

Yokohama Triennale 2017
Document



YOKOHAMA
TRIENNALE 2017
Islands, Constellations
& Galapagos

Yokohama Triennale 2017
"Islands, Constellations & Galapagos"
Document

About Yokohama Triennale

Summary

The Yokohama Triennale is an international exhibition of contemporary art held in the city of Yokohama once every three years. The exhibition features both internationally renowned and up-and-coming artists, and presents the latest trends and expressions in contemporary art.

Since its inauguration in 2001, the Yokohama Triennale has addressed the relationship between Japan and the world, and the individual and society, and reexamined the social role of art from a variety of perspectives, in response to a world in constant flux.

The first three editions of the Yokohama Triennale (2001, 2005, 2008) were primarily organized and overseen by the Japan Foundation to enhance cultural exchange between Japan and other countries and cultures through contemporary art. The City of Yokohama took charge of the triennale beginning with the fourth edition in 2011, and since that time, the Yokohama Museum of Art has served as the main exhibition venue. The triennale is currently the leading project in the Creative City Yokohama Measures and is also a national project supported by the Agency for Cultural Affairs.

The Yokohama Triennale and Its Mission

■MISSION

The Yokohama Triennale, one of the leading international exhibitions of contemporary art in Japan, will spearhead the development of Creative City Yokohama and cultivate a spiritually rich society that embraces diversity.

■GOALS

To open new channels through art

By celebrating contemporary art, the Yokohama Triennale provides opportunities to engage in a wide range of expressions, which transcend a given genre or era, to foster better understanding among people from many different generations and backgrounds.

To engage with the world

As a national project, the Yokohama Triennale strives to contribute to international exchange and mutual understanding through its commitment to conveying new principles and values.

To engage with the community

The Yokohama Triennale will make the most of Yokohama's unique resources by collaborating with its Creative City partners.

■GUIDING POLICIES

Striving for excellence / Nurturing future generations / Engaging with the Community / Celebrating art / Attracting business and tourism

Foreword

Yokohama Triennale 2017 successfully closed after receiving a total of approximately 260,000 visitors. We would like to express our heartfelt gratitude to all the artists and collectors for their participation. We would also like to extend our thanks to all our funders and stakeholders for their generous support and cooperation.

For the sixth edition of the Triennale, we took a new approach and asked a group of specialists to discuss the exhibition's concept and theme for the edition in 2017. They eventually arrived at the theme of "Islands, Constellations & Galapagos," and the three co-directors cooperated to formulate an overall plan, and 38 artists/groups and one project, from 22 countries, took part in the Triennale. The primary venues were the Yokohama Museum of Art, Yokohama Red Brick Warehouse No. 1, and Yokohama Port Opening Memorial Hall.

Since its inauguration in 2001, the Yokohama Triennale has consistently strived to be a pioneering presence among Japanese art festivals. As we have worked on broadening our base over the years, we were happy to see visitors with a wide age range, and from many different countries. Together with the growth in the number of art biennials and triennials held in Japan and overseas, we have seen the audience base for contemporary art steadily expanding.

This document records all the facts and figures related to Yokohama Triennale 2017, not limited to the contents of the exhibition, but also the various programs to enhance access and exchange, including educational programs for the younger generation, social inclusion programs, and international communication and exchange initiatives. As the times change and various new approaches to international exhibitions are explored, we hope that this document will serve as a useful reference for people involved in support of of culture and the arts.

We thank you for your interest and look forward to engaging with you through future editions of the Yokohama Triennale.

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

Greetings

Since its inauguration in 2001, the Yokohama Triennale has been an important national project and one of Japan's most prominent international festivals of contemporary art. Thanks to the support of many people involved in its organization and implementation, the sixth edition of Yokohama Triennale closed after welcoming a total of approximately 260,000 visitors. I would like to express my deepest gratitude to all those who made this edition of the Triennale possible, including the participating artists, the organizations that provided assistance and support, and the Triennale volunteer supporters.

During this edition of the Triennale, there were exhibitions not only at the Yokohama Museum of Art and Yokohama Red Brick Warehouse No. 1 but also in the basement of the Yokohama Port Opening Memorial Hall, which celebrated its 100th anniversary, and with the cooperation of local residents, a performance by the theater group Suizokukan Gekijou was staged in Kotobuki-cho. We partnered with six Creative City Core Area Bases, including BankART Studio NYK and the Hatsune-cho, Kogane-cho and Hinode-cho Neighborhoods, on programs including "Yokohama Paratriennale 2017," "Creative Waterways: Creative Bases Connecting Rivers and Sea," where works of art were displayed in aquatic settings including the seaside area, the port and the Ooka River. Through enhanced cooperation with Yokohama-based companies and art-related NPOs, the entire city of Yokohama was thoroughly steeped in art.

Also, to realize a society tolerant of diversity with regard to disabilities, gender, nationality and so forth, we have strived to make this a triennale that anyone can access and enjoy, and carried out initiatives for the next generation aimed at giving young people opportunities to engage with art, heighten their sensibilities, and deepen their understanding of diverse value systems.

The next Yokohama Triennale will coincide with the 2020 Tokyo Olympics and Paralympics, and Japan will be gaining attention from around the world. With the kind support of all those who have supported us over the 20 years since the Triennale was launched, we will deliver to the world an international exhibition of outstanding contemporary art embodying diverse values, and create new value and vitality through culture and the arts.



HAYASHI Fumiko
Mayor of the City of Yokohama
Representative Honorary President,
Organizing Committee for Yokohama Triennale

On Yokohama Triennale 2017

The Yokohama Triennale marked its sixth edition in 2017. Over the last 16 years since the first Triennale in 2001, the world around us has continued to change at a pace far exceeding our expectations.

Although we live in a world which is convoluted by ceaseless conflict and stricken by frequent, large-scale natural disasters, it is possible to interpret this situation as an opportunity to redefine society, and reconsider the scale of life and the way we live. Contemporary art enables us to connect deeply with politics, economics, natural environment, values and other aspects of the present age, and shows us that diverse perspectives, interpretations, and expressions are always possible.

In this edition of the Yokohama Triennale, we sought to examine the current state of our world, harness art's potential to show the world from multiple perspectives, and encourage each person to further contemplate on these issues individually.

The themes, connectivity and isolation, laid the grounds for not only the exhibition, but also how and what we implement at the Yokohama Triennale. For example, 2017 marked the 150th year since power was restored to the Emperor from the Shogunate. Yokohama became the symbol in Japan's history when it started to make connections to the world after centuries of isolation. As such, the history of Yokohama became an important factor in building the related programs. We also prioritized dialogue and discussions with a wide range of experts from different disciplines during the creative processes and exhibition preparations, so as to engage ourselves in a collaborative relationship with different parties. When engaging with other countries, we are often told that we are faceless and that it is difficult to identify their counterparts. The Yokohama Triennale has proactively sought to build networks where we are visible to our colleagues in the international network of biennales and triennales. As a result, we have been able to host the IBA (International Biennial Association) General Meeting in Yokohama. The performance by the theater group Suizokukan Gekijou demonstrated how a network of people could come together to overcome the isolation felt in Kotobuki-cho. Moreover, educators at the Yokohama Museum of Art put an extra effort into fostering Triennale volunteer supporters as exhibition guides and many supporters carried out a broader range of activities themselves to make the Triennale accessible to our visitors so that they are able to feel connected.

In recent years, there has been growing interest in mental and emotional stability, interpersonal connections, and mindful living as opposed to mere material wealth. We hope that through the Yokohama Triennale, the potential of art will pour into people's lives like drops into an ocean, creating ripples that quietly but steadily expand.



OSAKA Eriko
General Director, Organizing Committee for Yokohama Triennale
Director, Yokohama Museum of Art

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Notes

1. Data on artists and works, names of organizations, groups, and institutions, and titles of individuals are current as of November 5, 2017.
2. The year (2017) is omitted from dates for activities that took place during the Triennale year.
3. Photographs for which no credit is given were taken either by the Organizing Committee for Yokohama Triennale or by staff of the Yokohama Museum of Art.

01 Outline

Yokohama Triennale 2017 “Islands, Constellations & Galapagos”

Exhibition Dates:

August 4-November 5, 2017

Open for a total of 88 days

Closed on 2nd and 4th Thursdays (August 10, 24 / September 14, 28 / October 12, 26)

Hours:

10:00-18:00

Open until 20:30 on October 27-29 / November 2-4

*Admission open until 30 minutes before closing time

Main Venues:

Yokohama Museum of Art

(3-4-1 Minatomirai, Nishi-ku, Yokohama)

Yokohama Red Brick Warehouse No.1

(1-1-1 Shinko, Naka-ku, Yokohama)

Yokohama Port Opening Memorial Hall (Basement)

(1-6 Hon-cho, Naka-ku, Yokohama)

Co-directors:

OSAKA Eriko

MIKI Akiko

KASHIWAGI Tomoh

Number of Participating Artists:

38 groups / 1 project

Organizers:

City of Yokohama, Yokohama Arts Foundation,

Japan Broadcasting Corporation (NHK),

The Asahi Shimbun,

Organizing Committee for Yokohama Triennale

Cooperation:

Agency for Cultural Affairs

(Program to Support International Arts Festivals)

Special Cooperation:

The Japan Foundation, Kanagawa Arts Foundation

Under the Auspices of:

Ministry of Foreign Affairs,

Kanagawa Prefectural Government, Kanagawa Shimbun,

Television Kanagawa Inc., Royal Thai Embassy,

Embassy of Malaysia

Special Sponsor:

Warehouse TERRADA

Sponsors:

Nissan Motor Co., Ltd., Mitsui Fudosan Co., Ltd.,

MITSUBISHI ESTATE Co., Ltd.,

New Constructor's Network Co., Ltd., STARTS GROUP,

Nice Holdings, Inc., Dai Nippon Printing Co., Ltd.,

Takashimaya Yokohama Store, FUJITSU FSAS INC.,

MEIKEN LAMWOOD CORPORATION,

Mori Building Co., Ltd., The Bank of Yokohama, Ltd.,

UYENO TRANSTECH LTD.,

NIPPON TELEGRAPH AND TELEPHONE EAST CORPORATION,

OBAYASHI CORPORATION, The Obayashi Foundation,

Kawamoto Industry Corporation, Kitamura,

Kiyoken Co., Ltd., SAKATA SEED CORPORATION,

NEC Corporation, Hara Model Railway Museum,

Fuji Xerox Co., Ltd., The Yokohama Shinkin Bank

Support:

Sompo Japan Nipponkoa Insurance Inc.

[SOMPO ART FUND](Association for Corporate Support of the Arts, Japan: 2021 Fund for Creation of Society by the Arts and Culture),

French Embassy / Institut français-Paris,

Takashimaya Charitable Trust for Art and Culture,

British Council, Embassy of Ireland, Culture Ireland,

Goethe-Institut Tokyo,

Association for Corporate Support of the Arts, Japan:

2021 Fund for Creation of Society by the Arts and Culture

Corporate Cooperation:

ASAHI BREWERIES, LTD., Kokuyo Camlin Limited

Certification:

beyond 2020

Ticket Supporters:

Minato Mirai 21 District Heating and Cooling Co., Ltd.,

JOYHORSE YOKOHAMA,

YOKOHAMA ARENA CO., LTD.,

PACIFIC CONVENTION PLAZA YOKOHAMA,

TAKENAKA CORPORATION, kuma foundation,

Hirohisa Nishida, Yukie HAYASHI, ACTIO,

TAMURA KENTA, HIROYUKI SAIJYO,

CAFE OGURAYAMA, Takeshi HORIE, FUNADA yoichi,

Yokohama Water Co., Ltd, keikyu department store,

TRON management inc., YOKOHAMA BAYQUARTER,

ARNEST CLUB, JTB Corporate Sales Inc.,

JOSAI INTERNATIONAL UNIVERSITY,

Yokohama Bijutsu Kyokai, Tsuyoshi Kusama

02 Milestones

Major Events Leading to the Triennale

- 2015 3/24 16th General Meeting of the Organizing Committee for Yokohama Triennale (Basic outline, three-year roadmap, etc. approved)
- 4/19 Yokohama Triennale Supporters Orientation (activities ongoing thereafter)
- 10/11 Symposium "International Art Festivals in Japan, Now and Beyond—How Can They Mutually Prosper with Museums and the Community?" co-organized with Yokohama Museum of Art
- 10/28 6th Yokohama Triennale Artistic Director Selection Committee
- 10/28 17th General Meeting of the Organizing Committee for Yokohama Triennale (Venues, Artistic Director, etc. approved)
- 12/1 Yokohama Triennale Supporters rules amended

- 2016 3/29 18th General Meeting of the Organizing Committee for Yokohama Triennale (Period, etc. approved)
- 5/26 Yokohama Triennale 2017 Outline announced (press release distributed)
- 5/30 Approval to hold 4th IBA (International Biennial Association) General Assembly in Yokohama at IBA General Assembly in Milan, Italy
- 7/10 1st Conception Meeting
- 8/5 2nd Conception Meeting
- 10/11 1st Press Conference (Exhibition title and concept announced) at KKR Hotel (Kujaku), Otemachi

- 2017 1/15 Yokohama Round 1: "Art Between 0 and 1"
- 3/25 Yokohama Round 2: "Creation and Contamination"
- 3/27 19th General Meeting of the Organizing Committee for Yokohama Triennale (Budget and plan, etc. approved)
- 4/18 2nd Press Conference (participating artists and exhibited works announced) at Oji Hall, Ginza
- 4/21 Advance tickets go on sale
- 5/28 Yokohama Round 3: "Islands and Alternatives: Art, Medicine, History and Society"
- 6/5 All participating artists announced (press release distributed)
- 8/3 3rd Press Conference (exhibition outline, appearances by artists) at Yokohama Landmark Hall
Press Preview and Special Preview at Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, and Yokohama Port Opening Memorial Hall (Basement)
Opening Reception at Yokohama Royal Park Hotel Grand Ballroom (Hoh-Shoh)
- 8/4 Yokohama Triennale 2017 opens to the public



1st Conception Meeting



1st Press Conference
Photo: KATO Ken



Triennale School Vol.8



Triennale School Vol.9



Triennale School Vol.10



2nd Press Conference
Photo: KATO Ken



Installation Process
Photo: KATO Ken



Installation Process
Photo: KATO Ken

Special Preview and Opening Reception

On August 3, the day before Yokohama Triennale 2017 opened, a preview was held at the three main venues for the press and professionals. After the preview, there was an opening reception at the Yokohama Royal Park Hotel attended by participating artists and guests, including the Commissioner for Cultural Affairs, and representatives of corporate organizers and sponsors. After the opening reception, an artists' party was held with participating artists and their supporters.

Summary of Events on August 3

(1) Press Conference and Press Preview

[Press Conference] 11:30 - 12:30

[Press Preview] 12:30 - 14:30

Venue: Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, Yokohama Port Opening Memorial Hall (Basement)

Number of guests: 385

(Participants from press conference: 246,
Participants from press preview: 139)

(2) Special Preview

Time: 14:30 - 18:00 (doors closed at 17:30)

Venue: Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, Yokohama Port Opening Memorial Hall (Basement)

Number of guests: 1,357

(3) Opening Reception

Time: 18:00 - 20:00 (doors opened at 17:30)

Venue: Yokohama Royal Park Hotel (Hoh-Shoh)

Number of guests: Approx. 1,400

(4) Artist Party

Time: 20:30 - 22:30

Venue: subzero (at Osanbashi Yokohama International Passenger Terminal)

Number of guests: Approx. 100



1 Press Conference Photo: KATO Ken
2 Special Preview Photo: TANAKA Yuichiro
3 Opening Reception Photo: KATO Ken
4 Artist Party Photo: KATO Ken

03 Exhibition Documentation

Curatorial Postscript: Beautiful Dissonance and Harmony

Yokohama Triennale 2017 "Islands, Constellations & Galapagos," was an attempt to think about the state of our current world, in which contradicting ideas and phenomena are intertwined in a complex and fluid way, through artistic activities in relation to the ideas of "connectivity" and "isolation." Its structure, which emulated an aggregation of mini solo exhibitions, was delivered as a metaphor for both an archipelago and constellations in the sky, and aimed to provide a platform for thought and dialogue, in which various voices joined together, and the past and present, the local and the global, art and other fields and society as a whole could connect.

For that reason, the Conception Meeting included specialists in non-art fields such as philosophy and anatomy. A performance by the theater group Suizokukan Gekijou was held in Kotobuki-cho, previously one of Japan's three largest day-laborer districts; the Yokohama Sites project connected existing facilities and places through the Triennale theme and local history; and the discussion series Yokohama Round encouraged an experience of appreciating the exhibition over a period of time by revisiting the theme under different topics. These various experiments were meant to approach the theme through both planar (spatial) and linear (temporal) schemes, and also to provide opportunities to reconsider Yokohama's site specificity.

Through these collaborations among many parties, we did not seek to summarize things in an easy-to-understand manner. Needless to say there were risks involved in turning our eyes to the coexistence and relationship of differing value orders, as well as their complexity, which entail unpredictability, friction, and confusion. In some ways it may have been difficult for people used to ordinary art exhibitions to understand our approach. For us who were working for the Triennale, dealing and negotiating with various specialists and facilities were, in fact, a significant learning experience, notwithstanding the many difficulties and inadequacies. That being said, one of the Triennale's intentions was to place ourselves in an unpredictable situation, as expressed by one of the Conception Meeting members, Takashina Shuji, when reviewing the significance of the exhibition at the time of its closing: "Our focus on the archipelago does not signify a broad universality, but rather the fact that things become visible through contact between diverse, multiple systems, and the entire world can be shaken to its foundations when viewed from multiple perspectives." This endeavor was made possible because the Yokohama Triennale has continued to be held, although it has yet to count only six editions thus far. But today, with the number of art festivals and international exhibitions ever increasing, it is always crucial to examine how the museum, a somewhat isolated space, which has been the main venue since the fourth edition, can take on a valid and unique position, make effective use of its autonomy, and delve into relationships between its collection, the history of the locality, and the community. I believe it was meaningful for us to reexamine our position in this regard.

In the afore-mentioned review, there were various intriguing insights involving relationships inbetween substances or existences, including those that seem unrelated; the importance of the sensation of being unable to interpret something; grasping the world through a sort of cosmic grammar; and the contemporary relevance of art as a "means of survival." But the phrase "beautiful dissonance" is a phrase that has stayed with me the most. This was perhaps most symbolically conveyed in the exhibition space on the third floor of Yokohama Red Brick Warehouse No.1 featuring Ozawa Tsuyoshi, Christian Jankowski, UJINO and others. While varying sounds and lights sometimes interfered with each other, each artwork stood firmly independent in their co-existence. Or, even if something intervened between them, harmonies could be produced and move our heart as shown in the video by Ragnar Kjartansson. Therefore, we shall believe in the words of Olafur Eliasson that art has the potential to create connections.

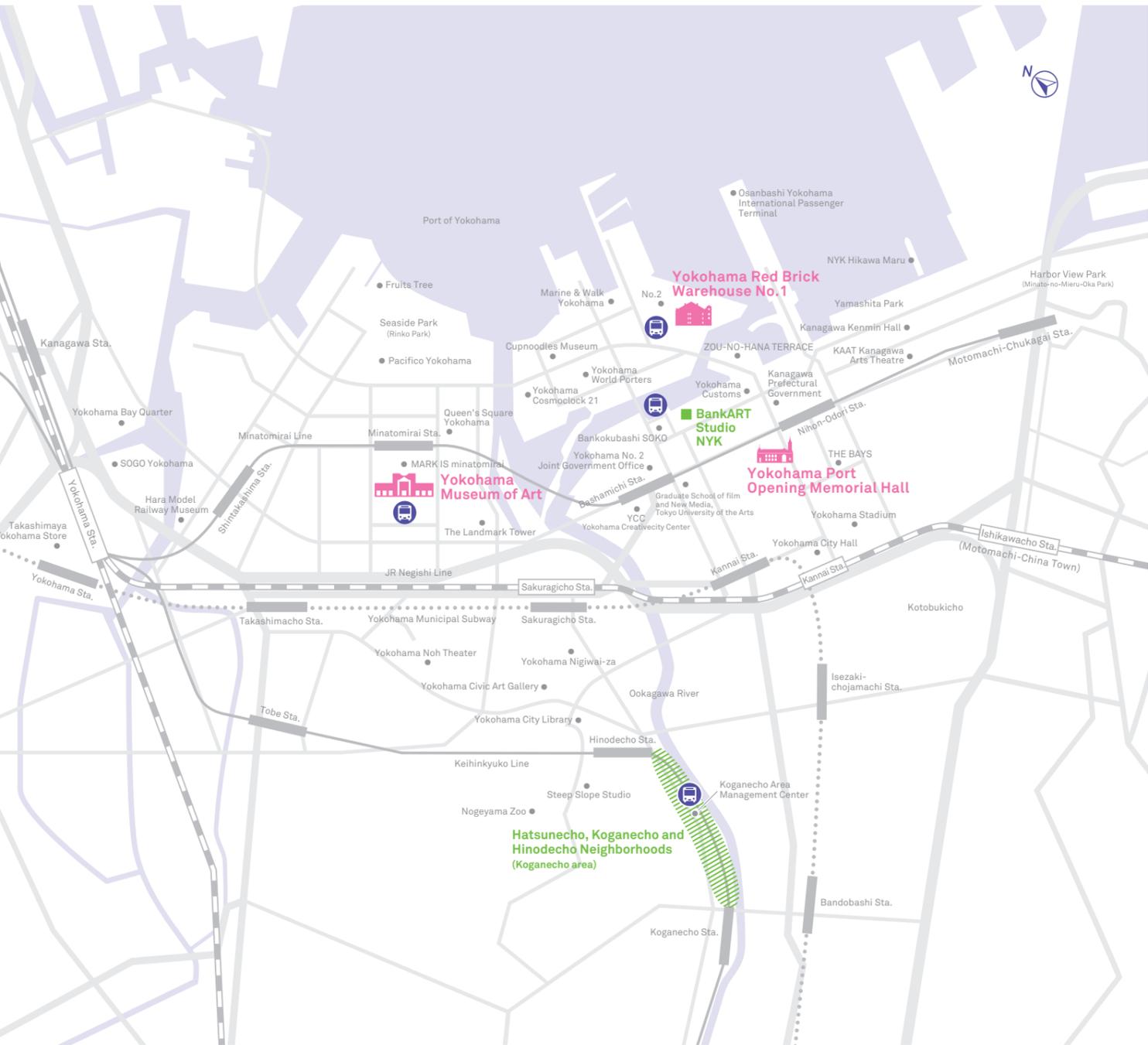


MIKI Akiko
Co-director (Artistic), Yokohama Triennale 2017

List of Participating Artists (in alphabetical order)

