an environment conducive to it.

However, in many cases, for the audience new work is something that creates joy, encounters like these are part of what people like to see in a biennale or triennale.

Hoashi | A new work is also a major part of the art fair phenomenon, and my observation is that in Asia these days, many new works make their debut at art fairs. I think the roles among biennales and triennales, art fairs, and museums could be the next topic for discussion.

But let me bring the focus back to the Yokohama Triennale one more time, I have another question for Ikeda-san regarding the Shinko Pier, which is referred to as the second venue. Do you think that it is insufficient as a venue for the Triennale, or do you feel that it is sufficient as a provisional venue and that there should be more venues like this one?

Ikeda | Well I don’t feel that it’s insufficient. I mean a venue could be on the sea, on top of a mountain, or in a trash heap, but the moment it’s chosen as a venue, that means that it’s sufficient. It depends on how you want to present it, or deliberately not present it as the case may be. Whether or not it’s suitable for the Triennale I’m not sure, but in any case questions about ventilation or air conditioning are of no interest whatsoever to me, since once you start to think about whether or not one could exhibit works outdoors. Then the next thing will be to say that projects in a vacant lot are not good, so forth and so on. I don’t think about these issues so much.

Obviously it depends on the work, and if you think about the variety of different works, it’s only natural to secure a place that has proper humidity and temperature control. But just because it doesn’t, it doesn’t mean that it is unsuitable as an exhibition site.

Hoashi | Osaka-san, what do you think of that?

Osaka | I believe the possibilities for exhibiting works should be as broad as possible. Even at a contemporary art festival, I don’t think we should limit ourselves to just showing works by living artists. There could be cases where it is necessary to show works by those who are already deceased. And when you borrow works from private collectors or museums, etc., you have to think about the preservation of the work and the condition of the gallery becomes an essential criterion. So I think it depends on the case.

Hoashi | Thank you very much. We've received many similar questions, but are there any questions that have not been answered? Please raise your hand if you feel that you have a question that has not been answered yet, or issues that you feel have not been addressed.

Question from Audience 1 | Kuroda-san, you were referring to the policy for selecting artists at the Fukuoka Asian Art Museum, and I thought it was very interesting. At the Yokohama Triennale, what is your selection policy?

Osaka | At the Yokohama Triennale, we appoint an artistic director, who, in principle, takes charge in deciding on the curatorial direction of the entire Triennale. This time Morimura Yasumasa was chosen as the artistic director. He decided to form a team of who we call "associates," which include curators at the Yokohama Museum of Art, to nominate artists before he made the final decision.

Question from Audience 2 | Were the Kogane-cho and BankART artists chosen by the individual organizations, or were they chosen as part of the Yokohama Triennale selection?

Yamano | Our selection has nothing whatsoever to do with the selection of artists for Yokohama Triennale. What we do is we have an open call, like a public competition. We ask people if they're interested in showing. Also there are artist collectives from various countries, and there are people acting as curators or directors of alternative spaces, who provide us with a few recommendations, usually about three artists each and we choose from among them.

We used this approach this time as well. This time we had Makiko Hara as a guest curator, and she basically made the decisions.

Ikeda | The same goes for us. By the way, I think it's good that we're talking about basic issues like these during this discussion, and I hope we continue to do so in the future. When we talk about the Yokohama Triennale, it's always "the Triennale, which we are also affiliated with," and this is true in the sense that we have tie-up tickets that allow admission to our venues in addition to the Triennale, and we hold events concurrently, but the organizations are completely separate and unrelated. We scarcely collaborate on concepts, and have completely separate budgets. We synchronize the schedules, we have the tie-up tickets, and we manage to get along pretty well despite the differences between us. It's like a big department store and a small neighborhood greengrocer working together, and it really is kind of odd sometimes.

We've been here in Yokohama for 10 years, but of course the Yokohama Triennale and the Yokohama Museum of Art were around before that, and at first they seemed very distant from us, but I feel we are finally getting closer, our relations are thawing out.

Osaka | I believe the organizational body that runs the Yokohama Triennale is something that isn't visible to the public eye, but in Yokohama's case the museum is not doing this on its own. The approach is totally different from the way usual format for exhibitions at the Yokohama Museum of Art are approached. We have

the Organizing Committee for Yokohama Triennale, which is completely separate from the planning of exhibitions at the museum. It consists of members from the Yokohama municipal government, the Yokohama Arts Foundation, and recently, the museum. The dedicated Triennale staff is working on a temporary basis, and it is a team effort, totally different from what they do at the Fukuoka Asian Art Triennale.

For this reason, the style of organizing exhibitions at the Fukuoka Asian Art Museum actually might be more flexible and responsive to circumstances. What do you think?

