

News Release
April 22, 2014



Yokohama Triennale 2014

The 4th Press Conference

**Announcing the Detailed List of Participating Artists and
Tie-Up Programs with Creative City Core Area Bases**

Date / Time : April 22, 2014 15:00 — 16:00

Venue : Lecture Hall, Yokohama Museum of Art



Greeting

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. With approximately three months remaining before the opening of the fifth edition, Yokohama Triennale 2014, the City of Yokohama is pleased to announce the detailed list of artists who will be participating.

Under the Creative City Yokohama policy, Yokohama is committed to promoting innovative urban and community development, and the Yokohama Triennale is a leading project in this endeavor. Building on the experience, human resources, and networks developed thus far, and with expanded collaboration with Creative City Core Area Bases such as BankART Studio NYK and Hatsuko / Hinode Area, this edition of the Yokohama Triennale will be one that visitors can enjoy throughout the entire city.

This year the City of Yokohama has been designated as one of the "Culture City of East Asia 2014" in a program intended to present the rich traditional and contemporary art and culture of China, Korea, and Japan to a global audience, and is participating in a wide range of cultural programs along with the cities of Quanzhou in China and Gwangju in Korea. Yokohama Triennale 2014 has been designated as a "Culture City of East Asia 2014, Yokohama Core Project", and will aim to enhance solidarity and partnership in the East Asian region through the engagement in culture and the arts.

I would like to take this opportunity to express my deepest gratitude to all those whose unstinting efforts have made the Triennale possible, and I look forward to their continued support.

I hope all of you will be able to join us this year for Yokohama Triennale 2014.



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



Greeting

The members of the Organizing Committee for Yokohama Triennale, together with our artistic director Morimura Yasumasa, have spent the last several months preparing for the upcoming fifth edition to open this August. As a result, we herewith present the detailed list of artists and their artworks that will be exhibited under the title, Yokohama Triennale 2014 “ART Fahrenheit 2014: Sailing into the sea of oblivion.”

Our last edition held in 2011 marked a major shift in direction, as the City of Yokohama took over the leadership in organizing this event, and the Yokohama Museum of Art was designated as one of the main venues for the first time. For the fifth edition, the museum will once again become one of the main venues, together with Shinko Pier Exhibition Hall. Furthermore, to promote the Creative City Yokohama policy, Yokohama Triennale will collaborate with the local non-profit organizations, BankART1929 and Koganecho Area Management Center who operate the leading Creative City Core Area Bases, along with organizations that run other bases including ZOU-NO-HANA TERRACE, Steep Slope Studio, and Yokohama Creativecity Center (YCC), so that the visitors to Yokohama can engage in the diverse range of artistic expressions that are widespread in the city.

This Triennale will be somewhat different from those of past years, with a large number of works which focus on the things that are essential but have been forgotten and compel us to quietly gaze and contemplate on their existence.

As an ever-increasing number of triennials and biennials are held in Japan and throughout the world, we aim once again to highlight the distinctive depth and unique appeal of the Yokohama Triennale. We hope that this edition will serve to spark our imaginations, stimulate our powers of thought and interpretation, and quietly but effectively raise vital human issues such as tolerance of diversity and acceptance of value systems other than our own.



Photo
Rieaku SUZUKI

OSAKA Eriko

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



Contents

Greeting HAYASHI Fumiko	1
Honorary President and Representative, Organizing Committee for Yokohama Triennale Mayor, City of Yokohama	
Greeting OSAKA Eriko	2
Chairperson, Organizing Committee for Yokohama Triennale Director, Yokohama Museum of Art	
Outline of Yokohama Triennale 2014	4
List of Topics	5
Exhibition Structure / Detailed List of Participating Artists	6-24
Triennale in the City	25
Yokohama Triennale 2014 / Creative City Core Area Bases Tie-Up Programs	26-27
Programs for Elementary, Junior High and High School Students / Yokohama Triennale Supporters	28
Ticket Information / Access	29
Cooperation and others	30
Yokohama Triennale 1st - 4th Editions / Organizing Committee for Yokohama Triennale	31



Outline of Yokohama Triennale 2014

Exhibition Title:

Yokohama Triennale 2014

“ART Fahrenheit 451: Sailing into the sea of oblivion”

Artistic Director:

MORIMURA Yasumasa

Exhibition Dates:

Friday, August 1 – Monday, November 3, 2014 / Open for a total of 89 days

Closed: Aug. 7, 21 / Sep. 4, 18 / Oct. 2, 16

Main Venues:

Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama, Japan)

Shinko Pier Exhibition Hall (2-5 Shinko, Naka-ku, Yokohama, Japan)

Opening Hours:

10:00–18:00 (Open until 20:00 on Aug. 9, Sept. 13, Oct. 11, and Nov. 1)

*Admission until 30 minutes before closing time

Organizers:

City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation (NHK),

The Asahi Shimbun, Organizing Committee for Yokohama Triennale



List of Topics

■ Key Characteristics of the Exhibition

55 participating artists / groups announced, bringing the total number of confirmed participants to 62

In addition to the preview list of seven artists / groups announced at the third press conference in December 2013, 55 new artists / groups have been announced, bringing the total number of participants to 62 from 19 countries / regions as of April 22, 2014. With further artists preparing to announce participation, the final total is expected to be 65, counting more than 70 individual artists.

Keyword 1: Oblivion

As expressed in the exhibition subtitle, "Sailing into the sea of oblivion," this edition of the Triennale invites visitors to embark on a voyage into oblivion.

Keyword 2: Book – An Exhibition Structured Like a Book with Two Introductions and 11 Chapters

The exhibitions at the two main venues, Yokohama Museum of Art and Shinko Pier Exhibition Hall, are organized like a book composed of two introductions and 11 chapters.

Keyword 3: Drifting

A wide variety of things and information will drift temporarily into the space of the Yokohama Triennale 2014, and eventually drift away again. The Sapporo International Art Festival 2014 and the Fukuoka Asian Art Triennale are held during periods overlapping with that of the Yokohama Triennale 2014 and will "drift" to Yokohama.

Keyword 4: Children

The educational programs for elementary, junior high and high school students aim to give the younger audience the full-fledged experience of an art exhibition. There will also be collaterals that aim to unravel this edition's concept for the younger audience.

■ Partnerships with art NPOs spearheading the Creative City Yokohama initiative

The City of Yokohama has pursued the Creative City Yokohama policy since 2004, and has been promoting the Creative City Core Area Bases as project spaces that realize its mission. During the Yokohama Triennale 2014, there will be a range of distinctive programs implemented around the city, not limited to contemporary art exhibitions but also including artist-in-residence programs, forums for exchange, staging of performing arts, and presentations of projects that collaborate with persons with disabilities.



Exhibition Structure / Detailed List of Participating Artists

Embarking on a Voyage into the Sea of Oblivion

Haven't we left behind something that is fundamentally important? Have we moved on without realizing it, or simply, left it behind, while knowing it all along?

There are artists and artistic expressions that respond acutely to this realm of oblivion.

Yokohama Triennale 2014 will be a "voyage into the sea of oblivion." It will make us recall things that have been inadvertently lost from our lives, things that have been perpetually forgotten by human beings, and particular things that have been lost in the contemporary age.

Let us wander, feel perplexed, become inspired, broaden our imaginations, and stop and contemplate. Comprised of two introductions and a total of 11 chapters, Yokohama Triennale 2014 will provide us with an opportunity to compile a journal of a drifting mind.

Let us now sail into the Sea of Oblivion.

Artistic Director, Yokohama Triennale 2014
MORIMURA Yasumasa

[In front of the Museum]

Introduction: Unmonumental Monuments

[Grand Gallery]

Introduction: What Is in the Center of the World?

[Yokohama Museum of Art]

Chapter 1: Listening to Silence and Whispers

Chapter 2: Encountering a Drifting Classroom

Chapter 3: ART Fahrenheit 451

Chapter 4: Laboring in Solitude, Wrestling with the World

Chapter 5: Impersonal Chronicles (tentative)

Chapter 6: Monologues by *Enfants Terribles*

Chapter 7: Vanishing into the Light

[Surrounding Area]

Chapter 8: A Drifting Journey / A Sea Reflecting Fleeting Images

[Yokohama Museum of Art / Shinko Pier Exhibition Hall]

Chapter 9: Performing "Fahrenheit 451" (tentative)

Chapter 10: The Day after Deluge (tentative)

[Shinko Pier Exhibition Hall]

Chapter 11: Drifting in a Sea of Oblivion

* The title "ART Fahrenheit 451" is derived from *Fahrenheit 451*, a 1953 science-fiction novel by Ray Bradbury. Based on the theme of book-burning, the story is set in a society where books are banned and centers on a group of men who have gone underground in resistance. They claim themselves as "being books" and devote themselves to memorizing entire books.