	Name	Place of birth	Year of Birth	Venue
1	AI Weiwei	China	1957	Yokohama Museum of Art
2	AOYAMA Satoru	Japan	1973	Yokohama Museum of Art / Yokohama Red Brick Warehouse No.1
3	Joko AVIANTO	Indonesia	1976	Yokohama Museum of Art
4	BROOMBERG & CHANARIN	South Africa / UK	1970 / 1971	Yokohama Museum of Art
5	Maurizio CATTELAN	Italy	1960	Yokohama Museum of Art
6	Ian CHENG	USA	1984	Yokohama Museum of Art
7	DONG Yuan	China	1984	Yokohama Red Brick Warehouse No.1
8	Sam DURANT	USA	1961	Yokohama Museum of Art
9	Olafur ELIASSON	Denmark	1967	Yokohama Museum of Art
10	Alex HARTLEY	UK	1963	Yokohama Museum of Art
11	HATAKEYAMA Naoya	Japan	1958	Yokohama Museum of Art
12	Carsten HÖLLER, Tobias REHBERGER, Anri SALA & Rirkrit TIRAVANIJA	Belgium / Germany / Albania / Argentina	1961 / 1966 / 1974 / 1961	Yokohama Museum of Art
13	Jenny HOLZER	USA	1950	Shuttle bus / Minatomirai Sta.
14	Christian JANKOWSKI	Germany	1968	Yokohama Red Brick Warehouse No.1
15	Mark JUSTINIANI	Philippines	1966	Yokohama Museum of Art
16	KAWAKUBO Yoi	Spain	1979	Yokohama Museum of Art
17	KAZAMA Sachiko	Japan	1972	Yokohama Museum of Art
18	KINOSHITA Susumu	Japan	1947	Yokohama Museum of Art
19	Ragnar KJARTANSSON	Iceland	1976	Yokohama Red Brick Warehouse No.1
20	KONISHI Toshiyuki	Japan	1980	Yokohama Red Brick Warehouse No.1
21	MAP Office	Morocco / France	Formed in 1996	Yokohama Museum of Art
22	Prabhavathi MEPPAYIL	India	1965	Yokohama Museum of Art / Yokohama Red Brick Warehouse No.1
23	Mr.	Cupa	1969	Yokohama Museum of Art
24	OZAWA Tsuyoshi	Japan	1965	Yokohama Red Brick Warehouse No.1
25	Katie PATERSON	UK	1981	Yokohama Museum of Art
26	Paola PIVI	Italy	1971	Yokohama Museum of Art
27	Kathy PRENDERGAST	Ireland	1958	Yokohama Red Brick Warehouse No.1
28	Rob PRUITT	USA	1963	Yokohama Museum of Art
29	Anne SAMAT	Malaysia	1973	Yokohama Museum of Art
30	SEO Natsumi	Japan	1988	Yokohama Museum of Art / Yokohama Red Brick Warehouse No.1
31	Wael SHAWKY	Egypt	1971	Yokohama Museum of Art
32	Shooshie SULAIMAN	Malaysia	1973	Yokohama Museum of Art
33	TERUNUMA Atsuro	Japan	1983	Yokohama Red Brick Warehouse No.1
34	The Propeller Group, Tuan Andrew NGUYEN	Vietnam / USA	Formed in 2006 / 1976	Yokohama Museum of Art
35	Tatiana TROUVÉ	Italy	1968	Yokohama Museum of Art
36	UJINO	Japan	1964	Yokohama Red Brick Warehouse No.1
37	YANAGI Yukinori	Japan	1959	Yokohama Port Opening Memorial Hall
38	ZHAO Zhao	China	1982	Yokohama Museum of Art
[Project]				
1	Don't Follow the Wind	-	-	Yokohama Red Brick Warehouse No.1

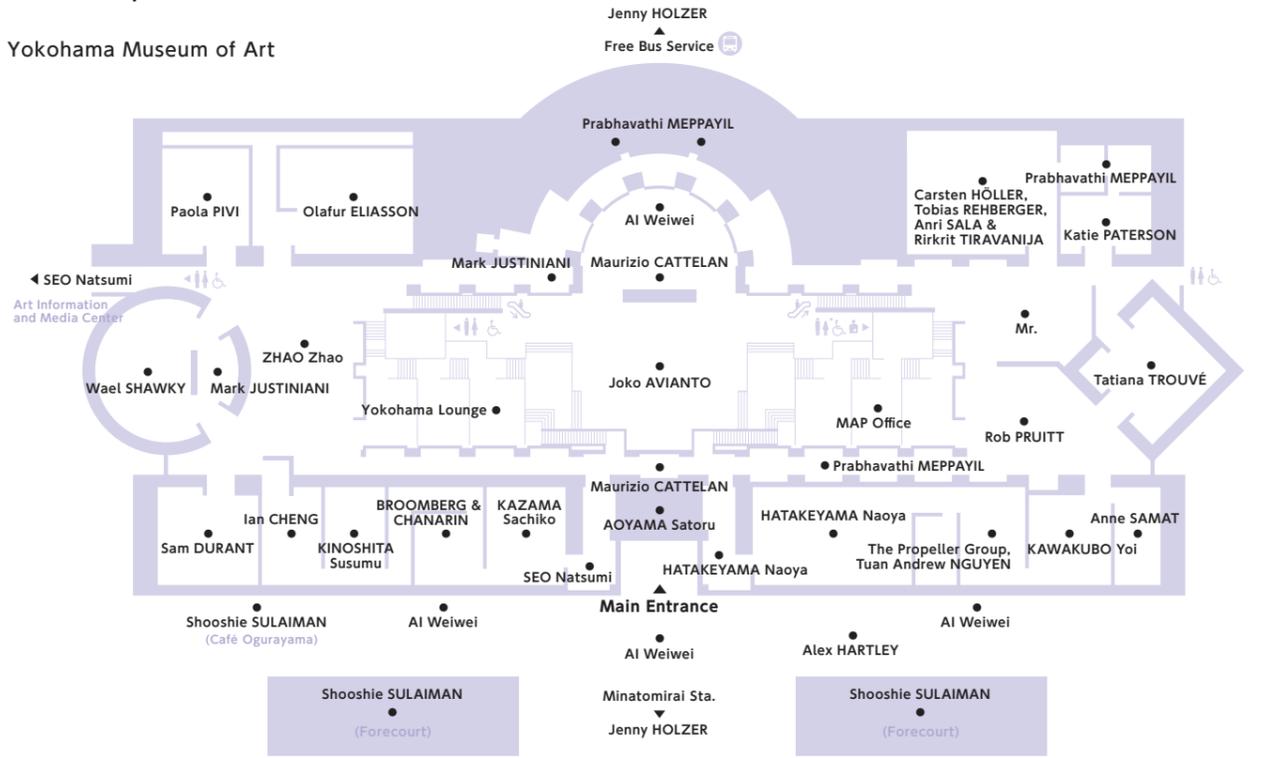
Yokohama Triennale 2017 Area Map



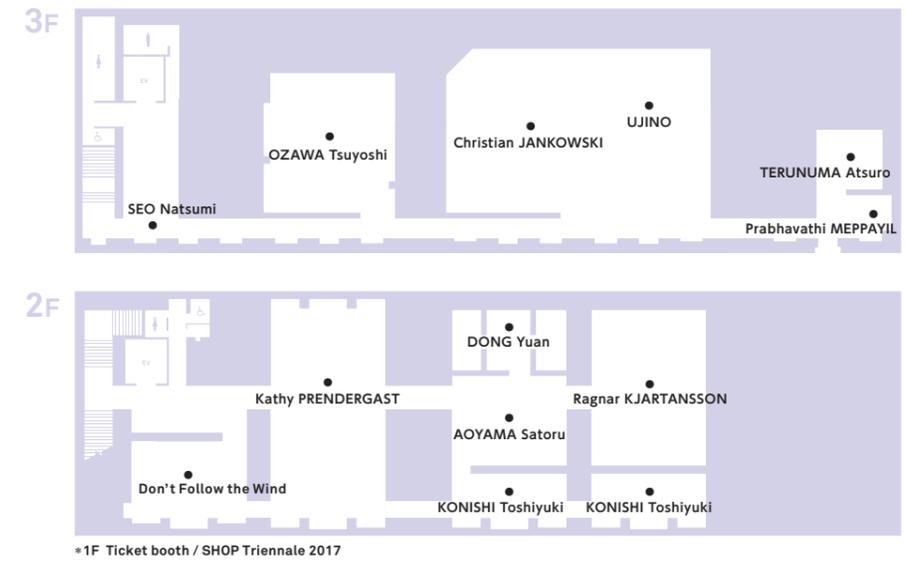
Free Shuttle Bus Stops

Floor Map

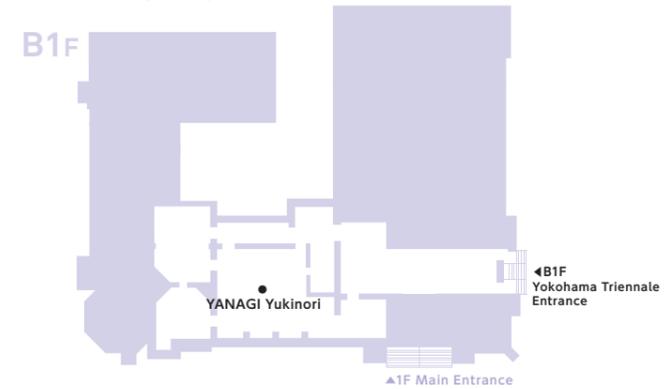
Yokohama Museum of Art



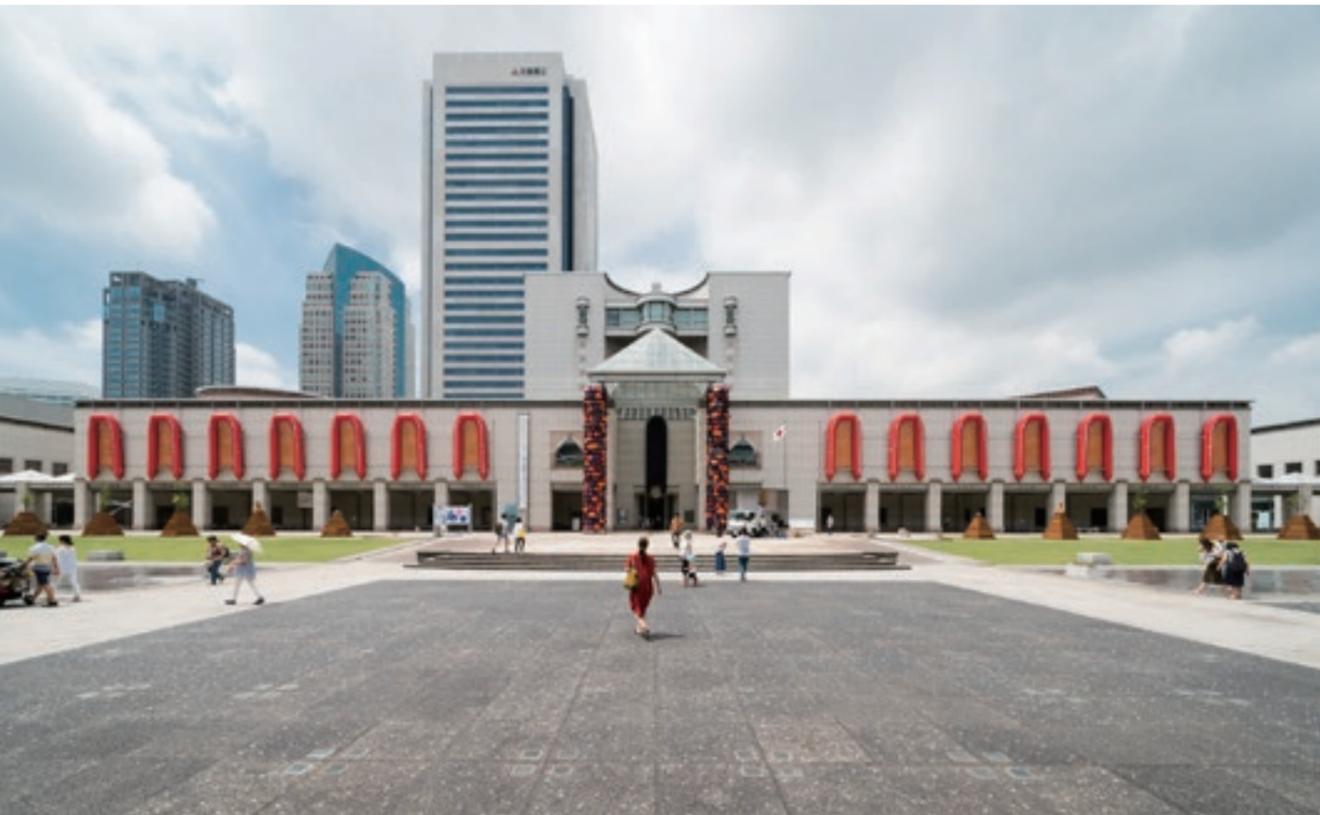
Yokohama Red Brick Warehouse No.1



Yokohama Port Opening Memorial Hall (Basement)



Yokohama Museum of Art



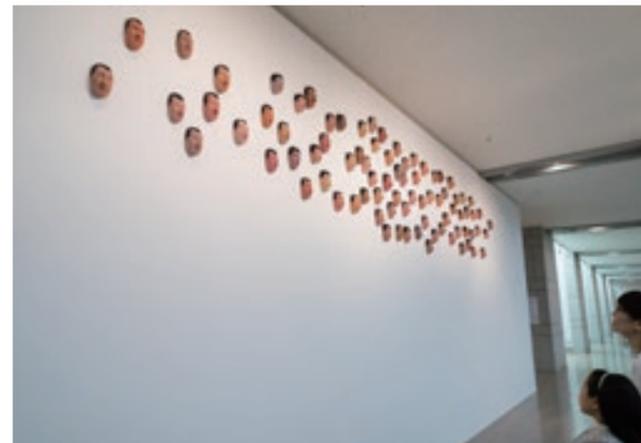
Installation view in front of the Yokohama Museum of Art (Exterior wall and pillars: Ai Weiwei, Forecourt: Shooshie SULAIMAN)
Photo: KATO Ken



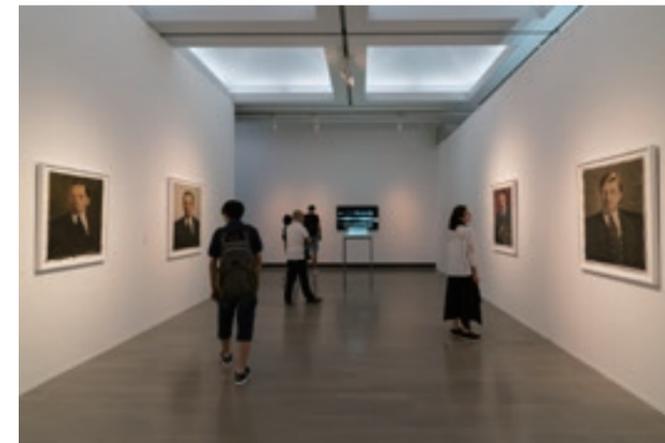
Joko AVIANTO, *The border between good and evil is terribly frizzy*, 2017
Photo: KATO Ken

Ai Weiwei
Shooshie SULAIMAN
Alex HARTLEY
AOYAMA Satoru
Joko AVIANTO
MAP Office
Mr.
Carsten HÖLLER,
Tobias REHBERGER,
Anri SALA &
Rirkrit TIRAVANIJA
Prabhavathi MEPPAYIL
Katie PATERSON
Tatiana TROUVÉ
Rob PRUITT
Anne SAMAT
KAWAKUBO Yoi

The Propeller Group,
Tuan Andrew NGUYEN
HATAKEYAMA Naoya
SEO Natsumi
KAZAMA Sachiko
BROOMBERG & CHANARIN
KINOSHITA Susumu
Ian CHENG
Sam DURANT
ZHAO Zhao
Wael SHAWKY
Mark JUSTINIANI
Paola PIVI
Olafur ELIASSON
Maurizio CATTELAN
Yokohama Lounge



(Above right) Shooshie SULAIMAN, *Bilik No.9 (Room No.9)*, 2017
Photo: Eric
(Below right) Maurizio CATTELAN, *Spermini*, 1997
Photo: KATO Ken



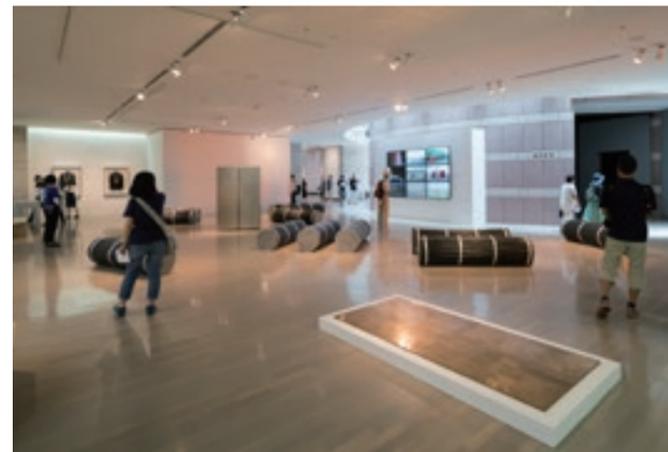
(Above left) MAP Office, installation view Photo: KATO Ken
(Above right) Mr., installation view Photo: TANAKA Yuichiro
(Below left) The Propeller Group, installation view Photo: KATO Ken



Carsten HÖLLER, Tobias REHBERGER, Anri SALA & Rirkrit TIRAVANIJA, installation view
Photo: KATO Ken



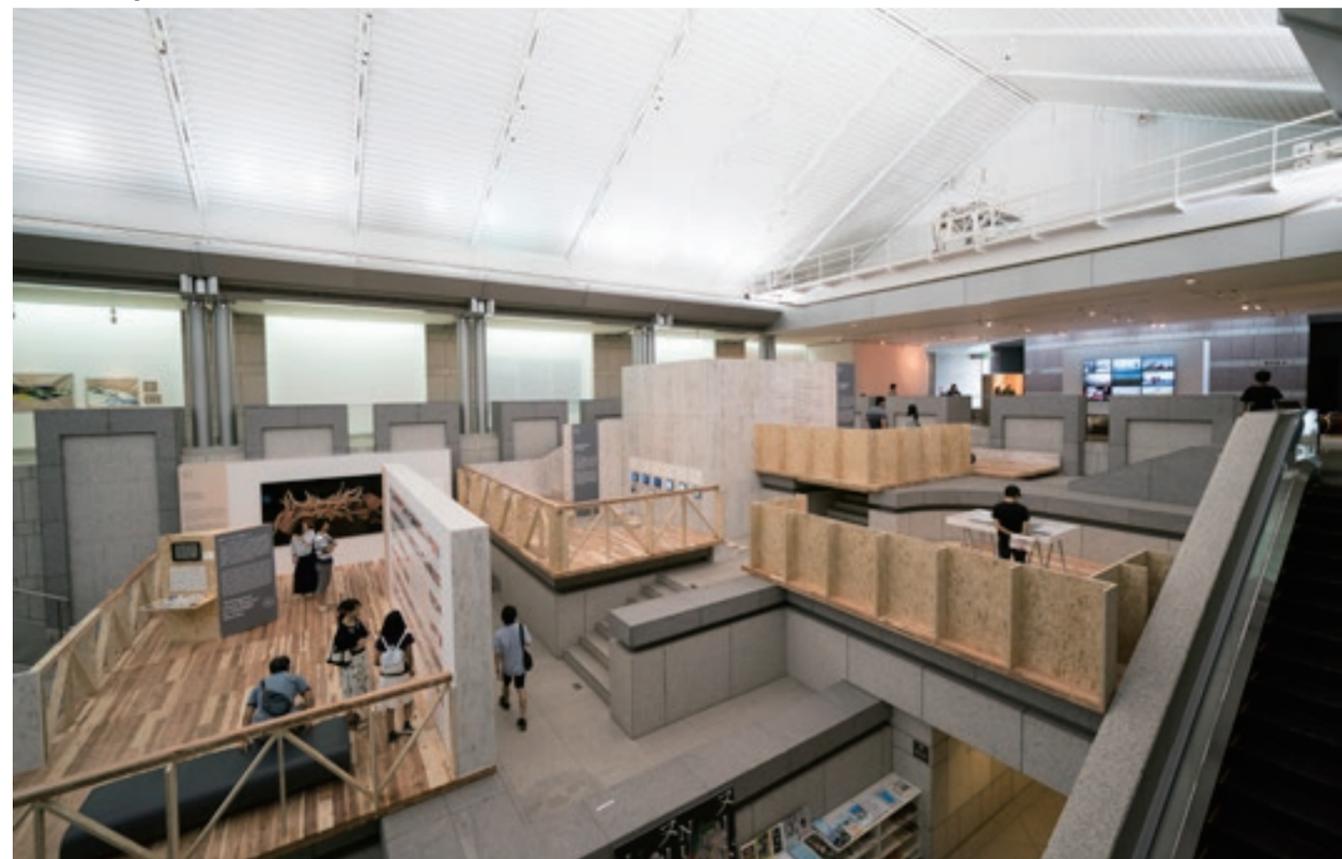
(Above left) Mark JUSTINIANI, *Tunnel*, 2016 Photo: TANAKA Yuichiro
(Above right) Paola PIVI, installation view Photo: TANAKA Yuichiro
(Below left) ZHAO Zhao, installation view Photo: KATO Ken



(Above left) HATAKEYAMA Naoya, installation view Photo: KATO Ken
(Above right) KAZAMA Sachiko, installation view Photo: TANAKA Yuichiro
(Below left) Ian CHENG, *Emissary Forks At Perfection*, 2015-2016
Photo: TANAKA Yuichiro
(Below right) Sam DURANT, installation view Photo: KATO Ken



