

# YOKOHAMA TRIENNALE 2011 KICK-OFF MEETING REPORT

ヨコハマトリエンナーレ2011

キックオフミーティング

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## ABOUT THE YOKOHAMA TRIENNALE KICK-OFF MEETING

We have seen a growth in the number of international exhibition of contemporary art in forms of biennales and triennales in the recent years, and according to the 2006 data by Asian Art Archive ([www.aaa.org.hk](http://www.aaa.org.hk)), there are over 60 such exhibitions in the world today. If we were to count those exhibitions that are media-specific, such as printmaking and photography, the number would be as many as 200, although their scale varies from small to large.

The Yokohama Triennale, under the flagship of the Japan Foundation, held its grand opening in 2001, signifying the launch of an urban-based contemporary art festival with quality and scale of international standing in Japan. Ten years have passed, and the fourth edition to open in 2011 will designate the museum as one of the main venues and seek transition in marking its milestone.

The demand for international exhibitions has shifted from Euro-American countries to the Asian region in the last decade, bringing changes to the environment surrounding Yokohama Triennale. Whilst, in Japan, a number of exhibitions that call themselves biennales and triennales have been organized, many of them have faced difficulties in maintaining their original vision and ideas and continuing their activities over a long term.

Understanding these changes, a kick-off meeting was held on October 2 and October 3, 2010, as a preliminary survey of the fourth edition of Yokohama Triennale. This report is documentation of the event, which consisted of a keynote speech and a panel discussion that discussed the general theme "Yokohama Triennale – Its Past and Future" Starting with an introduction of Liverpool Biennial as a reference model of a recurring exhibition that has sought collaboration with local partners and communities ever since its inception in 1999, the artistic directors from the last three editions of the Yokohama Triennale joined in as panelists to discuss the significance of international exhibitions today, and the role that Yokohama Triennale would play locally and internationally.

### [Time Table]

15:00-15:05	Greeting
15:05-15:45	KEYNOTE SPEECH "Vision, Challenge, Context – Liverpool Biennial" Lewis Biggs (CEO and Artistic Director of Liverpool Biennial)
15:45-16:00	Break
16:00-17:30	PANEL DISCUSSION "Yokohama Triennale – Its Past and Future"

### [Panelist]

Artistic Director of Yokohama Triennale 2001: Nanjo Fumio (Director of Mori Art Museum)

Artistic Director of Yokohama Triennale 2005: Kawamata Tadashi (Artist)

Artistic Director of Yokohama Triennale 2008: Mizusawa Tsutomu (Chief Curator, The Museum of Modern Art, Kamakura & Hayama)

Artistic Director of Yokohama Triennale 2011: Miki Akiko

Lewis Biggs (CEO and Artistic Director of Liverpool Biennial)

### [Chief]

General Director of Yokohama Triennale 2011: Osaka Eriko (Director of Yokohama Art Museum)

**Venue:** Yokohama Creativecity Center (YCC)

**Organizer:** Organizing Committee for Yokohama Triennale

**Special Cooperation:** Kitanaka School, BankART1929, Koganecho Area Management Center, Yokohama Arts Foundation.

1) Affiliation and positions of speaker and panelists are as of October 2, 2010.

2) Japanese names are spelled in the order of family name, given name.

## KEYNOTE SPEECH BY LEWIS BIGGS

(CEO and Artistic Director of Liverpool Biennial)

# Vision, Challenge, Context —Liverpool Biennial

**Osaka Eriko** | Thank you for joining us today. My name is Osaka Eriko, and I'm the director of Yokohama Museum of Art. I have been appointed the Director General for Yokohama Triennale 2011, scheduled to be held next year. We just held our press conference yesterday to announce our event to open in August 2011. Following the conference, we are holding this "kick-off meeting" today and tomorrow, to discuss with you all about Yokohama Triennale and the environment and context in which this event is placed. Yokohama Triennale has been held for three times, in 2001, 2005, and 2008, and today, we have the presence of the directors of these past editions. We have also our artistic director for 2011 here to join us in our discussion today.

We will start by a keynote speech by the artistic director of Liverpool Biennial, Mr. Lewis Biggs. He is with us today despite his very tight schedule. Mr. Biggs has worked at Tate Liverpool as curator and also director, but he is now the CEO and the Artistic Director of the Liverpool Biennial. In his long career, he has also worked as an officer of the British Council and has experiences in curating public art in the UK.

I would like to welcome him now to speak about his experiences, which I'm sure will be full of insights and inspiration.

**Lewis Biggs** | Thank you for that introduction. I'm very happy to be here, back in Yokohama for my second visit because my first visit was in 2005 to see the Yokohama Triennale. Apart from a big thank you for inviting me, I want to start by saying how different every biennial is, and how all of these recurring exhibitions are extremely different from each other. And I think it's in these differences rather than the similarities that the real interests rise. There is a problem immediately with the terminology, "biennial," because a biennial means "exhibition" to some people while it means "festival" to other people. And between these two big polarities, there are many different meanings that people understand the word to have in between.

I want to introduce the Liverpool Biennial as the UK's biggest visual arts festival. And this gives a third meaning to the "biennial." In our case, this term refers to the company, or an autonomous, non-profit organization called "Liverpool Biennial".

I'm going to try to answer four questions: What does Liverpool Biennial do? Why does Liverpool Biennial exist or do what it does? Who is it for? And how does it do what it does?

I just want to also say that I'm a missionary for (my own kind of) biennial. I've been lucky enough to follow my interests all my life, rather than have a career. But I did work in museums for nearly 15 years and, latterly, I felt that I wanted to work outside museums because I was more interested in art in a social context rather than art in context of the history of art.

So, our slogan at Liverpool Biennial is "engaging art, people and place". The implication of this is that we have to be experts not only in art, but also in the people who are looking at the art,



**Osaka Eriko** | General Director of  
Yokohama Triennale 2011

and also experts in the place or context where the art is shown. These three things are equally important.

### So, what do we do?

Liverpool Biennial as a company is an art commissioning agency which operates all the time. Every two years we commission a lot of art works and present these as an exhibition.

For example, we have commissioned Jorge Pardo (1963-), Antony Gormley (1950-), Richard Wilson (1953-), Atelier Bow-Wow (Tsukamoto Yoshiharu, 1965-, Kaijima Momoyo, 1969-), and GROSS. MAX. With Jaume Plensa (1955-), we commissioned this sculpture, called *Dream*. It's on the site of a former coal mine. The miners, who are now no longer miners because the mine had been shut, worked with the artist in conceiving and delivering the work. So, that's the kind of activity we do all the time.

Then every two years we present a major exhibition. We call this exhibition the "international exhibition," although most people just call it "the biennial." We collaborate with the five other visual arts organizations in the city: A foundation<sup>\*01</sup>, The Bluecoat Art Centre<sup>\*02</sup>, The FACT Centre<sup>\*03</sup>, The Open Eye Gallery<sup>\*04</sup>, and Tate Liverpool<sup>\*05</sup>. Each of these organizations has its own particular specialty, like photography or film, and so each of the curators from these organizations takes their own approach to the theme of the exhibition, both from the concept and from the medium. In other words, the art is curated in six different ways, including us.

As you can see, it's a small exhibition compared to some other international exhibitions; we had 70 participating artists in 2010. The largest number of commissions is made by my organization, Liverpool Biennial. This is because we take the city as our gallery, which is obviously a bigger space than any of the galleries involved.

The third thing we do as an organization is to promote and co-ordinate the Liverpool Biennial Festival every two years. There are six official platforms in the Festival. The Fringe or Independents section is actually larger than all the official platforms put together.

What are the six platforms? First, the International Exhibition (or 'the Biennial'). Second, City States is the platform within which we invite cities from around the world to make their own exhibitions (at no cost to Liverpool). In this way, City States is our equivalent to the national pavilions at Venice Biennale. These two platforms are for artists who don't come from United Kingdom. Then, platforms three and four are competitions open only to artists working in the UK: the John Moores Painting Prize<sup>\*06</sup> and Bloomberg New Contemporaries<sup>\*07</sup>. Finally, platforms five and six represent artists that are both 'global' and local together: local artists inviting their friends from other countries (No Longer Empty<sup>\*08</sup>/ The Art Organisation<sup>\*09</sup>/ The Cooperative<sup>\*10</sup>).

### Now, why do we exist? Why do we what we do?

The short answer is that the Biennial was founded in order "to make Liverpool a better place for artists to live and work." The first biennial event was funded by an artist from Liverpool, who happens also to be wealthy. After having made a success of one biennial, it was then possible to persuade the city authorities and other public funders to put money into succeeding biennials.

