

# Announcement

## Title and Concept of Yokohama Triennale 2017

Yokohama Triennale 2017 is pleased to announce the exhibition title of Yokohama Triennale 2017, “Islands, Constellations and Galapagos.” The title, together with the concept, has been conceived as a result of a series of discussion by the Conception Meeting members, consisting of the directors and experts of different generations working in different fields.

“Islands,” “constellations,” and “Galapagos,” are words that open possibilities for us discussions on various issues such as isolation and connectivity, imagination and guidance, distinctness and diversity, among others. In contemplating what we shall consider wisdom for our future during this time of uncertainty, we hope to engage people in these discussions using our imagination and creativity.

In addition to the exhibition, a series of public forums “Yokohama Round” will be kicked off in January 2017 as a platform for conversations/discussions, contemplation, as well as sharing/co-existence in exploring the ideas surrounding the title of Yokohama Triennale 2017.

## Yokohama Triennale2017

### “Islands, Constellations and Galapagos”

|                                   |   |
|-----------------------------------|---|
| <b>Exhibition Dates</b>           | August 4-November 5, 2017 ※Closed on 2nd & 4th Thursdays; opening for a total of 88days.  |
| <b>Main Venues</b>                | Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama, Japan)<br>Yokohama Red Brick Warehouse No.1 (1-1-1 Shinko, Naka-ku, Yokohama, Japan)   |
| <b>Organizers</b>                 | City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation(NHK),<br>The Asahi Shimbun, and Organizing Committee for Yokohama Triennale  |
| <b>Conception Meeting Members</b> | Suhanya RAFFEL, Sputniko!, TAKASHINA Shuuji, Rirkrit TIRAVANIJA, WASHIDA Kiyokazu, YORO Takeshi<br>OSAKA Eriko, MIKI Akiko, KASHIWAGI Tomoh (Yokohama Triennale 2017 Directors)<br><small>(In alphabetical order)</small> |

**For inquiries | Organizing Committee for Yokohama Triennale Office**  
**(A.Hoashi/N.Takahashi)**

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## Concept

Today, even as the global network broadly expands beyond the existing framework, the world is being rocked by conflicts and disputes, refugee and immigrant issues, and the United Kingdom's so-called Brexit from the EU, among other things. In addition, in the environment inundated with the amount of information far beyond human processing capacity and highly and increasingly complex, rapid development of social network has caused our society to progressively resemble island universes and, furthermore, the activities of various small-scale collectives that seem to resist the logic of world powers or centralized governments are accelerating.

With such a landscape as its backdrop, Yokohama Triennale 2017, under the title "Islands, Constellations and Galapagos", will reexamine the state of global connectivity and isolation from various angles. The exhibition will potentially consider, among other things, the following: the archipelago-style existence of regions and cultural spheres; the world that is generally growing conservative; distinctive evolutions and diversifications that happen within the closed environments; and what kinds of potentials human imagination and creativity may manage to cultivate, faced with the world in which such conflicting concepts and aspects intricately and fluidly intertwine.

Today, at this turning point of an era, Yokohama Triennale 2017 aims to capture anew the complexity, profundity, and nexus of the world that cannot be grasped merely through a digital perspective (the worldview consisting of 0 and 1). With the courage of ancient sailors who sailed the open seas with stars as their guideposts and with human imagination that painted mythological images and wove narratives in the sky by connecting the stars, we hope to recapture them from multifaceted perspectives. The triennale intends, then, to provide the place where, together with a diverse range of people, we contemplate what we shall consider wisdom for our future.

### Yokohama, the Opened Port

2017 marks the 150th year since Taisei Hōkan (the return of political power to the Emperor), which signified the collapse of the feudal system and the beginning of modernization in Japan. Yokohama was one of the first ports Japan opened to foreign ships after over two hundred years of seclusion policy, inducing the said collapse and subsequent modernization, so the themes of connectivity and isolation are directly linked to its historical background. In planning Yokohama Triennale 2017, with the image of various things and ideas coming together at the time of the port's—and the country's—opening in mind, and with the hope that this triennale will not merely serve as an exhibition of contemporary art but also provide occasions for conversations/discussions, contemplation, and sharing/co-existence, we decided to host two separate series of gatherings, titled Conception Meeting and Yokohama Round, through which we will explore various concepts.

### Conception Meeting

We have initiated a series of Conception Meetings this summer, with the three directors and six experts from the fields of art, anatomy, and philosophy, among others as participants. The meetings have been convened for the purpose of holding multidisciplinary discussions that transcend the barriers of existing ideological frameworks and specializations and reflecting them on the Triennale's planning, concepts, and contents.