Kuroda | That might be true, but of course we're much smaller. And most people probably don't have any interest in this whatsoever, but issues like decision-making authority, sounding out the right people, and making sure the right people hear about something beforehand, are a lot easier because our organization is small.

But it also means our situation is very different from that of Yokohama, Aichi, probably Sapporo as well, where they have the secretariat headquartered in government offices, and prefectural and municipal governments are in a leadership role, and that makes things run with a higher impact from an organizational standpoint. They also have the kind of budget we could only dream about. Whatever the scale of the exhibition, we have to do it all within our organization. This time, we had funding from the municipal government to hire a person dedicated to doing public relations.

Hoashi | Thank you. I'd like to thank everyone who came from far away: González-san who traveled for two days to come all the way from Havana; Komu-san who traveled a full day from Kochi to come here; Kuroda-san from Fukuoka, who have provided us great support in the exhibition; and finally, for our two wonderful colleagues who have been working with us here in Yokohama, Ikeda-san and Yamano-san, and Osaka-san. Please give a big round of applause.

Panelist Profile

Margarita González=Lorente

Vice Director, Centro de Arte Contemporáneo Wifredo Lam

Born in Havana City, Cuba. After having worked as art expert in Visual Art and Design Direction in the Culture Ministry, in Centre of Development of Visual Arts, Margarita González Lorente was elected as a directive member in 1999 and assumed present position from 2005. She has been working as curator of Cuban artists in the exhibitions held in England, México, Russia, China, France, Ecuador, Venezuela, etc. and has been taking part in the organization and development of Havana Biennial intermittently from 1984. She was artistic subdirectrice and curator of Tenth and Eleventh Havana Biennial (2009, 2012).

Riyas Komu

Co-founder of the Kochi Biennale Foundation /

Director of Programmes, Kochi-Muziris Biennale 2014

Born in Kerala, India. Riyas Komu is a multi-media artist and an activist working towards developing the art infrastructure in India. His works which include those that focus specially on the political and cultural history of Kerala have been exhibited extensively in India and abroad. In 2007, he was one of two artists from India to be selected by curator Robert Storr for the 52nd Venice Biennale. He has shown in Biennale Jogja and most recently at Tel Aviv Museum of Art, Israel and the Centre Pompidou, Paris, as part of their "Paris-Delhi-Bombay" exhibition.

Kuroda Raiji

Chief Curator, Fukuoka Asian Art Museum /

Artistic Director, FT5

Kuroda Raiji has researched and organized, while working at Fukuoka Art Museum (1985-99) and Fukuoka Asian Art Museum (1999-present), the first retrospectives of Kyushuha (1988), Neo Dada (1993), and Collective Kumo (1997), and the solo exhibition of Rasheed Araeen (1993), Lee Bul (2001), Lionel Wendt (2003), and Long Jinsan (2011). He also co-curated The 1st Fukuoka Asian Art Triennale 1999 (FT1), FT2 (2002), FT3 (2005), FT4 (2009) and FT5 (2014). He served as commissioner of the Japanese section for The 5th and 7th Asian Art Biennale Bangladesh (1991, 1995). He will soon publish *Behind the Globalism: Sketches of Asian Contemporary Art 2009-2014*, collection of his short essays, from grambooks, Tokyo.

Ikeda Osamu

Director of BankART1929 / Representative of PH Studio

Ikeda Osamu is one of the founding members of a unit comprised of art and architecture named PH Studio, giving a focus on the motto of "to live in the city". He has organized numerous exhibitions in the museums, and outdoor art projects as well as designing the architectures. From 1986 through 1991, he worked as the Hillside Gallery's director. Since 2004, when he started to run BankART1929, he has curated many exhibitions and art projects, organized support programs for artists and published books and other media. Also he is a frequent lecturer on urban planning and the arts in universities and governmental offices.

Yamano Shingo

Director, Koganecho Area Management Center /

Director, Koganecho Bazaar

Born in 1950 in Fukuoka. Yamano Shingo graduated from etching department of Bigakko art school in 1971. In the 1970's, he began to work as an artist based in Fukuoka, and produced exhibitions while presiding over IAF Art Laboratory. From 1990, he started to produce "Museum City Tenjin", an art exhibition held around the city. Since, he has organized many exhibitions and workshops that consider relationship between art and the city. He was one of the curators of Yokohama Triennale 2005. He is the director of Koganecho Area Management Center since 2009.

Osaka Eriko

Director, Yokohama Museum of Art /

Chairperson, Organizing Committee for Yokohama Triennale

Born in Tokyo, 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 in 2009. She has numerous experiences in working for international exhibition, as co-curator for the Japan section of the 3rd Asian Pacific Triennial (1999), commissioner for the Japan Pavilion in the 49th Venice Biennale (2001), and director general of the 4th edition of Yokohama Triennale (2011).

