

Yokohama Triennale 2017 “Islands, Constellations & Galapagos”

“Connectivity” and “Isolation” as Key Themes to Think about the World Today



Yokohama Triennale Announces the First List of Artists and Program Scheme

The Organizing Committee for Yokohama Triennale announces the first list of artists and program scheme for Yokohama Triennale 2017 “Islands, Constellations & Galapagos”.

1. “Connectivity” and “Isolation” as Key Themes to Think about the World Today (PP. 5,6,7)

“Islands,” “Constellations,” and “Galapagos” are keywords that trigger thoughts on connectivity and isolation, imagination and creativity, identity and diversity, among others. While the world today is expanding with the globalization, it is being shaken to its foundations by challenges such as conflict, refugees and immigration, and the emergence of protectionism, xenophobia, and populism. The sixth edition of the Yokohama Triennale will contemplate the world in which conflicting concepts and phenomena are intricately intertwined and constantly in flux. Here, in Yokohama, the first port that opened to foreign countries in the late 19th century, we will see how the courage, imagination and creativity of human beings can be used to derive a new vision and ground design for the future.

2. Carefully selected artists will be featured like a constellation of small solo exhibitions and the audience will be invited to deepen their understanding of each artist’s creative world/26artists +1project (P.8)

Participating artists include internationally acclaimed Ai Weiwei, Olafur Eliasson and Maurizio Cattelan, as well as Wael Shawky, who will be introduced to Japan in full-scale for the first time. The exhibition will also include a novel collaboration by four artists, Carsten Höller, Tobias Rehberger, Anri Sala, and Rirkrit Tiravanija, and also new works by Ozawa Tsuyoshi, UJINO, Shooshie Sulaiman, and Prabhavathi Meppayil. The final list of artists is expected to include approximately 40 individuals and groups.

A smaller-than-usual number of artists has been carefully selected, and many of them will be presenting a multiple number of works. As a result, the exhibition would appear as a constellation or an archipelago of small solo exhibitions and the viewers will be given an opportunity to encounter with each artist’s creative world in more depth and able to think how they connect with each other.

3. Taking a Different Step: Connecting with disciplines other than art to engage in dialogues and discussions

— Dialogue Series “Yokohama Round” (P.15)

A dialogue series that is open to the public will invite participating artists, Conception Meeting Members, and also experts from different fields, including Yoshimi Shunya, Dominick Chen, Nishizawa Ryue, Hirano Keiichiro. The series, which consists of 8 rounds of dialogues, kicked off in January 2017 and will continue until November 3 before the closing of the Triennale.

— Conception Meeting Members convened to deepen the concept and decide on the title (P.14)

The title and concept of Yokohama Triennale 2017 were decided as an outcome of the Conception Meetings, which were held by 9 experts of different disciplines and generations to discuss what values we would project into the future. Holding meetings with those from fields other than art for an intense discussion for conceptualization is a new approach for exploring future models for international exhibitions.

4. History of Yokohama and Triennale Spreaded in the City (PP. 6, 16)

For this edition of the Yokohama Triennale, there will be a conscious focus on the historical background of Yokohama, including selection of historic buildings in the city that symbolize Japan’s modernization as venues. There are also participating artists who will address Yokohama’s historical record and topography. The Triennale will partner and collaborate with local businesses, art NPOs and volunteer supporters to be broadly engaged with the city.

[Participating Artists (P.8)] 26 artists/1 project (as of April 18, 2017/ to be updated)

AI Weiwei / BROOMBERG & CHANARIN / Maurizio CATTELAN / DONG Yuan / Sam DURANT /
Olafur ELIASSON / Alex HARTLEY / HATAKEYAMA Naoya / Carsten HÖLLER, Tobias REHBERGER,
Anri SALA & Rirkrit TIRAVANIJA / Jenny HOLZER / Christian JANKOWSKI / KAWAKUBO Yoi /
KAZAMA Sachiko / Ragnar KJARTANSSON / MAP Office / Prabhavathi MEPPAYIL /
OZAWA Tsuyoshi / Katie PATERSON / Paola PIVI / Kathy PRENDERGAST / Rob PRUITT /
Wael SHAWKY / Shooshie SULAIMAN / THE PROPELLER GROUP / UJINO / YANAGI Yukinori

[Project] Don't Follow the Wind

"Participating artists" include names of individuals and groups.