※The photographs are for illustration purpose only.

Introduction: Unmonumental Monuments

In front of Yokohama Museum of Art

Wim DELVOYE

b. 1965 in Wervik (Belgium) /
lives and works in Ghent (Belgium)



Flatbed Trailer, 2007
© Studio Wim Delvoye, Belgium
Courtesy of MONA, Australia

Born in the Western Flanders region of Belgium, where Catholic faith runs deep, Delvoye produces highly decorative sculptures employing a wide range of symbols. While modeled on styles from art history such as Baroque and Gothic, they deal with motifs symbolizing consumer society such as brand logos and excrement, and provoke the viewer with a melding of beauty and ugliness, sex and life, and the traditional and contemporary.

Gimhongsok

b. 1964 in Seoul (Korea) /
lives and works in Gwangju, Gyeonggi (Korea)



LOVE, 2012
Photo: Lyndon DOUGLAS

Gimhongsok scrutinizes contemporary society and its inhabitants with effervescent wit and a sharp critical eye. His outdoor sculpture appearing to welcome visitors to this Triennale is a warped appropriation of Robert Indiana's iconic sculpture *Love*, turning Gimhongsok's distinctive ironic gaze on the supposed role of public art as monuments loved by all.

Introduction: What Is in the Center of the World?

Grand Gallery, Yokohama Museum of Art

Michael LANDY

b. 1963 in London (U.K.) / lives and works in London (U.K.)



Art Bin, 2010
Installation view at South London Gallery

Landy took part in the seminal 1988 exhibition "Freeze," organized by the YBAs (Young British Artists), and is among the most prominent members of that circle. A Yokohama Triennale 2014 edition of his enormous (some 600 cubic meters) *Art Bin*, a container for the artists to dispose of their own unwanted art, will appear in the entrance hall, standing as a monument to the creative failure that lurks in the shadow of all artistic endeavor.



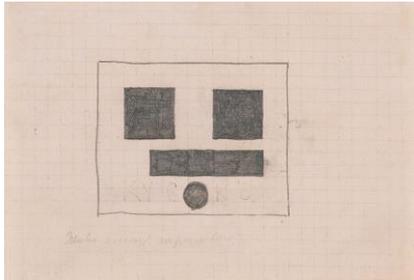
※The photographs are for illustration purpose only.

Chapter 1: Listening to Silence and Whispers

Yokohama Museum of Art

Kazimir MALEVICH

b. 1879 near Kiev (Imperial Russia; today Ukraine) / died in 1935 in Leningrad (U.S.S.R.; today Saint Petersburg, Russia)



Suprematist Drawing (Fragments), ca. 1914-15
Collection of The National Museum of Modern Art, Tokyo

Malevich, a key member of the Russian avant-garde that emerged in the early years of the 20th century, began producing art after moving to Moscow in 1905. In 1915, he unveiled his Suprematist paintings, abstractions featuring black geometric shapes such as squares and circles on white backgrounds, at “The Last Futurist Exhibition of Paintings 0.10.” Malevich rejected the representation of real-world objects, and sought to create works through pure artistic sensation.

Agnes MARTIN

b. 1912 in Macklin (Canada) / died in 2004 in Taos, New Mexico (U.S.A.)



Untitled #10, 1988
Collection of The National Museum of Art, Osaka
© Agnes Martin/ARS, New York/JASPAR, Tokyo, 2014 E0990

Born in Canada, Martin moved to the United States and obtained citizenship, basing her artistic activities there. Much of her work consists primarily of fine horizontal lines and grids. Martin claimed to be an Abstract Expressionist painter, and this claim is supported by the delicate hand-drawn lines of her paintings, which are both serene and richly expressive.

Blinky PALERMO

b. 1943 in Leipzig (Germany) / died in 1977 in Malé (Republic of Maldives)



Untitled, 1970
Collection of Toyota Municipal Museum of Art
© VG BILD-KUNST, Bonn & JASPAR, Tokyo, 2014 E1021

Palermo is one of Germany’s most acclaimed abstract painters, and was a prized pupil of Joseph Beuys. In the mid-1960s, he began employing canvases with shapes other than the conventional rectangle, such as circles, triangles, and crosses, as well as totem poles and the interior walls of buildings. In his spatial arrangements of form and color, he interpreted primeval aspects of humanity, from biology to despair, within a framework of coexistence with nature.

Josh SMITH

b. 1976 in Okinawa (Japan) / lives and works in Pennsylvania and New York (U.S.A.)



Pepto Pink, 2013
Courtesy of the artist
and Luhring Augustine, New York

Smith works energetically in multiple media including painting, sculpture, ceramics, and printmaking, with a touch that is by turns aggressive, oblique, and playful. His paintings in particular are notable for iterated actions that disregard boundaries between abstraction and representation. Here we present new works from his series of monochromatic paintings first shown last year. The repeated action of applying single colors to panels of uniform size exemplifies his inquiry into painting, which emphasizes the process of making art and looking at it.



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Karmelo BERMEJO

b. 1979 in Málaga (Spain) / lives and works in Vigo (Spain)



Blank, 2013

Bermejo focuses on the systems that facilitate art (including materials, techniques, funding, and the art-world establishment) and executes projects that call its very structure into question. Here the artist presents *Blank*, which appears to be a canvas but is in fact made entirely of white paint, probing the essence of painting (a medium that cannot exist without a support surface, typically a canvas) and the nature of minimalism.

KIMURA Hiroshi

b. 1952 in Amagasaki, Hyogo (Japan) / lives and works in Tokyo (Japan)



Language, 1983 (set of 4)

Since the late 1970s, Kimura has produced paintings and prints incorporating photographs and various words written in faithfully recreated fonts. Here we present his set of four paintings entitled *Language*, first exhibited at a four-person exhibition along with Tsubaki Noboru, Nakatani Akio, and Yamamoto Koji in 1983. It features four phrases encapsulating mental and emotional processes the artist undergoes while creating work, or thoughts directed at the viewer and the external world.

René MAGRITTE

b. 1898 in Lessines, Hainaut, (Belgium) / died in 1967 in Brussels (Belgium)



The Gladness of the Day from the portfolio "The Fidelity of Images," 1935
Collection of Yokohama Museum of Art
© ADAGP, Paris & JASPAR, Tokyo, 2014
E0990

Early on, Magritte was influenced by the Cubists and Futurists, but in 1923 he was deeply impressed by the Metaphysical painting of Giorgio de Chirico, and aligned himself with the Surrealist movement. Magritte at times pointed out the skewed relation between words and imagery in painting, and gained renown for the scintillating wit of his work. Photographs by Magritte from between 1935 and 1943 from the Yokohama Museum of Art collection will be presented during the Triennale.

Marcel BROODTHAERS

b. 1924 in Brussels (Belgium) / died in 1976 in Cologne (Germany)

Broodthaers started out writing poetry and making films, and later focused increasingly on art. Between 1968 and 1972, he pursued a project known as *Museum of Modern Art, Department of Eagles*. As a part of this project, he produced the sound piece *Interview with a Cat* (1970), in which he sought his pet cat's opinion on a painting and the state of the art world.



※The photographs are for illustration purpose only.

Vija CELMINS

b. 1938 in Riga (Latvia) /
lives and works in New York City (U.S.A.)



Hand Holding a Firing Gun, 1964
Collection of Joan and Jack Quinn, Beverly Hills, CA.
Courtesy of McKee Gallery

Celmins' family left Latvia when she was one-year old and lived in a refugee camp in Germany before emigrating to the United States in 1948. She became active in Los Angeles from 1962, and since 1981 has been based in New York City. Celmins is known for her tranquil images of the sea or constellations delicately rendered in graphite or charcoal, but in the 1960s she dealt with violent imagery such as fighter planes, guns, and riots, of which the work shown here is an example.

Felix GONZALEZ-TORRES

b.1957 in Guáimaro (Cuba) / died in 1996 in Miami (U.S.A.)



"Untitled" (Blue Mirror), 1990
© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York

In 1988, Cuban-born, American artist Gonzalez-Torres began a series of works that consisted of stacks of paper, some of which were printed with images, graphics and text. While they visually bear aspects of minimalist sculptures; paper stack works are infused with content, sometimes political, sometimes personal and often a balance between both. They are interactive and viewers may take individual sheets with them.

Isa GENZKEN

b. 1948 in Bade Oldesloe (Germany) /
lives and works in Berlin (Germany)



World Receiver, 2011
© Isa Genzken
Courtesy of Private Collection

Genzken studied at the Hamburg University of Fine Arts and Düsseldorf Art Academy, and made her debut with the floor-placed abstract sculpture *Ellipsoids* while still a student. Since then she has remained a leading figure in German contemporary art. Her sculpture made of concrete representing a radio, exhibited here, is one of a series she began in 1982. It celebrates the beauty of the industrial, and shows its unique presence as an architectural construction.