Yokohama Lounge, installation view Photo: KATO Ken



Yokohama Red Brick Warehouse No.1

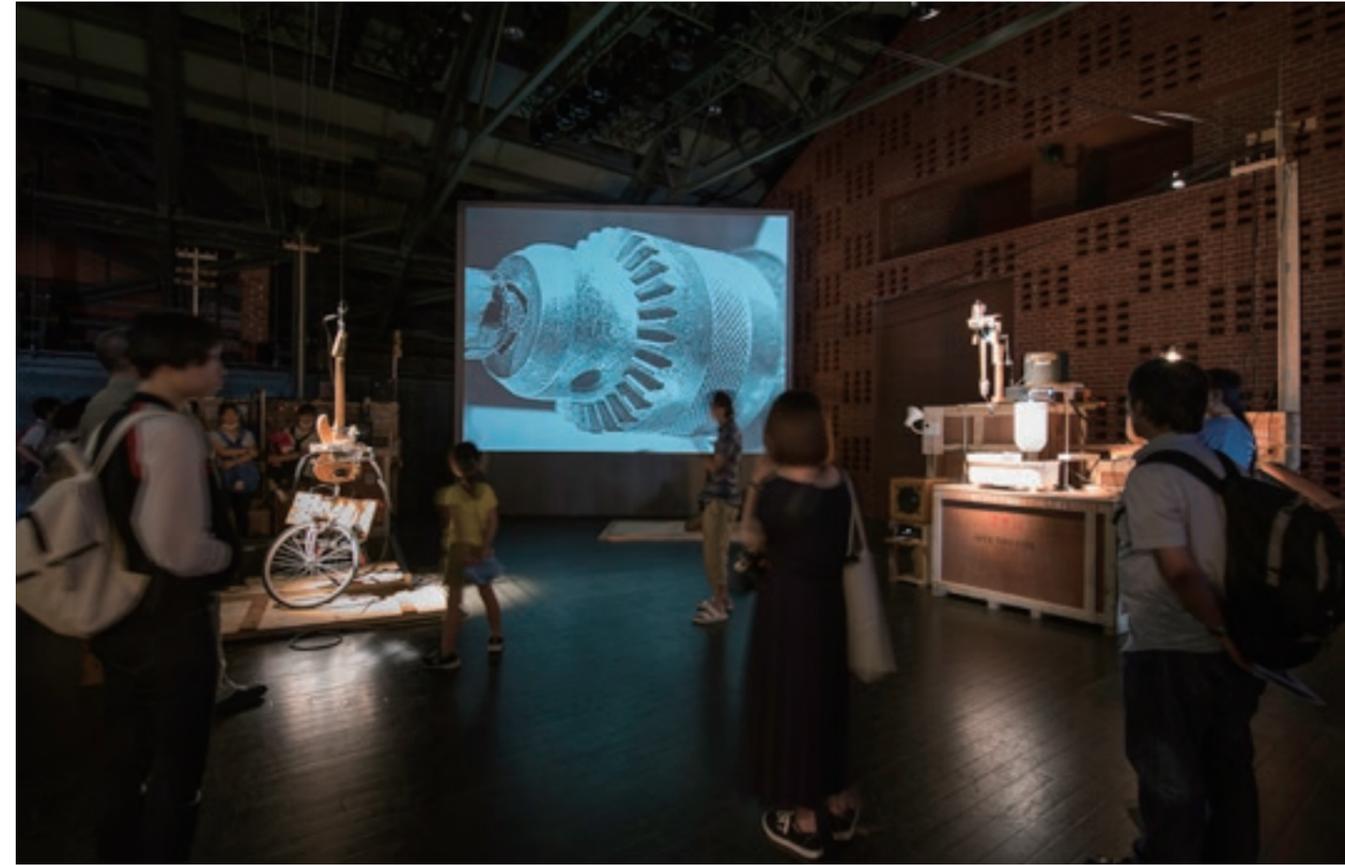
OZAWA Tsuyoshi
 Christian JANKOWSKI
 UJINO
 TERUNUMA Atsuro
 SEO Natsumi
 Prabhavathi MEPPAYIL
 Kathy PRENDERGAST
 AOYAMA Satoru
 DONG Yuan
 Ragnar KJARTANSSON
 KONISHI Toshiyuki
 Don't Follow the Wind



Yokohama Red Brick Warehouse No.1



(Above) OZAWA Tsuyoshi,
The Return of K.T.O., 2017
 Photo: KATO Ken
 (Below) Christian JANKOWSKI,
Massage Masters, 2017
 Photo: KATO Ken



UJINO, *Plywood Shinchi*, 2017 Photo: TANAKA Yuichiro



(Above left) SEO Natsumi, installation view Photo: KATO Ken
 (Above right) Prabhavathi MEPPAYIL, *yt/thirty six*, 2017 Photo: TANAKA Yuichiro
 (Below left) TERUNUMA Atsuro, installation view Photo: TANAKA Yuichiro
 (Below right) Kathy PRENDERGAST, installation view Photo: KATO Ken



(Above left) DONG Yuan, installation view Photo: KATO Ken
 (Above right) AOYAMA Satoru, installation view Photo: KATO Ken
 (Below left) Ragnar KJARTANSSON, *The Visitors*, 2012 Photo: TANAKA Yuichiro
 (Below right) KONISHI Toshiyuki, installation view Photo: KATO Ken

Yokohama Port Opening Memorial Hall (Basement)

YANAGI Yukinori



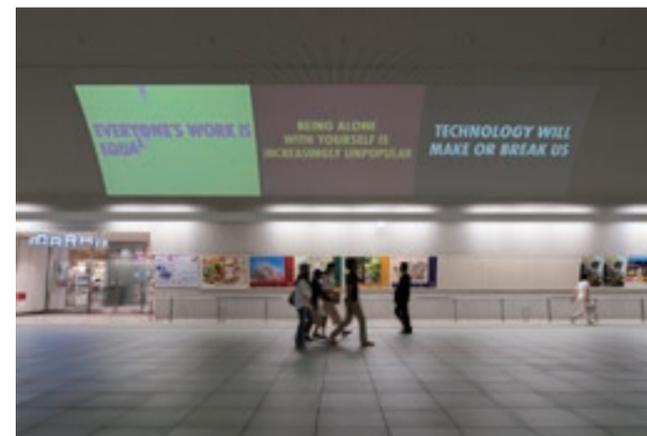
(Left)
 Yokohama Port Opening Memorial Hall
 (Right)
 YANAGI Yukinori, *Article 9* (detail), 2016
 Photo: KATO Ken
 (Below)
 YANAGI Yukinori, *Project God-zilla: The Basement of Yokohama Port Opening Memorial Hall*, 2017
 Photo: KATO Ken



Don't Follow the Wind,
A Walk in Fukushima, 2016-17
 Photo: KATO Ken

Minatomirai Station and Free Bus

Jenny HOLZER



Jenny HOLZER, from *Truisms*, 1977-79 (2017)
 Photo: KATO Ken



Jenny HOLZER, from *Truisms*, 1977-79 (2017)
 Photo: Eric

Yokohama Sites

Yokohama Triennale 2017's theme and main keywords are connectivity, isolation, co-existence, and diversity. We referred to facilities implementing projects and exhibitions linked to these keywords, and places and buildings with historical backgrounds as "Yokohama Sites." Also, artist Tamura Yuichiro's work *Constellation γ (Gamma)* was exhibited at NYK Hikawamaru.

- NYK Hikawamaru (*Constellation γ* by TAMURA Yuichiro was exhibited in the former third-class dining hall)
- Japan Coast Guard Museum YOKOHAMA
- Old Platform of "Yokohama Minato" Station
- Yokohama Customs Museum
- NYK Maritime Museum
- Ganki-Inari (Shrine)
- Kamon-yama Park
- The Yokohama Foreign General Cemetery

* Entrance fees were waived by showing the Yokohama Triennale 2017 ticket.

* Yokohama Sites were open on the days and hours of the designated facilities.



Entrance to NYK Hikawamaru Photo: TANAKA Yuichiro

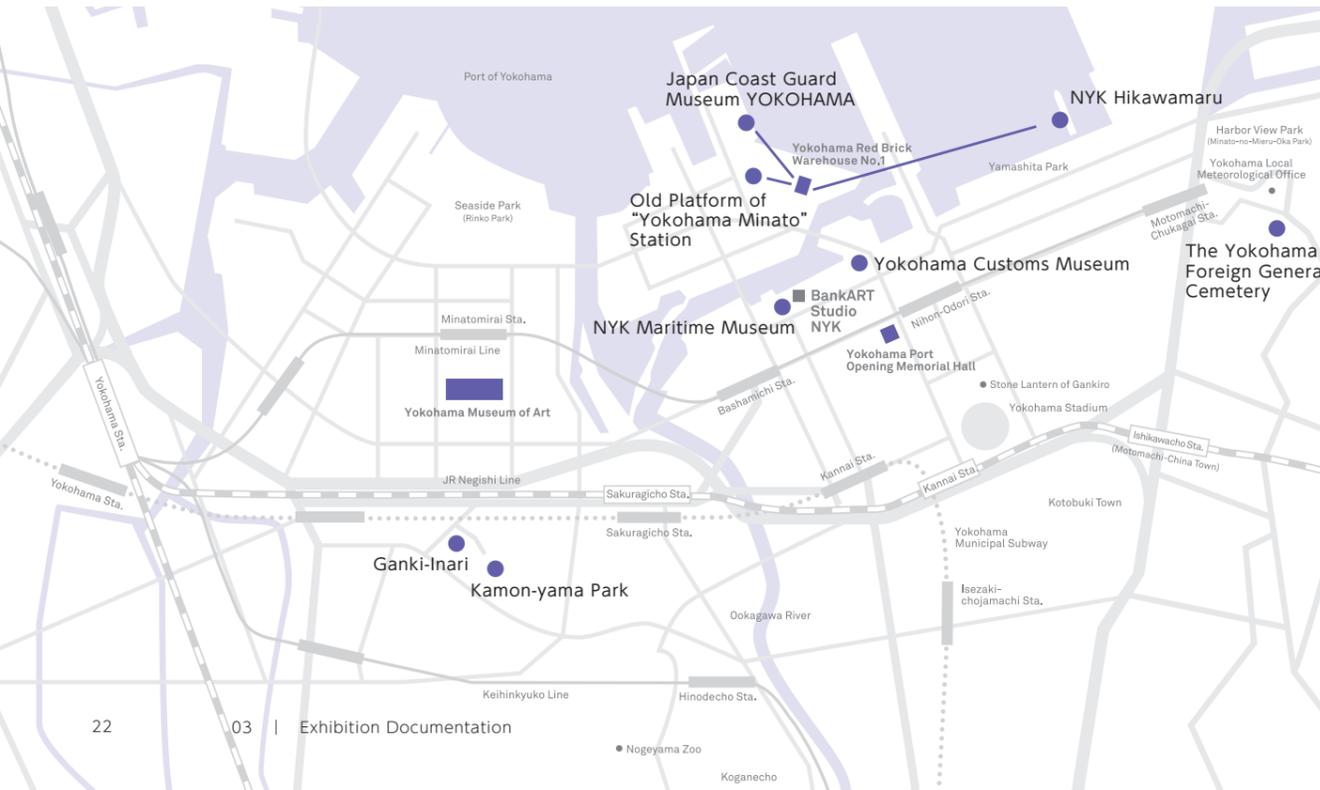


TAMURA Yuichiro, *Constellation γ*, 2017, installation view Photo: TANAKA Yuichiro



TAMURA Yuichiro, *Constellation γ*, 2017, installation view Photo: Eric

Yokohama Sites Map * — : Constellation γ



Yokohama Screening

Japanese and international films, including feature films, documentaries, animation and experimental films, related to the title of Yokohama Triennale 2017 as well as the key words, connectivity and isolation, were screened. The feature-length documentaries on the participating artists were included in the program.

Date/Time	Program	Content	Number of participants
September 16	13:30 [A]Nanook of the North	■Robert FLAHERTY, <i>Nanook of the North</i> / 1922 / USA / 64 min.	67
	15:30 [B]Fuocoammare	■Gianfranco ROSI, <i>Fuocoammare</i> / 2015 / Italy, France / 114 min.	
September 17	13:30 [C]You are Here	■Daniel COCKBURN, <i>You Are Here</i> / 2010 / Canada / 78 min.	75
	15:30 [D]Documentary films on Participating Artists #1	■HATAKEYAMA Yohei, <i>Tracing the Future: Photographer Naoya Hatakeyama</i> / 2015 / Japan / 87 min.	
October 7	13:30 [E]Short films #1	■Charles and Ray EAMES, <i>Powers of Ten</i> / 1977 / USA / 9 min.	125
		■TEZUKA Osamu, <i>Jumping</i> / 1984 / Japan / 6 min.	
October 7	15:30 [F]Short films #2	■KATO Kunio, <i>La maison en petits cubes</i> / 2008 / Japan / 12 min.	125
		■Jérémy CLAPIN, <i>Skhizein</i> / 2008 / France / 13 min.	
October 8	13:30 [G]Documentary films on Participating Artists #2	■YAMAMURA Koji, <i>The Old Crocodile</i> / 2009 / Japan / 13 min.	125
		■Edmunds JANSONS, <i>Isle of Seals</i> / 2014 / Latvia / 6 min.	
October 8	15:30 [H]Documentary films on Participating Artists #3	■Noman MCLAREN, <i>Neighbors</i> / 1952 / Canada / 8 min.	205
		■Jan ŠVANKMAJER, <i>Moznosti Dialogu</i> / 1982 / Czechoslovakia / 11 min.	
October 8	13:30 [G]Documentary films on Participating Artists #2	■Don HERTZFELDT, <i>The Meaning of Life</i> / 2005 / USA / 12 min.	205
		■IWASAKI Hiroto, <i>Between Showers</i> / 2009 / Japan / 3 min.	
October 8	15:30 [H]Documentary films on Participating Artists #3	■Katarina ZDJELAR, <i>AAA (Mein Herz)</i> / 2016 / Serbia / 5 min.	205
		■Jesse McLEAN, <i>See A Dog, Hear A Dog</i> / 2016 / USA / 18 min.	
October 8	13:30 [G]Documentary films on Participating Artists #2	■Henrik LUNDØ, Jacob JØRGENSEN, <i>Olafur Eliasson: Space Is Process</i> / 2009 / Denmark / 77 min.	205
		15:30 [H]Documentary films on Participating Artists #3	

Venue: Lecture Hall, Yokohama Museum of Art

Admission free with Yokohama Triennale 2017 ticket stub.

Yokohama Program

Tsurumi University × Art Information and Media Center, Yokohama Museum of Art

Exhibition "The Tale of Genji, and Old Maps"

Reading "isolation" and "connectivity" in rare manuscripts from the Tsurumi University Library.

In collaboration with Tsurumi University, classic texts and maps from the university were exhibited. The first term examined *The Tale of Genji*, which has been read and passed down among only a privileged few through media copied by hand or manuscripts, but had a major impact on all sorts of popular culture after the advent of the woodblock-printed book, which is revealed through classic texts from the Kamakura Period (1185 - 1333) onward. The second term explored the worldviews of the West, East Asia and Japan through old maps from the 16th century onward. Highlights of the first term include the "Suma" chapter of *The Tale of Genji* that is believed to have been hand-copied by Reizei Tamesuke in the late Kamakura period, and the second term include the Jesuit cartographer Ludoico Teisera's "1595 map of Japan".

Period: First term "The Tale of Genji" August 4 - September 13
Second term "Old Maps" September 15 - November 5

Venue: Art Information and Media Center, Yokohama Museum of Art

Organizers: Tsurumi University, Art Information and Media Center, Yokohama Museum of Art

Suizokukan Gekijou

This World-like Dream: Final but Unfinished Kotobuki Version

Suizokukan Gekijou, established in 1987, has wandered the country and developed as a unique theater troupe who brought hidden aspects of history to light while exploring the primal roots of performing arts. For the Yokohama Triennale, they set up a tent like a phantom island in the heart of Kotobuki-cho, and staged an original play set in Yokohama. The catharsis emerging from the spectacular trick stage with several tons of water flowing down like a waterfall has created a new legend in the city.

Date/Time: September 1 - September 5 / September 13 - September 17 (10 stages)
18:30-20:30 each day

Venue: Kotobuki-cho Workers' Welfare Hall Redevelopment Site (4-14-1 Kotobuki-cho, Naka-ku, Yokohama)
Organizers: Suizokukan Gekijou, Organizing Committee for Yokohama Triennale, Yokohama Arts Foundation
In-kind Contribution: MATSUO KOMUTEN Co., Ltd.

*Separate ticket was sold for the show.



Tsurumi University × Art Information and Media Center, Yokohama Museum of Art Exhibition "The Tale of Genji, and Old Maps" installation view Photo: Eric



Performance of Suizokukan Gekijou, *This World-like Dream: Final but Unfinished Kotobuki Version* Photo: Eric



Performance of Suizokukan Gekijou, *This World-like Dream: Final but Unfinished Kotobuki Version* Photo: KATO Ken

Dialogue Series: Yokohama Round

A series of public dialogues held for a total of eight times from January through November 2017. It took into consideration relationships between art, other fields, and society at large, and aimed to explore the Triennale's themes deeply not only in terms of the exhibition but also through discussions with experts in different fields. While the Triennale was in session, Round Bis ("Another Round") was organized, inviting participating artists as guests. "Round" is a reference both to the roundtable format and to the multiple sessions, or "rounds."

Round 1 Art Between 0 and 1

Date/Time: January 15 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Content: Speakers explored the significance of art, as a world of infinite gradation between 0 and 1, in a contemporary society increasingly reduced to binary digital code.
 Speakers: YORO Takeshi (Anatomist / Professor Emeritus, The University of Tokyo, Conception Meeting Member), FUJISE Hideto (Art Critic / Anatomist)
 General Facilitator: MIKI Akiko (Co-Director, Yokohama Triennale 2017)
 Number of participants: 173

Round 2 Creation and Contamination

Date/Time: March 25 14:00-16:15
 Venue: Lecture Hall, Yokohama Museum of Art
 Support: Takashimaya Charitable Trust for Art and Culture
 Content: The discussion focused on the intersection, dilution and contamination of different cultures and languages that lie behind creative innovation, examining both the difficulty of forging connections and the wealth of inherent possibilities.
 *Part 1: Japanese-English simultaneous interpretation / Part 2: Japanese-English consecutive interpretation
 Speakers: Part 1 (Presentations) IMAFUKU Ryuta (Cultural Anthropologist / Critic / Professor, the Graduate School of Global Studies, Tokyo University of Foreign Studies), Rirkrit TIRAVANIJA (Artist / Professor, Columbia University School of the Arts, Conception Meeting Member)
 Part 2 (Dialogue session) IMAFUKU Ryuta, Rirkrit TIRAVANIJA
 Facilitator: Sputniko! (Artist / MIT Media Lab Assistant Professor, Conception Meeting Member)
 General Facilitator: MIKI Akiko
 Number of participants: 165
 *50th Asian Development Bank Annual Meeting in Yokohama Related Project

Round 3 Islands and Alternatives: Art, Medicine, History and Society

Date/Time: May 28 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Content: "Islands" was the key theme of Round 3. In Part 1, participating artist gave a presentation on their artwork related to islands. In the second part, experts who could suggest new worldviews or perspectives in the fields of art, history, society and medicine were invited to discuss how islands can introduce a different point of view from the conventional "continental" views such as alternative thinking, values and systems.
 *Japanese-English consecutive interpretation
 Speakers: Part 1: Map Office (Artist)
 Part 2: INABA Toshiro (Medical Doctor / Assistant Professor, Cardiovascular Internal Medicine Department, Tokyo University Hospital), YOSHIMI Shunya (Scholar of Sociology, Cultural Studies and Media Studies / Professor, Interfaculty Initiative in Information Studies, The University of Tokyo)
 General Facilitator: MIKI Akiko
 Number of participants: 149

Round 4 The Connecting World and the Isolating World

Dates/Times: Part 1: August 4 14:00-15:15
 Part 2: August 5 14:00-15:15
 Part 3: August 5 16:30-17:45
 Venue: Circular Forum, Yokohama Museum of Art
 Content: Participating artists gave talks on specific themes.
 Speakers: Part 1 "Utopia / Community / Living together" Alex HARTLEY, Wael SHAWKY, Kathy PRENDERGAST

Moderator: Rirkrit TIRAVANIJA
 *Japanese-English simultaneous interpretation
 Part 2 "A View from Asia"
 Joko AVIANTO, Mark JUSTINIANI, Shooshie SULAIMAN, ZHAO Zhao
 Moderator: Suhanya RAFFEL
 *Japanese-English simultaneous interpretation & Japanese-Chinese consecutive interpretation
 Part 3 "Revisiting Different Histories"
 Oliver CHANARIN, Sam DURANT, Christian JANKOWSKI
 Moderators: MIKI Akiko
 *Japanese-English simultaneous interpretation
 General Facilitator: MIKI Akiko
 Number of participants: [Part 1] 75 [Part 2] 90 [Part 3] 64

Round bis Visible / Invisible

Date/Time: August 19 13:00-14:30
 Venue: Circular Forum, Yokohama Museum of Art
 Content: Three artists discussed the context of their artistic practice, touching on various aspects of society that are visible, invisible, unspoken, or concealed.
 Speakers: KAZAMA Sachiko (Artist), SEO Natsumi (Artist), TERUNUMA Atsuro (Artist)
 Moderator: NAKANO Hitoshi (Curator, Yokohama Triennale 2017)
 Number of participants: 45

Round bis History and I

Date/Time: August 19 15:00-16:30
 Venue: Circular Forum, Yokohama Museum of Art
 Content: After two world wars, Japan saw radical changes in its social structure and living environment, which continue to evolve today. Three artists who were born in Japan after World War II, and has consistently produced art rooted in perceptions of cultural context, discussed their personal histories.
 Speakers: UJINO (Artist), AOYAMA Satoru (Artist), Mr. (Artist)
 Moderator: KIMURA Eriko (Curator, Yokohama Triennale 2017)
 Number of participants: 57

Round bis K. T. O. and Yokohama / India

Date/Time: August 20 13:30-15:00
 Venue: Circular Forum, Yokohama Museum of Art
 Content: Ozawa Tsuyoshi produced a new work in his The Return of... series, dealing with the Yokohama-born art historian and philosopher Okakura Kakuzo / Tenshin ("K.T.O."). With an art historian and Okakura specialist as a guest, the discussion focused on anecdotes from the production of the new work, the relationship between Yokohama and Okakura, and the cultural influence of Okakura in Kolkata, India.
 Speakers: OZAWA Tsuyoshi (Artist), KINOSHITA Nagahiro (Art Historian)
 Moderator: KASHIWAGI Tomoh (Co-Director, Yokohama Triennale 2017)
 Number of participants: 43

Round bis Artist Talk: Paola PIVI

Date/Time: August 25 15:30-17:00
 Venue: Circular Forum, Yokohama Museum of Art
 Content: The artist, who has engaged in various activities in far-flung areas of the world, talked about her works based on images rooted in the history of each area, such as a clan on a small Italian island, the Tulkus (reincarnated masters) in Tibet, and bears in Alaska.
 *Japanese-English consecutive interpretation
 Speakers: Paola PIVI (Artist)
 Mediator: MIKI Akiko
 Number of participants: 32

Round 5 Galapagos Considered

Date/Time: August 26 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Content: The first part featured short presentations by the speakers. During the second part, speakers discussed the world's current vacillation between globalization and "Galapagosification," with keywords such as nature / human, Japan / Western Europe, polarizing world, indigenosity / universality, technology / philosophy, and the role of art.
 Speakers: HASEGAWA Mariko (Human Behavioral Ecologist / Physical Anthropologist / President, The Graduate University for the Advanced Studies), Dominick CHEN (Media Design Theorist / Associate Professor, Faculty of Letters, Arts and Sciences, Waseda University), KAWAKUBO Yoi (Artist)
 General Facilitator: MIKI Akiko
 Number of participants: 156

Round 6 New Public Space and Art

Date/Time: September 18, 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 *Co-organized by Yokohama Graduate School of Architecture (Y-GSA), Yokohama National University
 Content: Speakers discussed changes in public space, and what architecture and art can accomplish in cities where various forces such as economy, nation, community, and individual intersect.
 Speakers: KOBAYASHI Shigenori (Researcher of Urban Planning / Emeritus Professor, Yokohama National University), NAITO Hiroshi (Architect / Emeritus Professor, The University of Tokyo), NISHIZAWA Ryue (Architect / Professor, Yokohama Graduate School of Architecture (Y-GSA), Yokohama National University), KITAYAMA Koh (Architect / Emeritus Professor, Yokohama National University)
 General Facilitator: MIKI Akiko
 Number of participants: 172

Round 7 Where Do We Come From? Where Are We Going?