[Ticket Information (P.19)]

Yokohama Triennale 2017 Ticket	Adults	University and College Students	High School Students
	Advance 1,500 yen (Same-day 1,800 yen)	Advance 900 yen (Same-day 1,200 yen)	Advance 500 yen (Same-day 800 yen)
Combination Ticket	Advance 2,100 yen (Same-day 2,400 yen)	Advance 1,500 yen (Same-day 1,800 yen)	Advance 1,100 yen (Same-day 1,400 yen)

Yokohama Triennale 2017 Ticket

Yokohama Triennale 2017 Tickets are valid for entry to each venue [Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, and Yokohama Port Opening Memorial Hall (Basement)] for the duration of one day. (Re-entry to the same venue on the same day is possible.)

Combination Ticket

This ticket combines admission to the Yokohama Triennale 2017 and tie-up programs, "BankART Life V" and "Koganecho Bazaar 2017." There is no limit to the number of entry to the tie-up programs.

Advance tickets will be on sale from April 21, 2017. Available at the Official Website (PC and Android/iPhone), Yokohama Museum of Art and other venues / ticket agencies / convenience stores / shops and offices at train stations.

【Inquiries on Tickets】 (Japanese only)
Yokohama Triennale 2017 Ticket Office
Phone: +81-(0)45-478-6090 (Weekdays 10:00-12:00 / 13:00-17:00)

[Outline of Yokohama Triennale 2017 (P.4)]

Exhibition Title: Yokohama Triennale 2017 "Islands, Constellations & Galapagos"

Yokohama Triennale 2017 Directors:

OSAKA Eriko	Director, Yokohama Museum of Art
MIKI Akiko	Curator / International Artistic Director, Benesse Art Site Naoshima
KASHIWAGI Tomoh	Project Director, Yokohama Museum of Art

Exhibition Dates: August 4 - November 5, 2017(Open for a total of 88 days)
Closed on 2nd and 4th Thursdays (August 10, 24 / September 14, 28 / October 12, 26)

Open Hours: 10:00-18:00
Open until 20:30 on Oct. 27, 28, 29 / Nov. 2, 3, 4
*Admission until 30 minutes before closing time

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

Information **【Hello Dial】** +81-(0)3-5777-8600 (8:00-22:00)
【Yokohama Triennale 2017 Official Website】 www.yokohamatriennale.jp

《For inquiries about the press release》

Organizing Committee for Yokohama Triennale Office /Attention: Y. Nishiyama / N. Takahashi
c/o Yokohama Museum of Art 3-4-1 Minatomirai, Nishi-ku, Yokohama 220-0012
TEL: +81-(0)45-663-7232 (Weekdays: 10:00-18:00) FAX: +81-(0)45-681-7606
E-MAIL: press@yokohamatriennale.jp



Press Dossier

April 18, 2017

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A Triennale That Brings Hope for the Future

The Yokohama Triennale was launched in 2001, and thanks to support from many people over the years, the sixth edition will be held this year. Three months before the opening of Yokohama Triennale 2017, we are pleased to announce the exhibiting artists.

Today, as numerous international art festivals are held throughout the world, the Yokohama Triennale has continued to develop as one of Japan's most prominent international exhibitions of contemporary art, and to present new culture and values to the world through themes that capture the current moments. Meanwhile, the City of Yokohama is pursuing community development through the Creative City Yokohama policy, which aims to maximize the city's appeal through culture and the arts, and Yokohama Triennale is one of this initiative's leading projects. The Yokohama Triennale has continuously evolved along with this policy of creating new vitality in Yokohama through the power of art and culture.

In this edition of the Triennale, the Yokohama Museum of Art and Yokohama Red Brick Warehouse No. 1 serve as the main venues in a highly original international exhibition that fully represents Yokohama as an international, cultural, and creative city. In addition to shining a light on the historical and cultural assets that have been preserved in Yokohama since the opening of the port through the creative power of the arts, our goal is to be a Triennale that the entire city of Yokohama can enjoy, and to this end we are further promoting cooperation with the Creative City Core Area Bases program, including BankART Life V and Koganecho Bazaar 2017, and with Yokohama enterprises, art NPOs, and our volunteer supporters among the general public. Furthermore, we will concurrently hold Yokohama Paratriennale 2017, which aims to foster the growth of a symbiotic society, and will seek to nurture the next generation of children, the future leaders of the world, by giving them chances to encounter diverse works of art, cultivating their sensibilities and leading to understanding of a wide range of values.