MURAKAMI Tomoharu

b. 1938 in Miharu, Fukushima (Japan) /
lives and works in Tokyo (Japan)



Untitled

Murakami studied Nihon-ga (Japanese-style painting) at the former Tokyo National University of Fine Arts and Music (Tokyo University of the Arts), but his mature work employs a distinctive technique of superimposing and accumulating layers of paint. A deep spirituality underlies his works, which take years to complete and render visible the lengths of time consumed by mental processes.



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Ian WILSON

b. 1940 in Durban (South Africa) /
lives and works in New York State (U.S.A.)

Wilson moved to the United States in 1960 at the age of 20. In May 1968 he held the first of *The Discussions* at the studio of Lawrence Weiner in New York. In this series Wilson engaged in dialogues with another person or people, which were not documented in any form. He continues to this day with this project, which is art limited to the people present at a certain place and time.

Chapter 2: Encountering a Drifting Classroom

Yokohama Museum of Art

Kama Gei

Established 2012 in Osaka (Japan)



Painting class

Kama Gei (or “Kamagasaki free art university”) is based in Kamagasaki in Nishinari Ward, Osaka, which has a long history as a gathering place for day laborers, and today is home to many elderly former laborers. The organization’s goal is to offer lectures and workshops on various subjects, including philosophy, calligraphy, poetry, art and astronomy, to the broadest possible segment of society. During the Triennale, they will present visiting lectures and performances by their lecturer and students as their open campus and show the documentation of their activities.



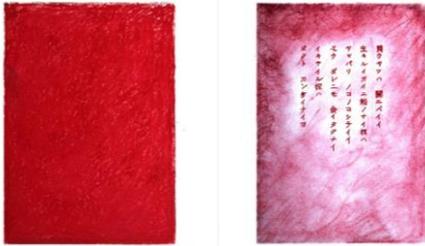
※The photographs are for illustration purpose only.

Chapter 3: ART Fahrenheit 451

Yokohama Museum of Art

Moe Nai Ko To Ba

Graphic Design: WATANABE Kazuo
Bookbinding: OHIE Toshio
Works by: SHIGA Lieko and others



NAKAYA Kokichi, *The Last Note*

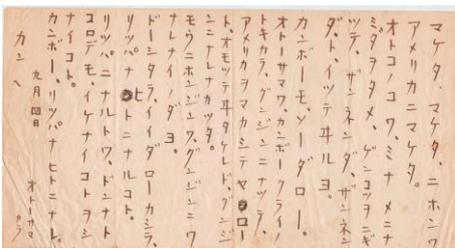
“The Only Book in the World” is especially created as an homage to Ray Bradbury’s novel *Fahrenheit 451*. It is a collection of documents and artworks, that can be freely viewed in the exhibition venue, featuring seven texts, including the poems of Anna Akhmatova which were handed down by word of mouth under the Stalin regime; drawings of the vacant Hermitage Museum in Russia, from which the art was evacuated to escape Nazi bombing; and the photographs of Shiga Lieko.

OTANI Yoshihisa Collection

Otani Yoshihisa, the owner of contemporary art gallery Kanransha, saw the exhibition of George Grosz’s works in Germany in 1995 and was motivated to research into the creative activities of Japanese artists during World War II. Part of a collection of publications he assembled for the research is presented in the Triennale. Much poetry of the era consisted of paeans to war and the military, and though it sold an enormous number of copies at the time, it was forgotten after Japan’s defeat.

MATSUMOTO Shunsuke

b. 1912 in Tokyo (Japan) / died in 1948 in Tokyo (Japan)



Letter to the artist’s little son Kan, September 4th, 1945

Matsumoto was one of the most highly acclaimed Japanese modern painters. He contributed to the establishment of a new art association and was seen as one of the most promising figures in postwar painting, but passed away at an early age. In this exhibition we present letters written to his wife and son who had evacuated around the end of the war, containing a universal message about how artists perceive the world and approach the creation of work that is just as valid today as it was then.

NARAHARA Ikko

b. 1931 in Omuta, Fukuoka (Japan) / lives and works in Tokyo (Japan)



Garden of Silence from “Domains,” 1958
Collection of Shimane Art Museum

Narahara made his debut while still a graduate student at Waseda University with *Human Land*, a collection of photographs of life on Hashima Island in Nagasaki Prefecture (nicknamed “Battleship Island”). He has earned a firm place in the history of Japanese photography, co-founding the influential photo agency VIVO with Tomatsu Shomei and others. For the Triennale, he will present *Garden of Silence*, depicting monks in a Trappist monastery, and *Within the Walls*, showing the interior of a women’s prison, from his “Domains” series.



※The photographs are for illustration purpose only.

Eric BAUDELAIRE

b. 1973 in Salt Lake City (U.S.A.) /
lives and works in Paris (France)



The Ugly One, 2013

Baudelaire's *THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI, AND 27 YEARS WITHOUT IMAGES* (2011) has been acclaimed for its intermingling of real-life documentation, quotations from the people depicted, and fiction. *The Ugly One*, shown in Asia for the first time, respects the original script (written by a Japanese film director Adachi Masao) while presenting imagery far removed from its lyricism. The video highlights the relationship between words and images.

Dora GARCÍA

b. 1965 in Valladolid (Spain) /
lives and works in Barcelona (Spain)



Fahrenheit 451 (1957), 2002
© Dora García
Courtesy of FRAC Bourgogne

García studied art at the University of Salamanca and the Rijksmuseum in Amsterdam. Through videos, installations, and performances, she explores the three-way relationship between viewer, work, and space. Text also forms a key element in this relationship in works such as her "copy" of Ray Bradbury's novel *Fahrenheit 451* with the mirror writings. In 2011, García represented Spain at the Venice Biennale.

Michael RAKOWITZ

b. 1973 in Great Neck, New York (U.S.A.) /
lives and works in Chicago, Illinois (U.S.A.)



What Dust Will Rise?, 2012
Photo: Roman MARZ
Courtesy of the artist and Lombard Freid Gallery, New York

Rakowitz has carried out numerous projects that focus on marginalized members of society and the destruction of cultures by war. In *What Dust Will Rise?*, he used stone from Bamiyan, Afghanistan, the place known for the colossal Buddha destroyed by the Taliban, and created copies of books from a library in Kassel, Germany, which was bombed by the British in 1941. Rakowitz aligns himself with the bearers of memories of loss, and seeks to regenerate lost heritage through art.

Edward & Nancy Reddin KIENHOLZ

Edward Kienholz
b. 1927 in Fairfield, Washington (U.S.A.) /
died in 1994 in Hope, Idaho (U.S.A.)

Nancy Reddin Kienholz
b. 1943 in Los Angeles (U.S.A.) /
lives and works in Hope and Houston (U.S.A.); and Berlin (Germany)



Billionaire, 1977
© Kienholz
Courtesy of L.A. Louver, Venice, CA

Edward Kienholz moved to Los Angeles in 1952 after taking a variety of jobs, including mental hospital attendant and used car salesman. He managed an art gallery in LA, and began producing art himself. Both sensational and sensitively observed, his constructions comment on controversial social issues and intentionally toy with taboos. From 1972 onward he produced work in collaboration with Nancy Reddin.



※The photographs are for illustration purpose only.

Chapter 4: Laboring in Solitude, Wrestling with the World

Yokohama Museum of Art

FUKUOKA Michio

b. 1936 in Sakai, Osaka (Japan) /
lives and works in Sakai, Osaka (Japan)



Why did I ever fly?, 1966
Photo : FUKUNAGA Kazuo

Fukuoka is known for his “Pink Balloons” series dealing with air (sigh), as a motif of sculpture, landscape sculpture, and flat works carved with thousands of words such as “Nothing to Do” and “Do We Really Not Need to Be Afraid?” For the Triennale, he will present his 1966 sculpture *Why did I ever fly?* as well as five two-dimensional pieces.

Alighiero BOETTI

b. 1940 in Turin (Italy) / died in 1994 in Rome (Italy)



ALIGHIERO BOETTI, 1975
Collection of Toyota Municipal Museum of Art
© SIAE, Roma & JASPAR, Tokyo, 2014 E0990

Boetti was a member of the avant-garde Arte Povera movement, which originated in Italy in the 1960s. The group eschewed traditional art supplies, instead working with unconventional materials such as scraps discarded by industrialized society. Boetti took an interest in national and regional political issues, as reflected in his 1971-1979 “Mappa” series of maps of the world made of national flags.