But another way to say this is that the Biennial is there in order to inspire people and get them to talk to each other. I have been asked why it is Liverpool that hosts the UK's Biennial, when

\*01 | A foundation  
<http://www.afoundation.org.uk/>

\*02 | The Bluecoat Art Centre  
<http://www.thebluecoat.org.uk/>

\*03 | The FACT Centre  
<http://www.fact.co.uk/>

\*04 | The Open Eye Gallery  
<http://www.openeyegallery.co.uk/>

\*05 | TATE Liverpool  
<http://www.tate.org.uk/liverpool/>

\*06 | John Moores Painting Prize  
<http://www.liverpoolmuseums.org.uk/walker/johnmoores/>

\*07 | New Contemporaries  
<http://www.newcontemporaries.org.uk/>

\*08 | No Longer Empty  
<http://nolongerempty.com/>

\*09 | The Art Organisation  
<http://www.theartorganisation.co.uk/>

\*10 | The Cooperative  
<http://www.thecooperative.info/>



Lewis Biggs | CEO and Artistic Director of Liverpool Biennial

\*11 | Edinburgh International Festival  
Edinburgh, UK  
<http://www.eif.co.uk/>

\*12 | Frieze Art Fair  
London, UK  
<http://www.friezeartfair.com/>

\*13 | Bradford Print Biennale  
Bradford, UK

\*14 | London Biennial  
London, UK  
<http://www.londonbiennale.org/>

\*15 | Glasgow International Festival  
of Visual Art  
Glasgow, UK  
<http://www.glasgowinternational.org/>

\*16 | Folkestone Triennial  
Folkestone, UK  
<http://folkestonetriennial.org.uk/>

\*17 | São Paulo Biennale  
São Paulo, Brazil  
<http://www.fbsp.org.br/>

\*18 | Biennale of Sydney  
Sydney, Australia  
<http://www.biennaleofsydney.com.au/>

\*19 | Whitney Biennial  
NY, USA  
<http://whitney.org/biennial>

\*20 | ISEA  
Inter-Society for the Electronic Arts  
<http://www.isea-web.org/>

\*21 | Manifesta  
<http://manifesta.org/>

\*22 | Sculpture Projects Muenster  
Muenster, Germany  
<http://www.skulptur-projekte.de/>

\*23 | Echigo-Tsumari Art Triennale  
Niigata, Japan  
<http://www.echigo-tsumari.jp/>

\*24 | Art Santa Fe  
Santa Fe, USA  
<http://www.artsantafe.com/>

other cities might have hosted the largest and most important biennial in the country. For example, Edinburgh Festival<sup>\*11</sup> is mainly a performing arts festival; Frieze Art Fair<sup>\*12</sup> is very big but it's an art fair; Bradford Print Biennial<sup>\*13</sup> doesn't exist any more; Whitby Biennial is tiny and it's for the 'live' art only; London Biennial<sup>\*14</sup> only exists on the web; Glasgow International<sup>\*15</sup> is big and growing but as yet it doesn't have the scale or interest of Liverpool; Folkestone Triennial<sup>\*16</sup> has opened only once so far.

The most important reason is the fact that the biennial in Liverpool has a much longer history than it seems. The John Moores Painting Prize, the painting biennial, was founded in Liverpool 50 years ago, so the audience for contemporary art has been nurtured in Liverpool for 50 years already. Liverpool has been blessed with many strong visual arts institutions which needed more visibility than they were actually getting. So, the idea of the biennial was to nourish and help the growth of these institutions that were already there. I think this is very important as a model for sustainability, because there are many, many biennials and triennials around the world which don't survive, as they have been implanted by 'higher authority'.

Creativity and culture are a long term business and they take place over generations, rather than over political, electoral periods. Many cultural institutions in Liverpool have been founded over the last 100 years. Some of those are still surviving but all of them have contributed to the environment in which it is possible to create a sustainable biennial.

### **Why does Liverpool biennial exist?**

So, the most important question is "Why does Liverpool Biennial exist?" For that matter, why does any biennial or triennial exist?

In England, we say, "If you want to know what is happening, follow the money." I would like to present very broad categorizations of recurrent international art events by understanding who pays for them.

The most common format for recurrent international art events is that they are founded by people who want to collect; that may be museums, or collectors who want to collect. São Paulo Biennale<sup>\*17</sup> and the Biennale of Sydney<sup>\*18</sup> are examples of long running biennials which have survived by the support of Trusts and Foundations that have been founded by collectors. Whitney Biennial<sup>\*19</sup>, for instance, is a longstanding biennial because artwork shown in the biennial is also acquired by The Whitney Museum of American Art for their collection.

The second main reason for founding a biennial is academic or research-based. Some of these are specific to promoting and studying one artform, like ISEA<sup>\*20</sup>; or they may aim to 'correct' historical or regional perspectives, like Manifesta<sup>\*21</sup>, which was founded to promote the art of the former 'Eastern Bloc' countries. ISEA is funded by the hosting universities; Manifesta is funded partly by the Manifesta Foundation but mainly by its hosting city.

My third category is those that aim to create cultural tourism, such as the biennials in Venice, Shanghai, Lyon, Busan, and Porto Alegre in Brazil. These are exhibitions that attract cultural tourism in the spirit of the great exhibitions of the 19<sup>th</sup> century.

My fourth and final category is biennials and triennials which commission new work because commissioning work is the best way to get artists and communities to talk to each other. Examples here are Muenster Sculpture Project<sup>\*22</sup>, Echigo-Tsumari Art Triennial<sup>\*23</sup>, or SITE Santa Fe<sup>\*24</sup>. Liverpool Biennial falls somewhere between the last two categories. On the one hand, it's for

cultural tourism, and on the other, it also engages with the people of Liverpool.

**So, another way of saying “follow the money” is to say, “Who is it for?”**

From my time working in museums, I came to the conclusion that whatever you put in a museum is always seen in the context of the history of art. Whereas, if you make an exhibition outside the context of the museum, it's possible for the visitors to be in a dialogue with the city, before or at the same time as, they have a dialogue with the art.

If you want more people to be in a dialogue with the arts, it's a good idea to put it in the streets. A dialogue with the city through art is more possible, more attractive for more people, than a dialogue with art history. And, of course, whatever you put, whatever art is, it will always be taken into the history of art, even if it isn't produced by museums. So, if it's paid for by the citizens, it'll be one kind of art, and if it's paid for by collectors, it'll be another kind of art: the context in which it is seen will be changed.

**How does Liverpool Biennial do what it does?**

The slogan, “engaging art, people and place,” starts with partnership with other organizations. Because we have no space of our own, we have to start by asking other people whether we can use their space. That is already a negotiation and a partnership.

Secondly, we try always to work at an ‘intersection of the international and the local’. That tends to mean inviting artists from anywhere in the world to talk to communities within Liverpool. (Cultural difference has a huge impact on the way people understand the world).

As the third principal, we try to develop the city's visual arts ecology. This means, not only are we challenging the other arts organizations to do things which they don't usually do, but we challenge, for example, universities to put on conferences, we grow volunteers into art professionals, we arrange residences for artists from other countries to come to Liverpool, and we send our artists from Liverpool to other countries.

So, “engagement with people and social issues”. What are the ways in which we try to engage people?

“Partnership” is the first way. I already mentioned the way in which we need to work with other organisations or other agencies for space.

“Commissioning” is another way. The principle behind our commissioning is to ensure that the international intersects with the local.

The business of “production,” particularly involving people who are not within the art world, creates a new audience for that art work. The meaning of that art work is going to come out of the dialogue between the artist and the people doing the production.

For “discourse,” we spend a lot of time importing intellectuals, and we try to make sure we have enough words around for people to read.

Another reason we like to work in “public” urban space is because public space is always contested. You start to work with public space and, immediately, you find yourself in the middle somebody else's conversations. It gives immediate access to issues and also makes you an actor within those



issues.

So, my conclusion. My presentation title was “Vision, Challenge, Context —Liverpool Biennial”. I hope the title said enough to show our vision is to try to create a better quality of life for the citizen of Liverpool through art. The challenge is to integrate art with everyday life, and the context is to think global but act local.

Thank you very much for listening and if you want to see more about what we’ve done, you can find an archive of past commissions at ‘[liverpoolbiennial.adatabase.org](http://liverpoolbiennial.adatabase.org)’, and current program and activities you can find at ‘[www.biennial.com](http://www.biennial.com).’ Thank you very much.

# Yokohama Triennale

## —Its Past and Future

**Osaka Eriko** | Ladies and gentlemen, it is my pleasure to open part two of our symposium. Our subject today will be “Yokohama Triennale – Its Past and Future”, a topic of greatest interest for all of us. As this event functions at once as a kick-off meeting, we have invited the successive directors of all previous editions of the Triennale. Let me first introduce our panelists briefly.

On your right is Mr. Nanjo Fumio. He is with us today as a representative of the four artistic directors of the first edition (Kohmoto Shinji, Tatehata Akira, Nakamura Nobuo and Nanjo Fumio). Mr. Nanjo has been involved in numerous international art exhibitions, and his name is included next to the likes of the now legendary Harald Szeemann (1933-2005) and Hans Ulrich Obrist (1968-), one of the curators of the third Yokohama Triennale, in a list of internationally experienced critics and curators on the Asia Art Archive website<sup>\*01</sup>. He is presently the director of the Mori Art Museum<sup>\*02</sup>. Next to him is Mr. Kawamata Tadashi, artistic director of the second Triennale. As you will know, Mr. Kawamata is active as an artist himself in Japan and abroad, and at the young age of 28, he was the first ever Japanese artist to represent Japan at the Venice Biennale<sup>\*03</sup>. In addition, I believe that there aren't many other practicing artists who are nominated general director of a large-scale international art show such as the Yokohama Triennale. Next to Mr. Kawamata is Mr. Mizusawa Tsutomu, artistic director of the third Yokohama Triennale, and at present deputy director of the Museum of Modern Art, Kamakura & Hayama<sup>\*04</sup>. As you know, the Museum of Modern Art, Kamakura & Hayama was the first public museum of modern art in Japan when it opened back in 1951. After working there as a curator for over thirty years, Mr. Mizusawa assumed his current position as the museum's deputy director. Mr. Lewis Biggs, I introduced earlier today. Right next to me is Ms. Miki Akiko. Ms. Miki was officially announced as artistic director of the Yokohama Triennale 2011 at yesterday's press conference. I feel a bit reluctant to say this in front of the previous directors, and I'm not speaking from a feministic position, but for the 2011 event, I will be working hard with my female team.

Now I would like to ask each of the previous directors to share their views on the various aspects of the Yokohama Triennale. Let me begin with Mr. Nanjo. What is your personal impression of the Triennale?