As the 2020 Summer Tokyo Olympic and Paralympic Games draw closer and momentum builds in Japan, we seek to be a beacon of hope for the future and contribute to the creation of a rich society that fully accepts diversity.

We deeply appreciate the support of all those involved in realizing this Triennale. We look forward to seeing you at Yokohama Triennale 2017.



HAYASHI Fumiko

Mayor, City of Yokohama

Representative and Honorary President, Organizing Committee for Yokohama Triennale

Outline of Yokohama Triennale 2017

Exhibition Title: Yokohama Triennale 2017 "Islands, Constellations & Galapagos"

Yokohama Triennale 2017 Directors:

OSAKA Eriko	Director, Yokohama Museum of Art
MIKI Akiko	Curator / International Artistic Director, Benesse Art Site Naoshima
KASHIWAGI Tomoh	Project Director, Yokohama Museum of Art

Conception Meeting Members:

Suhanya RAFFEL	Executive Director, M+ Museum
Sputniko!	Artist / MIT Media Lab Assistant Professor
TAKASHINA Shuji	Art Historian / Director, Ohara Museum of Art / Professor Emeritus, The University of Tokyo
Rirkrit TIRAVANIJA	Artist / Professor, Columbia University School of the Arts
WASHIDA Kiyokazu	Philosopher / President, Kyoto City University of Arts / Director, sendai mediatheque
YORO Takeshi	Anatomist / Professor Emeritus, The University of Tokyo

Exhibition Dates: August 4 - November 5, 2017 (Open for a total of 88 days)
*Closed on 2nd and 4th Thursdays (August 10, 24 / September 14, 28 / October 12, 26)

Main Venues: Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama)
Yokohama Red Brick Warehouse No.1 (1-1-1 Shinko, Naka-ku, Yokohama)
Yokohama Port Opening Memorial Hall (Basement) (1-6 Hon-cho, Naka-ku, Yokohama)

Open Hours: 10:00 - 18:00
Open until 20:30 on Oct. 27, 28, 29 / Nov. 2, 3, 4
*Admission until 30 minutes before closing time

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

Yokohama Triennale 2017 Curatorial Team:

Curatorial Members / KIMURA Eriko*, MATSUNAGA Shintaro*, KATADA Yuko*,
KANAI Mayuko*, HIBINO Miyon*, OSHITA Yuji, NAKANO Hitoshi (Kanagawa Arts Foundation)
Coordinators / SHOJI Naoko*, TANAKA Aya, KURASHIGE Natsuko
Exhibition Planning and Design / FUJIWARA Teppei (Architect / Associate Professor,
Yokohama Graduate School of Architecture [Y-GSA], Yokohama National University)

*=Yokohama Museum of Art

Information: **【Hello Dial】** +81-(0)3-5777-8600 (8:00-22:00)
【Yokohama Triennale 2017 Official Website】 www.yokohamatriennale.jp

Yokohama Triennale 2017

Opening Up New Possibilities: Connecting Those Who are Separated and Isolated, through Dialogue, Thought and Imagination

This year is a big year for international exhibitions of contemporary art, many of which are biennales or triennales. Overseas, there will be Skulptur Projekte Münster, which takes place once every 10 years, the Venice Biennale, and documenta, and in Japan many international exhibitions in addition to the Yokohama Triennale. This flourishing landscape could scarcely have been imagined when the first Yokohama Triennale was held in 2001.

Under these circumstances, this sixth Triennale aims to maintain an awareness of the distinctive history and essence of Yokohama, and preparations have advanced in a manner that differs from previous editions, with a focus on dialogue and discussion, securing the cooperation of multidisciplinary experts not only in the art field but in others as well.

In an era when our daily lives are deeply affected by global issues such as the benefits and drawbacks of globalization, changes in the earth's environment, and people's increasing introversion and isolation, the importance of knowing others, engaging in dialogue, and stopping to think things over is greater than ever.

Organizing the art exhibition, Conception Meeting and Yokohama Round as three indivisible parts of one whole in this edition of the Triennale is our desire to connect that which differs, those who are separated and isolated, through dialogue, thought and imagination, and to help open up new possibilities. We will also host the general meeting of the IBA (International Biennial Association) in September to engage in a face-to-face exchange and dialogue with the biennale / triennale organizers from around the world.