### Yokohama Round

Starting in January 2017, well before the opening of the Triennale, and continuing up to the closing of the exhibition, Yokohama Round will welcome experts from even wider variety of disciplines and hold a series of public forums in which we will consider various issues and possibilities that the words "islands," "constellations," and "Galapagos" may evoke. In addition, we plan to collaborate with educational institutions including local universities.

October 11, 2016

Yokohama Triennale 2017 Directors

Akiko Miki, Eriko Osaka, and Tomoh Kashiwagi

## Conception Meeting Member Profile

**Suhanya RAFFEL****Executive Director,  
M+ Museum**

Born in Sri Lanka. Lives in Hong Kong. Raffel, who will assume her position at M+ Museum in November, was at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where she was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art since 2002, before becoming the Deputy Director and Director of Collections, Art Gallery of New South Wales in 2013. She has also served as a member of the Asian Art Council at the Guggenheim Museum, New York (2009-14).



Photo by Tomoya Uehara

**Sputniko!****Artist / MIT Media Lab  
Assistant Professor**

Born in Tokyo in 1985. Lives and works in Boston and Tokyo. After graduating Imperial College London with degrees in mathematics and computer science, Sputniko! earned her MA in Design Interactions at the Royal College of Art. She has since continued to produce playful and cross-boundary work examining technology of everyday life, and has presented her film and installation works internationally in exhibitions such as "Talk to Me" (2011, Museum of Modern Art, New York) and "Tokyo Art Meeting Bunny Smash" (2013, Museum of Contemporary Art, Tokyo) among others. She was also listed as "10 Women who create Japan's Future" in Forbes Japan (2014).

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

Born in Tokyo in 1932. After graduating from the University of Tokyo, Takashina was invited by the French government to study in Paris (1954-59). He taught as professor at the University of Tokyo and served as the Director of the National Museum of Western Art, before assuming his current position in 2002. He is a distinguished scholar of Post-Renaissance western art, but is also known for his profound knowledge in the field of modern Japanese art. Author of numerous books, including *Nihon Kindai Bijutushi-ron* [Studies in Modern Japanese Art] (Chikuma Gakugei Bunko) and *Renaissance no Hikari to Yami* [Light and Darkness of the Renaissance] (Chuko Bunko, Minister of Education Award for Fine Arts). Recipient of the Order of Culture (2012).



Photo by Anette Aurell

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

Born in Argentina in 1961. Currently works in New York, Berlin and Chiang Mai, Thailand. Tiravanija is recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. He is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai.

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

Born in Kyoto in 1949. Graduated from the Faculty of Letters, Kyoto University where he completed his doctorate course. Washida served as the President of Osaka University before assuming his current position. He is known as a critic on social and cultural conditions through his writings and theories on body, the Other, word and language, education, art, and care, among other things. Author of *Mode no Meikyuu* [Labyrinth of Mode] (Chikuma Gakugei Bunko, Suntory Prize for Social Sciences and Humanities), *Guzuguzu no Riyuu* [The Reason for Linger] (Kadokawa Shinsho, Yomiuri Literary Award), "*Kiku*" *koto no Chikara* [The Power of Listening] (Chikuma Gakugei Bunko, Kuwabara Takeo Award) among others. Currently writes for Asashi Shimubun's daily column entitled "Oriori no Kotoba (Random Words and Phrases)". Recipient of Medal with Purple Ribbon (2004).

**YORO Takeshi****Anatomist / Professor  
Emeritus, The  
University of Tokyo**

Born in Kamakura, in 1937. Yoro entered the anatomy laboratory after graduating from the Faculty of Medicine at the University of Tokyo where he later taught as professor until 1995. He observes and critiques on conditions of human society through his knowledge of the anatomy and the behavior of brain. Author of *Kaibogaku Kyoshitsu e Yokoso* [Welcome to the Anatomy Laboratory] (Chikuma Shobo), *Karada no Mikata* [How to Study a Body] (Chikuma Shobo, Suntory Prize for Social Sciences and Humanities), *Yuinoron* [Brainism] (Chikuma Gakugei Bunko) among others. *Baka no Kabe* [The Idiocy Barrier] (Shinchosha) was the bestselling book in 2003 and received the Mainichi Culture Award. He is also the Director of Mushitec World and Kyoto International Manga Museum.