### 2001: The Beginning in Yokohama, Not in Tokyo

**Nanjo Fumio** | Rather than sharing my impression of the event, I'd like to explain first the very outset and how it all started. Shortly before the first Yokohama Triennale was staged in 2001, I had published a book titled *Bijutsu kara toshi e* (“From art to the city”; Kajima Institute Publishing), in which I pointed out that there weren't any art biennials or triennials yet in Japan, and expressed the earnest wish to realize such an event. I think it was around the year 2000 that the Japan Foundation convened some sort of commission with the aim to organize a biennial or triennial international art show, which means that an explicit intention of doing something like that had already existed on the side of the Japan Foundation. Present Upper House member Nakayama

\*01 | Asia Art Archive  
<http://www.aaa.org.hk/>

\*02 | Mori Art Museum  
Minato, Tokyo, Japan  
<http://www.mori.art.museum/>

\*03 | Venice Biennale  
Venice, Italy  
<http://www.labiennale.org/>

\*04 | The Museum of Modern Art,  
Kamakura & Hayama  
Kamakura, Kanagawa, Japan  
<http://www.moma.pref.kanagawa.jp/>



Nanjo Fumio | Director of Mori Art Museum

Kyoko was an executive board member of the Japan Foundation at the time, and she created a budget for said commission that eventually comprised Inoue Takakuni, members of the Japan Foundation, Tatehata Akira, Yaguchi Kunio (at the time director at the Museum of Contemporary Art Tokyo), and myself. Initially our efforts were based on the premise that such kind of event would have to be staged in Tokyo, but as we're talking about the time when Aoshima Yukio was the Governor of Tokyo, we didn't believe that something like that would be feasible at all. Incidentally, I had been involved in a string of events in Yokohama a little earlier, including a Barcelona-themed exhibition and a public art project. When talking to officials I knew at the Yokohama City government, they expressed great interest in my idea, so the next time I went to Yokohama I brought along people from the Japan Foundation. We met the respective heads of three different Yokohama City agencies, and they encouraged us to go ahead with the plan. As it turned out though, the city mayor was less-than-enthusiastic, so what followed was a really hard time. "If you want to do something good, it's going to cost a lot of money," is one of the remarks that are still reverberating particularly clearly in my mind. For us curators, organizing a quality event didn't necessarily have to involve spending large amounts of money, because you can stage a good exhibition even with small works by newcomer artists for example. However the mayor was apparently still regretting all the money that was spent on the then-recent Van Gogh show at the Yokohama Museum of Art, so according to his logic, a great exhibition meant great expenses. I remember being quite staggered by his comment.

The general theme of the first edition in 2001 was "Mega Wave – Toward a New Synthesis". This doesn't seem to say much about the contents, but the curators had arrived at the conclusion that it would stoke up certain expectations. It was my assistant Roger McDonald, who initially came up with this theme. Mr. Tatehata, the present director of The National Museum of Art, Osaka; Kohmoto Shinji from The National Museum of Modern Art, Kyoto; Nakamura Nobuo from CCA Kitakyushu, and finally myself, were the four directors of the first Triennale. We didn't really need four directors, but the people at The Japan Foundation were obviously afraid that they would come to nothing with any smaller number of directors. The next questionable point was then how the four of us would have to approach their work. Each of them had a different set of experiences, arguments and ideas about ways of putting together an international art show, so reconciling all those different aspects turned out extremely tricky. Mr. Tatehata and I were holding the opinion that the four of us should work together to organize one single show, but in the end, the exhibition came together with artists that each of us was caring for going in and out. Mr. Nakamura, however, marked his own territory, while the Yokohama Red Brick Warehouse was chosen as a venue for Mr. Kohmoto. It was everyone's desire to use the Red Brick Warehouse – at the time an abandoned building – for a contemporary art event that led us to choosing Yokohama in the first place. Using the Red Brick Warehouse would allow us to juxtapose old and new in an utterly exciting, *wabi-sabi* kind of combination of cutting-edge art and old industrial architecture. Along with the fact that this venue would make for a powerful icon to represent the Yokohama Triennale, these ideas were all part of our media and PR strategy. We knew from our experience that exhibiting contemporary art in old warehouses or other disused buildings was simply more interesting. I had in fact introduced some of the museums that were opening in refurbished old warehouses in other countries around that time, so I was particularly keen on trying something similar at the Red Brick Warehouse. It is no longer the Yokohama Triennale's central venue though, as it has turned into a performance space with a somewhat semi-commercial feel. It's an extremely disappointing development, considering that the four of us were hoping that the Red Brick Warehouse would continue to serve as a neutral, flexible venue for all types of events.

When we launched the Triennale, some experts from overseas asked me why we were starting yet another one when there were more than enough biennials and triennials around. My opinion on this remains unchanged to this day. The comment represents the views of internationally experienced specialists, but from the standpoint of local citizens and the Japanese general public

[Facts and Data of First Edition]  
Theme: Mega Wave — Towards a New Synthesis  
Dates: Sept 2 - Nov 11, 2001 (71 days) \*4 closing days  
Main Venues: Pacifico Yokohama Exhibition Hall, Red Brick Warehouse No.1  
Artistic Directors: Kohmoto Shinji, Tatehata Akira, Nakamura Nobuo, Nanjo Fumio  
No. of Artists: 109  
Total Budget: Approx. 700M JPY  
Total No. of Visitors: 350 Thousand

at large, things are certainly different. For example, if you go and ask how many people in Japan have visited the Venice Biennale, I'm sure you get a pretty small number. That's why launching an international art show is an opportunity to introduce the citizens of the respective city or country to the amazing world of art, and at once show them that people in other parts of the world have been enjoying these kinds of events for more than a hundred years already.

Mr. Biggs mentioned the question whether it is a festival or an exhibition, whereas I think that biennials and triennials are expected to offer a "spectacular" kind of atmosphere. It's especially this notion that encourages people to go and see contemporary art for the first time in their lives, so in other words, this type of event holds the potential of a strong hook that connects people with the realm of art. Visitors to the first Yokohama Triennale weren't all young people, and I remember spotting senior couples walking around the venues with backpacks and sneakers. Such things just reinforced my belief that a festival format helps attract the interest of people other than the usual art crowd. The market and the audience of contemporary art are not limited to young people alone, as there are a lot of active and curious senior citizens in the increasingly aging Japanese society. Ever since the start of the Yokohama Triennale, I've been thinking it elemental to appeal to those people and open some doors for them.

In addition to Yokohama I was also involved in the Singapore Biennale<sup>\*05</sup>, Taipei Biennial<sup>\*06</sup>, and other art biennials in Asian countries. In cases where the respective event was the first large-scale exhibition of contemporary art in that country, we were extremely careful to make sure we included a certain percentage of things to enjoy without actually understanding them; things that are entertaining even without explanation; things one can not only see but feel with the whole body; and things that arouse one's curiosity. The idea is that such measures help increase the number of people who come to see the show and eventually get into the art world. I am professing during my work for the Mori Art Museum that educational, marketing and PR work – activities aimed to attract more visitors – may seem to be three different types of activities, but the basic spirit behind them is the same. It all comes down to diligently explaining the appeal of contemporary art to those who are completely unfamiliar with it, and ultimately winning them over and adding them to the pool of art fans. An international art show is in my view a significant catalyst behind such efforts provide the same sincere explanation for all, so that anybody can understand

I found Lewis Biggs's talk about the connection between art and life highly inspiring. The Mori Art Museum has in fact been using "art and life" as a slogan for its operations right from the beginning, as exploring ways of enjoying or introducing art into everyday life was supposedly one of its central missions. There is no biennial or triennial in Tokyo, but we're doing an event called Roppongi Art Night<sup>\*07</sup> for that matter. It's a huge spectacle in which we are taking art out into the streets – a type of event that surely helps narrow the gap between art and people's daily routine. The late Oshima Seiji (1924-2006), formerly the director of Setagaya Art Museum, once made an intriguing remark. "If the purpose of art is to penetrate people's lives, then artworks would have to be displayed in public places or private homes only in order to live up to that ideal. This would at once mean that we wouldn't need museums anymore, which is why museums would become extinct the moment art accomplishes its mission." His words are extremely rhetorical, but in my view it's a truly intriguing point of view.

## **2005: Collaborating and Sharing a Process with the Local Community**

**Osaka** | Mr. Kawamata, you were assigned on very short notice after the initially appointed director stepped down, leaving you only a short preparation period for the second Triennale. Can you tell us a little more about the circumstances?

**Kawamata Tadashi** | I suppose everyone here is familiar with the hows and whys of the situation, so I think it's not necessary to explain that in detail. Well it was something that hit me out of

\*05 | Singapore Biennale  
Singapore  
<http://www.singaporebiennale.org/>

\*06 | Taipei Biennial  
Taipei, Taiwan  
<http://www.taipeibiennial.org/>

\*07 | Roppongi Art Night  
Minato, Tokyo, Japan  
<http://www.roppongiartnight.com/>

nowhere. But from my experience as an artist who had participated in biennials and triennials before, to some degree I had my own idea as to what an international art show should be like, and sticking to that I felt was the only thing I could do when I started working on the Triennale. My main interest was in the visitors. I was interested in the way an exhibition attracts people, and how it creates a relationship to the people that eventually go to see it and move around at the venue. The boarded warehouses<sup>\*08</sup> had already been chosen as venues, and as that meant we were going to exhibit art at a place where dutiable goods are stored before passing Japanese customs, in a certain sense I found it a very interesting choice. It was extremely difficult schedule-wise, and it took me quite some time to figure out how to present art to people in the somewhat inconclusive sort of atmosphere that characterizes these warehouses. As for the general theme, on the other hand, I decided on rather quickly. The relationship between visitor and location that is unique to the respective place – in this case, something that can only emerge in the particular environment of Yokohama in a broader sense – has always played a central role in my philosophy, so it was clear that this would be the base of my concept. Another thought was that the first “visitors” would be the volunteers and other so-called supporters that were going to be involved in the event from the very beginning, so I was also thinking about how to establish relationships with those people. The response from the general public was particularly interesting at the time, as people offered their help as soon as they heard I was appointed director. That was immensely motivating, and it gave birth to the idea – although very vague – of making the Triennale through collaboration with the local people. We couldn’t start right away of course because we had to set up all the parts of that collaborative machinery, but in the end we did manage to create artworks, and share the time and place with supporters and volunteers.