NAKAHIRA Takuma

b. 1938 in Tokyo (Japan) /
lives and works in Yokohama, Kanagawa (Japan)



Untitled from the series “Degree Zero – Yokohama”, ca. 2001, 2002 (2003 Print)
Collection of Yokohama Museum of Art

Nakahira was originally an editor and critic, but has been active as a photographer since 1965, and took part in the establishment of the influential photography magazine *Provoke* along with Takanashi Yutaka, Okada Takahiko, and Taki Koji. While suffering from memory impairment due to a 1977 accident, he has overcome this obstacle to produce works that drive home the raw actuality of photography.

ZHANG Enli

b. 1965 in Jilin (China) /
lives and works in Shanghai (China)



The Sack, 2014
Courtesy of the Artist/ShanghART Gallery

Zhang uses serene and delicate brushwork to depict mundane objects that tend to get overlooked in the course of day-to-day life. While figurative, his paintings are not realistic depiction of these objects, but are made with a unique process entailing painting from memory. In this exhibition we present three new works featuring his recent motifs of string, old used bags, mattresses, and boxes.



※The photographs are for illustration purpose only.

MOHRI Yuko

b. 1980 in Fujisawa, Kanagawa (Japan) / lives and works in Tokyo (Japan)



onibi, 2013

Mohri assembles castoff umbrellas, old musical instruments, and machine parts to create installations that make subtle noises or humorous movements. In the Triennale, she presents a work based on handmade instruments left behind by a musician who had come to Japan from the United States in the 1950s and died in 2012, recreated as an automatic music generation device in which the sounds produced change over time.

Simon STARLING

b. 1967 in Epsom (U.K.) / lives and works in Copenhagen (Denmark)



Project for a Masquerade (Hiroshima), 2010
Mask maker: MIICHI Yasuo

Starling's work sheds light on changes wrought by connections between people lost in the shuffle of history and the encounters and collisions between cultures. His new work will recreate masks and costumes from photographs of the 1916 premiere of Irish poet W.B. Yeats' *At the Hawk's Well*, inspired by Japanese Noh play, and highlights the complex interplay of imagination, translation, and occasional misunderstandings that arise when Eastern and Western culture collide.

YOSHIMURA Masunobu

b. 1932 Oita (Japan) / died in 2011 in Hadano, Kanagawa (Japan)



Anti-material; Light on Möbius, 1968
Collection of Oita Prefectural Art Center

Yoshimura founded the group Neo-Dadaism Organizers in 1960. During the 1960s, he earned accolades for technology-focused work such as *Anti-material; Light on Möbius*, consisting of light bulbs mounted on a Möbius strip, and showed work at the 1970 Osaka Expo. The Triennale is scheduled to exhibit works including *Oh-Garasu* (Japanese homonym of "The Large Glass," and "a big crow"), created for the Fiber Pavilion at the Expo, and *Pig; pig' Lib;*, created just after the Expo.

WADA Masahiro

b. 1977 in Tokyo (Japan) / lives and works in Tokyo (Japan)



Stylish Flies For House Wives, 2012

Wada focuses on events from ordinary life that appear to have no correlation, and creates works that bring their latent realities to the surface in a deliberate manner. His large-scale new installation which connects several episodes of his own family, will be presented in the Grand Gallery of the museum.



※The photographs are for illustration purpose only.

Chapter 5: Impersonal Chronicles (tentative)

Yokohama Museum of Art



Model for *Turn Coat / Turn Court: constitution - constellation*, 2014
Photo: satoru takahashi

We do not see what we speak about, nor do we speak about what we see. *Turn Coat / Turn Court: constitution - constellation* is a repositioning of Hayashi Goh and Nakatsuka Hiroko's "Court" series, presented at the Kyoto Independents exhibition in 1983-1985, with the themes of "seeing and speaking" phase-shifted to encompass "the body, territory, health, and safety."

Chapter 6: Monologues by *Enfants Terribles*

Yokohama Museum of Art

Joseph CORNELL

b. 1903 in Nyack, New York (U.S.A.) /
died in 1972 in New York City (U.S.A.)



Cassiopeia #1, ca.1960
Collection of The National Museum of Art, Osaka
© The Joseph and Robert Cornell Memorial Foundation /VAGA, N.Y. & JASPAR,
Tokyo, 2014 E0990

In the early 1930s, Cornell began making collages out of collected fragments, which later developed into the series of assemblages in boxes with which his name is synonymous. He kept his distance from the art scene of the time, and continued making his poetic creations in tranquil seclusion throughout his life. Boxes as well as short 16-mm films will be featured during the Triennale.

SAKAGAMI Chiyuki



The princess of the desert in a deep sleep (To H)

Using primarily watercolor and ink, Sakagami fills the picture plane with sequences of biomorphic forms resembling microorganisms. At times the details are so minute as to be imperceptible to the naked eye, and the pictures seem to burst with latent narratives. In recent years she has exhibited series entitled "Naturalis Historia" and "Scriptures from the Birds." The mythological realms she creates are replete with references to ancient life forms, birds, lore, and literature.



※The photographs are for illustration purpose only.

MATSUI Chie

b. 1960 in Osaka (Japan) /
lives and works in Osaka (Japan)



From *Ms. Paper*, 2013

Matsui creates performances, videos, and installations in which the artist's own body conveys autobiographical content and a sense of the tactile. In her second contribution to the Yokohama Triennale, she presents *Ms. Paper*, a series of works in various media that she has been producing at the rate of one per day since 2011 and displaying on the Internet. This is a work in progress, which she will continue adding to over the course of the exhibition.

Alina SZAPOCZNIKOW

b. 1926 in Kalisz (Poland) /
died in 1973 in Haute-Savoie (France)



Cendrier de Célibataire I [The Bachelor's Ashtray], 1972
© ADAGP, Paris & JASPAR, Tokyo, 2014 E0990
Courtesy of The Estate of Alina Szapocznikow / Piotr Stanislawski /
Galerie Loevenbruck, Paris
Photo: Fabrice Gousset

Born into a Jewish family and interned in a concentration camp, Szapocznikow assisted her mother, a doctor, and escaped death at the hands of the Nazis. After studying sculpture in postwar Prague, she attended an art school in Paris, but returned to Poland at the invitation of its government. Here her work gained a wider audience, and from 1963 onward she was active in Paris once again. She focused on the motif of her own body over the years before passing away at an early age.

Pierre MOLINIER

b. 1900 in Agen (France) /
died in 1976 in Bordeaux (France)



Le double, from the series "Le chaman et ses créatures," No. 27, 1962-67
Collection of Gallery Naruyama
© ADAGP, Paris & JASPAR, Tokyo, 2014 E0990

While Molinier repeatedly exhibited his work at *Salon des Indépendants*, it was censored due to its erotic nature, and the artist remained unknown for many years. In 1955, he was discovered by André Breton, held his first solo show, and established a relationship with the Surrealists. His photomontages provided glimpses into a unique world with their freely interchanged and reassembled body parts. Molinier died from a self-inflicted gunshot wound in 1976.

Andy WARHOL

b. 1928 in Pittsburgh, Pennsylvania (U.S.A.) /
died in 1987 in New York City (U.S.A.)



Come Painting, ca. 1978
Collection of the Andy Warhol Museum, Pittsburgh
© 2013 The Andy Warhol Foundation for the Visual Arts, Inc. /
ARS, N.Y. & JASPAR, Tokyo E0990

Warhol's 1976 "Hammer and Sickles" series appropriates the raw force of the communist emblem while deconstructing it through juxtaposition with dollar bills, vibrators, and so forth. He produced *Come Painting*, around the same time as the *Oxidation Paintings* series of abstractions made with urine. Both are experimental 1970s works in which Warhol deviated playfully from his usual approach.



※The photographs are for illustration purpose only.

Gregor SCHNEIDER

b. 1969 in Rheydt (Germany) / lives and works in Rheydt (Germany)



ur 19, LIEBESLAUBE, 1995
© Gregor Schneider /
VG BILD-KUNST, Bonn & JASPAR,
Tokyo, 2014 E0990

Schneider held his first solo exhibition at a local gallery when he was 16. From the same year, he started working on *Haus u r*, a project in which he reconstructed his own house by building walls in front of existing walls or constructing rooms within rooms. The work, still in progress (and likely to develop for the artist's lifetime), is considered one of his masterpieces. For the Triennale, he will show a site-specific installation work.

Chapter 7: Vanishing into the Light

Yokohama Museum of Art

MISHIMA Anju + MISHIMA Ritsue

Mishima Anju

b. 1989 in Venice (Italy) / lives and works in Kyoto (Japan)

Mishima Ritsue

b. 1962 in Kyoto (Japan) / lives and works in Kyoto (Japan) and Venice (Italy)



MISHIMA Anju, *Blue Crystal*, 2014
Photo: ICHIKAWA Yasushi

This unit consists of Mishima Anju, resident of Kyoto and the youngest exhibitor in the Yokohama Triennale 2014, who produces two-dimensional works expressing a singular worldview, and his mother Mishima Ritsue, based in Venice and Kyoto, and who explores the potential of glass in a contemporary context using the traditional techniques of Murano glass. Working with the section theme "Vanishing into the Light," Anju's paintings and prints and Ritsue's transparent glass works transform a museum café into an alternate-dimensional space filled with light.