Date/Time: October 21 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Content: Our lives here and now were examined using different time scales and perspectives, in a discussion that also covered the role of imagination, expression, and research in our future lifestyles, and explorations from ethical, emotional, mythological and other perspectives.
 Speakers: KOBAYASHI Kensei (Astrobiologist / Professor, Graduate School and Faculty of Engineering, Yokohama National University), HIRANO Keiichiro (Novelist), HATAKEYAMA Naoya (Photographer)
 Moderator: MIKI Akiko
 Number of participants: 187

Round 8 Aspiring to Find More Beautiful Constellations: What Is the Potential of Art?

Date/Time: November 3, 14:00-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Content: In this final round, discussions in Rounds 1 to 7 were reviewed, and the speakers shared thoughts on the complexity, diversity, fluidity, multifaceted nature, and pluralism of our contemporary world in which isolation and connectivity intertwine. The discussion touched on various aspects of isolation and connectivity, on the imagination, creativity and leaps of thought that make connections between disparate things, and on the potential of international exhibitions to alter our visions of the future and offer hints for our ways of living as we move forward.
 *Japanese-English consecutive interpretation
 Speakers: Suhanya RAFFEL, Sputniko!, TAKASHINA Shuji (*Facilitator), WASHIDA Kiyokazu, YORO Takeshi [Conception Meeting Members], OSAKA Eriko, MIKI Akiko (*General Facilitator), KASHIWAGI Tomoh [Yokohama Triennale 2017 Directors]
 Number of participants: 198



A Round 1 G Round 4 Part 1 L Round 5
 B, C Round 2 H Round 4 Part 2 M Round 6
 D Round 3 Part 1 I, J Round 4 Part 3 N Round 7
 E, F Round 3 Part 2 K Round bis O, P Round 8
 Artist Talk: Paola PIVI

*Affiliation and positions are current as of the date when the Round was held.

Programs related to works

Olafur ELIASSON *Green Light - An Artistic Workshop*

This workshop was devised by the artist in collaboration with Thyssen-Bornemisza Art Contemporary (TBA21) to explore new community models, inspired by the refugee crisis. It consisted of three components: building lamps ("green lights") designed by the artists; shared learning, which included talks and discussions to enhance mutual understanding on the refugee issues; and donation. The workshop was first launched in Vienna, Austria in 2016 followed by those held in Houston, USA and Venice, Italy in 2017. Yokohama was the first location in Asia to host the workshop.

■Green Light - An Artistic Workshop

Dates: 8/7, 8/18, 8/21*, 8/27, 8/28*, 9/3, 9/7, 9/8, 9/9*, 9/10*, 9/12, 9/22, 9/24, 10/1, 10/9*, 10/14*, 10/15, 10/21, 10/22*, 10/28, 10/29*, 10/31, 11/4, 11/5 (24 days)

*On dates marked with an asterisk, "shared learning" took place concurrently. On other days, only the lamp building workshop was held.

Coordinators: YONEZU Itsuka, KONDO Michiko (Nomad Production)

Operational assistance: Yokohama Triennale Supporters Office

Number of participants: Over 300 total

■Shared Learning Talks

Date/Time	Title	Facilitator	Content	Number of participants (+Number of Supporters)
August 21 13:00-17:30	What if I became a refugee?	HOZUMI Takehiro (Programme Manager, AAR [Association for Aid and Relief] Japan),	Group work aimed at assisting participants to understand Syrian refugees' experiences. Co-organizer: AAR Japan	11 (+8)
August 28 13:00-17:30		Raghad ADLI (Programme Coordinator, AAR Japan), YANAGIDA Junko (Assistant Programme Manager, AAR Japan)		17 (+5)
September 9 13:00-17:30	Refugees in Communities	YOSHIYAMA Masaru (Director and Secretary General, Japan Association for Refugees)	Group work to discuss ways of accepting refugees into Japanese communities. Co-organizer: Japan Association for Refugees (JAR)	15 (+5)
September 10 13:00-17:30	My Life Story Beyond "Immigrant" Youth	Avinash GHALE (Web creator / Filmmaker and kuriya youth staff) Interpreter: EBIHARA Shuko (Founder, kuriya)	Presentation on the environment surrounding immigrant youth in Japan. Co-organizer: kuriya	18 (+6)
October 9 13:00-17:30	Refugees?	KAWANOBE Yasunao (Curator, Fukushima Museum), KOBAYASHI Megumi (Curator, Fukushima Museum), YOSHIDA Kuniyoshi (Editor, WELTGEIST FUKUSHIMA), HOZUMI Takehiro (Programme Manager, AAR Japan)	The problems of refugees worldwide and the issues surrounding Fukushima, Japan were relativized and contextualized through experiences from Syria and Fukushima. Cooperation: Fukushima Museum and AAR Japan	16 (+6)
Total				77 (+30)

■Artist Workshops

Dates/Time	Title	Artist	Content	Number of participants (+Number of Supporters)
October 14 11:00-17:00	Some Lessons to Feel: Something Far is Near, Something Near is Far	TAKAYAMA Akira / Port B	Recording from Takayama Akira / Port B's <i>Some Lessons to Feel: Something Far is Near, Something Near is Far</i> , was aired in the workshop space.	Approx.60 (+3)
October 15 11:00-17:00				Approx.50 (+1)
October 22 13:30-16:00	Making Collage of an Ideal Urban Space	KITAZAWA Jun	Participants created a collage combining Minatomirai and Indonesian street scenes, and imagined a symbiotic society.	8 (+6)
October 29 13:00-17:30	One Second of Light Can Change Our World	SHIMURAbros	Each participant shot a one-second movie with a cell phone camera, and these were recombined into one second (24 frames) of footage to produce a video work, which was screened.	17 (+4)
Total				Approx.135 (+14)

■Green Light Fundraising Campaign

From November 6, 2017 to February 28, 2018, a fundraising campaign was held, with donors receiving a Green Light lamp for a ¥30,000 donation. Donations were given to AAR (Association for Aid and Relief) Japan and the accredited NPO Japan Association for Refugees (JAR).



Olafur ELIASSON, *Green Light - An Artistic Workshop*

Alex HARTLEY *The Nowhere Embassy*

A mobile building was designated as an "embassy" and displayed a rock that is part of the "country" (island) the artist discovered in the Arctic and materials related to expeditions there. Visitors climbed on to the rock and made proposals to improve "Nowhereisland" as a country, and when these were accepted, they were issued visas to the country (refer to "Publications related to exhibited works.")

Embassy viewing hours: 11:00 - 17:00

Visa processing hours: August 3 and 4 and Saturdays, Sundays and national holidays, 11:00 - 12:00, 13:00 - 15:00

*Closed during bad weather

Number of participants: 2,461



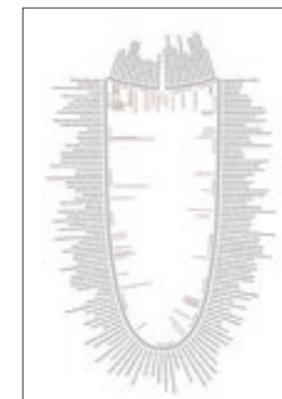
Alex HARTLEY, *The Nowhere Embassy*

Publications related to exhibited works

The following publications were prepared to accompany exhibited works, and were distributed to viewers free of charge at the venues.

Katie PATERSON

Right-angle folded A2-size brochure with the artist's statement, and the provenance information of the fossils used in *Fossil Necklace*.
(Japanese / English)



Katie PATERSON (diagram)

OZAWA Tsuyoshi

8p-tabloid-size newspaper with an explanation of the exhibited work and the research regarding the project.
(Japanese / English)



OZAWA Tsuyoshi

Don't Follow the Wind

Double right-angle folded A3-size guidebook with an explanation of the research regarding the project.
(Japanese / English)



Don't Follow the Wind

Alex HARTLEY

Entry Certificate handed to participants who have passed the immigration to *Nowhereisland*. The A5-size card with a pebble originating from the island which the artist discovered attached.
(Japanese / English)



Alex HARTLEY

Conception Meeting

Conception Meeting members consisting of experts from various fields were convened to deepen the concept and decide on the title of the Yokohama Triennale through discussions that transcended the barriers of existing ideological frameworks and specializations.

Members



Suhanya RAFFEL
Executive Director,
M+ Museum



Sputniko!
Artist / MIT Media Lab Assistant
Professor (- September, 2017)
RCA-IIS Tokyo Design Lab
Project Associate Professor
(October, 2017 -)



TAKASHINA Shuji
Art Historian / Director, Ohara
Museum of Art / Professor
Emeritus, The University of
Tokyo



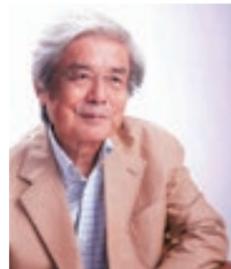
Conception Meeting vol.1



Rirkrit TIRAVANIJA
Artist / Professor, Columbia
University School of the Arts



WASHIDA Kiyokazu
Philosopher / President,
Kyoto City University of Arts /
Director, sendai mediatheque



YORO Takeshi
Anatomist / Professor
Emeritus, The University of
Tokyo



Conception Meeting vol.2

Yokohama Triennale 2017 Co-Directors



OSAKA Eriko
Director, Yokohama Museum
of Art



MIKI Akiko
Curator / International
Artistic Director, Benesse
Art Site Naoshima



KASHIWAGI Tomoh
Project Director, Yokohama
Museum of Art

Meetings

Conception Meeting vol.1

July 10, 2016 14:00-17:00

Venue: Circular Forum, Yokohama Museum of Art

Participants: TAKASHINA Shuji, Suhanya RAFFEL, Sputniko!, OSAKA Eriko,
MIKI Akiko, KASHIWAGI Tomoh

Conception Meeting vol.2

August 5, 2016 15:00-18:00

Venue: Circular Forum, Yokohama Museum of Art

Participants: TAKASHINA Shuji, YORO Takeshi, WASHIDA Kiyokazu,
OSAKA Eriko, MIKI Akiko, KASHIWAGI Tomoh

04 Services for Visitors

A Visitor Service Center and Hama-Treats! Station, staffed by Yokohama Triennale Supporters (nicknamed "Hama-Treats!"), were set up at Yokohama Museum of Art to provide visitors with hospitality and information. Free Wi-Fi and permission to photograph all works under certain conditions, offered visitors an environment conducive to sharing information via social network. In addition to a free bus service between multiple venues, stamps were provided at each venue for visitors to enjoy collecting stamps while making the rounds of venues.

Visitor Service Center / Hama-Treats! Station

The Center was staffed by Yokohama Triennale Supporters at all times, and provided information on Yokohama Triennale 2017 as well as on art programs, shops and restaurants in the vicinity. Supporters planned various projects, such as the "Yokotori Impressions Notebooks (notebooks for visitors to share their impressions in writing)" and the "Yokotori Quiz," and served as concierges for visitors, facilitating their participation in various workshops, gallery tours and so forth.



Visitor Service Center Entrance



Visitor Service Center



Hama-Treats! Station

Free Wi-Fi

Wi-Fi service from NTT East was available for free in the galleries at each venue.



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Access Between Venues

■Free shuttle bus between venues

A free shuttle bus transported visitors around 4 venues: Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, BankART Studio NYK, and Koganecho Bazaar (Hatsune-cho, Kogane-cho and Hinode-cho Neighborhoods.)

Large buses wrapped with works by Jenny Holzer, and medium-sized buses wrapped with a design prominently featuring the Triennale logo, operated on public road.

Route A: Yokohama Museum of Art ⇄ Yokohama Red Brick Warehouse No.1
Route B: Yokohama Museum of Art → Yokohama Red Brick Warehouse No.1 → BankART Studio NYK → Yokohama Museum of Art → Koganecho Bazaar venue → Yokohama Museum of Art

■Yokohama Community Cycle (baybike)

With this service, electrically assisted bicycles can be rented and returned at cycle ports installed in more than 40 locations in the Minato Mirai area, Kannai area, and elsewhere.

During the Yokohama Triennale 2017 period, additional Temporary Cycle Ports were installed at the Yokohama Museum of Art, BankART Studio NYK, and Koganecho Bazaar (Hatsuko-Hinodecho area.)

■Outdoor signages

Outdoor signages were installed along the route from the nearest stations (Sakuragicho Station, Minatomirai Station, Nihon-odori Station) to the venues to assist visitors find their way around.



Free shuttle bus between venues
Photo: TANAKA Yuichiro



Yokohama Community Cycle (baybike)



Outdoor signage

Stamps for Collection

Stamps with designs featuring the exhibition title "Islands, Constellations & Galapagos" and images inspired by the art projects BankART Life V and Koganecho Bazaar 2017 were offered at the locations listed below. Visitors could make the rounds of venues using the map / stamp board.

- Yokohama Museum of Art (Visitor Service Center / Hama-Treats! Station)
- Yokohama Red Brick Warehouse No.1
- Yokohama Port Opening Memorial Hall (Basement)
- Yokohama Minatomirai Railway, Minatomirai Station concourse outside ticket gates
- BankART Studio NYK
- Koganecho Area Management Center



Stamp designs



Stamp Board



Map

05 Support for Visitors

A selection of tools and programs tailored to a wide range of visitors, from the first-time exhibition-goers to dedicated art fans, were provided to assist and enhance their experiences of Yokohama Triennale 2017.

Yokohama Triennale 2017: Islands, Constellations & Galapagos Guidebook

The guidebook contained basic information such as descriptions of art works, a floor map, program schedule, services for visitors, and area maps of areas around venues. It was prepared in two languages, Japanese and English, and distributed for free to all visitors.

Size / format: A5, paperback, two-color printing, 48 pages
Publication date: August 4, 2017

Publisher: Organizing Committee for Yokohama Triennale

Number of copies: Japanese edition 160,000, English edition 9,000



Japanese edition



English edition

Yokohama Triennale 2017 Official Audio Guide on Smartphones (App)

A free app for smartphones and tablets was made available for audio contents related to the artwork, including interviews with artists. The push technology enabled the contents to be triggered when the visitor approached each work and the user interface encouraged use of social media. To broaden the user base, contents also included events in the vicinity and "App Radio" produced by musician Hata Motohiro.

Languages: Japanese and English

Number of times downloaded: 12,362

Compatible devices: Smartphones, tablets, etc. running iOS or Android (some models not compatible)



Menu page
Japanese edition



Menu page
English edition



Audio Guide Contents	
1 Introduction	11 BROOMBERG & CHANARIN
2 Shooshie SULAIMAN *	12 KINOSHITA Susumu *
3 Joko AVIANTO *	13 Sam DURANT
4 MAP Office	14 ZHAO Zhao
5 Mr. *	15 Maurizio CATTELAN
6 Carsten HÖLLER, Tobias REHBERGER, Anri SALA & Rirkrit TIRAVANIJA	16 Jenny HOLZER
7 Prabhavathi MEPPAYIL *	17 OZAWA Tsuyoshi *
8 Tatiana TROUVÉ	18 UJINO *
9 The Propeller Group, Tuan Andrew NGUYEN	19 Kathy PRENDERGAST
10 HATAKEYAMA Naoya *	20 AOYAMA Satoru *
	21 YANAGI Yukinori

* = Interviews with artists



The signboard for App (at Yokohama Museum of Art)

Gallery Guide by Yokohama Triennale Supporters

Yokohama Triennale Supporters selected works to introduce to visitors from their own point of view, prepared scripts, and provided guidance visitors of all ages.

■Introductory Guidance (Yokohama Museum of Art)

For groups with pre-booking and individual visitors, supporters provided a 15-minute introductory guidance which outlined the highlights of Yokohama Triennale 2017. To cater to various groups, including elementary and junior high school students, they adapted content and language according to the age group of the participants. Guidance in English was also offered to non-Japanese speaking visitors.

Number of participants: 5,064 (Groups: 100 groups, 4,410 participants
Individuals: 66 times, 654 participants)

■Gallery Tours (Yokohama Museum of Art)

Supporters conducted gallery tours following the “Constellations” of the artworks exhibited in the museum with the participants.

Number of participants: 1,664 (187 times)

■On-spot Guidance (Yokohama Red Brick Warehouse No.1 / Yokohama Port Opening Memorial Hall Basement)

Supporters provided on-spot guidance on individual works on exhibit.

Number of participants: Yokohama Red Brick Warehouse No.1:
1,691 (174 times)
Yokohama Port Opening Memorial Hall (Basement):
1,161 (92 times)

■Take a Peek at Yokotori 2017! (Yokohama Museum of Art)

Supporters provided tours for parents and children participating in the “Free Zone for Families” (see p. 34 for details).

Number of participants: 624 (8 days)



Introductory Guidance
Photo: KATO Ken



Introductory Guidance
Photo: KATO Ken



Gallery Tour
Photo: KATO Ken

Other

■Art Cruise at Night Museum

A special program was offered to visitors who wish to have an exclusive access to the Yokohama Triennale 2017 in the evening, after hours. The program, which charged a special fee, included an introductory guidance to Yokohama Triennale 2017 by co-directors and curators.

Date: September 9

Number of participants: 121

■Other Programs

VIPs, professionals and delegations, as well as tours organized by travel agencies were received by the Organizing Committee Office staff and offered introductory guidance tailored to each group's interest.

06 Initiatives for Children and Youth

A variety of initiatives for children and youth were carried out for them to gain awareness of different ways of seeing, feeling, and thinking about themselves, and deepen their understanding of diverse values through contemporary art.

In addition, programs including hands-on workshops incorporating techniques used in exhibited works, and workshops where participating artists served as instructors were offered to people of different ages.

Visits by School Groups

Various steps were taken to bring school groups (including nursery schools and alternative schools) for field trips, extracurricular activities, and club activities so as to offer opportunities to a large number of school children living in the city to visit Yokohama Triennale 2017. For those schools which made pre-bookings, teachers' visits were made free for both the preliminary visit and on the day of the visit, and indoor lunch room was made available in case of rain. During the preliminary visits, teachers were provided study materials with descriptions of exhibited works to prepare for their visits. On the day of their visits, Yokohama Triennale Supporters offered introductory guidance tailored to each age group.

Number of participants: 5,473 (129 groups)



Children's Adventure 2017: "Let's enjoy art with your family!"

The Yokohama Triennale participated in Children's Adventure 2017, a program organized by the Yokohama City Board of Education aimed at fostering interpersonal exchange through career education and social experiences.

To encourage families to visit Yokohama Triennale 2017 for the two days of this program, admission was free for family members who visited with elementary and junior high school students living or attending school in Yokohama City.

At the Yokohama Museum of Art, a workshop for children organized by Yokohama Triennale Supporters was held concurrently, attracting a large number of families.

Dates: August 17, 18

Number of visitors: 1,283 (601 elementary and junior high school students, 682 family members)

Number of participants in workshops by Yokohama Triennale Supporters: 386

Organizer: Yokohama City Board of Education



Program for junior high and high school students: "Let's Experience and Talk About Yokotori 2017!"

A program for junior high school and high school students to become familiar with contemporary art. The program was held between June and September in eight sessions that included entering empty galleries before installation, observing artists at work on-site (Joko Avianto), participating in talks by co-directors and participating artists (Kinoshita Susumu, Yanagi Yukinori, and Kazama Sachiko), and taking part in workshops. As part of the program, the students organized a project for elementary school students entitled "YT Kids Exploration Crew" where they imparted their knowledge and experiences they accumulated during this program.

Dates: [Prior to Triennale] June 18; July 9, 30
[During Triennale] August 6, 11, 20, 27; September 10
Number of participants: 20

■YT Kids Exploration Crew

A program for 4th to 6th graders in elementary school organized under the initiative of the students participating in the "Let's Experience and Talk About Yokotori 2017!" The program took place during the summer vacation and offered an exhibition tour and hands-on workshop led by the junior high school and high school students.

Date: August 27
Number of participants: 48 (20 junior high / high school students, 28 elementary school students)



Yokohama Museum of Art Family Appreciation Club: What IS Art?!

This art appreciation program for elementary school students and their parents and guardians based on the concept of "making friends with works of contemporary art at Yokotori 2017!" offered two courses, one for lower-grade elementary school students (one-day) and one for higher-grade elementary school students (two-days course.) Participants wrote down works they were interested in and presented them to one another. It was an opportunity for parents and children to interact in a new way.

-One-day course for lower-grade elementary school students
Date: September 10
Target: 1st - 3rd grade elementary school students and their parents / guardians
Venue: Yokohama Museum of Art
Number of participants: 35 (14 elementary school students, 21 parents / guardians)

-Two-day course for higher-grade elementary school students
Dates: September 24; October 1
Target: 4th - 6th grade elementary school students and their parents / guardians
Venue: Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, Yokohama Port Opening Memorial Hall (Basement)
Number of participants: Total of 87 (39 elementary school students, 48 parents / guardians)



Take a Peek at Yokotori 2017! (Yokohama Museum of Art)

Parents and children of elementary school age or younger, participating in the "Free Zone for Families," a regular program offered by the Yokohama Museum of Art Children's Studio, were offered an option to "take a peek" at the Yokohama Triennale by participating in a special mini-tour offered by the Yokohama Triennale Supporters. Questions such as "What do you think this work is made of?" and "What does this look like to you?" were asked during the tour introduced ways to appreciate contemporary art at young age.

Dates: August 20, 27; September 10, 17, 24; October 8, 15, 22
Number of participants: 624



Guide for Elementary and Junior High School Students

A pocket guide containing easy-to-understand texts, illustrations with accessible designs, and color illustrations of the artwork were produced and distributed to all the schools in the city before the beginning of the summer vacation. Two editions, one for elementary school and the other for junior high school, were prepared. They were also made available at each venue to be provided to students upon request on-site. A stamp board for collecting stamps at different venues was included in the guide to encourage them to visit more than one venue.

Size/Format: B4, folded in quarters and printed on both sides, two-color printing on one side, full-color printing on the other
Number of copies: Elementary school edition / 205,000 copies
Junior high school edition / 105,000 copies



Elementary school edition



Junior high school edition

Yokotori 2017-Related Hands-on Studio Workshops

■An Elegant Collaboration: <Viewing and Making Art>

After viewing the collaborative work by four artists (Carsten Höller, Tobias Rehberger, Anri Sala, Rirkrit Tiravanija) inspired by the Surrealist's game, "Exquisite Corpse," the participants created a work emulating the collaborative and chance-based approach taken by the artists.