From the viewpoint of an artist, an exhibition basically ends with its opening. Artworks are installed and stay where they are until the exhibition closes, so most artists disappear once everything is in place. For an artist, an exhibition opening just means unveiling his work attending a reception party, and then going home. The fun part is actually what happens up to that point – the time when the artist is busy creating his work, and struggles with the finishing touches. About half of the artists could come to Yokohama without a clue as to what kind of work they want to show. This means that the preparation period actually becomes a creative period during which artworks are being made, and I believe that this is in fact where other people should actually be present and get involved. My desire is to create as much communicative time and space as possible, and I would almost go as far as to say that we don’t even need the actual artworks as long as we have enough these occasions for communication. When calling the exhibition a “moving body”, I am referring to this idea that the establishment and sharing of a communicative platform would ultimately render artworks unnecessary. It could no longer be called an exhibition then of course, but in any event. I wanted to create a stage for artists to spend and share time, or exchange with the visitors by way of their displays. That’s because I’d like people who go to see an exhibition or international art show to experience the actual creation of artworks at a closer range, and get in touch with art and artists in a new, different way. I’ve been working all the time with the one thought in mind; that we could put together an entire exhibition only out of such scenes where art comes into existence. We didn’t have much time, but because of the tight schedule the officials at the Yokohama city government were permissive enough to let us reactivate that place called ZAIM, launch the Triennale School as a platform for communication with all kinds of people, and implement a couple of satellite projects. We were able to do all these somewhat experimental things because the city government was obviously feeling sorry for the trouble the sudden nomination caused me, even though I found it a rather exciting situation myself, simply because it meant that nobody would probably accuse me in case the outcome wasn’t a success. That was the biggest advantage for me, and with that security under my belt I was ready to give it a try and put the Triennale together in just nine months.

In the end I’m considering the Triennale as something that never ends. While the event itself



**Kawamata Tadashi** | Artist

[Facts and Data of Second Edition]  
Theme: Art Circus —Jumping from  
the Ordinary  
Dates: Sept 28 - Dec 18 (82 days)  
Main Venues: Yamashita Pier No.3  
and No.4 Warehouses  
Artistic Director: Kawamata Tadashi  
Curators: Amano Taro, Serizawa  
Takashi, Yamano Shingo  
No. of Artists: 86  
Total Budget: Approx. 900M JPY  
Total No. of Visitors: 190 Thousand

is held once every three years, artworks don't necessarily have to be limited to the period of one edition only, but they can as well continue. One of my first ideas was that we could as well commission artists to produce works not only for the 2005 edition, but also for 2008 and 2011. In this sense, the lives of artworks don't end with the end of an exhibition, but they continue. Now if exhibiting the creation process is the actual artwork, there is no need for a timeframe. There are periods of three or maybe five years between one Triennale and the next, but from the viewpoint of the artist, these periods are merely stages of one process. The idea that the process itself could perhaps be what is eventually shown at the exhibition was the very first concept I was having in mind. As a matter of course, doing an exhibition that focuses straightforwardly on processes would mean that there's nothing much to see is the display. I was often told that it's fine as long as we manage to bridge the gap, but I believe that we came up with a bit more than a mere bridge.

## 2008: Exploring the History of Yokohama through Art

**Osaka** | Thank you very much. Now may I ask you, Mr. Mizusawa, to give us your comments?

**Mizusawa Tsutomu** | I was the artistic director of the third Triennale, on which I began to work in November 2006, a little less than two years before the exhibitions opened. I had about two years time when I started, but as a matter of fact, I had handed in a proposal even before that. I had prepared some contents to propose concrete ideas about what kind of exhibition I had in mind. I was one out of a number of people who submitted their proposals to Yokohama City and The Japan Foundation at the time, and mine was eventually chosen. This means that I had put together the contents even before getting to planning the actual exhibition. After looking at what my predecessors did in 2001 and 2005 respectively, it was only natural that I try to set the third Triennale apart from the previous two, and in retrospect, it seems to me that I was perhaps focusing a bit too much on this particular point. Rather than thinking about continuity, I was feeling that I had to come up with something highly individual and completely different from the previous two Triennales if I wanted to get my proposal through. That's what I was mostly thinking about. People told me that the concept was too philosophical and incomprehensible, but I chose the title "TIME CREVASSE" in order to make the exhibition's overall theme as clear as possible. As it turned out, that entailed a lot of issues. Staging a big festive event under one specific theme is extremely difficult, but then again, that's something I knew beforehand. Plus, I was in fact born in Yokohama, and I think I know the city fairly well, so my idea was to make an exhibition with the aim to discover something new in the city and its history by way of art.

The word "TIME" includes a somewhat abstract notion, but it refers at once to history and historical periods, reflecting my desire to make the Triennale an occasion to review the history of Yokohama through the encounter with art. Therefore I definitely wanted to use both the harbor district and the Sankeien Garden. Over a period of more than a hundred years, Sankeien emerged in the outskirts of Yokohama as a by-product of the growing economy the modern port city was built upon. As one aspect of the port city in the modern age, it connects an urban space with a non-urban area, and my intention was clearly to make an exhibition in which visitors would go and see both kinds of places. This was another largely unpopular idea, as some people complained that traveling back and forth would take so much time that they can't see all in one day. My standard answer to everyone I met was that I'd like visitors to take three days for the tour – a little pilgrimage discovering the location of Yokohama; a self-discovery trip for someone who was born in the city, and for those coming there from outside, an examination of the public memory that is the history of Yokohama. The exhibition I proposed was designed as an opportunity to do so through encounters with art.

What Mr. Biggs said earlier made me aware of the importance of public commissions where something remains even after an exhibition, because I realized that otherwise one has to go



**Mizusawa Tsutomu** | Chief Curator,  
The Museum of Modern Art,  
Kamakura & Hayama

[Facts and Data of Third Edition]  
Theme: TIME CREVASSE  
Dates: Sept 13 - Nov 30 (79 days)  
Main Venues: Shinko Pier  
Exhibition Hall, NYK Waterfront  
Warehouse(BankART Studio NYK),  
Red Brick Warehouse No.1, Sankeien  
Garden, Osanbashi Yokohama  
International Passenger Terminal,  
Landmark Plaza, Unga Park and  
others  
Artistic Director: Mizusawa Tsutomu  
Curators: Daniel Birnbaum  
Hu Fang, Miyake Akiko, Hans Ulrich  
Obirst, Beatrix Ruf  
No. of Artists: 72  
Total Budget: Approx. 900M JPY  
Total No. of Visitors: 550 Thousand

\*09 | Carnegie International  
Pittsburgh, USA  
<http://web.cmoa.org/>

\*10 | Whitney Biennial  
NY, USA  
<http://whitney.org/biennial>

\*11 | São Paulo Biennale  
São Paulo, Brazil  
<http://www.fbsp.org.br/>

\*12 | Documenta  
Kassel, Germany  
<http://www.documenta.de/>

\*13 | Biennale de Paris  
Paris, France  
<http://biennaledeparis.org/>

\*14 | Triennale-India  
New Delhi, India

\*15 | Biennale of Sydney  
Sydney, Australia  
<http://www.biennaleofsydney.com.au/>

\*16 | Sculpture Projects Muenster  
Muenster, Germany  
<http://www.skulptur-projekte.de/>

\*17 | Baltic Triennial  
Vilnius, Lithuania  
<http://www.cac.lt/>

\*18 | Havana Biennial  
Havana, Cuba  
<http://www.bienalhabana.cult.cu/>  
[bienaldelahabana/](http://bienaldelahabana/)

\*19 | Istanbul Biennial  
Istanbul, Turkey  
[http://www.iksv.org/bienal/english/  
bienal.asp?cid=105](http://www.iksv.org/bienal/english/bienal.asp?cid=105)

\*20 | Osaka Triennale  
Osaka, Japan  
[http://www.cwo.zaq.ne.jp/caso/  
lib/011006osakatriennale.htm](http://www.cwo.zaq.ne.jp/caso/lib/011006osakatriennale.htm)

\*21 | The Fukuoka Asian Art Triennale  
Fukuoka, Japan  
[http://faam.city.fukuoka.lg.jp/FT/2009/  
jpn/index.html](http://faam.city.fukuoka.lg.jp/FT/2009/jpn/index.html)

\*22 | Echigo-Tsumari Art Triennial  
Niigata, Japan  
<http://www.echigo-tsumari.jp/>

\*23 | Aichi Triennale  
Aichi, Japan  
<http://aichitriennale.jp/>

\*24 | Setouchi International Art  
Festival  
Kagawa, Japan  
<http://setouchi-artfest.jp/>

through the huge effort of doing everything again from scratch each time. I'm not sure if I'm supposed to say this, and I'm not going to elaborate on it here. Thank you.

## Art Biennials and Triennials in the World

**Osaka** | Thank you very much. We have heard three different perspectives and approaches to the Yokohama Triennale, one characteristic feature of which is the change of venues each time. Now I would like to give you a brief overview of the Triennale's history. There exist a large number of art biennials and triennials in the world, and while the number you are seeing right now may not be up to date, it represents the world's leading international art festivals as listed on the Asia Art Archive website. In the 1890s, there were only two, one of which was of course the Venice Biennale. In the 1900s there was just one, and after the forced break during World War II, between the end of the war and the 1970s the number amounted to eight. In the 1980s there were six, after which the number of international art shows suddenly climbed to 22 and 29 during the 1990s and 2000s respectively. Especially in the Asian region, the number increased significantly between the 1990s and 2000s. A large number of international exhibitions are also being held in Europe, among them the Venice Biennale as the very first of its kind.