※The photographs are for illustration purpose only.

Chapter 8: A Drifting Journey / A Sea Reflecting Fleeting Images Surrounding Area

TAKAYAMA Akira

b. 1969 in Urawa, Saitama (Japan) / lives and works in Saitama (Japan)



Tokyo Heterotopia, 2013
Festival/Tokyo 13 / Photo: HASUNUMA Masahiro

After working in theater in Germany, in 2002 Takayama formed the theater unit Port B, which presents experimental works that takes place on the streets such as *Tokyo Heterotopia* (2013), transcending the framework of traditional theater. For the Triennale, Takayama researches Yokohama's community of people with roots in Asia, and collaborates with them on the project Yokohama Commune, a tour of the city that examines Japanese identity and language in a new light.

TOYODA Hitoshi

b. 1963 in New York City (U.S.A.) / lives and works in Yugawara, Kanagawa (Japan)



From *White Moon*, 2010

In 1991, Toyoda took a continuing-education photography class at the International Center of Photography, New York, taught by Nan Goldin. From 1993 onward he was active in New York, then moved to Japan in 2013. He has consistently eschewed printing of photographs, instead showing 35mm slides with a projector he operates himself. His slideshows, which leave no physical trace behind, are a long-running visual diary that has touched numerous viewers over the years.

Chapter 9: Performing "Fahrenheit 451" (tentative)

Yokohama Museum of Art

Sapporo International Art Festival 2014

Art event will be held in conjunction with the Sapporo International Art Festival 2014.

The Sapporo International Art Festival 2014 will be the first international art festival mounted in the city, organized by the Creative City Sapporo International Art Festival Executive Committee. With Sakamoto Ryuichi as guest director and the theme of "City and Nature," it will feature art shown at venues such as the Hokkaido Museum of Modern Art and Sapporo Art Museum, as well as projects in various locations around the city.

The Sapporo International Art Festival 2014 runs from July 19 to September 28, 2014.

For details: <http://www.sapporo-internationalartfestival.jp>

Chapter 10: The Day after Deluge (tentative)

Shinko Pier Exhibition Hall

Fukuoka Asian Art Triennale

The Fukuoka Asian Art Triennale (FT) is an international exhibition for Asian artists first held in 1999 as the inaugural show of the Fukuoka Asian Art Museum, dedicated to modern and contemporary Asian art. In line with the Yokohama Triennale 2014 theme of "Sailing into the sea of oblivion," there will be an exhibition of works and archival materials from the event including works from the Fukuoka Asian Art Museum collection by artists who showed at the past editions of Fukuoka Asian Art Triennales (by Kim Seong-youn, Chen Chieh-jen, Yasmin Kabir, He Yunchang, and Dinh Q. Le) and by Kiri Dalena from the fifth edition.

The 5th Fukuoka Asian Art Triennale 2014 "Panorama of the NextWorld, Breaking out into the Future" will be held from September 6 to November 30, 2014.

For details: <http://www.fukuokatriennale.ajibi.jp>



※The photographs are for illustration purpose only.

Chapter 11: Drifting in a Sea of Oblivion

Shinko Pier Exhibition Hall

YANAGI Miwa

b. 1967 in Kobe, Hyogo (Japan) /
lives and works in Kyoto (Japan)



1/32 scale model for mobile stage truck, 2014

Yanagi's insights into women's issues, such as gender roles and youth versus age, are expressed dramatically in photographs that utilize computer graphics and special-effects makeup. She participated in the Yokohama Triennale in 2001 and represented Japan at the 2009 Venice Biennale. Since 2010, she has been involved in theater as well, and in this Triennale she presents a mobile stage truck for her new play *Nichirin no tsubasa* (Wings of the Sun), based on a text by Nakagami Kenji.

TSUCHIDA Hiromi

b. 1939 in Sakaimura, Nanjo-gun (today Minami-echizen) Fukui (Japan) / lives and works in Tokyo (Japan)



From "Hiroshima 1945-1979," 1976

Tsuchida has been active as a photographer since the late 1960s. In the Triennale he presents three series from his magnum opus over Hiroshima: *Hiroshima, 1945-1979/2005*, which follows the children of the atomic bomb in the postwar years; *Hiroshima Monument*, entailing measurements of various fixed points in Hiroshima; and *Hiroshima Collection*, portraying exhibits at Hiroshima Peace Memorial Museum.

TONOSHIKI Tadashi

b. 1942 in Hiroshima (Japan) /
died in 1992 in Masuda, Shimane (Japan)

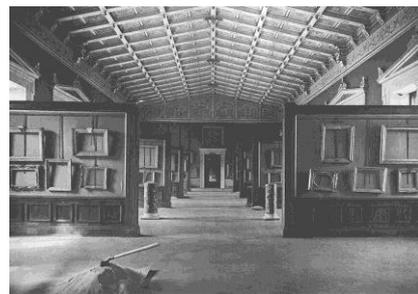


Yamaguchi-Nihonkai-Niinohama, *Okonomiyaki*:
Complete figure, weight about 2 tons, 1987
Courtesy of THE YOMIURI SHIMBUN

Tonoshibi was indirectly exposed to radiation from the atomic bombing of Hiroshima at age three. After graduating from high school, he went to work at Japan's national railway (today JR), but was hospitalized for a long period in 1962, during which he encountered art through the hospital's art club. Afterward he moved to Nagato in Yamaguchi Prefecture, where he remained. Later, he shifted from painting and printmaking to indoor and outdoor installations that dealt with social issues.

Melvin MOTI

b. 1977 in Rotterdam (Netherlands) /
lives and works in Rotterdam (Netherlands)



The Tent Hall during the siege, The State Hermitage Archive
© 2014 The State Hermitage Museum, St. Petersburg

Moti studied at Academie voor Beeldende Vorming in Tilburg and De Ateliers in Amsterdam, the Netherlands. As exemplified by *No Show*, which will be shown at the Triennale, his work is based around narratives lurking in history and the revelation of concealed truths, and takes on various forms including video, drawing, objects, and artist's books. Moti will show work in the MAM Project at Mori Art Museum from May 31 to Aug. 31.



※The photographs are for illustration purpose only.

Bas Jan ADER

b. 1942 Winschoten (Netherlands) /
disappeared in 1975 while sailing in the Atlantic Ocean



Broken fall (organic), Amsterdamse Bos, Holland, 1971
Courtesy of Mary Sue Ader-Andersen
The Bas Jan Ader Estate and Patrick Painter Editions

After attending Gerrit Rietveld Academie in Amsterdam, Ader moved to the United States, graduating from the Otis College of Art and Design with a BFA and from the Claremont Graduate School. Beginning in 1970, he created a series of short films of performances entitled *Fall* (three of which are included in the Triennale). He became one of the standard-bearers of conceptual art, but in 1975 set off from the United States to cross the Atlantic in a small boat, and was never seen again.

Jack GOLDSTEIN

b. 1954 in Montreal (Canada) /
died in 2003 in San Bernardino, California (U.S.A.)



Some Plates, 1972
Courtesy of Galerie Buchholz, Berlin/Cologne and the Estate of Jack Goldstein

After studying at California Institute of the Arts, Goldstein created minimalist sculptures early in his career, then shifted to making videos that invoke the methodologies of movies and TV commercials. His work dealt with sub-cultures and played an important role in the Conceptualism of the 1970s, ranging in medium from performance to audio. In the 1980s, he went through another transition and began producing paintings of outer space and natural phenomena.

Ana MENDIETA

b. 1948 in Havana (Cuba) /
died in 1985 in New York City (U.S.A.)



Ocean Bird Washup, 1974
© The Estate of Ana Mendieta Collection
Courtesy of Galerie Lelong, New York

Mendieta immigrated to the United States when she was 12 years old. She studied painting at the University of Iowa, but became strongly interested in performance art while still in school. Her work explores relationships between her own body, the earth, and the natural world, and straddles a wide range of media including performance, video, photography, and printmaking. Just when Mendieta was starting to garner international acclaim, she fell to her death from her apartment. Three of her early videos are shown in the Triennale.

Akram ZAATARI

b. 1966 in Sidon (Lebanon) /
lives and works in Beirut (Lebanon)



Her + Him
Installation view at Kunstnernes Hus Oslo, 2011
Photo: Vegard KLEVEN

As a co-founder of the Arab Image Foundation, Zaatari is engaged in assembling a photo and video archive of the Middle East, North Africa, and the Arab diaspora, and produces photo and video works with an awareness of the cultural context of the Arab world. For the Triennale, he will present one of his best-known pieces, *Her + Him*.



※The photographs are for illustration purpose only.