Through Yokohama Triennale 2017, we hope to offer numerous people opportunities to enjoy the creativity and diverse perspectives of contemporary art, and to spread wide the wings of the imagination.



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OSAKA Eriko

Co-director
Yokohama Triennale 2017
Director, Yokohama Museum of Art

Yokohama and Triennale

From Yokohama, the First Port that Opened its Doors to the World

2017 marks the 150th year since the return of political power to the Emperor in 1867, which signified the collapse of the feudal system and the beginning of Japan's drastic modernization. With the restoration of Imperial sovereignty, Japan ceased to be a nation ruled by samurai, and the new Meiji Period (1868-1912) of rapid change began. One major factor contributing to this change was the opening of Japan's ports to overseas trade during the Ansei Era (1854-1860), after over centuries of enforced seclusion. The village of Yokohama, which had been no more than an impoverished hamlet during the Edo Period (1603-1868), was one of the new trading ports that opened in 1859, and its infrastructure rapidly developed. Inevitably, as a new international crossroads of trade, people, and culture, Yokohama became one of the cities leading Japan on its dramatic march away from Galapagos-like isolation, toward connectivity with the world, and eventually to modernization.

This edition of the Yokohama Triennale aims to examine the diverse issues we face today in a multidisciplinary fashion, drawing ideas from various perspectives closely tied to the overall theme, including "connectivity" and "isolation." One aspect of this will be a conscious focus on the historical background of Yokohama, which may seem at first glance to be unrelated to contemporary art. The selection as venues of historic buildings in the city that symbolize Japan's modernization, and the inclusion of artists that address Yokohama's historical record and topography, is also based on that viewpoint, as is our identification and introduction of several historical sites and facilities near the venue that seem to resonate deeply with the theme of this Triennale.



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KASHIWAGI Tomoh

Co-director

Yokohama Triennale 2017

Project Director, Yokohama Museum of Art

About the Concept

Thinking about the World through “Connectivity” and “Isolation”

While the world today is expanding beyond traditional frameworks, and various kinds of networks are growing, it is being shaken to its foundations by challenges such as conflict, refugees and immigration, and the emergence of protectionism, xenophobia, and populism. At the same time, the world is awash in data far exceeding the processing capacity of human beings, and in an increasingly complex and sophisticated environment where communication tools such as social media are developing rapidly, people appear to be banding together into small, disparate groups of “island universe” and communities. Also, there is increasingly assertive activity by a wide range of small-scale organizations that challenge the dictates of superpowers and centralized political systems.

Against this backdrop of widespread disruption of conventional social frameworks and values, Yokohama Triennale 2017 embarks on a multi-faceted examination, through art, of the themes of connectivity and isolation, under the title “Islands, Constellations & Galapagos.” We will contemplate the world in which conflicting concepts and phenomena are intricately intertwined and constantly in flux, the nature of identity and diversity, and how the courage, imagination and creativity of human beings can be used to derive a new vision and ground design for the future when our future remains uncertain.

At the main venues – Yokohama Museum of Art, Yokohama Red Brick Warehouse No. 1, and Yokohama Port Opening Memorial Hall – works in diverse media by approximately 40 artists or groups from Japan and the world will be exhibited. It will resemble an aggregation of small solo exhibitions by a smaller-than-usual number of carefully selected artists, with many of them showing multiple works. This is intended to give the viewers a deeper understanding of individual artists’ creative worlds, and at the same time, to embody the image of these worlds gradually connecting like stars or islands forming constellations and archipelagoes.

Participants include artists who consistently address issues with their own unique methods, and carry out activities that transcend existing frameworks and concepts, as well as collaborations among artists and projects that address pressing social issues from an artistic point of view. The themes dealt in their works are broad: some refer to the individual and society, the self and other, and states and national borders, and others question different historical views, human activities, and civilizations as well as specifically Japanese issues of isolation. Encountering with works on various themes will enable viewers to develop their thinking about the cycles of history, the continental world and the island world, and alternative ways of dealing with various issues.

In the planning and conceptualizing stages, the Triennale has deepened the concept from various angles through a Conception Meeting that includes experts from different fields. Also, we are organizing the “Yokohama Round,” a series of dialogues also featuring experts from various fields, as a platform for discussions and sharing/co-existence in exploring ideas through both visual examination and dialogue. In addition, we will collaborate with the local educational institutions such as the Yokohama Graduate School of Architecture (Y-GSA) of Yokohama National University and highlight historical sites in the city, seeking to approach the historical background of the opening of the port and the nation as a whole from multifaceted and locally grounded perspectives.