Audience Feedback

[No. of Audience] 104

[No. of Collected Surveys] 43

[Sex] M: 15 | F: 26 | N/A: 2

[Age] Under 19: 1 | 20s: 13 | 30s: 11 | 40s: 10 | 50s: 5 | 60s: 1 | Unanswered: 2

[Location of Residency] Yokohama City: 14 | Kanagawa Prefecture: 5 | Tokyo: 13 | Other Areas of Japan: 8 | Overseas: 1

Comments on Program Content

- I found it very useful. I learned about the situation in India and Cuba.
- I was very pleased to learn so much about the circumstances of international exhibitions abroad. I hope you will introduce case studies of other foreign biennales and triennales in the future.
- It seemed like there was a need to divide the discussion about international exhibitions into two parts: content and differences in management and organization. I also wanted to know more about the relationship between social issues and art.
- It was interesting to listen to a discussion about the missions and systems behind biennales and triennales. After listening to comparisons of these events throughout the world, I think there is much more in terms of the standing and planning prospects for the Yokohama Triennale in the future. I think it might have also been interesting to have some more abstract discussions related to things like aesthetics and culture and representation theory.
- Maybe it is about time the Yokohama Museum of Art curators and the NPO representatives discuss the direction of the Yokohama Triennale amongst themselves. There seemed to be a gap between the explanation about the situation in Havana and Kochi, and the current circumstances of the Yokohama Triennale.
- If there had been a diagram about the management of the Yokohama Triennale, it would have been easier to follow the second half of the discussion.
- I was excited by what Mr. Ikeda and Mr. Yamano said about the prospect of artists from AIR in Kogane-cho being able to participate in international exhibitions in the future. That's fantastic, and I also felt kind of envious that Yokohama City is giving thought to long-term community development. From the standpoint of someone working in the government, it seemed like a case of the grass being so much greener that I wish Yokohama could provide a lecture about the system to people in the regional government. I think there's a belief that simply holding an international exhibition will regenerate towns and communities. I wish you could explain your strategy to government workers.

Overall Expectations for the Yokohama Triennale

- It functions as a form of community development and citizen exchange.
- I would like to see an exhibit that draws not only on Minato Mirai but also on Yokohama's rich sightseeing resources in Yokohama Triennale as well as artists-in-residency programs.
- I'm anticipating the development of a program with content that makes the most of the city of Yokohama's special features and emphasizes the connection between art and community development.
- I think it's important to make a statement clearly saying why it is necessary to hold the Triennale in Yokohama. Just like small and middle-sized companies and large corporations, I see Yokohama as being burdened with the role that should be taken by Tokyo. The only way to break out of this situation is to emphasize Yokohama's special qualities.
- I want to see more new things. It would be better if there were more of new works that could be shown at the Triennale. The exhibition at the Yokohama Museum of Art seemed somewhat lacking in freshness and boldness.
- If this is meant to be part of community development as a whole, then I think there is a need to consider how to attract ordinary people. I would like to see the Yokohama Museum of Art spearhead this kind of effort (it's clear that the museum world attract people).
- I anticipate the kind of content you'd find in a museum exhibition – the kind of triennale that is possible exactly because it was organized by the museum.
- I agreed with Mr. Ikeda's idea about setting up the organization as an independent body.
- Continuance and enhancement.
- In Yokohama Triennale 2014, I was very pleased to see the links to Fukuoka Asian Art Museum and links to regional international exhibitions. Even if I'm too busy to go, I hope that Yokohama functions as a hub for international exhibitions, and that it will continue to attract attention from all over the world.
- I am looking forward to the Yokohama Triennale becoming an international exhibition that Japan can be proud of.

Yokohama Triennale 2014

International Symposium

Thinking Together “Creating Global / Regional Landscape for Contemporary Art through International Exhibitions” Report

ヨコハマトリエンナーレ2014 国際シンポジウム

国際展で考える「現代アートと世界／地域との関係」

記録集

発行日：2015年3月31日

編集・発行：横浜トリエンナーレ組織委員会

〒220-0012 横浜市西区みなとみらい3-4-1 横浜美術館内

翻訳：松浦直美(英文和訳)、クリストファー・スティヴンズ(和文英訳)

写真：加藤 健

デザイン：津山 勇

印刷・製本：朝日オフセット印刷株式会社

Date of publication: March 31, 2015

Edited and Published by: Organizing Committee for Yokohama Triennale
c/o Yokohama Museum of Art, 3-4-1, Minatomirai, Nishi-ku, Yokohama
220-0012 JAPAN

Translation: MATSUURA Naomi (English to Japanese),

Christopher STEPHENS (Japanese to English)

Photo: KATO Ken

Design: TSUYAMA Isamu

Printed by: Asahi Offset printing Co. Ltd.

©2015 Organizing Committee for Yokohama Triennale. All rights reserved.

禁無断転載