Date: August 27
Number of participants: 13



■Photography Workshop by Hatakeyama Naoya: Printmaking with Light

The photographic process was interpreted as "printmaking with light," and works were produced using everyday objects and photographic paper. The instructor was participating artist Hatakeyama Naoya.

Date: September 18
Number of participants: 12



■Kinoshita Susumu: Pencil Drawing Workshop

Participating artist Kinoshita Susumu gave a gallery talk and then led a workshop in which participants made self-portraits in pencil.

Date: October 8
Number of participants: 15



Partnering with Municipal Schools

■School Program: Yokohama City Culture and Art Education Platform

In this program, artists active in various fields visited municipal schools and conducted special classes (art appreciation or hands-on experience) for children. Students at schools offering experiential art programs conducted by artists, coordinated by the Yokohama Museum of Art Education and Outreach Group, were given introductions to the Yokohama Triennale and students wrote play scripts in the special workshop related to Yokohama Triennale 2017.

2015 academic year: Kibogaoka Junior High School, Hongo Junior High School, Kaminomiya Junior High School
2016 academic year: Hongo Junior High School, Kibogaoka Junior High School, Serigaya Junior High School
2017 academic year: Higiriyama Junior High School, Koda Junior High School, Hongo Junior High School, Serigaya Junior High School
(schools listed in order of participation)

■Programs for teachers

Workshops and tours were held for teachers in Yokohama municipal schools.

-FY2017 Junior high / high school art class training, elementary school arts and crafts training
-Group training workshop for Yokohama municipal school district arts, crafts instruction, and others.

07 Initiatives for Social Inclusion

To make the Yokohama Triennale accessible to a wide range of people, regardless of disability, age, nationality, and so forth, initiatives were carried out to include all types of visitors to appreciate and experience art.

Initiatives to Enable Everyone to Visit and Enjoy the Exhibition

Admission fees

People with disabilities* and their caretakers (one person) could enter free of charge.

*Persons with Identification Booklet for the Physically Challenged, Identification Booklet for the Mentally Challenged, Identification Booklet for the Intellectually Challenged (Ai-no-Techo), Medical Care Certificate for Specified (Intractable) Diseases, Medical Care Certificate for Independent Living Support, or equivalent documents

Information to improve access

Information was offered in nine languages using automatic translation service on the official website.

Specially designed flyers to cater to various age groups and people with disabilities were produced, using listing of hiragana alongside kanji, larger font sizes, etc. These were distributed mainly at city and ward office departments in charge of people with disabilities. (Cooperation: Yokohama Triennale Supporters)

Also, for those using wheelchairs and strollers, access guides from the nearest station to the venue was posted on the website. (Cooperation: Yokohama City Wheelchair Association, Yokohama Triennale Supporters, Yokohama Museum of Art visitors' services volunteers)

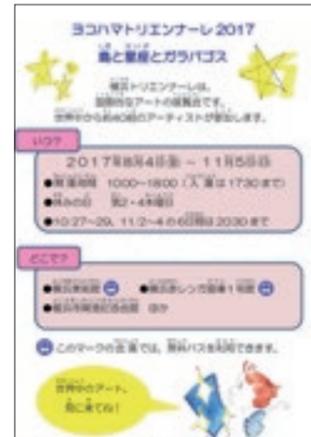
Items loaned out to visitors, barrier-free assistance

Various items including wheelchairs, strollers, canes, baby slings, magnifying glasses, and writing boards were made available for loan free of charge at all venues. A ramp was set up for access to the Yokohama Port Opening Memorial Hall (Basement).

Other initiatives to support people with different needs

- Audio guide app equipped with subtitle display function
- Real-time transcription service for the hearing impaired at some public programs
- English-speaking assistance and guidance by Yokohama Triennale Supporters
- Special programs for special-needs schools
- Programs organized jointly with organizations supporting independence of young people with issues (school refusal, social withdrawal, developmental issues, unemployed youth, etc.)

Number of non-Japanese visitors: 7,059
 Number of visitors with disabilities and their caregivers: 9,362
 Number of disability organizations (including special-needs school groups): 398 (17 groups)



Specially designed flyers were created so as to convey exhibition information



Public programs of with real-time transcription service

Programs and Workshops Aimed at Deepening Understanding of Diversity and Coexistence

"Exhibition Tour for the Visually Challenged Persons"

Dates: September 2, 9, 30; October 21
 Number of times held: 7
 Venue: Yokohama Museum of Art
 Number of participants: 33 (16 groups)

"Art Appreciation Workshop with Visually Challenged Persons"

Dates: September 16, 23
 Number of times held: 5
 Venue: Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, Yokohama Port Opening Memorial Hall (Basement)
 Number of participants: 27

"Let's Make Stylish Newspaper Bags with Special-Needs School Students!"

Workshop led by: Hino Chuo Special Needs High School art club members
 Date: October 1
 Number of times held: 2
 Venue: Yokohama Museum of Art
 Number of participants: 76



Exhibition Tour for the Visually Challenged Persons



Art Appreciation Workshop with Visually Challenged Persons
 Photo: Yusuke NAKAJIMA



Art Appreciation Workshop with Visually Challenged Persons
 Photo: Yusuke NAKAJIMA



Let's Make Stylish Newspaper Bags with Special-Needs School Students!

08 International Networking and Exchange

The Yokohama Triennale aims to connect with the world through art and build an international network for sharing the challenges of our current era. In 2016, we re-examined the role of international exhibitions and art museums in Japan, and in 2017, hosted the 4th General Assembly of the International Biennial Association (IBA) and co-hosted an international seminar with the Agency for Cultural Affairs. We reassessed the current status of international exhibitions in a multi-centric and diversified world.

Pre-Event

Symposium "International Exhibitions in Japan, Now and Beyond—How Can We Mutually Prosper with Museums and the Community?"

Focusing on the circumstances surrounding international exhibitions in Japan, a curator and an artist who have experienced international exhibitions both at home and abroad were invited to discuss relationships with the existing "art museum" system, the issue of art festival proliferation, and the outlook for the future.

Speakers: HAITO Masahiko (Chief Curator, Aichi Triennale 2016)
 NAWA Kohei (Sculptor / Director, SANDWICH / Professor, Kyoto University of Art & Design)
 OSAKA Eriko (General Director, Organizing Committee for Yokohama Triennale / Director, Yokohama Museum of Art)
 Moderator: IIDA Shihoko (Curator / Associate Professor, Tokyo University of the Arts)
 Date/Time: October 11, 2015 14:00-17:30
 Venue: Circular Forum, Yokohama Museum of Art
 Admission: Free
 Organizer: Yokohama Museum of Art
 Co-organizer: Organizing Committee for Yokohama Triennale
 Number of Participants: 98



Symposium "International Exhibitions in Japan, Now and Beyond—How Can We Mutually Prosper with Museums and the Community?"



4th International Biennial Association (IBA) General Assembly in Yokohama

4th International Biennial Association (IBA) General Assembly in Yokohama

The IBA is an international network of organizations and professionals working in Biennales and Triennales. Established in 2014, it has more than 120 members from over 45 countries and regions. The Organizing Committee for Yokohama Triennale has been participating since the preparatory committee in 2013. Following the assemblies in Sharjah, Berlin, and Milan, the 4th General Assembly was held in Yokohama during Yokohama Triennale 2017.

Date/Time: September 26 13:30-16:00 (*Board meeting held on September 25 and 26)
 Venue: 8th floor, Yokohama Museum of Art
 Number of participants: 25 visitors from 18 countries and regions

(Breakdown of participating countries and regions)
 Asia (6): India, South Korea, China, Japan, Pakistan, Bangladesh
 Middle East (2): UAE, Turkey
 Africa (2): Nigeria, Mali
 Europe (4): Great Britain, Italy, Germany, Slovenia
 North America (2): USA, Canada
 Latin America (2): Cuba, Brazil

International Seminar

"CONNECTIVITY AS A METHOD? The Future of Biennales and Triennales"

This seminar was commissioned by the Agency for Cultural Affairs and held concurrently with the IBA General Assembly. The program consisted of a keynote speech on the fundamental value of art and the new social value it creates, and a panel discussion on the significance of art and the future of international exhibitions and art festivals in Japan and overseas. A separate discussion session was held so that IBA members and others engaged with international exhibitions and art festivals could share knowledge and issues.

Organizers: Organizing Committee for the Yokohama Triennale, Agency for Cultural Affairs
 Co-organizer: Yokohama Museum of Art (Yokohama Arts Foundation)
 Cooperation: IBA (International Biennial Association)

International Seminar

"CONNECTIVITY AS A METHOD? The Future of Biennales and Triennales"

Date/Time: September 27 13:30-16:00
 Venue: Lecture Hall, Yokohama Museum of Art
 Admission: Free
 Number of Participants: 160
 *Japanese-English simultaneous interpretation

Keynote Speech "From Naoshima to the Setouchi Triennale"

Speaker: FUKUTAKE Soichiro (Honorary Adviser, Benesse Holdings, Inc.)

Panel Discussion "CONNECTIVITY AS A METHOD? The Future of Biennales and Triennales"

Panelists: Thiago de PAULA SOUZA (Member of 10th Berlin Biennale curatorial team / Curator / Educator)
 Bige ÖRER (Director, Istanbul Biennale)
 YAMAIDE Jun'ya (Executive Director of NPO BEPPU PROJECT / Artist)
 Moderator: OSAKA Eriko (General Director, Organizing Committee for Yokohama Triennale / Director, Yokohama Museum of Art)

Discussions

"Where are we now? What are our strategies? How are we to implement them?"

Date/Time: September 27 10:00-12:15
 Venue: Circular Forum, Yokohama Museum of Art
 Admission: Free
 Number of Participants: 14 (Discussion 1), 17 (Discussion 2)
 Language: English

Discussion 1 "Why Biennales and Triennales? New challenges, models and strategies"

Why are international exhibitions or art festivals being held in so many places now? Participants exchanged views and opinions on the objectives and outcomes of international exhibitions, with a special focus on those newly established biennales.

[Presentations]

1. "Karachi Biennale," Atteqa MALIK (Vice Chairperson, Karachi Biennale Trust)
2. "Havana Biennial," Margarita GONZALEZ (Artistic director, 12th Havana Biennial / Vice Director, Centro de Arte Contemporáneo Wifredo Lam)
3. "Sinopale," T. Melih GÖRGÜN (Founder and Artistic Director, Sinopale)
4. "African Biennale of Photography (Rencontres de Bamako)," L. Igo DIARRA (Director, La Médina)

Facilitator: IIDA Shihoko (Associate Professor, Tokyo University of the Arts / Curator)

Discussion 2 "How do we develop professional skills in biennales and triennales?"

What kind of skills and training are required to work in international exhibitions or art festivals? Case studies and methodologies were examined.

[Presentations]

1. "Istanbul Biennial," Bige ÖRER (Director, Istanbul Biennial)
2. "Kochi-Muziris Biennale," Riyas KOMU (Co-Founder, Kochi Biennale Foundation/ Artist / Curator)
3. "São Paulo Biennale/Berlin Biennale," Thiago de PAULA SOUZA (Member of 10th Berlin Biennale curatorial team / Curator / Educator)

Facilitator: HOASHI Aki (Project Manager, Organizing Committee for Yokohama Triennale)

Wrap-up Discussion

Issues and common agenda from discussions 1 and 2 were shared.
 Facilitator: IIDA Shihoko



International Seminar "CONNECTIVITY AS A METHOD? The Future of Biennales and Triennales"



Discussions "Where are we now? What are our strategies? How are we to implement them?"

09 Yokohama Triennale Supporters

Yokohama Triennale Supporters (nicknamed "Hama-Treats!") provided support for a wide range of activities from the preparation stage of the Yokohama Triennale 2017 until its closing. With much enthusiasm, they offered guidance and hospitality to visitors and initiated their own projects to enhance visitor experience.

Before the Triennale

Leading up to the opening of the Triennale, various lectures and events were organized to publicize Yokohama Triennale 2017 and recruit new members. Supporters also initiated their own projects and participated in events taking place in the city.

Pre-Triennale activities	Activities	Outline	Number of times held	Number of participants (total)
Outreach to new participants	Triennale School	Specialists in art-related fields, artists, and speakers from various fields were invited to give public talks on Yokohama Triennale and other international exhibitions, contemporary art, Creative Cities policy, etc.	14 (FY2015: 3 times, FY2016: 9 times, FY2017: 2 times*) *Once while Triennale was in session	824
	meets Yokotori	Outreach activities aimed at broadening recognition of the Yokohama Triennale and Supporter activities to residents that the information had not yet reached.	5 (FY2016)	133
	Kickoff Events	Introduction to supporter activities for new comers.	4 (FY2017)	241
Activities initiated by Supporters	Team Activities	Four teams (Event Planning, Children's Art, Logbook, and Free Paper) established in 2014 continued their activities.	16 (FY2015)	96
	Seminars	Supporters determined themes they would like to work with, formed groups consisting of three or more like-minded individuals, and carried out various activities in the form of programs that could be freely executed for a certain period of time.	11 (FY2015)	397
	Supporter Initiatives	Programs and printed materials to enhance visitor experience were initiated by the supporters.	- (FY2016-2017)	-
Guide training	Guide service	Various training programs and study sessions were conducted to prepare guides.	14 (FY2017)	-
Public outreach	Other events	Participated in various events in the city and carried out various activities aimed at Yokohama Triennale 2017 public relations outreach.	5 (FY2017)	61
Total			69	1,752

During the Triennale

Supporters participated in exhibition-related activities, including running a Visitor Service Center providing hospitality services and information on various events in the area, providing introductory guidance to the highlights of the exhibition, and assisting artists with the production of their works and their project. Special training courses were provided by the Yokohama Museum of Art's educators for those who acted as guides in gallery tours, etc. Supporters also initiated their own programs, working on the initiatives of their choice for a period of time, and working together on publicity activities and events to connect Supporters.



Visitor Service Center



Supporters just after Yokohama Triennale 2017 closed

(1) Program Activities

Program	Specific activities	Outline	Location	Number of times held	Total number of participating Supporters	Number of participating Supporters
Visitor Service Center	<ul style="list-style-type: none"> Hospitality / Information for visitors Information in foreign languages Stamp Rally / Quiz Rally Administering online questionnaire Distribution of flyers on arts and culture events Support of various events Horoscope workshops 	A wide range of hospitality activities were conducted to welcome the visitors at the information desk (Hama-Treats! Station), installed at the entrance of Yokohama Museum of Art, and Visitor Service Center.	Yokohama Museum of Art	88 days	1,295	-
Introductory guidance	(Groups)	Highlights of the exhibition were introduced to visiting groups that made pre-booking.	Yokohama Museum of Art	100	194	4,410
	(Individuals)	Exhibition highlights were introduced to individual visitors.	Yokohama Museum of Art	71	114	736
Guide service	Gallery tours	Visitors (members of the general public) assembled near the front entrance of the venue, visited the galleries and were introduced to the works.	Yokohama Museum of Art	187	369	1,664
	On-spot guidance (Yokohama Red Brick Warehouse No.1)	Talks were given in front of works by four artists (TERUNUMA Atsuro, Kathy PRENDERGAST, AOYAMA Satoru, and KONISHI Noriyuki).	Yokohama Red Brick Warehouse No.1	174	174	1,691
	On-spot guidance (Yokohama Port Opening Memorial Hall basement)	Talks were given in front of work by YANAGI Yukinori.	Yokohama Port Opening Memorial Hall (Basement)	92	92	1,161
Support for artists / projects	Support for production of work by OZAWA Tsuyoshi	Supporters took part in a new video work to sing the chorus.	Yokohama Museum of Art, Yokohama Port Opening Memorial Hall (Basement)	2	32	-
	Support for installation of work by YANAGI Yukinori	Supporters transported waste materials to Yokohama Port Opening Memorial Hall.	Yokohama Port Opening Memorial Hall (Basement)	1	3	-
	Support for Olafur ELIASSON workshop instructors	Supporters provided instruction on assembling the lamp kit and preparing materials for <i>Green Light - An Artistic Workshop</i> .	Yokohama Museum of Art	24	106	-
	Support for staging of work by Alex HARTLEY	As "Ambassadors" for <i>The Nowhere Embassy</i> , Supporters handled "immigration screenings" and issued "visas."	Grand-Mall Park (Art square)	65	316	-
	Support for maintenance of work by Shooshie SULAIMAN	<ul style="list-style-type: none"> Outdoor works were watered twice a day during the exhibition. (canceled in case of rain) Support for repair and maintenance of works, including outdoor works, was provided. 	Grand-Mall Park (Art square)	83	1	-
Total				888 times	9,538	9,662

(2) Supporter Initiatives

Yokohama Triennale Supporters joined four groups, "to interact," "to view," "to connect," and "to support," to initiate their own projects that would enhance the visitors' experience of Yokohama Triennale 2017.

- Excursions.....Excursions to other art festivals in other areas and social exchange events were organized.
- CookingSupporters served food at social exchange events, etc., and developed recipes and menus.
- Appreciation.....Supporters created tools for people to share their appreciation of artworks..
- Art Accessibility.....Supporters created an access map to each venue, and held workshops for children.
- Yokohama Leaps Through Time.....A guide introducing the city of Yokohama from a multifaceted perspective was provided along with tours.
- Information Dissemination.....Created and edited the free publication "Hama-Treats!"
- Support for Activities.....Supported autonomous activities as a whole, and planned and implementation of talk events.

After the Triennale

A symposium was held in order to reflect on activities thus far and consider the future direction of Supporter activities.

Looking Back on Yokotori 2017: Review of Supporter Activities

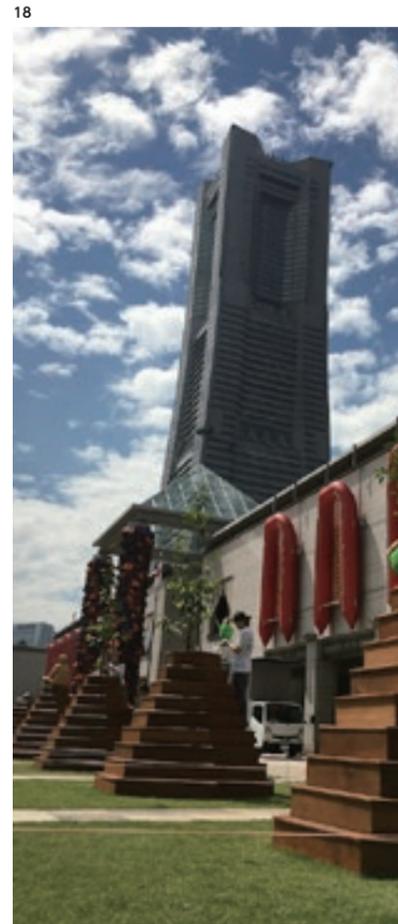
Date: November 23
Venue: Circular Forum, Yokohama Museum of Art
Number of participants: 71

Symposium: Opening and Connecting - The Yokohama Triennale

Date: February 24, 2018
Venue: Yokohama Museum of Art Circular Forum
Speakers: OGAWA Nozomu (Director, Art Center Ongoing), NOHARA Taku (Associate Professor, Faculty of Urban Innovation Department of Urban Innovation, Yokohama National University), HOASHI Aki (Project Manager, Organizing Committee for Yokohama Triennale), UENO Masaya (Assistant Professor, Faculty of Engineering Department of Architecture, Kanagawa University)
Number of participants: 38



Symposium: Opening, Connecting - The Yokohama Triennale



- 1 Supporter initiatives: Final Round - Origami Workshop (November 3 - 5)
- 2 Visitor Service Center (Hama-Treats! Station)
- 3 Visitor Service Center (Hama-Treats! Station)
- 4 Supporter initiatives / Jointly operated room: "Finalizing the content of activities" (June 19, 2016)
- 5 Gallery Tour
- 6 Menu collaboration with Café Ogurayama: "Islands & Constellations Cream Soda"
- 7 Triennale School vol. 8 (October 26, 2016)
- 8 The 3rd National Art Festival Supporters Meeting in Yokohama (September 23)
- 9 Visitor Service Center
- 10 Hama-Treats! T-Shirt (Supporter uniform)
- 11 On-spot guidance (Yokohama Port Opening Memorial Hall, Basement)
- 12 Children's Adventure 2017: "Let's enjoy art with your family!" workshop (August 17, 18)
- 13 Running *the Nowhere Embassy* by Alex HARTLEY
- 14 Workshop: "How I imagine the Ultimate Galapagos" (33rd National Urban Afforestation Yokohama Fair, Satoyama Garden) (May 3 - 5)
- 15 Working on free publication "Hama-Treats!" (September 26, 2015)
- 16 Workshop "Make Your Own Metal Badge" (Nokisaki Art Fair at Sakura Festival) (April 30, 2016)
- 17 Gallery Tour
- 18 Support for maintenance of work by Shooshie SULAIMAN
- 19 Handing out flyers to people waiting in line at Yokohama Museum of Art (November 5)

Supporters' Profile

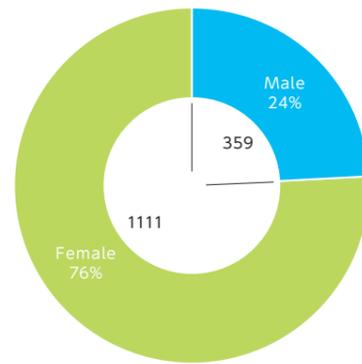
Number of registered Supporters: 1,470 (as of January 4, 2018)
 Number of active participants during Triennale: cumulative total of 3,289 (Actual number of people: 226)

Eligibility

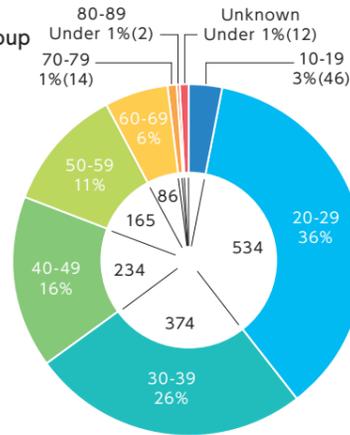
- 16 years of age or older (approval of parent or guardian is required for those under 18)
- Transportation expenses, food expenses not paid

Data on Registered Supporters

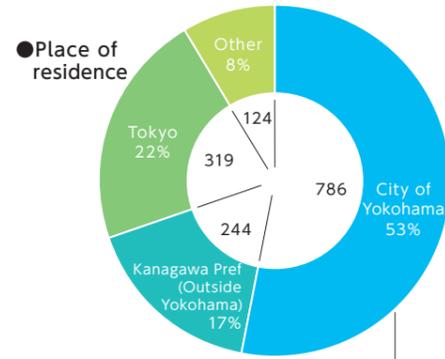
Gender



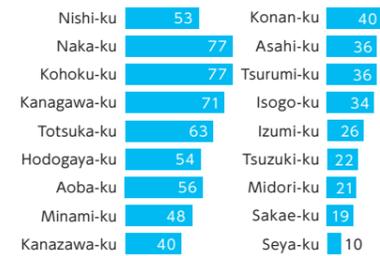
Age group



Place of residence



Breakdown by ward among Yokohama city residents



Questionnaire Result

Questionnaire tabulation procedures

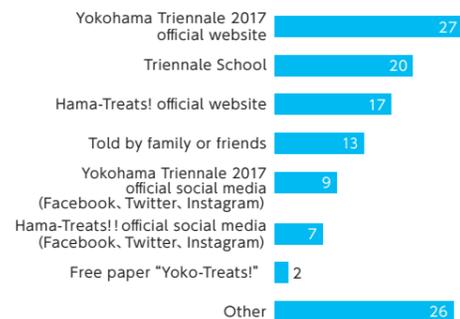
The questionnaire with multiple choices and comment were distributed and collected by e-mail.