(In alphabetical order)

## — Yokohama Triennale 2017 Directors

**OSAKA Eriko****Director, Yokohama  
Museum of Art**

Osaka has previously worked at the Japan Foundation, ICA Nagoya, and served as senior curator (1994-96) and artistic director (1997-2006) at the Contemporary Art Gallery, Art Tower Mito, artistic director at Mori Art Museum (2007-January 2009), before assuming her current position in April 2009. She has curated numerous contemporary art exhibitions including the Japan pavilion for the 49<sup>th</sup> Venice Biennale as commissioner and "Cai Guo-Qiang: There and Back Again" (2015). She was Director General for Yokohama Triennale 2011 and Chairman of the Organizing Committee for Yokohama Triennale 2014.

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

Miki has worked as the chief / senior curator of Palais de Tokyo (Paris, 2000-14) and as the Artistic Director for Yokohama Triennale 2011 amongst other key positions. She has curated important exhibitions in both Asia and Europe, including the "TransCulture" at the 46<sup>th</sup> Venice Biennale (1995), Taipei Biennial "Site of Desire" (1998), "Nobuyoshi Araki: Self-Life-Death" (2005), "Chalo! India: A New Era of Indian Art" (2008), "Hiroshi Sugimoto: Today the world died" (2014), and "Takashi Murakami: The 500 Arhats" (2015). Author of *Insular Insight* (Lars Müller, 2011 DAM Architectural Book Award).

**KASHIWAGI Tomoh**  
**Project Director,  
Yokohama Museum of Art**

Kashiwagi joined the Yokohama Museum of Art in 1988 prior to its open in 1989. He specializes in the history of late Edo to contemporary Japanese art. His curated exhibitions include "Yoshishige Saito: Time • Space, Wood," (1993) "Shiko and Yukihiko," (1995) "SUGA Kishio: Stance," (1998) and "LEE Ufan: The Art of Margins" (2005). Published books as co-author include *Transparent Windows: Politics of Landscape* (Taishukan), *Paradise Lost: The Politics of Landscape 1870-1945* (Taishukan), *The Spirit of Kuniyoshi: From Ukiyoe to Japanese Modern Paintings* (Taishukan) and *Tsutenro nikki: Yokoyama Matsuzaburo to Meiji shoki no Shashin, Yoga, Insatsu* [Studio Diary of Tsutenro: Yokoyama Matsuzaburo and Photography, Yoga (Western painting), Print in Early Meiji Period] (Shibunkaku).

## Image Visual

※This image visual will be used in posters and leaflets.



Inspired by the World Turtle depicted in Hindu mythology, this image visual sets the cityscape of Yokohama on top of the Galapagos tortoise, and combines the Japanese traditional pattern of Kikkomon, or tortoiseshell.

### Creative Lab **PARTY**

This image visual is designed by PARTY, a Creative Lab with a focus on experimenting with design that utilizes technology, catering to the 'networked' world and the 'maker' culture. With offices in Tokyo and New York, they engage in various design projects from around the globe, ranging from brand communication, product, service, content; to event, and space design. They also invest their energies into research and development, building their own product prototypes.

**Masashi Kawamura** is the Executive Creative Director & Co-Founder of the creative Lab PARTY in Tokyo & New York. In addition to creating global campaigns for numerous brands, he explores creativity in a variety of fields beyond advertising, including TV programs and music videos. He has been chosen as one of the Creativity magazine's "Creative 50," Fast Company's "100 most creative people in business," and AERA magazine's "100 people breaking out of Japan."

**Eiji Muroichi** is a Visual Designer and Design Technologist who pursues a hybrid visual expression across multiple skills of Visual Design, 3DCG, Motion Graphics and Creative Codings. His career began in Japan and he worked for various global brands and won many international awards. He later moved to San Francisco to take the role as Art Director at AKQA, then joined the Creative Lab PARTY New York from 2014 as Design Director.



Main Venues

Yokohama Museum of Art

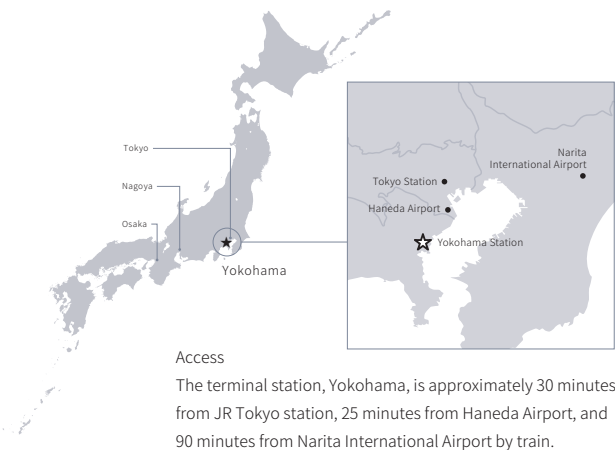
Architect: Tange Kenzo / Tange Kenzo ASSOCIATES Urbanists-Architects  
Completion: 1989  
Construction: Steel girder and frame reinforced concrete  
Total floor space: 26,829 m<sup>2</sup>