Looking at the situation before the 1970s, there was the Venice Biennale that was launched in 1895, as well as the Carnegie International<sup>\*09</sup>, the Whitney Biennial<sup>\*10</sup>, and the São Paulo Biennale<sup>\*11</sup>. As most of you will probably not know, the Tokyo Biennale was first held in 1952. Basically the very first art biennial in Asia, it was in fact an exhibition hosted by The Mainichi Newspapers under the title "Japan International Art Exhibition", and wasn't renamed "Tokyo Biennale" until the early 1960s. The 10<sup>th</sup> Tokyo Biennale, staged in 1970 under the title "Between Man and Matter", is now being regarded as a legendary exhibition. Nakahara Yusuke and Minemura Toshiaki, two leading critics in Japan, made it an art spectacle with great international appeal. At the time, Venice, Carnegie, Tokyo and São Paulo were reportedly considered as the four biggest international art events in the world. 1955 saw the inception of the Documenta<sup>\*12</sup>, followed in 1959 by the Biennale de Paris<sup>\*13</sup>, and, perhaps rather surprisingly for most of you, an art triennial in India<sup>\*14</sup> in the 1960s. Furthermore, there is the long-standing Biennale of Sydney<sup>\*15</sup>, and Sculpture Projects Muenster<sup>\*16</sup>, a sculpture-focused exhibition held every ten years since 1977. The Baltic Triennial<sup>\*17</sup> started in 1979, and in the 1980s, a biennial focusing on Asian art opened in Bangladesh. Since the 1980s, the number of art biennials gradually increased also in places other than the major European and American cities. Examples would be the Havana Biennial<sup>\*18</sup> and Istanbul Biennial<sup>\*19</sup>, launched in 1987. After that, the number increased explosion-like. The Asia Art Archive offers more detailed information.

Shifting the focus on art biennials and triennials in Japan, I have to say that the aforementioned events are the most prominent ones. There exist in fact quite a few other exhibitions in Japan that have "Biennale" or "Triennale" in the title, including the International Biennial Exhibition of Prints introducing works submitted from the general public. The Tokyo Biennale took place between 1952 and 1990, but it is said to have completed its mission and lost its appeal as an international art exhibition in 1970. As for the Osaka Triennale<sup>\*20</sup>, even though numerous works were submitted from around the world, it was discontinued after ten years. The Fukuoka Asian Art Triennale<sup>\*21</sup> started in 1999, followed in 2000 by the Echigo-Tsumari Art Triennial<sup>\*22</sup>, and the Yokohama Triennale in 2001. The Kyoto Biennale was held – only once – in 2003, and in 2010, the Aichi Triennale<sup>\*23</sup> and the Setouchi International Art Festival<sup>\*24</sup> were added to the lineup. The Setouchi event wasn't called Biennale or Triennale, but it is very likely to continue.

Mr. Lewis Biggs pointed out earlier that the Liverpool Biennial is the biggest of its kind in the United Kingdom, and even though Japan certainly counts among the countries with a particularly large number of art biennials and triennials, when it comes to international recognition, things are certainly getting difficult in some cases. Co-hosted with the Japan Foundation, the

Yokohama Triennale looks back on a history that defines it as a state-controlled project so to speak. There exists a list of currently discontinued art biennials and triennials, including three projects in Japan. The Tokyo Biennale's curtain fell after the 18<sup>th</sup> installment. The Osaka Biennale was held ten times, the Kyoto Biennale only once. Although there are cases of events that were discontinued after the initial installment also in other countries, as our topic today is the question how such an event should continue, and how it can manage to continue in the first place. We just saw an example of one possible answer. In his speech, Mr. Biggs also pointed out four international art shows that introduce works created as part of the exhibition, commissioned works that remain beyond the event period, or those that are added to the respective museum's collection, rather than temporary works of art. These are the Echigo-Tsumari Art Triennial, Liverpool Biennial, Sculpture Projects Muenster, and the Asia-Pacific Triennial of Contemporary Art\*<sup>25</sup> at the Queensland Art Gallery in Australia. There may be others, but these are the four that have in my view achieved the most outstanding results.

After this short summary, I'd like to return to the Yokohama Triennale and its incarnations in 2001, "Mega Wave – Towards a New Synthesis"; "Art Circus – Jumping from the Ordinary (2005)"; "TIME CREVASSE (2008)". Ms. Miki, you have been following the Triennale as an outsider before getting involved yourself. What were your impressions up until now?

### 2011: The Next Challenge

**Miki Akiko** | Mr. Mizusawa just talked about how he tried to set his third Triennale off from the previous two. Directing this Triennale after three established male curators is an extremely difficult and a challenging assignment. The project itself is going to be rather compact this time. I think the seeds my predecessors have sown during their hard work on the first three Triennales are now sprouting in various forms. I understand that we are here to discuss about sustainability and continuation. We often ask why and if art biennials and triennials are necessary, and whether or not it is really important to continue them. Continuing with the effort is essential, but it seems that the Japanese perceives time span differently from the way the rest of the world sees it. In Japan, people tend to feel satisfied after organizing an event for about three times. As a result, the event eventually disappears. As we have learned from the examples of the Lyon Biennale<sup>26</sup> and the Liverpool Biennial, staging this type of show once or twice is not enough to come to any conclusion. The seeds that have been sown don't sprout that easily, so I believe that we can turn the sprouts into splendid flowers only if we are able to approach things with a longer-term vision.

Now I'd like to take this opportunity to introduce some basic ideas for the upcoming Triennale. In normal circumstances I should be able to announce more details at this point, but as everything started only very recently, we haven't yet decided on an exhibition title. However, "How much of the world can we know?" is the fundamental question that I would like to pose as I plan my exhibition. In a nutshell, this means that even now that highly advanced science and technology have given us a deeper understanding of all kinds of things, to the extent that we think we know every corner of the world, there are in fact quite a lot of things that we still don't comprehend. There are domains that cannot be figured out by science or reason, and the wonders—in a broad sense – the "magic" of the world. I suppose the exhibition will therefore include everything from magical powers to supernatural phenomena, along with myths and legends such things give rise to, as well as elements of animism etcetera. The question as to what extent we can understand the world doesn't mean that we have the desire to question the limits of science, elevate mysticism, or pursue art as a form of entertainment. By drawing attention to those areas where science fails to provide an explanation, we aim to rediscover forgotten values and areas we have been regarding as marginal, and ultimately make the Triennale an occasion to suggest a rather open and flexible way of engaging with the world, and indicate alternative views of history and events. In reality, when looking at the world and pondering how much of it we can understand,

\*25 | Asia-Pacific Triennial of Contemporary Art  
Brisbane, Australia  
<http://qag.qld.gov.au/exhibitions/apt>

\*26 | Lyon Biennale of Contemporary Art  
Lyon, France  
<http://www.biennale-de-lyon.org/>



**Miki Akiko** | Artistic Director of Yokohama Triennale 2011



it turns out that it is in fact full of things we are unable to explain. While those include also a lot of things that better remain unexplained, man is by nature eager to know and simply has to go and find out. It is also that human desire to understand that we hope to be able to highlight in this Triennale.

I think each of the successive directors' presented us their curatorial principles, when they shared with us their ideas about producing an exhibition. My principle as a curator is close to how Marcel Duchamp (1887-1968) thought about art – that art cannot exist without the viewer. I may not be accurately following what he exactly meant to say, but I consider the formula of “artwork”, “site of exhibition” and “viewer/audience” as a golden triangle. There is a certain relationship that emerges between these three elements, and I believe that only a perfectly matched relationship provides the foundation for something truly moving to be conceived. The main venues of the upcoming Triennale will be the Yokohama Museum of Art and NYK Waterfront Warehouse (BankART Studio NYK), so this issue will come up again when thinking about what we can do at the Yokohama Museum of Art, and what kinds of art could be realized at NYK Waterfront Warehouse. In other words, we will be able to include works that can only be shown at a museum and cannot be borrowed for display at a temporary exhibition space. In case we find pieces that match the general theme among the world's historical objects, or even in the collection of the Yokohama Museum of Art itself, I would like to include those as well. The warehouse is also an extremely inspiring space, so I'm hoping to ask some artists to create works that are inspired by this unique space. I'm planning to primarily include artworks that are mysterious and interesting, as well as those that are visually communicative, over those that are intellectually challenging and strongly conceptual. I guess I just presented my thoughts, instead of giving a comment, but I hope I was able to share with you about how I would like to shape the next Triennale, based on the previous experiences of the first, second, and the third Triennales.

### **Museum as Venue for Biennale and Triennale**

**Osaka** | The main venue for the Yokohama Triennale 2011 will be the Yokohama Museum of Art, which marks a significant change from the previous installments. Following the three directors, I would like to ask now Mr. Lewis Biggs, whose experience includes work as a curator and director at Tate Liverpool, and who is currently involved in the independent organization of the Liverpool Biennial, to share his opinion on such points as differences – beneficial or adverse – between staging a biennial or other international art show at a museum (that plays a central role) and coordinating such events with an external independent organization. Besides, Mr. Biggs, how are you handling admissions at the Liverpool Biennial?

**Lewis Biggs** | We don't charge admission. In England, we don't charge for newspapers either because it's the advertising that pays for newspapers. And I think the idea is that the quality of the life of the city is what pays for the biennial.

I think the question of not making a charge for admission is very important if we have as a goal to extend the art experience to more people, and the accessibility of the art. If the art is in the street, it is not possible to charge people for seeing it. But I wouldn't want the discussion to focus on this issue because there's not much to be done about it.

As for the first half of your question, about working inside the museums and working outside the museums, I think it's a really fundamental and an important question.

My own experience was extended very much by organizing Artranspennine98<sup>\*27</sup> while I was still the Director of Tate Liverpool. This exhibition took place at 40 commissions in 30 different sites from coast to coast across Britain, from Liverpool to Hull, a distance of about 250 kilometers. I discovered that organizing or commissioning artworks for sites, which are not a part of the art

world territory, is very different experience from putting art in the context of the museum.

\*28 | Media City Seoul  
Seoul, Korea

One of the ways to solve this problem (the problem of the different life and meaning of art when inside or outside the museum context) is to try to make the passage from the street to the museum as easy as possible. I think everyone who works in a museum wants to do this and it's very important to be involved in this kind of a mission. But I'm afraid I was lazy and I thought my time was running out so I just jumped out from the museum altogether. So, I took the easy way.