Survey system: "Questant" online questionnaire system
 Scope of eligibility: Registered Supporters able to be contacted by e-mail as of November 18, 2017 (1,322 people)
 Tabulation period: November 18 - December 10, 2017
 Number of valid responses: 93

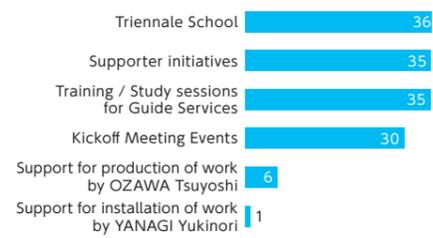
① Have you participated as a Yokohama Triennale Supporter previously, and if so when?



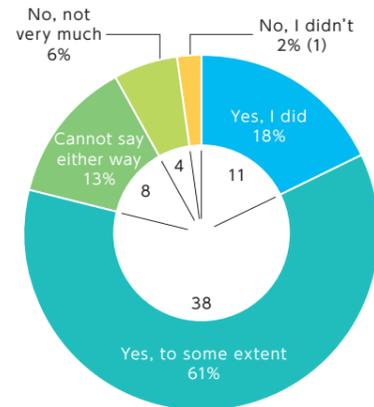
② How did you find out about the activities of Supporters?



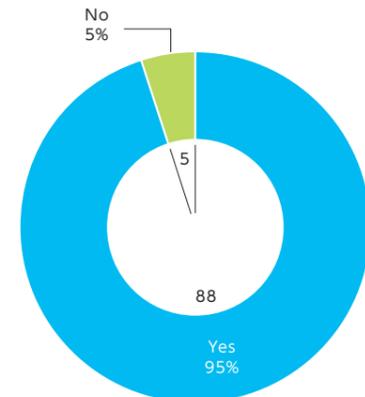
③ In what kind of activities did you participate?



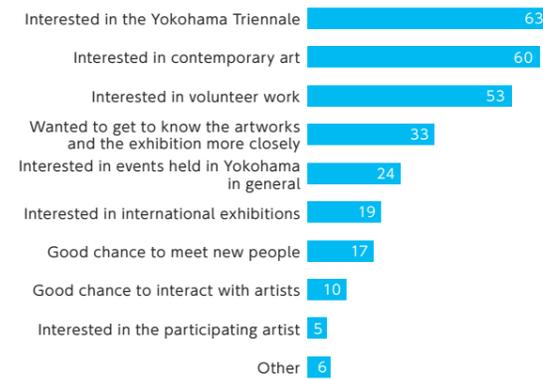
④ Did you interact with other Supporters?



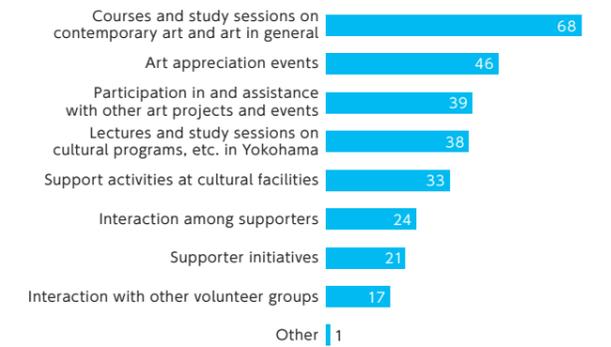
⑤ Would you like to participate in Supporter activities again?



⑥ Why did you decide to register as a Supporter?



⑦ What would you be interested in the future Supporter activities?



Supporters' Comments

Engaging with art

- The greatest appeal for me was being able to participate in production of artists' work. Olafur Eliasson's *Green Light - An Artistic Workshop* was a valuable experience that enabled me to learn more about refugees, an issue that is not so familiar in Japan. I feel that workshops like this should be held not only while the Triennale is in session but continuously into the future. At the same time, I feel it is a shame that this is the end of the skills and knowledge I've gained through these activities. I look forward to the opportunity to take part again. Thank you very much.

Connecting with people of other generations

- I got to know a wide range of people and had a great time.
- I enjoyed meeting other Supporters and deepened my engagement with art. Thank you very much.
- I look forward to taking part again, because these are experiences I can only have every three years at the Triennale. And I look forward to making new friends again three years from now.
- There were not many other students participating and I was worried about whether I could interact with other Supporters, but the more I took part the more I was able to talk to lots of different people, and I'm glad I did!
- It was fun to talk with other volunteers who had various different motivations!
- I learned a lot from the diverse group of people.

Enjoying the activities

- I doubt if there are many other volunteer activities that let people have such diverse experiences.
- The people running this program were all people I enjoyed interacting with. I would like to participate again next time.
- This was a lot of fun, and I think it was thanks to the efforts of all the staff. Thank you (^ _ ^)
- I enjoyed participating.
- This was my second time participating, and I had a great time again.
- This was my first time participating, and it was a very meaningful and enjoyable. I hope to build on these experiences when I take part three years later.
- Although I forced some challenges in participating for the first time, I had a very enjoyable experience. I felt people's tremendous energy, and I am particularly grateful to the core members.
- This was my first time participating, and it was a highly positive experience, deepening my understanding of contemporary art and enabling me to engage with various people. I wanted to participate more as a workshop instructor, etc., and I'm sorry that this did not work out schedule-wise. I look forward to taking part during the next Triennale. Thank you very much!
- I fully enjoyed it throughout.

Qualities unique to Yokohama

- I felt a unique Yokohama quality in the way Yokohama Triennale Supporters expressed their individual character. Thank you for a great time.



"Hama-Treats!" is a nickname for the volunteers who support the Yokohama Triennale. The word "treat" means "unexpected pleasure" or "wonderful thing," and suggests people who love Yokohama and attempt to convey its "treats" to the world through the Triennale. The name was chosen from a list of proposals made by the supporters themselves.

10 Art Programs in the City

Yokohama Triennale 2017 were joined by Creative City Core Area Bases, NPOs, corporations, artists, creators, and citizens to celebrate arts and culture in the urban landscape of Yokohama. A diverse range of partnership and special programs were carried out in conjunction with the Triennale.

Art Programs Held in Conjunction with Yokohama Triennale 2017

Tickets that combined admission to Yokohama Triennale 2017, BankART Life V and Koganecho Bazaar 2017 were sold and a free bus service was made available for visitors visiting all three programs. Yokohama Paratriennale 2017 and other art programs were also held in conjunction with Yokohama Triennale 2017.

Combination Ticket Programs

■BankART Life V - Kanko

This program actively engaged with places and people that “are nearby but go unnoticed, that seem far away, or that seem distant and unapproachable.” The exhibition focused on a large group of works making use of the entire BankART Studio NYK building, and on assorted points of interest—“urban roadside flowers”—along the route to the Koganecho area. In addition, it explored the true essence of the Japanese word *kanko* (sightseeing), which literally means “seeing light.”

Dates/Time: August 4 – November 5 *closed on the 2nd and 4th Thursdays of each month
10:00 - 19:00 (Closed at 21:30 on October 27-29 and November 2-4)
Venues: BankART Studio NYK and other locations
Organizer: BankART1929
Number of visitors: 33,032



MARUYAMA Junko, *Silent Flower Field-NYK 2017, dear K.I.*, 2017
©BankART1929



TAKAHASHI Keisuke, *The Fictional Island*, 2017
©BankART1929

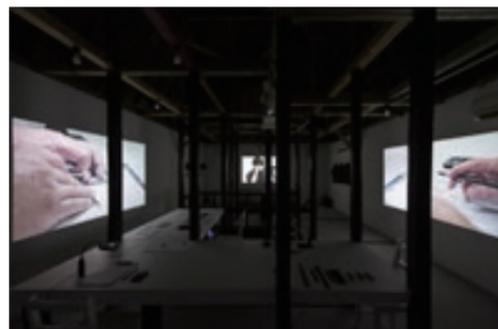
■Koganecho Bazaar 2017 - Double Façade: Multiple ways to encounter the Other

Koganecho Bazaar is an art festival held every year since 2008 in the Koganecho area. This time marked the milestone of the 10th bazaar, and Kubota Kenji was invited to act as a guest curator of the exhibition featuring 25 individual artists and groups from eight countries (including Japan) on the theme of “social diversity and the relationship between self and others.” In addition, there were various events such as open studio and participatory programs. This edition brought the image of world where various individuals coexist.

Dates/Time: [vol. 1] August 4 – September 13
[vol. 2] September 15 – November 5
*Closed on the 2nd and 4th Thursdays of each month 11:00 - 18:30 (Closed at 20:30 on October 27-29 and November 2-4)
Venue: Studios, neighborhood shops, outdoor areas, etc. beneath and along Keikyū Railway, from Hinodecho Station to Koganecho Station
Organized by: NPO Koganecho Area Management Center, The Hatsuneco-Koganecho and Hinodecho Environment Cleanup Initiative Committee
Number of visitors: 38,703



Candy Bird, *Fried Rice with Flavor of Gear Oil*, 2017
Photo: ABE Ryudai



ARIKAWA Shigeo, *(Re)(Re)interpretation : Gold Town*, 2017
Photo: KATO Hajime

*Creative Core Area Bases: BankART Studio NYK, Hatsuneco, Koganecho and Hinodecho neighborhoods, ZOU-NO-HANA TERRACE, YCC Yokohama Creativity Center, Steep Slope Studio, THE BAYS

Other Art Programs Held in Yokohama During the Yokohama Triennale 2017 Period

■Yokohama Paratriennale 2017

Yokohama Paratriennale is an art festival born of the collaboration between individuals with disabilities and professionals from a wide range of disciplines. 2017 Paratriennale theme was “sense of oneness.” It was carried out in three parts: creation, presentation, and exhibition.

Dates/Time: Part 1 Creation (workshops, etc.): May 27 – September 30
Part 2 Presentation “The Evening Party in Wonder Forest”: October 7 – 9
Part 3 Document Exhibition (touring various facilities in Yokohama): November 8 – January 27, 2018
Venues: ZOU-NO-HANA PARK, ZOU-NO-HANA TERRACE, Yokohama City and others
Organizers: Rendez-vous Project Yokohama Committee, SLOW LABEL(a specified non-profit corporation)
Number of participants & visitors: 125,953



Yokohama Paratriennale 2017, Part 2 Presentation “The Evening Party in Wonder Forest”
Photo: KATO Hajime

■YCC Temporary KENGO KITO

An exhibition by artist Kito Kengo was held as the third edition of YCC Temporary, an art program organized by YCC Yokohama Creativity Center. Kito is known as an artist who creates works incorporating movement, repetition, complexity, etc., using hula hoops, thread, cloth, mirrors and other familiar ready-made items. In this exhibition, he presented a large new installation featuring hula hoops and cloth.

Dates/Time: August 4 – September 17 11:00-18:00 *(until 19:30 Sat., Sun. and holidays)
Venue: YCC Yokohama Creativity Center
Organizer: YCC Yokohama Creativity Center (NPO YCC)
Number of visitors: 11,574 (1,247 visitors for paid area)



KITO Kengo, *eraser cave*, 2017
Photo: KIGURE Shinya

■Creative Waterway – Creative Bases Connecting Rivers and Sea

An outdoor exhibition that connected six “Creative Core Bases” throughout the river and the sea, presented art works installed by the sea and the Ooka River in the Yokohama’s Central Seaside Area. In addition to the exhibition, the program also ran art cruise, which turned into a theatre performances stage, as well as art works installed along the riverside. The whole program showed a different aspects of the waterside of Yokohama transformed by various creative works.

Dates: August 4 – November 5 [The dates vary depending on exhibit work.]
Venue: Along the waterside of Ooka River, from Koganecho leading to ZOU-NO-HANA
Organized by: City of Yokohama



PU Yun, *Swing Houses*, 2017
Photo: KATO Hajime

■Smart Illumination Yokohama 2017

“Smart Illumination Yokohama” is the first ever project to create a night view by fusing eco-friendly technology and art. For the seventh edition held this year, artists from around the world gathered in Yokohama, and in addition to ZOU-NO-HANA PARK, works were also displayed the streets.

Dates/Time: Core festival November 1 - 5, 17:00 - 22:00
Yokohama Illumination Month November 1 - December 31
[duration differed depending on program]
Venues: ZOU-NO-HANA PARK, Kannai area and elsewhere throughout the city
Organizer: Smart Illumination Yokohama Executive Committee
Number of visitors: 182,000 (core festival only)



Smart Illumination Yokohama 2017
Photo: Hideo Mori

■Tokyo University of the Arts Open Theater

A community project jointly organized by the Tokyo University of the Arts Graduate School of Film and New Media and the City of Yokohama. In September the world-renowned film editor Yann Dedet was invited as a lecturer, films he edited were screened and a special lecture was held. Also, in October there was a screening of films unreleased in Japan.

Dates/Time: September 9, 10; October 14, 15 14:00 - 18:00
Venues: Large Auditorium (3rd floor), Bashamichi Building, Tokyo University of the Arts Yokohama Campus
Organizers: Graduate School of Film and New Media, Tokyo University of the Arts; Culture and Tourism Bureau, City of Yokohama
Number of visitors: 454



Tokyo University of the Arts
Yann DEDET (Right), Prof. TSUTSUI Takefumi (Left)

Support Programs

The Triennale cooperated on mutual publicity efforts with arts and culture sites and art-related nonprofits holding events and programs of diverse genres during the Yokohama Triennale 2017. (110 programs)

Tie-ups

Various discounts and services, etc. such as limited-time-only menus were offered at commercial facilities, hotels, restaurants and so forth around the venues to those with Yokohama Triennale 2017 tickets. (11 projects)

Tie-up projects

■Nissan Art Award 2017: Exhibition of New Works by Five Finalists

In conjunction with BankART Life V, an exhibition by Finalists of the Nissan Art Award 2017, which supports talented Japanese artists, was held from September 16 to November 5 at BankART Studio NYK, and the Nissan Art Award Collection was concurrently exhibited at YCC Gallery.

Organizer: Nissan Motor Co., Ltd.
Number of visitors: 13,874

**NISSAN
ART
AWARD**

Tie-ups with other events

■Yokohama Future Style Lab

Date: March 20
Venue: Queen's Circle
Description: Display of posters, panels, etc., distribution of flyers

■Yokohama Triennale 2017 Support Event: Painting Together and Connecting, by IKUTAKE Makoto (Cultural program PR event)

Date: March 31
Venue: MARK IS Minatomirai 1F Grand Galleria
Description: Public participation event in which people paint colors freely on artist's drawing based on Yokohama Triennale 2017 image visual.

■33rd National Urban Afforestation Yokohama Fair (Garden Necklace Yokohama 2017)

Dates: May 3, 5
Venue: 33rd National Urban Afforestation Yokohama Fair, event tent in Satoyama Garden plaza in front of main entrance
Description: Display of posters, panels, etc., distribution of flyers, origami and metal badge-making workshop

■Booths at Nissan Stadium

Yokohama F. Marinos PR booth	Shin-Yokohama Performance 2017 PR booth
Date: July 29	Date: October 21
Venue: Outside Nissan Stadium	Venue: Outside Nissan Stadium
Description: Distribution of flyers, free raffle, metal badge-making workshop	Description: Distribution of flyers, metal badge-making workshop

■Yokohama Marathon EXPO 2017

Dates: October 27, 28 (canceled on October 29 due to typhoon)
Venue: Yokohama Red Brick Warehouse Event Plaza
Description: Booth, distribution of flyers

■Hamarin Festa 2017

Date: October 28
Venue: Yokohama Minatomirai Railway Nippa storage yard
Description: Participation in Wrapped Bus Awards 2017
- Panel exhibition and popularity vote on wrapped bus designs
- Distribution of promotional goods

■Yokohama City Guide Association

Conducted urban walking tours centered on Creative City Core Area Bases and public art in conjunction with Yokohama Triennale 2017.
1. September 20 Tour of art-related sites by the waterside
2. October 4 Tour of historical sites and Creative City Core Area Bases in the city



33rd National Urban Afforestation Yokohama Fair



Yokohama Triennale 2017 Support Event



Yokohama Marathon EXPO 2017

11 Official Catalog, Goods and Shops

The official catalog with text and installation images of the exhibition was published by Seigensha Art Publishing, Inc. and sold at museum shops and bookstores. Official goods consisting of five items with designs featuring Yokohama Triennale 2017 logo and image visual were produced to be sold at the museum shop. Yokohama Creators' Goods produced by creators living and working in Yokohama were also made available for purchase at the museum shop.

Official Catalog

The catalog contains text by co-directors, statement by artists, introduction to artists and their artworks, description of programs related to the exhibition, with images of installation views.

Title: *YOKOHAMA TRIENNALE 2017 "Islands, Constellations & Galapagos"*
Size/Format: B5 irreg. (260×190mm), paperback, color/B&W, 160 pages
Price: ¥2,376 (tax incl.)
Publication date: October 11, 2017
Publisher: Seigensha Art Publishing, Inc.



Official Goods

A lineup of five items of official goods featuring image visuals was sold at official shops.

	Items	Price (Unit: yen)
1	Tote bag with key ring	1,500
2	Clear plastic folder (blue)	400
3	Clear plastic folder (white)	400
4	PAPABUBBLE candies (raspberry & kiwi flavor)	700
5	PAPABUBBLE candies (mango & coke flavor)	700



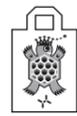
Tote bag with key ring



(Above) Clear plastic folder
(Below) PAPABUBBLE candies

Shops

Yokohama Red Brick Warehouse No.1



SHOP Triennale 2017

With the concept of "the other museum" that supports the Yokohama Triennale, this temporary shop was opened for this edition of the Triennale, selling creators' goods, original goods (symbol art goods*) and others.

Operated by: X-Port Co., Ltd.

Yokohama Creators' Goods

116 items were produced by 49 creators working / living in Yokohama, and sold at official shops and elsewhere.

*Symbol art goods

Goods featuring motif Kogame (lit. "little turtle") were produced and sold.

(Symbol art design: NAGAI Kazumasa / Production: X-Port Co., Ltd.)



Yokohama Museum of Art

横浜美術館 MUSEUM SHOP

The museum shop at Yokohama Museum of Art sold official goods, creators' goods, tie-up products, goods related to participating artists, etc. as an official Yokohama Triennale shop.



Other (pop-up stores)

Yokohama Creators' Goods and symbol art goods were sold at other places as pop-up stores.

Locations: Shops managed by X-Port (Tower Shop, Akarenga Depot, Osanbashi X-Port, Marine Tower Shop)

Takashimaya Yokohama Store (Yokohama Goods 001)

Sogo Yokohama (Sogo Museum of Art gift shop)

Online shop: madeinyokohama.jp

12 Public Relations and Promotion

Various media and channels were used in order to reach a wide range of potential visitors and audience, ranging from art professionals to the general public.

Printed materials, including brochures, leaflets, posters, banners, advertisement and others, were designed to convey the exhibition concept through use of visual images that are accessible to the general public. Owned media included various social media tools to disseminate and update information digitally. Instagram was used to reach mainly young potential visitors and audience.

In terms of media relations, information on not only on the exhibition, but also on related events, and volunteer supporters' activities were released regularly to keep the media informed. Interviews with the co-directors and artists were also set up in order to encourage direct contact between them and the media.

Public Relations (publicity)

■ Press conferences

The announcement of key information related to the exhibition was made in several stages. The first announcement, including the co-directors and the Conception Meeting members, was released to the press in May 2016. This was followed by three press conferences held in October 2016, April 2017, and August 2017. The first two press conferences scheduled prior to the opening of the exhibition were held in Tokyo and the third was held in Yokohama at Landmark Hall near Yokohama Museum of Art. The third press conference, held on the opening day, featured 26 out of the 38 artists from Japan and abroad, was attended by approximately 250 media persons.

Date/Time	Venue	Description	No. of attendees
1st Press Conference October 11, 2016 14:00-15:00	KKR Hotel, Otemachi, Tokyo	[Presentation contents] Title and concept, image visual introduction [Speakers] OSAKA Eriko, MIKI Akiko, KASHIWAGI Tomoh, YORO Takeshi, Sputnikol, Suhanya RAFFEL, Rirkrit TIRAVANIJA [Moderator] OGINO Naomi *After the press conference, time was set aside for interaction between Conception Meeting members and journalists.	110
2nd Press Conference April 18, 2017 14:30-15:30	Oji Hall, Ginza, Tokyo	[Presentation contents] 26 artists + 1 project, related program [Speakers] OSAKA Eriko, MIKI Akiko, KASHIWAGI Tomoh, OZAWA Tsuyoshi, UJINO [Moderator] OGINO Naomi *Performance by UJINO	153
3rd Press Conference August 3, 2017 11:30-12:30	Yokohama Landmark Hall	[Presentation contents] Opening greetings, exhibition outline, messages from artists [Speakers] OSAKA Eriko, MIKI Akiko, 26 participating artists, 3 related programs [Moderator] IWASAKI Rie	246



1st Press Conference
Photo: KATO Ken



2nd Press Conference
Photo: KATO Ken



3rd Press Conference
Photo: KATO Ken

■ Press desk

The press desk opened a month prior to the opening of the Triennale to respond to various requests from the press.

Press desk

Duration of operation July 3 - October 19

Times of operation 10:00-18:00

Locations Before exhibition: Yokohama Triennale Organizing Committee Office

During exhibition: In the Visitor Service Center (Art Gallery 2, Yokohama Museum of Art)

Description of activities Responding to media inquiries, and requests for coverage, coordinating interviews, distribution of press kits, explanation of precautions regarding photography, distribution and collection of arm bands and press passes, distribution of materials, proofreading of articles, etc.

■ Press releases

Press releases were sent regularly by e-mail and fax to Japanese and international media. There were 55 Japanese press releases and 8 in English.

List of English Press Releases

	Date	Topics
1	May 27, 2016	【Press Release】 Yokohama Triennale Announces the Outline
2	October 12, 2016	【Press Release】 Yokohama Triennale Announces the Exhibition Title and Concept
3	April 24, 2017	【Press Release】 Yokohama Triennale Announces the First 26 artists and 1 project
4	June 7, 2017	【Press Release】 Yokohama Triennale Announces 13 more artists
5	July 7, 2017	【Exhibition Highlights】 Yokohama Triennale Foreign Press-News
6	July 11, 2017	【Ai Weiwei's video message】 Yokohama Triennale Foreign Press-News
7	August 9, 2017	【Press Release】 Yokohama Triennale opened to the public
8	November 6, 2017	【Press Release】 Yokohama Triennale 2017 Closes

■ Special Press Tour for Foreign Journalists

A total of 13 media outlets participated in the special press tour for foreign journalists: 9 from Asia, 2 from Europe, and 2 from North America. As a result, there were 18 articles distributed through various media: 4 art magazines, 1 national newspaper, and 13 websites.