Elias HANSEN

b. 1979 in Tacoma, Washington (U.S.A.) /
lives and works in Anacram, New York (U.S.A.)



It ain't what it seem, 2012
Photo: Jeffrey STURGES
Courtesy of the artist and Maccarone, NY

Hansen's birthplace, Tacoma, is a center for glass art on the West Coast of the United States, and he began creating art after studying glass-blowing techniques at New Orleans School of Glass and Print in the United States. His objects combining handmade glass vessels, with materials such as wood, metal, and vinyl appear both cerebral and improvisatory. Hansen's new works are shown in this exhibition.

Danh VO

b. 1975 in Bà Rịa (Vietnam) /
lives and works in Mexico City (Mexico)



We The People (detail), 2011-13
Photo: Danh VO
Courtesy of the artist and Galerie Chantal Crousel, Paris

Vo and his family emigrated to Denmark from Vietnam in 1979. He studied at the Royal Academy in Copenhagen and the Städelschule in Frankfurt. He is known for his conceptual practice, which often deals with personal history in relation to broader historical realities. His largest project, *We The People*, replicates the Statue of Liberty's copper exterior at full scale.

KASAHARA Emiko

b. 1963 in Tokyo (Japan) /
lives and works in Fujisawa, Kanagawa (Japan)



Offering – Marina, 2005

Kasahara's early sculptures questioned women's role in society, and in recent years she has produced installations dealing with systems defined by society such as gender and religion. For the Triennale, she will present her installation *Offering*, consisting of photographs from a ten-year project documenting Christian churches and offertory elements throughout the world and sculptures she made on the basis of this field research.

KASAI Erika

b. 1982 in Yokohama, Kanagawa (Japan) /
lives and works in Yokohama, Kanagawa (Japan)



New prints made for Yokohama Triennale 2014

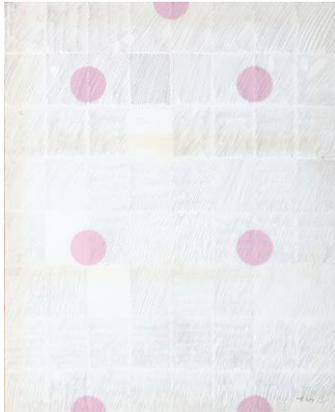
Kasai completed the Postgraduate Program at Joshibi Junior College of Art and Design. Exploring the range of expressive possibilities in the simple act of carving, she employs printing blocks and stamps incised with delicate lines or halftone dots. For the Triennale, she oversaw fabrication of the poster image that serves as the exhibition's main graphic (design by Ariyama Tatsuya). She will present her linoleum blocks and prints.



※The photographs are for illustration purpose only.

KIM Yongik

b. 1947 in Seoul (Korea) /
lives and works in Yangpyeong County, Gyeonggi (Korea)



Despair Completed,
1995 - 2005
Image © Artist, Art Space Pool
Artwork © Artist
Photo: bara studio

Kim's work looks like monochromatic painting, depicting and erasing dots and other geometric motifs repeatedly. It also includes fragments of handwritten text similar to mumbling under one's breath, creating an overall effect like an aggregation of unfinished physical actions. He combines the spirit of Korean Minjung Art, a social-realistic art movement in Korea, with a minimalist aesthetic, in a unique and highly refined melding of art and the everyday.

MATSUZAWA Yutaka

b. 1922 in Shimosuwa, Nagano (Japan) /
died in 2006 in Suwa, Nagano (Japan)



Performance at Meguro Museum of Art,
Tokyo, April 18, 1995
©SHIGEO ANZAI

Late at night on June 1, 1964, Matsuzawa heard a voice in his sleep instructing him to "erase the object," and on June 4, he began creating conceptual art consisting only of words. He consistently maintained a grand vision that encompassed the entire universe and humanity's primeval nature. This exhibition illustrates this worldview, primarily through works that the artist kept in his "Psi Room" in his house in Shimosuwa, Nagano.

OHTAKE Shinro

b. 1955 in Tokyo (Japan) /
lives and works in Uwajima, Ehime (Japan)



Concept image
© Shinro Ohtake
Courtesy of Take Ninagawa, Tokyo

Ohtake dropped out from Musashino Art University after just a week, and produced art in Hokkaido and the U.K. before returning to school. He held his first solo exhibition in 1982, and has since created a plethora of works that freely combine painting, video, music, and a wide range of other genres. He participated in DOCUMENTA (13) and the Venice Biennale in 2013, and has been highly active both in Japan and overseas in recent years. For the Triennale, Ohtake will exhibit the new work at Shinko Pier Exhibition Hall.

HINO Naohiko

b. 1971 in Ibaraki (Japan) / lives and works in Tokyo (Japan)



Hino is the head of Hino Architect's Office, and does wide-ranging work in architecture and urban planning, including designing contemporary art galleries, and planning and directing exhibitions. He participated in the third and fourth editions of the Yokohama Triennale, designing the spatial configuration of the NYK Waterfront Warehouse (BankART Studio NYK), Red Brick Warehouse, and Yokohama Museum of Art. For the Triennale he will design "Café Oblivion" in the Shinko Pier Exhibition Hall.



List of Participating Artists (in alphabetical order)

※"Participating Artists" include names of individuals, groups, and projects.

	Participating Artist	Birth Country	Year of Birth	Year of Death	Chapter	Page
A	Bas Jan ADER	Netherlands	1942	1975	11	21
B	Eric BAUDELAIRE	U.S.A.	1973	--	3	13
	Karmelo BERMEJO	Spain	1979	--	1	9
	Alighiero BOETTI	Italy	1940	1994	4	14
	Marcel BROODTHAERS	Belgium	1924	1976	1	9
C	Vija CELMINS	Latvia	1938	--	1	10
	Joseph CORNELL	U.S.A.	1903	1972	6	16
D	Wim DELVOYE	Belgium	1965	--	Introduction	7
F	Fukuoka Asian Art Triennale	--	--	--	10	19
	FUKUOKA Michio	Japan	1936	--	4	14
G	Dora GARCÍA	Spain	1965	--	3	13
	Isa GENZKEN	Germany	1948	--	1	10
	Gimhongsok	Korea	1964	--	Introduction	7
	Jack GOLDSTEIN	Canada	1954	2003	11	21
	Felix GONZALEZ-TORRES	Cuba	1957	1996	1	10
H	Elias HANSEN	U.S.A.	1979	--	11	22
	HINO Naohiko	Japan	1971	--	11	23
K	Kama Gei	--	2012	--	2	11
	KASAHARA Emiko	Japan	1963	--	11	22
	KASAI Erika	Japan	1982	--	11	22
	Edward & Nancy Reddin KIENHOLZ	U.S.A.	1927/1943	1994/--	3	13
	KIM Yongjik	Korea	1947	--	11	23
	KIMURA Hiroshi	Japan	1952	--	1	9
L	Michael LANDY	U.K.	1963	--	Introduction	7
M	René MAGRITTE	Belgium	1898	1967	1	9
	Kazimir MALEVICH	Imperial Russia (today Ukraine)	1879	1935	1	8
	Agnes MARTIN	Canada	1912	2004	1	8
	MATSUI Chie	Japan	1960	--	6	17
	MATSUMOTO Shunsuke	Japan	1912	1948	3	12
	MATSUZAWA Yutaka	Japan	1922	2006	11	23
	Ana MENDIETA	Cuba	1948	1985	11	21
	MISHIMA Anju + MISHIMA Ritsue	Italy / Japan	1989/1962	--	7	18
	Moe Nai Ko To Ba	--	--	--	3	12
	MOHRI Yuko	Japan	1980	--	4	15
	Pierre MOLINIER	France	1900	1976	6	17
	Melvin MOTI	Netherlands	1977	--	11	20
	MURAKAMI Tomoharu	Japan	1938	--	1	10
N	NAKAHIRA Takuma	Japan	1938	--	4	14
	NARAHARA Ikko	Japan	1931	--	3	12
O	OHTAKE Shinro	Japan	1955	--	11	23
	OTANI Yoshihisa Collection	--	--	--	3	12
P	Blinky PALERMO	Germany	1943	1977	1	8
R	Michael RAKOWITZ	U.S.A.	1973	--	3	13
S	SAKAGAMI Chiyuki	--	--	--	6	16
	Sapporo International Art Festival 2014	--	--	--	9	19
	Gregor SCHNEIDER	Germany	1969	--	6	18
	Josh SMITH	Japan	1976	--	1	8
	Simon STARLING	U.K.	1967	--	4	15
	Alina SZAPOCZNIKOW	Poland	1926	1973	6	17
T	TAKAYAMA Akira	Japan	1969	--	8	19
	TONOSHIKI Tadashi	Japan	1942	1992	11	20
	TOYODA Hitoshi	U.S.A.	1963	--	8	19
	TSUCHIDA Hiromi	Japan	1939	--	11	20
V	Danh VO	Vietnam	1975	--	11	22
W	WADA Masahiro	Japan	1977	--	4	15
	Andy WARHOL	U.S.A.	1928	1987	6	17
	Ian WILSON	South Africa	1940	--	1	11
Y	YANAGI Miwa	Japan	1967	--	11	20
	YOSHIMURA Masunobu	Japan	1932	2011	4	15
Z	Akram ZAATARI	Lebanon	1966	--	11	21
	ZHANG Enli	China	1965	--	4	14
--	--	--	--	--	5	16

Film Screening Program

A film screening program will be held in conjunction with the Triennale. In addition to a special screening of *Fahrenheit 451* (1966, directed by François Truffaut), from which the exhibition title is drawn, approximately 30 titles including 16mm films from the Yokohama Museum of Art archives and videos by artists featured in the Triennale will be shown in the Yokohama Museum of Art Lecture Hall.