\*29 | Shanghai Biennale  
Shanghai, China  
<http://www.sh-artmuseum.org.cn/>

It's a question of degrees, isn't it? Because if it is possible for the public to wander into a museum without realizing – you can disguise a museum so that people don't realize that it is a museum. And then the history of art can be inserted later and everybody wins. It's very positive. I think this is important because, in England, at least for a large part of the population, the word "art" has a negative connotation. So, you need some subterfuge to get people to look at it.

**Osaka** | Thank you very much. It was certainly quite surprising for us to hear that the term "art" has a negative meaning in United Kingdom. As the Japan Foundation, one of the organizers of the previous editions, is no longer among the Triennale organizers, the focus of the upcoming event has shifted entirely to Yokohama and the Yokohama Museum of Art, this time's main venue. Where are you seeing an event that has so far taken place at the Yokohama Red Brick Warehouse and piers and warehouses in the Yamashita area heading with a museum in a central position? May I ask each of you to share your ideas on this?

**Nanjo** | A museum functioning as a venue surely isn't something extraordinary. It's the case with shows in Taipei, Lyon, Asia-Pacific Triennial of Contemporary Art and Fukuoka, and also with Media City Seoul<sup>\*28</sup> and the Shanghai Biennale<sup>\*29</sup>. The Documenta doesn't take place at a museum, but it is usually staged inside a fixed venue. So as you see, it's not such a special case after all. In addition, the benefit of doing the show in a museum is related to costs. The interior of a museum contains the necessary infrastructure for an exhibition, so we don't need to spend large amounts of money on the establishment of such infrastructure and the maintenance of a venue anymore, which in my view is an enormous advantage. On the downside, it's difficult to make use of the venue's characteristics to achieve a unique atmosphere. For the 1998 Taipei Biennial, for example, where I functioned as a commissioner and Ms. Miki worked as a curator, Cai Guo-Qiang (1957-) suggested, "If you do the Biennial here, you better display the works to be seen from the outside rather than make everything happen inside the museum." Consequently, he wrapped up the whole museum. Cai made a bamboo scaffolding, got some battered old advertisements as one often finds them in the streets, and attached them to the construction that enveloped the building completely. This resulted in an appearance that was quite different from the museum's usual sight, while the enhanced visibility from outside boosted the overall festive mood. There are a lot of different methods to choose from in order to become original. As a second aspect, I'd like to point out the case of the Yokohama Museum of Art, the most important part of which is the grand gallery. It's a highly unique kind of place, however it is absolutely useless as an exhibition space. We're talking about Tange Kenzo's design, so criticism is normally taboo, but as I'm not involved with architecture, my opinion is quite frankly that this is one case of museum architecture that completely missed the mark. The big challenge is then to make the best possible use of it. If you remove all the displays from the grand gallery and replace them with something that fits into that particular environment, you can create a striking impact, not least because that grand gallery is simply the largest space inside the museum. I think working out ways of dealing with such tricky spatial conditions is an extremely important issue.

**Osaka** | How about you, Mr. Kawamata?

**Kawamata** | A museum playing a central role doesn't necessarily have to be a bad thing, but I think it would be wrong to place too much emphasis on the museum itself. One may profess that the street is a museum, or even that the entire city of Yokohama is a museum, which in other words is to say that the idea behind a museum is not limited to one building or an object in general. It's not only a matter of space, but a museum always involves some kind of authority or power-exerting aspects, and it somehow feels a bit like artworks are being returned to the museum. One event that I found particularly impressive was "Chambres d'amis", a historical exhibition a curator named Jan Hoet (1963-) did in 1986 in Gent, Belgium. He placed artworks in a number of private homes in the city of Gent, which people then had to visit in order to see the works. I suggested to Hoet that he didn't really need a museum for his show, but he disagreed. People first had to go to the museum to obtain the information they needed before starting their tour around the various venues. Therefore, the museum was an information center that was best to visit first. Free from any notion of authority or administration, it was simply an open space where information was provided. It was of course also an exhibition venue, but in this sense, in my view it is certainly better to let it be a part on equal terms of something bigger that takes place out in the city, for example, rather than making it a mere showcase for artworks. As soon as it's presented in a way that suggests that the art is ultimately coming back to the museum, and the museum swallows up all the various things that have been done in the city, I think the whole thing gets less interesting, the stronger the power is felt.

**Nanjo** | One example would be the Towada Art Center, the inception of which I was involved. That museum has a very small space for special exhibitions, and as a result, the facility itself is ultimately nothing more than a base for all kinds of activities. Every time the museum hosts a large-scale exhibition, they are taking things out into the streets, as the museum's concept is modeled around the idea that art should basically take place outside, and the city should be the actual exhibition space. That's why I think it is definitely possible to do things at various places across the city even when the museum is officially the venue. Such projects require huge amounts of energy though.

**Biggs** | In England, the word "academic" means someone who teaches in the university. But, as English is spoken on the street, the word "academic" is used to mean "something doesn't matter." So, "it's academic" means "it doesn't matter".

So, Mr. Kawamata and Mr. Nanjo are absolutely right. It is about power. People in England react against power. They don't like power. So art should be released from power.

**Mizusawa** | I seem to be the one most involved as a museum curator. I've been working mostly as a curator in a museum that opened in 1951, so I'm perhaps the person who engages most in the "dialogue with art history" that Mr. Biggs talked about earlier. I think there is a significant difference in the larger framework of history between museums in Japan and Europe. What has long been lacking in Japan in particular are places for encountering contemporary forms of art, which as a matter of fact has partly cast a tragic light especially on the history of Japanese modern art in the first half of the 20<sup>th</sup> century. After we lost the war, the museum was the tiny light at the end of the tunnel that led art out of this confinement and to a point where it got in contact with people's daily lives. That's the state of affairs in Japan. I'm sure that the prefectural governor of Kanagawa who decided to build a museum in 1951, a time when Japan was under American occupation, was an absolutely exceptional person. That man used to work at a Japanese embassy in France, and his idea was that Japan could probably not recover from the war defeat without some kind of involvement with art. That became one model that Japanese museums were subsequently based on, which is a very important aspect. In Europe, there is of course the case of Germany, where many of the museums survived the war, but the Documenta was launched, I

think, as a project aiming to restore what was destroyed under Hitler's cultural policy. That generated a massive kind of energy for international art shows, and triggered an engine that began to run outside the museum. This development has continued up to this day. The opening of the Yokohama Museum of Art took quite some doing I think, but in the end it opened in response to the growing demand for a platform for encounter for the citizens of Yokohama. It was around the same time when Tate Liverpool opened in 1989. However, as we just learned, Tate Liverpool had accumulated various experiences in artistic activities since 1900, so it had already reached a certain degree of maturation, and to some extent established a dialogue between the people and art. I think that's one fundamental point where we should perhaps start all over again, and in this sense, I'm considering it as a positive aspect about this Triennale that it provides an opportunity to cement the understanding of the museum as a place for art and people to get together.

**Miki** | I am currently based in France, where museums are valued rather highly, but I work in an art space that is not a museum. It is a place that questions art that tends to turn introspective and blocks off anything that tries to enter from the outside. And therefore, it is a place that was built on a principle of connecting the outside and the inside, art and everyday life. Getting back to what I was saying earlier, I think turning the museum into a main base for the Triennale this time is a very good thing. As Mr. Nanjo pointed out, the infrastructure is already there, and we can leave marks of what we did. In this sense, keeping the museum as a base, maybe not necessarily always as an exhibition venue, but as a place that is functional. When Ms. Osaka first approached me about the Triennale, I discussed how it would be important to commission artworks that remain after the event, so as to make the most out of the large sum of money that finances this exhibition. It would be a waste if nothing remains. I realized that the giant locust by Tsubaki Noboru (1953-) exhibited at the Yokohama Triennale in 2001 was later bought by another museum, and the contribution of Choi Jeong Hwa (1961-) to the Lyon Biennale is still there, too. I asked Ms. Osaka about the possibility of commissioning works for the museum, and her reply was that the current situation may involve some budget and location problems. But ideally speaking, an international art exhibition of this scale should be able to accumulate its achievements. Lewis Biggs touched on this issue, too. It could come in forms of public art or an archive; something that can be continued into the future.

**Osaka** | The issue of continuity is going to be a central topic for us to deal with in the future. While the administrative system of the Yokohama Triennale have been organized by the Japan Foundation up to now, we have finally begun to tackle the Yokohama Triennale 2011 from the question how to set up the management side of the project. I would like to ask the directors about their respective views and suggestions regarding possible directions for management. In cases a museum is involved, there are various examples of administrative parent organizations – inside that museum itself, or outside and perfectly autonomous. Considering your experience in this matter, Mr. Biggs, I would like to ask you to share your views first.

**Biggs** | I should say that when Liverpool Biennial started, a lot of people thought it was a part of the Tate program. And I'm sure it benefited at the beginning from the brand value of Tate. But the museum has own ongoing program, where you have to make three large exhibitions a year as well as collection displays and this consumes a lot of time and energy already.

Although there are many advantages in a museum being a lead organization, because you can organize insurance and logistics and you can persuade lenders with your reputation, there is also a huge task to do a lot more than you already do without a lot more resources.

I think the situation in Liverpool was unusual because I was a museum director so I was able to take the infrastructure with me to some extent to the biennial office as an independent organization.

**Mizusawa** | Before this meetings, I suggested half jokingly that the first three editions were all “preliminary” Triennales. In fact, we finally arrived at the first stage of making use of the museum. When I was appointed as the artistic director, I first didn’t understand why we were not using the museum as a venue. It was very natural for me to think that the museum would be deeply involved and that the space would be part of the Triennale, too. The museum had not been used until then, and I thought it would be a good opportunity to do so during my appointment. The reason is, as I and probably all those involved in the previous two editions have experienced, first of all, establishing a public space requires a hub around which a certain spatial construct is defined, compounded by the movement of people in the space. Without such a configuration and accumulation, venues become isolated islands without any connection. I doubt if anybody could accurately remember where the all venues were located in the last three editions. Each edition was constructed differently. And if this was all part of the strategy and the effect was calculated, it would not be a problem. But I think that it was actually a haphazard affair. So, it is worth trying to turn the museum into a base this time. If it doesn’t work, you can come up with a new idea again. I think you just have to risk it and think of this as a chance to try the museum out.