- (1) Press tour for overseas media in conjunction with Culture Cities of East Asia 2017 [August 19 - 20]
Journalists toured Yokohama Triennale 2017 venues and interviewed Co-Director Miki Akiko. 4 media outlets participated.
- (2) Press tour for art journalists from overseas invited by the Japan Foundation [September 27]
Journalists toured Yokohama Triennale 2017 venues. 9 media outlets participated.

■ Volume of media exposure

Media exposure was broad, ranging from professional art media to cultural and mainstream media, reaching core art readers to the readers in the general public. Articles included images of the exhibitions as well as interviews with artists and topics related to specific artworks or the concept of the exhibition, such as refugee issues. Exposure in digital media saw a significant increase in both Japanese and foreign media, as a result of efforts made in feeding information through online and social media.

Volume of Japanese media exposure (May 2016 - January 2018)

	TV (Terrestrial-BS)	Cable TV	Radio	Newspapers	Magazines	Free magazines	Online	Total
May 2016 - July 2017	5	96	6	87	107	56	1,450	1,807
August 2017	5	625	23	138	57	30	814	1,692
September 2017	9	613	6	133	44	57	800	1,662
October 2017	8	297	4	103	15	23	581	1,031
November 2017	0	0	0	23	13	1	154	191
December 2017	2	0	0	76	2	5	36	121
January 2018	0	79	1	6	3	1	15	105
Total	29	1,710	40	566	241	173	3,850	6,609

Volume of overseas media exposure (May 2016 - January 2018)

	TV	Newspapers	Magazines	Free magazines	Online	Total
May 2016 - July 2017	0	0	8	6	141	155
August 2017	2	2	3	3	41	51
September 2017	4	0	5	0	34	43
October 2017	0	0	10	0	30	40
November 2017	0	1	4	0	8	13
December 2017	0	2	1	0	6	9
January 2018	0	0	2	0	1	3
Total	6	5	33	9	261	314

Overseas media exposure by region

Region	Total no. of appearances
China	83
South Korea	23
Other Asian countries	36
Middle East	8
Europe	82
Americas	32
Oceania	5
Other	45
Total	314

■ Trends in exposure in various media

· Television

Both art lovers and the general public with few opportunities to engage with art were exposed to various aspects of the Yokohama Triennale. The NHK programs *Sunday Museum*, *Shutoken Network*, and *Hirumae Hotto*, and the TBS program *Hodo Tokushu* delved into the contents of the exhibition. The Fuji TV program *Mezamashi TV Imadoki Corner* offered the general information.

Notably, Nippon TV's *News Zero*, Takahashi Daisuke's *Spotlight* and TV Kanagawa's business program *Kanagawa Business Up To Date* not only introduced the exhibition, but also took a deeper approach to exploring the essence of the Yokohama Triennale. As one of Japan's representative international exhibitions, it has demonstrated that such art events are expected to play social roles that go beyond the scope of art.

· Radio

The co-directors and curators made appearances on the radio, conveying the appeal of the Triennale on key radio stations such as NHK Radio, Nippon Cultural Broadcasting, and J-Wave. In addition, NHK Yokohama hosted the public music event Yokotori LiVE and directly publicized the exhibition, also broadcasting at a later date in order to reaching a wide audience.

· Newspapers

The *Asahi Shimbun* ran full-color photos prior to the opening. Journalists from the *Yomiuri Shimbun*, *Mainichi Shimbun*, *Sankei Shimbun*, and *Nihon Keizai Shimbun* covered the

exhibition and ran articles as well as featuring reviews before it closed. Kyodo News similarly disseminated information. In addition, in the Kanagawa regional editions of each of these newspapers and in the *Kanagawa Shimbun*, there was a lot of local content specific to Yokohama such as the Yokohama Sites, Supporters' activities, support programs, etc., reaching a wide readership in the region.

· Other publications

In the art journal *Bijutsu Techo*, there was a long-form interview with Co-director Miki Akiko. In general-interest magazines, there were features in *OZ magazine* and *Nikkei Otona no Off*. Ai Weiwei's work installed in front of the museum was shown in a two-page spread, strongly impressing readers with its theme. Co-director Osaka Eriko, Sputniko! (Conception Meeting member), and participating artists also gave interviews to various type of media such as fashion, culture, travel, architecture, and free publications.

· Online media

Interviews with participating artists and exhibition reviews were featured in online art journals such as *Bijutsu Techo Web*, *ART iT*, and *Artscape*, and articles such as exhibition reports and artist interviews were posted on CINRA, popular among those with cultural interests. Also, on sites targeting young women, there were coverages tailored to specific users, and a variety of feature articles appeared. In addition, information was digitally disseminated by newspapers, magazines, and news agencies.

Digital Media

Official website

A teaser site went up on March 1, 2017 and the official site on April 18, 2017. The site included a “Highlights” page giving an at-a-glance overview of Yokohama Triennale 2017, and “Events” and “Blog” pages to offer updated information each time users visit the site. User access increased on the opening day and when there was exposure in the media. In addition, with the introduction of automatic translation into seven languages besides Japanese and English, the influx from overseas increased significantly compared to previous editions. The total number of sessions (visitors) from opening of the teaser site to exhibition closing (March 1 - November 5) was 865,271, and the total number of page views was 2,552,613.

Social media

With a large percentage of the population using social media today, we proactively reached out through these channels from the time before the exhibition opened, aiming to offer information effectively according to the characteristics of each social media. In addition to information on the exhibition and related events, we posted information on recommended things to do in the area and retweeted and shared posts by participating artists and media coverage so as to achieve media synergy.

Twitter

The number of followers, which stood at about 12,400 as of July before the opening, exceeded 15,600 at time of closing. We previewed the creative process of artists through photos and videos, and delivered the latest information during the exhibition, actively feeding information to attract followers.

shared to inform the Japanese Facebook users about the international profile of the Triennale.

Instagram

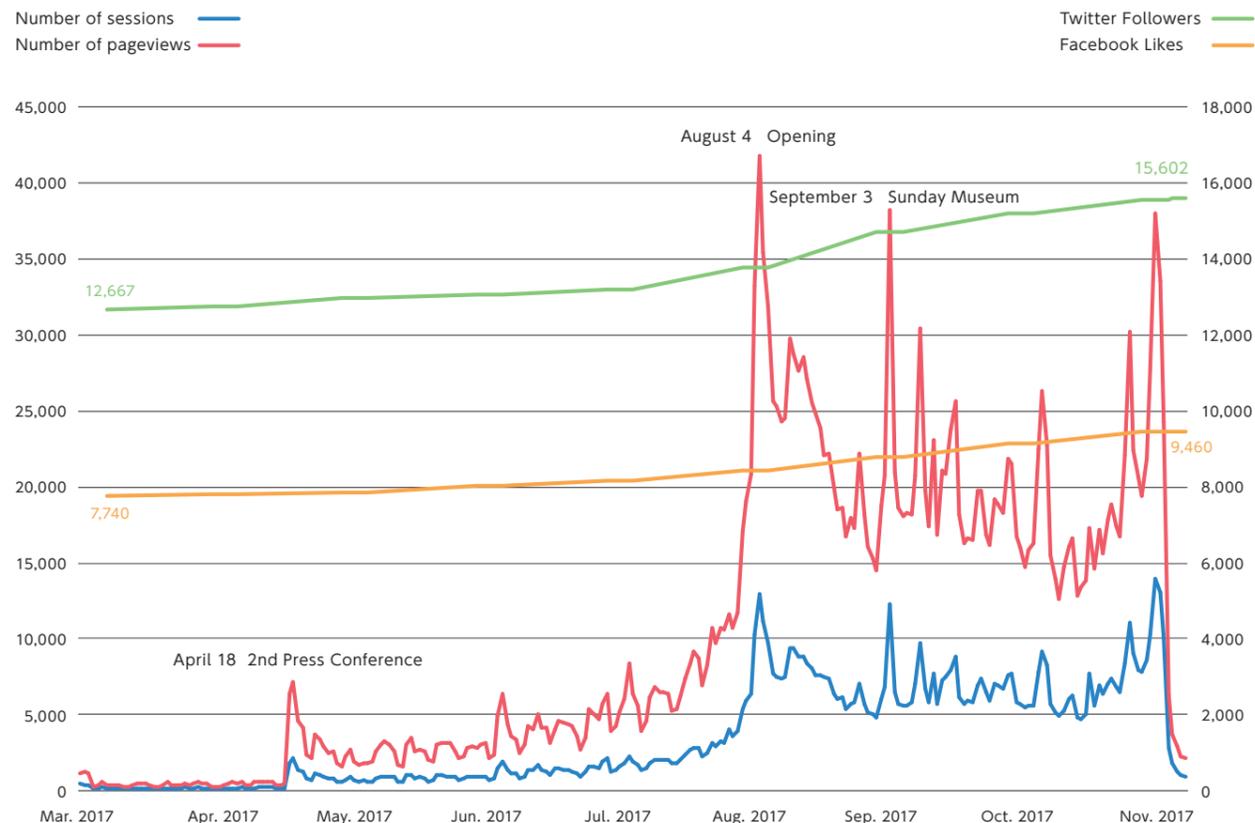
From September 2017, midway through the exhibition period, until closing, snapshots of visitors with artworks were posted under the theme of “The moment I connect with the art of the world.” This was intended to attract users who would feel that they, too, wanted to attend and take such artistic photos. By attaching hashtags in Japanese and English, we were able to reach people not only in Japan but also worldwide.

Facebook

Facebook was used in conjunction with Twitter to attract first-time visitors to the Yokohama Triennale, by feeding information on the installation of the artworks, events, documentation of the event, etc. Information posted on Facebook pages of overseas individuals and media were

E-newsletter

We delivered news by e-mail, primarily consisting of event information, in both Japanese and English. Frequency was irregular before the opening and once a week during the exhibition period. (Total: 33 times)



Print Media

Image visuals

The visual image of the 7th edition of the Yokohama Triennale was rendered in a format that combined image of Galapagos tortoise and graphic logo consisting the exhibition title in hexagonal frame with a key color scheme of pink and dark blue.

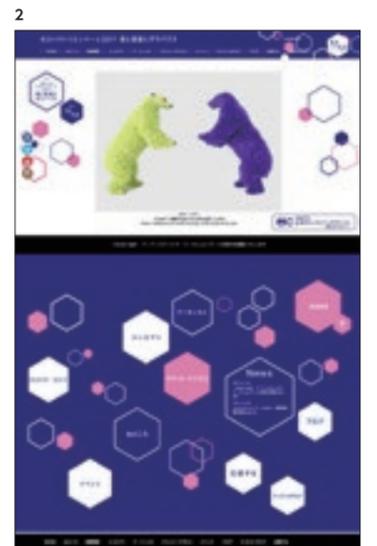


Pamphlets, flyers, posters, etc.

Publications were tailored to specific targets and purposes, and multiple designs were prepared according to the timing of distribution.

Pamphlets were designed to be placed at art museums and galleries nationwide, public facilities in Yokohama City and so forth to play the role of general guide to the exhibition, introduce project concepts as well as images of works and easy to understand commentary that encourages people to visit. In September the pamphlet was redesigned to emphasize “Yokohama” with photographs showing installation views of the works, and to showcase special highlights of the exhibition.

In addition, we distributed A4-sized flyers as a tool to publicize the exhibition widely among a broad, unspecified audience, by distributing it at numerous events in Yokohama City. In particular, the flyers distributed in May was intended to draw interest using a dynamic and colorful images of works, encouraging people to pick them up.



- 1 Image visual (horizontal type)
- 2 Official website top page
- 3 Exhibition pamphlet cover (gatefold): distributed in July
- 4 Exhibition pamphlet cover (gatefold): distributed in September
- 5 Exhibition flyer surface: distributed in May
- 6 Exhibition brochure contents (gatefold): distributed in September

Advertising and promotion

■Advertising on public transport and in vicinity of venues

For PR purposes, advertisements were displayed in the Minatomirai area and in major train stations on the train lines that serve this area.

Minato Mirai area outdoor advertising

Display locations	Type of ad displayed
Moving walkway, Grand Mall Park, at Sakuragicho Sta., Kusunoki-dori Ave. (Kannai)	Flag
Cross Gate, LANDMARK PLAZA, Entrance of Yokohama Museum of Art, Red Brick Warehouse (Minatomirai area), Yokohama City Hall	Vertical banner
Yokohama City Hall, moving walkway	Horizontal banner
Entrance of Yokohama Museum of Art, Yokohama City Hall	Signboard
Bashamichi Sta.	Poster
LANDMARK PLAZA Kaze no Todai	Tortoise object

Advertising on public transport

Display locations	Type of ad displayed	Dates
Concourses of major stations in Tokyo metropolitan area (Tokyo, Yurakucho, Shimbashi, Hamamatsucho, Shinagawa, Kanda, Osaki, Ueno, Shibuya, Shinjuku, Ikebukuro, etc.) on JR lines, Tokyu Toyoko Line, Minato Mirai Line, municipal subway	Large sign	August - October
Tokyu Toyoko Line, Minatomirai Line Yokohama Sta., Minatomirai Sta. JR Ueno Sta., municipal subway Yokohama Sta. concourses	Digital signage	August - September
In stations on Keihin Kyuko Line and Sagami Railway, in Yokohama Sta. passageways	Poster (B0 size)	August - early-October
On municipal buses, municipal subways, Tokyo Toyoko Line trains	Poster (B3 size)	August - mid-September
On Municipal buses, vehicle approach indicators, information devices inside municipal subway cars	Electronic signboard	August



Cross Gate (Vertical banner)



LANDMARK PLAZA (Tortoise object)



JR Shimbashi Sta. (Large sign)



JR Shibuya Sta. (Large signboards)



Minatomirai Sta. (Large signboards)



Minatomirai Sta. (Digital signage)



Yokohama Sta. passageways (Large signboards)



Municipal buses (Electronic signboard)

■Advertisements and paid publicity

Advertisements were placed in art journals, local government publications, and on culture-related websites, as well as on social media such as Twitter, Facebook, and Instagram. Digital promotions reached out directly to target audiences. Overseas publicity focused on online advertising.

Advertising in magazines, etc.

Category	Description	No. of ads
Standard ads (in Japan)	Newspapers, local government publications	11
Paid publicity (in Japan)	Culture-related magazines, websites	8
Paid publicity (overseas)	Websites for contemporary art	13
Total		32

Social media outreach

Category	Description	No. of times
Twitter	Announcement of Triennale and notification of Hata app	7
Facebook	Announcement of Triennale and notification of Mirai Ticket ceremony	2
Instagram	Announcement of Triennale, notification of Hata app, recruitment of Instagrammers	6
Total		15

■Promotions

Promotional events featuring musicians, dancers, and athletes were organized in cooperation with partners and sponsors to reach potential visitors and audience who are not the usual exhibition-goers. Tools to disseminate the visual image and enhance visitor experiences were also produced as part of the promotional campaign.

Promotional events

- Music event: Yokotori LiVE

Date/Time: September 1, 17:30 - (Open 17:00)

Venue: Shintoshi Hall (SOGO Yokohama)

Outline: Free admission (admission determined by lottery.) Up-and-coming music and dance performers presented performances inspired by the exhibition. Broadcast on NHK Sound Cruise (Radio) at a later date. Organized by NHK Yokohama.

- Dance performance event: Yokotori Dance

Date/Time: October 1, 13:00 - 13:30 / 15:00 - 15:30 (two performances)

Venue: Landmark Plaza, Sakata Seed Garden Square

Outline: Free admission. Public event featuring those appearing in Yokotori LiVE. Co-organized with NHK Yokohama.

- Mirai Ticket and special ceremony

Invitation tickets to the 2020 Triennale, named as Mirai [Future] Ticket, were issued to children of junior high school age or younger accompanied by parents or guardians, with the purpose of fostering the next generation of the Triennale audience. A special ceremony was held with special guest Takahashi Daisuke, professional figure skater, on the first day.

Dates/Time: October 28 - November 5, 10:00 - 18:00 (until 20:30 on October 28, 29, November 2, 3 and 4 when venues were open late)

Special ceremony date: October 28, 11:00 - 11:45

Ceremony location: Plaza in front of Yokohama Museum of Art (in Grand Mall Park)

Featured guests: TAKAHASHI Daisuke (Professional figure skater)

OSAKA Eriko (Yokohama Triennale 2017 Co-director /

Yokohama Museum of Art Director)

Moderator: TAI Reika (freelance announcer)

- Tokyo Art Book Fair 2017

Dates: October 5 - 8

Venue: Warehouse TERRADA

Outline: Participated in the art book fair along with about 350 Japanese and overseas publishers, bookstores, galleries, artists, etc. Leaflets, catalogs, and goods were showcased to publicize the Triennale.

*See p. 48 for booths at other events.

■Promotional tools

- Stickers and plastic bags

Stickers and plastic bags of the image visual were produced and distributed widely to visitors and participants in events in Yokohama.

- App broadcast: "Art Walk with Hata Motohiro"

In order to encourage people to visit all venues, an app broadcast (approximately 5 minutes × 3 types) featuring Hata Motohiro, a musician born in Yokohama, was made as exclusive content for the official audio guide application. Contents were available for download at each venue.



Yokotori Dance



Mirai Ticket Special Ceremony
Photo: KATO Ken



Mirai Tickets



Stickers



Stickers



Plastic bags



"Art Walk with Hata Motohiro"

13 Visitors

Number of visitors

Total number of visitors: 259,032

	Yokohama Museum of Art	Yokohama Red Brick Warehouse No. 1	Yokohama Port Opening Memorial Hall (Basement)	Total
Visitors	131,112	76,780	42,133	250,025
Participants of public programs				9,007
Total				259,032

*Visitors who were in junior high school or younger: 26,988

*Non-Japanese visitors: 7,059

Average number of daily visitors

	Yokohama Museum of Art	Yokohama Red Brick Warehouse No. 1	Yokohama Port Opening Memorial Hall (Basement)	Total
Weekday average	953	543	291	1,788
Weekend/holiday average*	2,342	1,396	777	4,515
Daily average	1,490	873	479	2,841

*August 14th, August 15th counted as weekends / holidays

Largest number of visitors on a single day

November 3, 2017 Weather: Sunny, partially cloudy

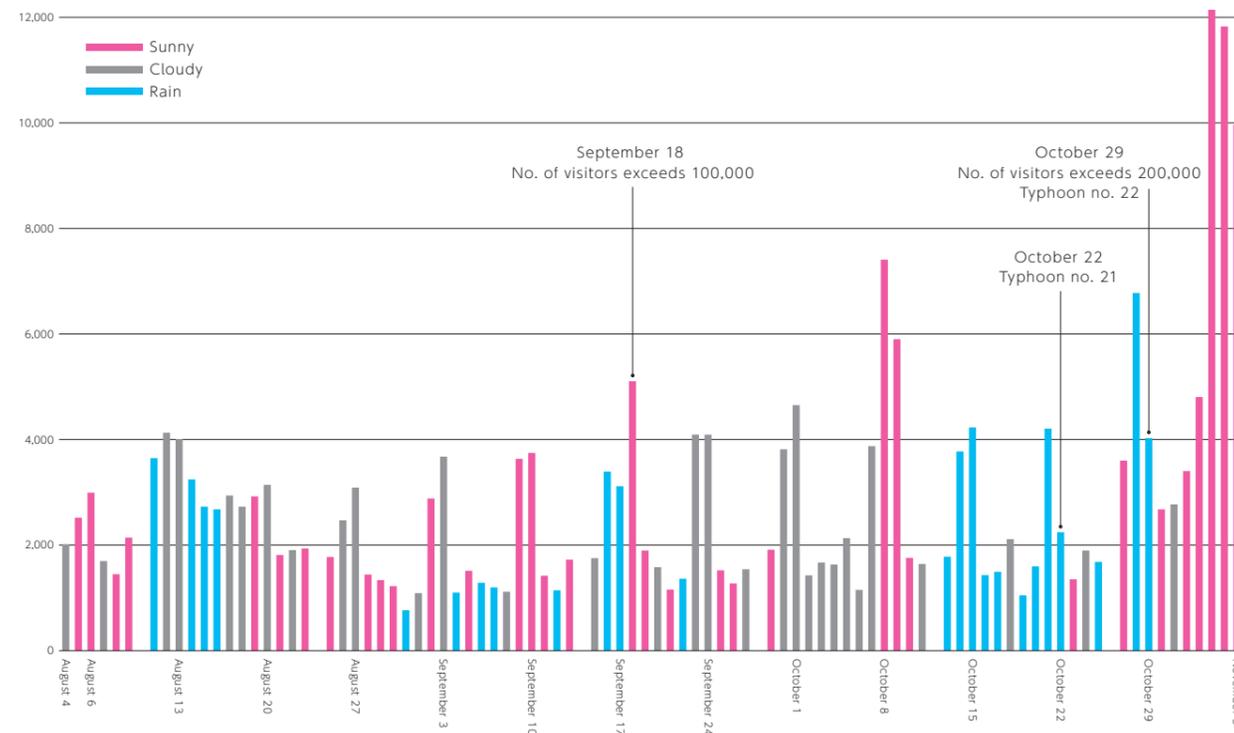
	Yokohama Museum of Art	Yokohama Red Brick Warehouse No. 1	Yokohama Port Opening Memorial Hall (Basement)	Total
Number of visitors	5,082	4,272	2,789	12,143

Smallest number of visitors on a single day

August 31, 2017 Weather: Rainy, turning to partially cloudy (temperature 10°C lower than average year)

	Yokohama Museum of Art	Yokohama Red Brick Warehouse No. 1	Yokohama Port Opening Memorial Hall (Basement)	Total
Number of visitors	396	249	121	766

Daily Visitor Numbers



Group Visits

To encourage attendance by groups such as school groups, clubs, circles, regional associations, or company trips, etc., a group visit program was offered with services such as introductory guidance (15 min.) by Yokohama Triennale Supporters (upon request).

58% of the group visits (75 groups) were from Yokohama, 14 groups were from Kanagawa Prefecture outside Yokohama, 21 were from Tokyo, 8 were from other parts of the Kanto region. There were also groups from Hokkaido, Shizuoka, Aichi, Kyoto, Hiroshima, and Tokushima prefectures and school groups from overseas (China, South Korea, Taiwan, US.)