Photo: KASAGI Yasuyuki

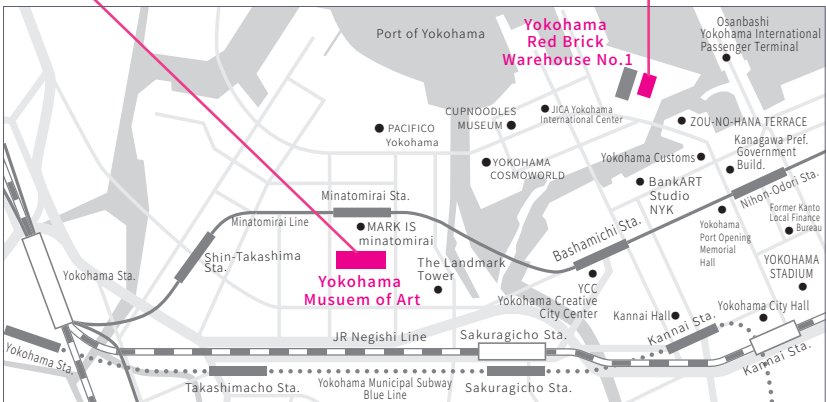
Yokohama Red Brick Warehouse No.1

Architect : Tsumaki Yorinaka  
Completion: 1913  
Construction : Brick masonry construction  
Total floor space: 5,575 m<sup>2</sup>



Access

The terminal station, Yokohama, is approximately 30 minutes from JR Tokyo station, 25 minutes from Haneda Airport, and 90 minutes from Narita International Airport by train.



Organizing Committee for Yokohama Triennale (as of 2016.9.1)

|                     |  |                   |  |
|---------------------|--|-------------------|--|
| Honorary Advisor    | MIYATA Ryohei (Commissioner for Cultural Affairs)              | Committee Members | ICHIMURA Tomoichi (Director, Cultural Projects and Business Development Division, The Asahi Shimbun)         |
| Honorary Presidents | HAYASHI Fumiko (Mayor, City of Yokohama) [Representative]      |                   | OSAKA Eriko (Director, Yokohama Museum of Art)   |
|                     | MOMII Katsuto (President, Japan Broadcasting Corporation[NHK]) |                   | SASAKI Tateshi (NHK(Japan Broadcasting Corporation) Senior Associate Director, Cultural Promotions Center)   |
|                     | WATANABE Masataka (President and CEO, The Asahi Shimbun)       |                   | SAWA Kazuki (President, Tokyo University of the Arts)  |
|                     |  |                   | SUMIKAWA Kiichi (Chairperson, Yokohama Arts Foundation) [Chairperson]  |
|                     |  |                   | TAKASHINA Shuji (Director, Ohara Museum of Art)  |
|                     |  |                   | TATEHATA Akira (President, Tama Art University)  |
|                     |  |                   | TSUKA Hiroko (Executive Vice President, The Japan Foundation)  |
|                     |  |                   | NAKAYAMA Kozue (Director General of Culture and Tourism Bureau, City of Yokohama)                            |
|                     |  | Observer          | KIMURA Naoki (Director, Arts and Culture Division, Cultural Affairs Department, Agency for Cultural Affairs) |

About us

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

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

The Yokohama Triennale and Its Mission

|                  |   |   |
|------------------|---|---|
| MISSION          | The Yokohama Triennale, one of the leading international exhibitions of contemporary art in Japan, will spearhead the development of Creative City Yokohama and cultivate a spiritually rich society that embraces diversity. |   |
| GOALS            | <b>To open new channels through art</b>   | By celebrating contemporary art, the Yokohama Triennale provides opportunities to engage in a wide range of expressions, which transcend a given genre or era, to foster better understanding among people from many different generations and backgrounds. |
|                  | <b>To engage with the world</b>   | As a national project, the Yokohama Triennale strives to contribute to international exchange and mutual understanding through its commitment to conveying new principles and values.   |
|                  | <b>To engage with the community</b>   | The Yokohama Triennale will make the most of Yokohama’s unique resources by collaborating with its Creative City partners.  |
| GUIDING POLICIES | Striving for excellence / Nurturing future generations/ Engaging with the Community / Celebrating art/ Attracting business and tourism  |   |