**Kawamata** | I think we are talking about how to continue with the Yokohama Triennale but, as Mr. Biggs pointed out earlier, unless the event is not linked to the local community, I think it ends up being a one-off event. It’s a question of how you get involved with the community. But then again, I think a community-based international art exhibitions are not so cool. From my experience, I can say that the community-based international exhibitions, like the Liverpool Biennial, are not that common in other countries. I think it’s indeed a rather exceptional format. For example, there is a biennial event in Nantes<sup>\*30</sup>, which is clearly modeled on the Echigo-Tsumari Art Triennial. They place works of art along a river. The recent show in Essen<sup>\*31</sup> again borrowed much from Nantes, and like Echigo-Tsumari, it focused on setting up site-specific works for permanent display across one specific region. So in other words, I don’t think there are terribly many community-based art exhibitions out there. We just have too many of them here in Japan. Somehow international art exhibitions in this country always end up being site-specific affairs, and it’s all gotten a bit monotonous, which is where I am seeing the actual problem. But on a global scale, I would say that there aren’t many international art shows that are related in one way or another to local issues or town development. The Muenster Sculpture Project has absolutely nothing to do with the local community; they’re just putting up some artworks and that’s it. None of the participating artists would bother to hammer out something that relates to the local community. One would think that staging the Triennale in Yokohama would encourage participating artists to consider the unique environment of this particular city, but as I have learned, they don’t think about such things at all. They all just come to exhibit their own works. That’s why I think they should spend more time in the city and establish some kind of communicative platform first, as creating something together with the local people is what ultimately fuels the artists’ motivation and consciousness of the locality.

In my view, the real problem with the Yokohama Triennale is that it totally goes silent during the three years between one edition and the next. I see these three years to be immensely important. I actually think that turning the Triennale into a corporate business, as they did it in Liverpool for example, would be a good idea. Having a company first, and then spending three years raising funds and doing thorough research is certainly the best way to go. If you have a company, you need to generate a budget first, and in order to do so, you’ll have to think about what kind of exhibition you should organize. Making the whole thing a corporate business rather than depending on public administration would heighten everyone’s consciousness, and I think it would also allow for participation from the general public.

One thing that I discovered during my term was that people who get involved as volunteers or supporters are not so reliable. Volunteers and supporters often use the local government as their

shield to protect themselves and to shift their responsibilities; the government is busy with various business, and the Triennale is only one of the many things they need to organize. What I saw was the local government heavily depending on the supporters and volunteers, and the supporters and volunteers also heavily depending on the government. There should be more tension between the two. I could say that I came here today, all the way from France, to make a point on this huge issue.

**Nanjo** | Regarding continuity, it is related to issues of location and organization, whereas in terms of organization, Lewis Biggs' organization is certainly a very special case. I think it's really an admirable that a single man has been able to remain in the top position and ensure that extremely strong and stable sense of continuity. Ms. Osaka, is your question related to whether or not it is better to install the Triennale office inside a museum? In any case, the realization of a triennial or biennial requires at least a degree of involvement that includes the continuous presence of professionals in the field of contemporary art. This sort of event isn't something a museum curator can easily do on the side. Even when it is staged at a museum, it is certainly necessary to set up a proper system, an environment with people working full-time in an office dedicated to the Triennale. In the case of the Aichi Triennale, Haito Masahiko, curator at the Aichi Prefectural Museum of Art, dedicated his time fully to the Triennale for more than a year. Mr. Tatehata defined the overall direction in his position as general director, and there were various other staff members, but it appears to me that there has to be a full-time professional curator designated to work at the core, and also a dedicated office with dedicated staff taking phone calls and other inquiries. It should not be museum staff picking up the phone calls inquiring about the Triennale. What I am explaining may be too much of a detail, but this is the kind of operation that is necessary. What Mr. Mizusawa just said reminded me the time when we also discussed how the Yokohama Museum of Art would take part in our Triennale. In the end, it did not take part. But it's only natural that they do. That's why I'm thinking rather positively about the museum taking the initiative this time.

**Miki** | I have one question that I'd like to ask Mr. Kawamata as an artist. What you just said is something that I am also very much concerned about as a curator. It is a challenge to boost an artist's motivation and inspire him or her to deliver a good piece of work. We all know that in some really badly managed international art exhibitions, artists would just send in a CD or a DVD with a floor plan attached, without making any real effort. As a result, although the list of artists includes impressive names, the exhibition lacks the energy that is supposed to be fuelled by the artists. There are too many international exhibitions that have a great lineup of artists, but showing works of low quality. Furthermore, many artists are not interested in taking part in art biennials and triennials anymore. When an event takes place in such sparsely-populated areas or remote islands as Setouchi or Echigo-Tsumari for example, they show interest because of the additional experience of nature that such occasions offer. Urban-style international exhibitions suffer from the problem that artists either cannot make the time to travel, or even if they do, they make an appointment in Tokyo, and even though they come, they are kept from looking at – let alone relating to – the locality, and ultimately, from producing something powerful. What could a curator of an urban style international art exhibition do to encourage artists to stay a little longer, develop an interest in the respective community, and channel a certain amount of energy into the works they produce there? This is my question to you, Mr. Kawamata.

**Kawamata** | Architects often submit proposals to competitions, don't they? I think it would be good to do such competitions as well – invite artists to go and check out the venue, and then come up with something appropriate for the respective location. We'd then select what is best among the entries. This would at once mean that we'd get only proposals that could be realized

here but nowhere else, so I really think we should try and do such a competition. In architecture it's sometimes done anonymously, and even though I'm not sure how strong the response would be in terms of submissions, I do think a project-based international art exhibition is an alternative worth pursuing. For example, participating artists could each propose a project, and they don't have to all show at the same time. Like in Liverpool, artworks could be produced whenever it is commissioned, and it could eventually join the exhibition. So, then, you don't really have a period set for the exhibition, because the beginning and the end is not so important. So, an individually based project is one option, and a competition is another.

**Biggs** | I'm old enough to remember when museums had static collections. It was wonderful to be able to go back to the museum time and time again to see the same thing, in exactly the same place among other things. Because the art doesn't change, but people do - they see things in different ways at different times. So the business of repeating exactly the same exhibition every three years sounds wonderful to me.

**Osaka** | Thank you very much. Given the opinions we have heard from each of the panelists today materialize to some degree, I believe that we will first have to set up a dedicated office and organization for the Yokohama Triennale to operate on a permanent basis. When looking at the records of the previous Triennales, it has been stated after each of the three past editions that preparations have to start and an office for the next one has to be installed right after the current one closes. We have yet to put that into action. Therefore, regarding the question how to connect the fourth Triennale to the fifth, I'm hoping that we will eventually find a direction that allows us to run the Yokohama Triennale from such a long-term standpoint. Thank you very much for your cooperation!

## PANELIST PROFILE

### **Lewis Biggs** | CEO & Artistic Director, Liverpool Biennial

Liverpool Biennial of Contemporary Art was born from conversations between its founding Patron, James Moores, and Lewis Biggs, Director of Tate Liverpool, in 1997. Lewis was a Trustee of the Company set up in 1998. The first Biennial took place in 1999, and in November 2000 Lewis resigned from his position as Director of Tate Liverpool in order to become full time CEO and Artistic Director of Liverpool Biennial.

The 2002 Biennial 'broke the rules' by focusing on newly commissioned art, much of it for the public realm, researched collaboratively and realized by a team of locally based curators. The commitment to this approach – and its success - established Liverpool Biennial as a significant contributor, with an unusual and specific rationale, to the international spectrum of biennales.

Since then, Lewis has led the company to become one of the UK's leading art commissioning agencies working in the public realm, dedicated to 'engaging art, people and place' through projects such as Antony Gormley's *Another Place*, Jaume Plensa's *Dream* and Richard Wilson's *Turning the Place Over*.

Lewis was Director of Tate Liverpool from 1990 to 2000, (Curator of Exhibitions and Displays 1987-90); an exhibition officer for the Visual Arts Department of the British Council (1984-87), and Gallery Co-ordinator for Arnolfini Gallery, Bristol (1979-84). He helped launch the new wave of British sculpture in the 1980s with Tony Cragg's first show in a public gallery in the UK (1980); with *Objects and Sculpture* co-curated with Sandy Nairne and Iwona Blazwick (1981); *Between Object and Image* (Madrid, Barcelona, Bilbao 1986); and *Starlit Waters* (Tate Liverpool, 1988).

As joint Curator / Director of *Art Transpennine 98* (with Robert Hopper) his focus moved beyond the museum / gallery context. This exhibition, planned from 1994, was realised in 1998, in the form of 40 commissions in 30 sites in the region between Liverpool and Hull.

He is a Director of Culture Campus Ltd, a partnership between Liverpool's Universities and major regional arts organizations dedicated to enhancing postgraduate studies and 'graduate retention' through employment in Liverpool. He has been an external examiner at art schools including the Ruskin School, Oxford University; a Visiting Professor of Contemporary Art and an Honorary Fellow of Liverpool John Moores University. He is General Editor of *Tate Modern Artists* (a series of books on contemporary artists appearing since October 2002).

Lewis is a former Director of North West Arts Board and of Oriel Mostyn, Llandudno. He has also been a member of the Art Panel of the Arts Council of England and of the Visual Art Advisory Committee of the British Council. He has been a judge for many prizes and competitions, including the John Moores Painting Competition. He is a Fellow of the Royal Society for the Arts.