Triennale in the City

“Triennale in the City” is a plan to promote artists, designers, architects, and other professionals and businesses that are gathered around the Creative City Core Area and in other parts of Yokohama. This plan, focusing on individuals and organizations that are engaged in creative activities during the Yokohama Triennale 2014, will highlight their contributions and efforts to develop the local community through arts and culture.

1) Tie-Up Programs with Five Creative City Core Area Bases

The Creative City Core Area Bases are locations that utilize unoccupied office buildings and historical buildings along the waterfront areas such as studios and other spaces used for experiment and production. The five bases, BankART Studio NYK (NYK Waterfront Warehouse), Hatsuko/Hinode Area, ZOU-NO-HANA TERRACE, Steep Slope Studio, and Yokohama Creativecity Center (YCC), will offer special programs during the Triennale exhibition period. These tie-up programs will provide tickets that enable visitors to get discounted admissions to BankART Studio NYK and the Hatsuko/Hinode Area, free shuttle bus transportation, and other services.

2) Support Programs

Support Programs are open calls made to companies, organizations, and individuals who are interested in participating in and contributing to Yokohama Triennale.

Promotion Support Program

Individuals and organizations that are engaged in arts and cultural activities that coincide with the Triennale exhibition period can apply to be designated as a Promotion Support Program and be promoted through the Yokohama Triennale website and other publicity channels.

Product Support Program

Individuals and companies who are interested in supporting Yokohama Triennale while promoting their own products can apply to obtain Yokohama Triennale official logos that they can apply to their products.

Yokohama Triennale 2014 Named as “Culture City of East Asia 2014, YOKOHAMA Core Project”



The City of Yokohama has been designated as a “Culture City of East Asia 2014,” which is intended to present a wide range of arts and cultural events in the cities of China, Korea, and Japan throughout 2014, in order to enhance mutual understanding, increase solidarity, and emphasize the diverse culture of the region. In addition, Yokohama Triennale has been named as “Culture City of East Asia 2014, YOKOHAMA Core Project.”



Yokohama Triennale 2014 / Creative City Core Area Bases Tie-Up Programs

■ BankART Studio NYK

BankART Life IV “Dreams of the East Asia – A Contemporary Sequel for the Josen-Korean Diplomatic Expeditions Renewed & Landmark Project V ”

The NPO BankART1929 will present an expanded version of the “Contemporary Sequel for the Josen-Korean Diplomatic Expeditions,” a cultural exchange project that started in 2010. This time, the project will expand its coverage from Korea-Japan to China and other countries in the East Asian region, and will culminate in a comprehensive program consisting of a tour, residency program, and an exhibition. NPO BankART1929 will concurrently organize the fifth edition of the Landmark Project which brings art into historical buildings and other interesting locations in the local neighborhood.



© BankART1929

Period: August 1, 2014- November 3, 2014 (closed 1st & 3rd Thu. of each month)

Open: 10:00-19:00

Venues: BankART Studio NYK, historical buildings and shops in the Kannaigai area, open spaces, and vacant buildings

Admission: 1,000 yen (passport price) / admission free for junior high school students and younger / Yokohama Triennale 2014 tie-up ticket available

Organizer: BankART1929

For more information, contact: 045-663-2812 or visit <http://www.bankart1929.com/>

■ The Hatsuko / Hinode Area

Fictive Communities Asia - Koganecho Bazaar 2014

The Koganecho Bazaar is an annual art festival that started in 2008. The “Fictive Communities Asia” will exhibit works in and around the Koganecho area by approximately 30 young artists from Japan and other Asian countries.



Photo: Yasuyuki Kasagi

Period: August 1, 2014- November 3, 2014 (Closed 1st & 3rd Thu. of each month)

Open: 11:00-19:00

Venues: Studios beneath the Keikyu train tracks from Hinodecho to Koganecho Station, studios, open spaces, etc.

Admission: 700 yen (passport price) / admission free for junior high school students and younger / Yokohama Triennale 2014 tie-up ticket available

Organizers: Koganecho Area Management Center, and the Hatsunecho-Koganecho and Hinodecho Environment Cleanup Initiative Conference

For more information, contact: 045-261-5467

or visit <http://www.koganecho.net/koganecho-bazaar-2014/>

■ ZOU-NO-HANA TERRACE

Yokohama Paratriennale 2014

ZOU-NO-HANA TERRACE will present an international exhibition of contemporary art produced in collaboration with disabled people and professionals from a broad range of disciplines.

SLOW LABEL THE FACTORY 2
Photo: 427FOTO

Period: August 1, 2014-November 3, 2014 (main period: August 1-September 7)

Open: 10:00-18:00

Venues: ZOU-NO-HANA Terrace, ZOU-NO-HANA Park

Admission: Free

Organizers: Yokohama Rendez-vous Project, NPO SLOW LABEL

For more information, contact: 045-661-0602



Smart Illumination Yokohama 2014

The 2014 edition of Smart Illumination Yokohama, a new type of art event that illuminates the night view of Yokohama's waterfront in a creative way, will utilize energy-conserving technology, such as LED, solar energy, and other energy sources.



SMART ILLUMINATION YOKOHAMA 2013
Photo: AMANO STUDIO

Period: October 30, 2014-November 3, 2014
Open: 17:00-22:00 (tentative)
Venues: ZOU-NO-HANA Park and other locations
Admission: Free
Organizer: Smart Illumination Yokohama Planning Committee
For more information: <http://www.smart-illumination.jp/>

*Port Journeys Project Director's Meeting will be held from September 12 to 14.

■ Steep Slope Studio

Steep Slope Studio × mum & gypsy “Walking and Moving”

Steep Slope Studio will feature one of its support artists who will plan video works inspired by five motifs related to Yokohama in different locations of the city. Visitors will encounter these works in unpredictable locations and situations.



© Takaki Sudo

Period: September 1, 2014- September 30, 2014 (opening hours, etc. to be announced)
Venues: Multiple locations in the city (to be announced)
Admission: Free
Organizer: Steep Slope Studio
For more information, contact: 045-250-5388 or visit <http://kyunasaka.jp/>

■ Yokohama Creativecity Center (YCC)

Find ASIA

An artist-produced café and lounge will be opened in the Yokohama Creativecity Center (YCC) for artists, visitors, and others to make contact with each other. An exhibit of works by Japanese, Chinese, and Korean artists, and school and other events will also be held in the space.



Period: August 1, 2014-November 3, 2014 (Closed on Aug. 11, Sept. 8 and Oct. 14)
Open: 11:00-19:00
Venue: Yokohama Creativecity Center (YCC)
Admission: Free
Organizers: Yokohama Creativecity Center (YCC) (Yokohama Arts Foundation)
For more information, contact: 045-221-0325 or visit <http://ycc.yafjp.org/>



Programs for Elementary/Junior High School/High School Students

A special educational program called “Summer Classroom” for elementary school, junior high school, and high school students will provide participants with an opportunity to experience contemporary art in a unique way. The program will be conducted in Japanese only. Please access the official Yokohama Triennale website or the workshop page on the Yokohama Museum of Art website for details.

Summer Classroom

“Summer Classroom” is a special educational program designed for and by younger people, in which junior high and high school students explore different ways of experiencing Yokohama Triennale and share their experiences by escorting elementary school students on tours.

Summer Classroom 1:

“Yokohama Triennale Classroom for Junior High and High School Students”

This is a workshop-based program led by educational staff from the Yokohama Museum of Art designed to introduce contemporary art and the concepts behind the exhibition theme to junior high and high school students. The students will create a gallery tour for elementary school students to share their experiences and observations regarding the exhibition. The program will consist of 11 sessions that run from May to October.