Number of groups / Number of visitors: 163 groups / 6,147 visitors

	groups	visitors
General	34	674
School groups	129	5,473
(Breakdown)		
Universities	16	454
Vocational schools	4	120
High schools	14	746
Junior high / high schools	2	32
Junior high schools	35	791
Elementary schools	34	2,682
Preschools	8	305
Special education schools	11	273
Other (educational support centers, etc.)	5	70
Total	163	6,147

Research Visits

There were requests for visits and research tours by museum directors, curators, critics, collectors, and other art professionals and experts from both Japan and overseas, as well as members of the Diet and ministries, the foreign embassies in Japan, local government leaders, and other government officials, indicating the degree of interest focused on Yokohama Triennale 2017.

Triennale organizers offered briefings on the Triennale project, preliminary exhibition guidance, exchange of opinions and so forth in combination with viewing of the exhibition, to actively exchange information and build networks.

Breakdown by country / region

Region	Number	Countries / Regions
Asia	14	India, Indonesia, Singapore, Thailand, South Korea, China, Pakistan, Bangladesh, Philippines, Vietnam, Malaysia, Taiwan, Hong Kong, Japan
Oceania	2	Australia, New Zealand
North America	2	USA, Canada
South America	2	Cuba, Brazil
Europe	8	Italy, UK, Switzerland, Spain, Slovenia, Germany, France, Poland
Middle East	2	UAE, Turkey
Africa	3	Nigeria, Mari, South Africa
Total	33	countries/regions

*Country / region names based on Ministry of Foreign Affairs website

Number of research tours / participants: 79 tours (36 from Japan, 43 from overseas*) / 513 participants

*Visits from within Japan

Among visitors from Japan were 3 heads of local governments implementing or considering implementing art festivals, 8 national, prefectural, or municipal legislators, 2 related to Japan, China and South Korea intercity exchange programs, 3 from educational institutions, 6 from Japanese government institutions, 2 from the Japanese offices of foreign government institutions, 5 from local or regional governments, and 7 other experts.

*Visits from overseas

From overseas, the majority of research tours consisted of specialists or groups related to the arts and culture (museum directors, chief curators, experts, biennale staff, arts and culture-related groups, etc.) In addition, there were visits by representatives of art education institutions and the Culture, Tourism and Education Division of Gwangju City, South Korea.

Tickets

Tickets were sold at the official online ticket site, at approximately 120 locations including railway station offices and shops, various ticket agencies, and other public facilities inside and outside Yokohama.

Types of tickets

Yokohama Triennale 2017 Ticket

Tickets to enter the Yokohama Museum of Art, Yokohama Red Brick Warehouse No. 1, and Yokohama Port Opening Memorial Hall (basement) one time each during the exhibition (unlimited access during the same day.)

Combination Ticket

Includes admission to the Yokohama Triennale and tie-up programs BankART Life V and Koganecho Bazaar 2017 (see p. 46 for details).

Sales period

Advance ticket: April 21 - August 3

On the day ticket: August 4 - November 5

Ticket prices (Unit: yen)

		Adults	University and vocational school students	High school students
Yokohama Triennale 2017 Ticket	Advance	1,500	900	500
	On the day	1,800	1,200	800
Combination Ticket	Advance	2,100	1,500	1,100
	On the day	2,400	1,800	1,400

Free admission for junior high school students, children, and persons with physical disabilities* and their caretakers

*Persons with Identification Booklet for the Physically Challenged, the Mentally Challenged, the Intellectually Challenged (Ai-no-Techo) and Medical Care Certificate for Specified (Intractable) Diseases, Medical Care Certificate for Independent Living Support, or equivalent documents.

Discounted rates for parties of 20 visitors or more. Offering 200 yen discount per ticket on the day and 150 yen discount in advance at a Yokohama Triennale 2017 ticket sales center.

Special advance tickets

Available only on the official online ticket site, advance tickets with a special version of the popular Yokohama Triennale product *Yokotori** were sold.

Part I: "Today I Feel Like the King of Yokohama": Ticket with "King Yokotori"

(Sales period: April 21 - May 31)

Part II: "Always Feel Dandy": Ticket with "Dandy Yokotori"

(Sales period: June 1 - 30)

Exhibition ticket: 1,900 yen

Combination ticket: 2,500 yen

Sales results

	Advance	On the day	Total
Tickets Sold	15,717	86,810	102,527



Yokohama Triennale 2017 Ticket Front



Back



Combination Ticket Front



Back



King Yokotori



Dandy Yokotori

**Yokotori* is Japanese shorthand for Yokohama Triennale, but can also mean "bird turned sideways." Abe Taisuke, a participating artist in 2005 and 2011, created one-of-a-kind handmade items using pieces of used clothing.

Visitor Survey

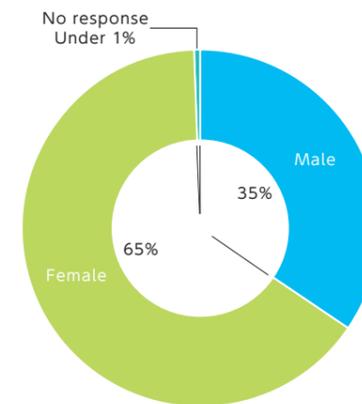
Dates: August 4 - November 5

Survey method: Online questionnaire

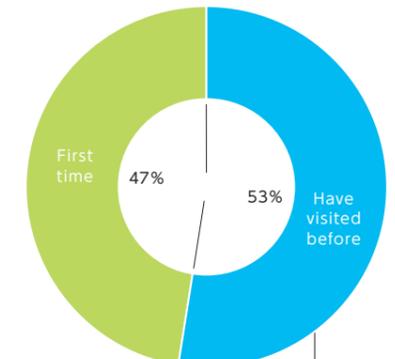
Number of valid responses: 1,536

Visitor Profiles

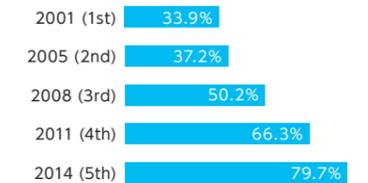
Gender



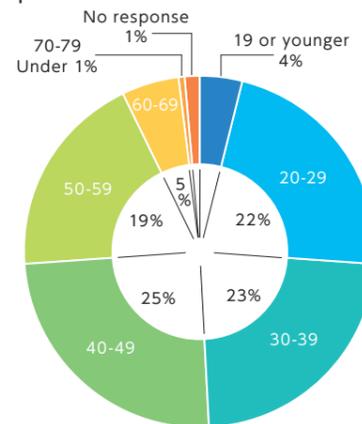
Previous visits to Yokohama Triennale



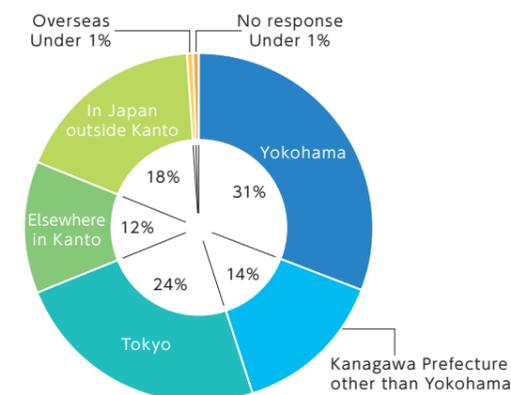
Past editions attended by those who answered "Have visited before" (809 people) (Multiple responses possible)



Age group



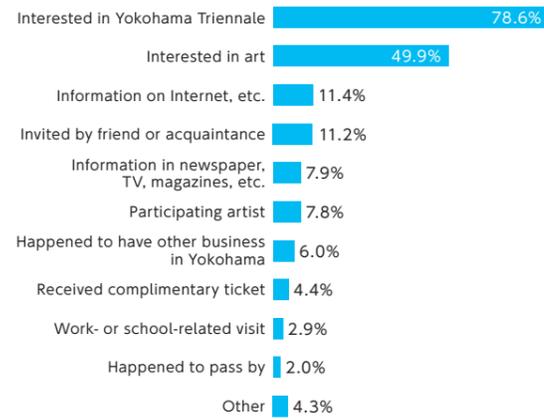
Place of residence



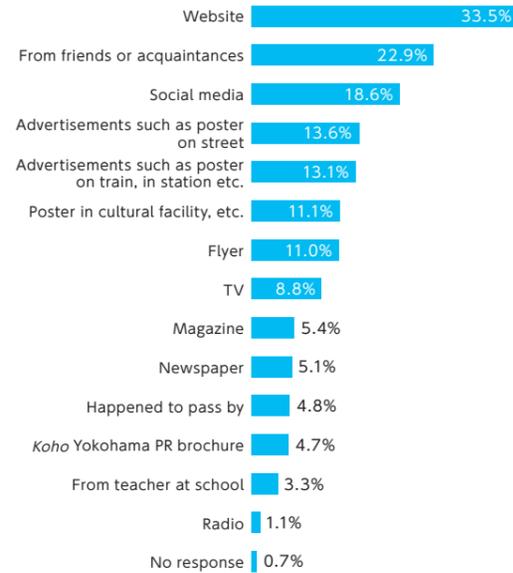
14 Economic Impact and Publicity Effects

About Yokohama Triennale 2017

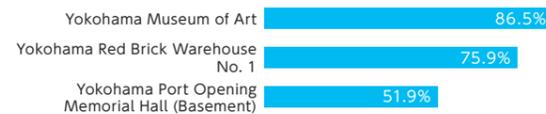
① What motivated you to visit Yokohama Triennale 2017? (Multiple responses possible)



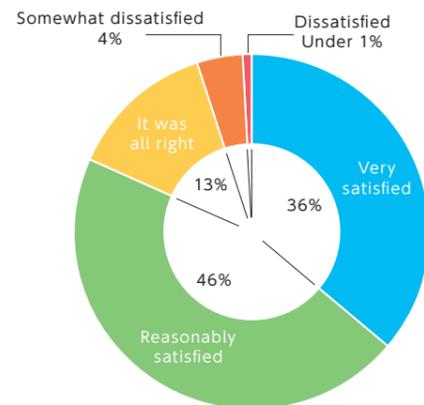
② How did you first find out about Yokohama Triennale 2017? (Multiple responses possible)



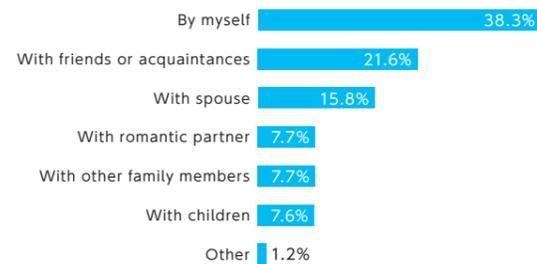
③ Which venues did you visit today? (Multiple responses possible)



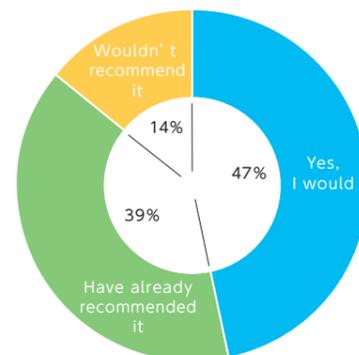
④ Were you satisfied with the contents of the Triennale?



⑤ Who did you go to see Yokohama Triennale 2017 with? (Multiple responses possible)



⑥ Would you recommend Yokohama Triennale 2017 to family or friends?



Economic Impact

Economic impact was calculated using 2011 Yokohama municipal inter-industry table, the most recent at the time of estimation. Visitor expenditure estimates are based on questionnaires administered to visitors, and organizer procurement estimates are based on expenses related to preparation and operation. The economic impact in Yokohama, combining visitor expenditures and organizer procurement, totaled about 3.54 billion yen.

Total economic impact (in Yokohama) (Unit: million yen)

Economic impact (induced production amount)	3,539
Primary impact	3,054
Secondary impact	485
Number of jobs created	297 (people)

(Breakdown)

Economic impact of visitor expenditures (Unit: million yen)

Economic impact (induced production amount)	2,828
Primary impact	2,456
Secondary impact	372
Number of jobs created	252 (people)

Economic impact of organizer procurement (Unit: million yen)

Economic impact (induced production amount)	711
Primary impact	598
Secondary impact	113
Number of jobs created	45 (people)

(Ref.) Amount of visitor expenditures (in Yokohama) (Unit: yen)

	Day trip	Overnight stay in Yokohama	Overnight stay outside Yokohama
Expenditure per person	8,256	30,908	11,100

Publicity Effects

The publicity effects of Yokohama Triennale 2017 being covered in media such as newspapers, magazines, TV, etc. were calculated based on advertising fees. The total for TV, radio, newspaper, magazine, and online advertising fees as of December 31, 2017 (with counting beginning from May 2016) amounted to approximately 5.04 billion yen.

Media	Calculated amount (Unit: million yen)
Newspapers	690
National newspapers	145
National newspapers (regional edition)	275
Regional newspapers	206
Tabloids	0
Other	63
Magazines, etc.	137
Web	742
TV	3,243
Flagship TV stations	3,110
Regional TV stations	129
Satellite	3
Cable TV	149
Radio	80
Total	5,040

*Figures following decimal points are rounded off, so breakdown may not add up to total.

15 Income and Expenditure Report

Income (Unit: yen)

Item	FY2015	FY2016	FY2017	Yokohama Triennale 2017 Account Settlement
City of Yokohama	65,000,000	80,000,000	351,500,000	496,500,000
Agency for Cultural Affairs	0	0	180,000,000	180,000,000
Sponsorship and Grants	0	600,000	45,798,299	46,398,299
Ticket sales	0	0	177,834,850	177,834,850
Catalog sales	5,750	439,404	1,384,357	1,829,511
Other income	227,686	86,299	240,918	554,903
Balance carried forward from previous fiscal year	53,850,031	38,488,932	38,030,439	53,850,031 *cost allocated for the first year only
Total	119,083,467	119,614,635	794,788,863	956,967,594

Expenditures (Unit: yen)

Item	FY2015	FY2016	FY2017	Yokohama Triennale 2017 Account Settlement
Production	15,000	1,214,229	194,427,134	195,656,363
Installation	0	0	51,611,763	51,611,763
Operation	25,324,000	0	195,154,037	220,478,037
Shuttle bus operation	0	1,650,153	40,152,210	41,802,363
PR and advertising	691,445	5,700,291	97,390,574	103,782,310
Publications	0	0	10,687,798	10,687,798
Related events	0	768,670	18,621,901	19,390,571
Ticketing	0	0	16,376,247	16,376,247
Educational programs	3,738	36,288	1,921,759	1,961,785
Volunteer related	0	0	706,047	706,047
Travel	276,601	3,781,602	1,652,476	5,710,679
Outsourcing	12,564,699	18,864,034	34,954,814	66,383,547
Volunteers office operation	8,000,000	10,000,000	11,058,400	29,058,400
Administration	33,719,052	39,568,929	70,401,048	143,689,029
Balance carried forward to next fiscal year	38,488,932	38,030,439	49,672,655	49,672,655 *cost allocated for the final year only
Total	119,083,467	119,614,635	794,788,863	956,967,594

Yokohama Triennale 1st-6th Editions

	1st Edition	2nd Edition	3rd Edition	4th Edition	5th Edition	6th Edition
Year	2001	2005	2008	2011	2014	2017
Exhibition dates (Number of days opened)	September 2 - November 11 (67 days)	September 28 - December 18 (82 days)	September 13 - November 30 (79 days)	August 6 - November 6 (83 days)	August 1 - November 3 (89 days)	August 4 - November 5 (88 days)
Main venues (paid)	[2 venues] ·Pacifico Yokohama Exhibition Hall (C, D) ·Yokohama Red Brick Warehouse No. 1	[1 venue] ·Yamashita Pier No. 3 and No. 4 Warehouses	[4 venues] ·Shinko Pier ·NYK Waterfront Warehouse (BankART Studio NYK) ·Yokohama Red Brick Warehouse No. 1 ·Sankeien Garden	[2 venues] ·Yokohama Museum of Art ·NYK Waterfront Warehouse (BankART Studio NYK)	[2 venues] ·Yokohama Museum of Art ·Shinko Pier Exhibition Hall	[3 venues] ·Yokohama Museum of Art ·Yokohama Red Brick Warehouse No. 1 ·Yokohama Port Opening Memorial Hall (Basement)
Theme/Exhibition title	MEGA WAVE — Towards a New Synthesis	Art Circus [Jumping from the Ordinary]	TIME CREVASSE	OUR MAGIC HOUR —How Much of the World Can We Know?	ART Fahrenheit 451: Sailing into the sea of oblivion	Islands, Constellation & Galapagos
Directors/Curators	Artistic Directors: KOHMOTO Shinji TATEHATA Akira NAKAMURA Nobuo NANJO Fumio*	Artistic Director: KAWAMATA Tadashi Curators: AMANO Taro SERIZAWA Takashi YAMANO Shingo	Artistic Director: MIZUSAWA Tsutomu Curators: DANIEL BIRNBAUM HU Fang MIYAKE Akiko Hans-Ulrich OBRIST Beatrix RUF	Director General: OSAKA Eriko Artistic Director: MIKI Akiko	Artistic Director: MORIMURA Yasumasa Associates: AMANO Taro OODATE Natsuko KASHIWAGI Tomoh KAMIYA Sachie HAYASHI Sumi	Co-directors: OSAKA Eriko MIKI Akiko KASHIWAGI Tomoh
Number of participated artists	109 artists	86 artists	72 artists	77 groups / 79 artists / 1 collection	65 groups / 79 artists	38 artists/groups, 1 project
Number of artworks	113	84	66	337	444	344
Total number of visitors	Approx. 350,000	Approx. 190,000	Approx. 550,000	Approx. 330,000	Approx. 210,000	Approx. 260,000
Total number of visitors from overseas	—	—	—	Approx. 3,000	4,501	7,059
Total number of visitors, junior high school students or younger	—	—	—	24,205	26,381	26,988
Number of visitors (to paid venues)	Approx. 350,000 *Ticket valid 2 days (valid on any 2 days) *Free for pre-school children	Approx. 160,000 *Ticket valid one day *Free pass available *Free for junior high school students or younger	Approx. 310,000 *Ticket valid 2 days (valid on any 2 days) *Free for junior high school students or younger	Approx. 300,000 *Ticket valid one day per venue *Free for junior high school students or younger	Approx. 210,000 *Ticket valid one day per venue *Free for junior high school students or younger	Approx. 250,000 *Ticket valid one day per venue *Free for junior high school students or younger
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000	Approx. 100,000	Approx. 100,000
Number of media coverage	More than 237 publishers (Over 36 were overseas media) *Number of coverage not available	1,089 (Including 40 overseas media)	1,233 (Including 165 overseas media)	1,763 (Including 139 overseas media)	3,899 (Including 117 overseas media)	6,923 (Including 314 overseas media)
Volunteer/supporter registration	719	1,222	1,510	940	1,631	1,474

* Total number of visitors to paid venues for Editions 1, 3, 4, 5 and 6.

History

- 1997 Ministry of Foreign Affairs announces organizing recurrent international exhibition
- 1999 Organizing Committee for Yokohama Triennale (The Japan Foundation, City of Yokohama, Japan Broadcasting Corporation [NHK], The Asahi Shimbun) is founded
- 2001 YOKOHAMA 2001: International Triennale of Contemporary Art Mega Wave Towards a New Synthesis
- 2004 Creative City Measures are initiated by the City of Yokohama and the Yokohama Triennale becomes its leading project
- 2005 YOKOHAMA 2005: International Triennale of Contemporary Art Art Circus [Jumping from the Ordinary]
- 2008 YOKOHAMA 2008: International Triennale of Contemporary Art TIME CREVASSE
- 2010 Members of Organizing Committee for Yokohama Triennale is reorganized, with members consisting of City of Yokohama, Japan Broadcasting Corporation (NHK), The Asahi Shimbun
- 2011 Agency for Cultural Affairs designates Yokohama Triennale as "Program to support International Arts Festivals" Yokohama Triennale 2011: OUR MAGIC HOUR -How Much of the World Can We Know?-
- 2012 Yokohama Arts Foundation joins as a member of the Organizing Committee for Yokohama Triennale
- 2014 Yokohama Triennale 2014: Art Fahrenheit 451: Sailing into the sea of oblivion
- 2017 Yokohama Triennale 2017: Islands, Constellations & Galapagos

Organization

Organizing Committee for Yokohama Triennale

(as of July 1, 2017)

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Yokohama Triennale 2017 Organization and Staff

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MIKI Akiko /Artistic (Curator / International Artistic Director,

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KASHIWAGI Tomoh / Curatorial Management (Project Director,

Yokohama Museum of Art)

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KOBAYASHI Maiko

ADACHI Yoko (YOKOHAMA ROUND)*

Image Visual

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Exhibition Planning and Design

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Yokohama Graduate School of Architecture “Y-GSA,”

Yokohama National University

Exhibition Graphic Design

ONISHI Takasuke (direction Q)

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Sputniko! (Artist / MIT Media Lab Assistant Professor)

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WASHIDA Kiyokazu (Philosopher / President, Kyoto City University

of Arts / Director, sendai mediatheque)

YORO Takeshi (Anatomist / Professor Emeritus, The University of

Tokyo)

*=Yokohama Museum of Art

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Production support: ITO Kohei, PR tool Creation / Events

Management: KUDO Chiako, Overseas PR / Events Management:

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[Exhibition]

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KANAI Mayuko, HIBINO Miyon, HASEGAWA Tamao,

AIHARA Kanako, HISHIMURA Hiroko, OSAWA Tomoji, ODA Kayoko,

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YAMAZAKI Seiichi, ICHIKAWA Yasuko, NAGAHAMA Sawako

Yokohama Red Brick Warehouse No. 1

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Yokohama Port Opening Memorial Hall

All staff

Credits

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Paola PIVI | Courtesy of the artist and Perrotin

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Christian JANKOWSKI | © Christian Jankowski 2017

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OZAWA Tsuyoshi | Courtesy of the artist

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UJINO | © UJINO

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Kathy PRENDERGAST | © The Artist and Kerlin Gallery

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AOYAMA Satoru | © Aoyama Satoru

Ragnar KJARTANSSON |

Courtesy of the artist, Luhring Augustine, New York and i8 Gallery, Reykjavik

KONISHI Toshiyuki | © Toshiyuki Konishi

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Don’t Follow the Wind | Courtesy of Don’t Follow the Wind

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Sputniko!| Photo by Tomoya Uehara

Rirkrit TIRAVANIJA | Photo by Anette Aurell

OSAKA Eriko, MIKI Akiko, KASHIWAGI Tomoh | ©Aterui

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"Islands, Constellations & Galapagos"
Document

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[Supervised by]
Organizing Committee for Yokohama Triennale

[Edited by]
KOBAYASHI Maiko
TANAKA Aya
KURASHIGE Natsuko
SUZUKI Keiko

[Translated by]
Christopher STEPHENS

[Designed by]
KONUMA Takashi

[Photographs by]
ERIC
KATO Ken
TANAKA Yuichiro

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Organizing Committee for Yokohama Triennale Office
c/o Yokohama Museum of Art
3-4-1 Minatomirai, Nishi-ku, Yokohama 220-0012, JAPAN
TEL 045-663-7232
FAX 045-681-7606
www.yokohamatriennale.jp

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