### **Nanjo Fumio** | Director of Mori Art Museum

Nanjo worked for the Japan Foundation, among others, before he assumed the position of deputy director of Mori Art Museum in 2002. He became director in November 2006. His main achievements include commissioner of the Japan Pavilion at the Venice Biennale (1997), commissioner at the Taipei Biennale (1998), member of jury committee of the Turner Prize (1998), co-curator of the 3rd Asia-Pacific Triennial of Contemporary Art (1999), artistic director of the Yokohama 2001: International Triennale of Contemporary Art, jury member of the Golden Lion Prize of the Venice Biennale (2005) and artistic director of the Singapore Biennale (2006, 2008). He is board member of CIMAM member and also member of AICA. He lectures at Keio University. He has been awarded commendations from the Minister of Foreign Affairs.



Publications include *Asian Contemporary Art Report: China, India, Middle East and Japan* (2010). He graduated from Keio University in the Faculty of Economics and also Faculty of Letters, where he majored in art history.

**Kawamata Tadashi** | Artist

Since his first exhibition in 1977, Kawamata has worked and exhibited widely in the international art scene: Venice Biennale (1982), Documenta 8 (1987), São Paulo Biennale (1987), Documenta 9 (1992), Lyon Biennale of Contemporary Art (1993), Muenster Sculpture Project (1997), 11<sup>th</sup> Biennale of Sydney (1998), Echigo-Tsumari Art Triennial (2000-), the 4<sup>th</sup> Shanghai Biennial (2002), Busan Biennale (2002), Valencia Biennial (2003) and others. Artistic director of Yokohama 2005: International Triennale of Contemporary Art. Professor of Department of Intermedia Art of Tokyo University of the Arts from 1994 to 2005, and currently, professor at École Nationale Supérieure des Beaux-Arts in Paris.

**Mizusawa Tsutomu** | Deputy Director, Museum of Modern Art, Kamakura

Mizusawa Tsutomu joined the Museum of Modern Art, Kamakura as curator in 1978. Author of *Kono Owari no Toki ni mo* (Even at the End) (Shicho-sha, 1989), *Tenzai-suru Chushin* (Interspersed Center) (Co-author/editor, Shunjusha, 1995), and curator/author of award winning exhibition/catalogs, "Horst Janssen" (The First Osaka Catalog Grand Prix), "Nature for Art, Art for Life" (The Second Yushodo Gesner Award), "Mobo Moga" (The Ringa Prize), "Wilhelm Lehmbruck" (1<sup>st</sup> Western Art Foundation Group Prize for the exhibition plan), and "Paula Modersohn-Becker" (The Japan Association of Art Museums Encouragement Prize). He was artistic director for the Yokohama 2008: International Triennale of Contemporary Art. Recently curated exhibitions include "Rei Naito : Tout animal est dans le monde comme de l'eau à l'intérieur de l'eau," "OKAZAKI KAZUO: Garden of Supplements," and "A Fateful Journey: Africa in the Works of El Anatsui." He has received MA from Keio University.

**General Director of Yokohama Triennale 2011**

**Osaka Eriko** | Director, Yokohama Museum of Art

Osaka has organized and curated many international exhibitions of contemporary art while at the Japan Foundation and ICA, Nagoya. She was senior curator (1994-1997) and artistic director (1997-2006) at the Contemporary Art Center, Art Tower Mito, artistic director at Mori Art Museum (2007-2009) before assuming her current position as director of Yokohama Art Museum. She has received BFA in Aesthetics/Art History from Department of Philosophy, Faculty of Letters, Gakushuin University.

**Artistic Director of Yokohama Triennale 2011**

**Miki Akiko**

Miki has worked as independent curator, co-director of Dentsu Art Project, before working as chief curator at Palais de Tokyo in 2000. She has a wide experience of curating exhibitions in an international context, including 1998 Taipei Biennial and shows at the Barbican Art Gallery in London and National Museum of Contemporary Art, Korea. She has received BA in Art History, University of Washington, Seattle, USA, then received MA in Art History, Université de Paris IV, Sorbonne, France.

## AUDIENCE FEEDBACK

[No. of Registered Audience] 203

[Audience No.] 250

[No. of Collected Surveys] 92

[Sex] M: 43 | F: 48 | N/A: 1

[Age] Under 19: 1 | 20s: 29 | 30s: 21 | 40s: 19 | 50s: 14 | 60s: 5 | 70s/over: 3 | Unanswered: 2

[Location of Residency] Yokohama City: 46 | Kanagawa Prefecture: 13 | Tokyo: 23 | Other Areas: 8 | Unanswered: 2

### About the Kick-Off Meeting

- Lewis Bigg's presentation was very interesting, not only in the context of Yokohama Triennale, but also in the context of thinking about art projects in general.
- It was a good opportunity to find out about the potentials of Yokohama Triennale and art.
- It was a good opportunity to hear the past directors' original goals, along with their reflection on what they were able to achieve as well as what they thought they had failed to achieve.
- The panel discussion was easy to follow, as it connected well with what was discussed in the presentation made in the first half.
- The discussions were so interesting that I regretted that I was not able to visit the past Triennales.
- I wanted to hear more about what is to happen next in 2011 during the panel discussion.
- I wanted to know more about the details of the programs for 2011. The time allocated for the panel discussion was too short.

### Comments on the Yokohama Triennale in General

- I hope the next one could have an earlier start and the administrative office can become more permanent.
- Some difficulties have been made visible. I hope the Triennale will continue although there may be times when its policy may oscillate from time to time.
- The management has been very weak in the past, lacking a clear mission for permanency.
- I think that the objective of the Triennale has not been consistent in the past, due to lack of permanency and stability of the organizational management. The theme has always been grand, but the contents have not always matched the grandness. A smaller scale Triennale is fine as long as it can show some uniqueness in its approach.
- There has been a general lack of consistency in Triennale's approach, direction and policy. It has never had a permanent venue, too. Each edition has been isolated from each other.
- Yokohama Triennale should become an incorporated body (like the Liverpool Biennial).
- I wonder how many of the local citizens are really interested in this event. I question how much of it is uniquely Yokohama, and how much financial burden the citizens have to shoulder for this event.
- The publicity campaign should take a more active approach.
- I hope that the citizens can become more familiar with the event, and have opportunities to be directly involved.
- I hope it will be an exhibition in which the elderly could easily participate, too.
- I hope the Triennale will be something that involves the locals in the process of its making.
- The discussion was too serious. I want to know more about how I can be involved, and what role is expected of the supporter. The Triennale will be less accessible if the discussion involves too much theory.
- I remember the first Triennale to be the most powerful and good. I want the Triennale to continue because it is a suitable event for a city like Yokohama. But the management seems to have been unstable, and I think the audience is responding less and less, year by year. I hope these issues can be identified so that they can be improved in the future.
- As a citizen and a visitor, the 'over 18' artwork that was included in the Triennale in 2008 was useless. The line-up of the works should be such that all the works are suitable for view by children.

- I hope there will be some permanent works that will remain in Yokohama as a landmark.
- I want to see many more talk programs during the Triennale.
- I saw some very interesting and also impressive artworks during my visit in the past Triennales. Of course there were ones that I did not understand and also ones that were uncomfortable to view. But I appreciate the simple fact that art exists in our society, so I hope the Triennale will continue into the future.
- The Triennale is still an unfamiliar event, even to the local citizens. What art is to each person may be different, but many of the exhibitions of this type end up looking similar. Why is it so? I guess they all try to present a set of work of certain quality, but is this why?
- It has been difficult to locate and access the different venues.
- The admission charge should be free of charge.

### **Regarding Yokohama Triennale 2011**

- I hope there will be a balance between the global and local expectations.
- I want to know about the relationship between the main venues and the surrounding venues (incl. Koganecho), and how each location is positioned in the overall context of the Triennale.
- I want the Yokohama Triennale to be a trigger to attract the public to take interest in art. It should be a stimulating and exciting experience that cannot be experienced otherwise. (There should be some parts that are obvious and easy to understand and others that leave room for questioning "What is Art?")
- I hope that the citizens will have chance to be stimulated from exciting art, especially in times like this, when Japanese politics and economy are both very depressed. I just want to see as many artworks with energy as possible.
- I want the Triennale to be a good international exhibition as well as a festival in which we citizens can be fully engaged.
- Supporters should be trained to become professionals so that they could work closely with the artists.
- I am looking forward to planning and organizing programs as a supporter.
- I want the Triennale to think more about delivering information to the locals. Many people do not know about the Triennale.
- How will Yokohama and its identity match with the Triennale?
- How will the local neighborhoods be involved? What kind of branding is suitable for Yokohama?
- I want to see something that is unique to Yokohama.
- How about involving schools and neighborhoods so that the local citizens can access art with less effort?
- I hope there will be opportunities where artists and the locals can engage with each other.
- The Triennale would not bear fruit without continuing for a long time.
- Would it be possible to hold the Triennale in a museum? Can the new administrative body really manage the project?
- I hope there will be some critique on the past Triennales so that the next one will be unique. If the artworks are going to be placed in various locations, sighting and routing should be considered carefully. I also want to see some participatory programs for the citizens.
- The management office should be permanent and the national government (through the Agency for Cultural Affairs) should support it through subsidy and human resources. Other government agencies (foreign office, tourist board, etc.) should be supportive, too.
- The venues will be limited to two, but this could be turned into an advantage.
- I am interested in the fact that the venues will be compact and the museum will be used as one of the venues. I am also interested in the relationship between the city and the museum.

# YOKOHAMA TRIENNALE 2011 KICK-OFF MEETING REPORT

## ヨコハマトリエンナーレ2011 キックオフミーティング 記録集

発行：横浜トリエンナーレ組織委員会 2011年3月

監修：帆足亜紀

編集：上條桂子

翻訳：帆足亜紀、アンドレアス・シュトゥールマン

写真：笠木靖之

デザイン：津山勇

印刷・製本：株式会社野毛印刷社

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Published by : Organizing Committee for Yokohama Triennale, March 2011

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Printed by : Noge Printing Corporation

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