Dates/Time:

(Preliminary session) May 18, June 15, July 6 & 22, August 4, 11 & 12 / 10:15-12:15

(Expedition session) 1) August 18 & 19 2) August 24 & 25 / 9:15-14:15 (incl. lunch)

(Document session) September 7, October 19 / 10:15-12:15

Summer Classroom 2:

“The *Yokotori* Expedition Ship for Children”

Fifth and sixth graders can participate in a gallery tour led by junior high and high school students. The tour is designed to invite participants to join the “crew” aboard the *Yokotori*, an expedition ship navigated by senior captains, and to provide them with an opportunity to experience the exhibition with their peers.

Dates (two-day session): 1) August 18 & 19 and 2) August 24 & 25

Time: 9:45-13:45 (incl. lunch)

Yokohama Triennale Supporter

Since its first edition in 2001, volunteers have provided special support for Yokohama Triennale, enhancing the level of hospitality and organizing events that introduce artists' activities among other things. During Yokohama Triennale 2014, supporters will assist with some programs and also create their own to welcome the visitors. Volunteers are managed by the Yokohama Triennale Supporters' Office.

For more information, contact 045-325-8654 or visit <http://www.yokotorisup.com/>



Ticket Information

Advance tickets go on sale Friday, April 25, 2014.

Ticket sales locations: Train stations, ticket agencies, etc.

*Please visit the website for details.

Inquiries regarding ticket sales: Ticket Center (Sotetsu Agency, Inc.) 045-461-3636 /
Mon.-Fri. 10:00–17:00 (No service from 12:00–13:00)

		Adults	University and College Students	High School Students	
Creative City Tie-Up Ticket*	Yokohama Triennale 2014 + Creative City Core Area Bases Tie-Up Programs (BankART Life IV / Koganecho Bazaar 2014)	Advance	¥2,000	¥1,500	¥1,100
		On the day	¥2,400	¥1,800	¥1,400
Yokohama Triennale 2014 Ticket		Advance	¥1,400	¥900	¥500
		On the day	¥1,800	¥1,200	¥800

*Includes admission to the Yokohama Triennale 2014 and tie-up programs held at two Creative City Core Area Bases, "Bank ART Life IV" and "Koganecho Bazaar 2014."

- Yokohama Triennale 2014 tickets are valid for one entry to each venue for the duration of one day
- Free admission for junior high school students, children, and persons with physical disabilities and their caretakers
- Offering 200 yen discount in each ticket when the group (more than 20 people) buy same kind of ticket.

Access

Yokohama Museum of Art

3-4-1 Minatomirai, Nishi-ku, Yokohama, Japan

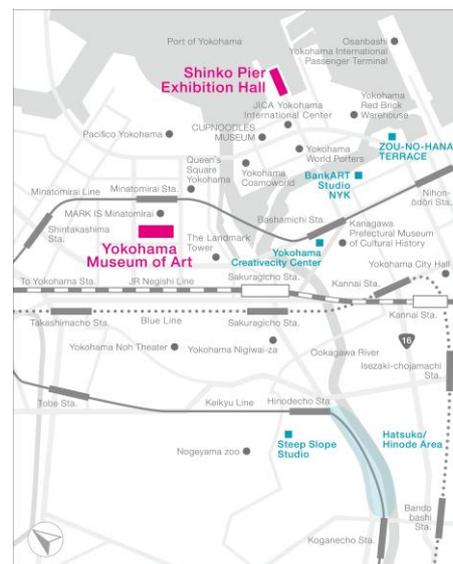
3-minute walk from Minatomirai Station Exit 3
(The Minatomirai Line links with the Tokyu Toyoko Line)

10-minute walk via moving sidewalk from Sakuragicho Station
(JR, Yokohama Municipal Subway)

Shinko Pier Exhibition Hall

2-5 Shinko, Naka-ku, Yokohama, Japan

13-minute walk from Bashamichi Station Exit 6
(The Minatomirai Line links with the Tokyu Toyoko Line)



*Free shuttle bus between venues to be made available during the exhibition period.



Cooperation:  Agency for Cultural Affairs (Program to Support International Arts Festivals)

Special Cooperation: The Japan Foundation

Under the Auspices of: Ministry of Foreign Affairs, Kanagawa Prefectural Government, Kanagawa Shimbun, Television Kanagawa, Inc.

Endorsed by: Association for Corporate Support of the Arts

Sponsors:



TRON management inc, Minato Mirai 21 District Heating and Cooling Co., Ltd.

Corporate Cooperation  SUMITOMO BAKELITE CO., LTD.



Turner Colour Works Ltd.

Benefactor: JGC Corporation



Yokohama Triennale 1st- 4th Editions

	2001	2005	2008	2011
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?
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	Directors General: OSAKA Eriko Artistic Director: MIKI Akiko
Exhibition dates (Number of open days)	September 2-November 11 (67 days)	September 28-December 18 (82 days)	September 13-November 30 (79 days)	August 6-November 6 (83 days)
Main venues	Pacifico Yokohama Exhibition Hall (C,D) Yokohama Red Brick Warehouse No.1	Yamashita Pier No.3 and No.4 Warehouses	Shinko Pier Exhibition Hall NYK Waterfront Warehouse (BankART Studio NYK) Yokohama Red Brick Warehouse No.1 Sankeien Garden	Yokohama Museum of Art NYK Waterfront Warehouse (BankART Studio NYK)
Number of participated artists	109artists	86 artists	72 artists	77 group / 79 artists / 1collection
Total project cost	Approx. 7 hundred million yen	Approx. 9 hundred million yen	Approx. 9 hundred million yen	Approx. 9 hundred million yen
Total number of visitors (to paid venues)	Approx. 350,000 (Approx. 350,000)	Approx. 190,000 (Approx. 160,000)	Approx. 550,000 (Approx. 310,000)	Approx. 330,000 (Approx. 300,000)
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000
Volunteer registration	719	1,222	1,510	940
Organizer	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale Co-organizer: Yokohama Arts Foundation

Organizing Committee for Yokohama Triennale (as of April 1, 2014)

Organizing Committee for Yokohama Triennale		
Honorary Presidents	Representative	HAYASHI Fumiko (Mayor, City of Yokohama) SUMIKAWA Kiichi (Chairperson, Yokohama Arts Foundation) MOMII Katsuto (President, Japan Broadcasting Corporation [NHK]) KIMURA Takakazu (President and CEO, The Asahi Shimbun)
Committee Members	Chairperson	OSAKA Eriko (Director, Yokohama Museum of Art) NAKAYAMA Kozue (Director General of Culture and Tourism Bureau, City of Yokohama) KAZETANI Hidetaka (Head of Cultural Promotions Division, Japan Broadcasting Corporation [NHK]) MIYATA Kenichi (Director, Cultural Projects and Business Development Division, The Asahi Shimbun) SAKURAI Tomoyuki (Executive Vice President, The Japan Foundation)
	External Advisory	TAKASHINA Shuji (Director, Ohara Museum of Art) TATEHATA Akira (President, Kyoto City University of Arts) MIYATA Ryohei (President, Tokyo University of the Arts)
Artistic Director		MORIMURA Yasumasa
Observer		FUNAHASHI Toru (Director, Arts and Culture Division, Cultural Affairs Department, Agency for Cultural Affairs)
Auditor		WATANABE Yoshifumi

Organizing Committee for Yokohama Triennale Office	
Senior Managing Director	YANO Shuji (City of Yokohama)
Managing Director	HOASHI Aki (Yokohama Arts Foundation)
Managers	FUJITA Mieko (City of Yokohama)
	AMANO Taro (Yokohama Arts Foundation)
	FUKUYAMA Koichiro (Japan Broadcasting Corporation [NHK]) OBIGANE Akio (The Asahi Shimbun)

Yokohama Triennale 2014 Curatorial and Exhibition Team	
Artistic Director	MORIMURA Yasumasa
Associates (specialists who support the artistic director upon selecting artists and artworks)	AMANO Taro (Yokohama Museum of Art)
	ODATE Natsuko
	KASHIWAGI Tomoh (Yokohama Museum of Art)
	KAMIYA Yukie (Hiroshima City Museum of Contemporary Art)
	HAYASHI Sumi (Independent Curator)
Exhibition Plan and Design	HINO Naohiko (Hino Architectural Design Office)



Press Contact

Yokohama Triennale 2014 PR Office (at Youth Planning Center,Inc.)

In Japanese: Ikebukuro/Asano In English: Iwakawa

Tokaido Shibuya Bldg. 3F, 1-3-9 Shibuya, Shibuya-ku, Tokyo 150-8551

TEL: +81-(0)3-3486-0575 FAX: +81-(0)03-3499-0958 E-mail: yt2014@ypcpr.com

For inquiries about Yokohama Triennale 2014

Organizing Committee for Yokohama Triennale Office

Attention: M. Takei

c/o Yokohama Museum of Art

3-4-1 Minatomirai, Nishi-ku, Yokohama 220-0012

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Website: www.yokohamatriennale.jp