The Yokohama Triennale 1st-5th Editions

|  | 2001   | 2005   | 2008   | 2011  | 2014   |
|--|--|--|--|---|--|
| Theme/<br>Exhibition title                   | MEGAWAVE<br>—Towards a New Synthesis   | Art Circus<br>[Jumping from the Ordinary]  | TIME CREVASSE  | OUR MAGIC HOUR<br>—How Much of the World<br>Can We Know?  | ART Fahrenheit451:<br>Sailing into the sea of<br>oblivion  |
| Directors/<br>Curators                       | Artistic Directors:<br>KOHMOTO Shinji<br>TATEHATA Akira<br>NAKAMURA Nobuo<br>NANJO Fumio   | Artistic Director:<br>KAWAMATA Tadashi<br><br>Curators:<br>AMANO Taro<br>SERIZAWA Takashi<br>YAMANO Shingo   | Artistic Director:<br>MIZUSAWA Tsutomu<br><br>Curators:<br>Daniel BIRNBAUM<br>HU Fang<br>MIYAKE Akiko<br>Hans-Ulrich OBRIST<br>Beatrix RUF                 | Director General:<br>OSAKA Eriko<br><br>Artistic Director:<br>MIKI Akiko  | Artistic Director:<br>MORIMURA Yasumasa  |
| Exhibition dates<br>(Number of open days)    | September 2 - November 11<br>(67 days)   | September 28 - December 18<br>(82 days)  | September 13 - November 30<br>(79 days)  | August 6 - November 6<br>(83 days)  | August 1 - November 3<br>(89 days)   |
| Main venues                                  | Pacifico Yokohama Exhibition<br>Hall<br>Yokohama Red Brick Warehouse<br>No.1   | Yamashita Pier No.3 and No.4<br>Warehouses   | Shinko Pier Exhibition Hall<br>NYK Waterfront Warehouse<br>(BankART Studio NYK)<br>Yokohama Red Brick Warehouse<br>No.1<br>Sankeien Garden                 | Yokohama Museum of Art<br>NYK Waterfront Warehouse<br>(BankART Studio NYK)  | Yokohama Museum of Art<br>Shinko Pier Exhibition Hall  |
| Number of<br>participated<br>artists         | 109 artists  | 86 artists   | 72 artists   | 77 groups / 79 artists / 1 collection   | 65 groups / 79 artists   |
| Total project cost                           | Approx. 7 hundred million yen  | Approx. 9 hundred million yen  | Approx. 9 hundred million yen  | Approx. 9 hundred million yen   | Approx. 9 hundred million yen  |
| Total number of visitors<br>(to paid venues) | Approx. 350,000<br>(Approx. 350,000)   | Approx. 190,000<br>(Approx. 160,000)   | Approx. 550,000<br>(Approx. 310,000)   | Approx. 330,000<br>(Approx. 300,000)  | Approx. 210,000<br>(Approx. 210,000)   |
| Number of<br>tickets sold                    | Approx. 170,000  | Approx. 120,000  | Approx. 90,000   | Approx. 170,000   | Approx. 100,000  |
| Volunteer/supporter<br>registration          | 719  | 1,222  | 1,510  | 940   | 1,631  |
| Organizers                                   | The Japan Foundation<br>City of Yokohama<br>Japan Broadcasting Corporation<br>[NHK]<br>The Asahi Shimbun<br>Organizing Committee for<br>Yokohama Triennale | The Japan Foundation<br>City of Yokohama<br>Japan Broadcasting Corporation<br>[NHK]<br>The Asahi Shimbun<br>Organizing Committee for<br>Yokohama Triennale | The Japan Foundation<br>City of Yokohama<br>Japan Broadcasting Corporation<br>[NHK]<br>The Asahi Shimbun<br>Organizing Committee for<br>Yokohama Triennale | City of Yokohama<br>Japan Broadcasting Corporation<br>[NHK]<br>The Asahi Shimbun<br>Organizing Committee for<br>Yokohama Triennale<br>Co-organizer:<br>Yokohama Arts Foundation | City of Yokohama<br>Yokohama Arts Foundation<br>Japan Broadcasting Corporation<br>[NHK]<br>The Asahi Shimbun<br>Organizing Committee for<br>Yokohama Triennale |