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MIKI Akiko

Co-director

Yokohama Triennale 2017

Curator / International Artistic Director, Benesse Art Site Naoshima

Participating Artists

AI Weiwei

Born 1957 in Beijing, China
Lives and works in Berlin, Germany



Safe Passage, 2016
© Ai Weiwei Studio

BROOMBERG & CHANARIN

Adam BROOMBERG / Born 1970 in Johannesburg, South Africa
Oliver CHANARIN / Born 1971 in London, U.K.
Live and work in London, U.K.



Trace fiber from Freud's couch under crossed polars with Quartz wedge compensator, 2015
©Broomberg and Chanarin
Photography: Jack Hems. Courtesy Lisson Gallery.

Maurizio CATTELAN

Born 1960 in Padua, Italy
Lives and works in Milan, Italy and New York, U.S.A.



Spermini, 1997
Photo: Attilio Maranzano
Courtesy: Maurizio Cattelan's Archive and Perrotin gallery

DONG Yuan

Born 1984 in Dalian, China
Lives and works in Sanhe, China



Grandmother's House - gods, 2013
Courtesy: DONG Yuan

Sam DURANT

Born 1961 in Seattle (WA), U.S.A.
Lives and works in Santa Monica (CA), U.S.A.



Dream Maps, Polaris (detail), 2016
Courtesy of the artist and Blum & Poe, Los Angeles, Tokyo, New York
Photo by Josh White

Olafur ELIASSON

Born 1967 in Copenhagen, Denmark
Lives and works in Berlin, Germany and Copenhagen, Denmark



Alex HARTLEY

Born 1963 in London, U.K.
Lives and works in Devon, U.K.



Nowhere Island visits Mevagissey, 2012
Photo by Max McClure

HATAKEYAMA Naoya

Born 1958 in Rikuzentakata, Japan
Lives and works in Tokyo, Japan



Terril #16931, 2010, Loos-en-Gohelle
©HATAKEYAMA Naoya

Carsten HÖLLER, Tobias REHBERGER, Anri SALA & Rirkrit TIRAVANIJA

Carsten HÖLLER / Born 1961 in Belgium
Tobias REHBERGER / Born 1966 in Germany
Anri SALA / Born 1974 in Albania
Rirkrit TIRAVANIJA / Born 1961 in Argentina



Jitterbugs Tangofly Tagplants, 2016
Produced at STPI – Creative Workshop & Gallery, Singapore ©The Artists/STPI
Photo: Katariina Träskelin

Jenny HOLZER

Born 1950 in Gallipolis (OH), U.S.A.
Lives and works in New York, U.S.A.



from Truisms, 1977-79
Hamburg, Germany, 1987
© 1987 Jenny Holzer, member Artists Rights Society (ARS), NY

Christian JANKOWSKI

Born 1968 in Göttingen, Germany
Lives and works in Berlin, Germany



Heavy Weight History, 2013
Photographer: Szymon Rogynski
Courtesy: the artist, Lisson Gallery

KAWAKUBO Yoi

Born 1979 in Toledo, Spain
Lives and works in London, U.K.



If the radiance of a thousand suns were to burst at once in the skies I, 2016
©Yoi Kawakubo, 2016

KAZAMA Sachiko

Born 1972 in Tokyo, Japan
Lives and works in Tokyo, Japan



Human Mt. Fuji, 2017
Photo: Mineo Sakata

Ragnar KJARTANSSON

Born 1976 in Reykjavík, Iceland
Lives and works in Reykjavík, Iceland



The Visitors, 2012
Nine channel video projection
Courtesy of the artist, Luhring Augustine, New York and i8 Gallery, Reykjavik
Photo: Elisabet Davids

MAP Office

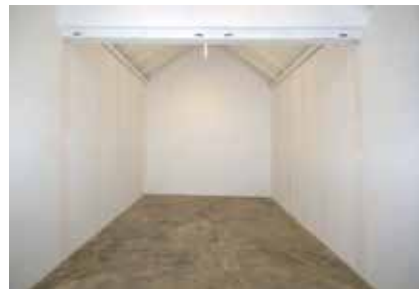
Established in 1996, Based in Chai Wan, Hong Kong
Laurent GUTIERREZ / Born 1966 in Casablanca, Morocco
Valérie PORTEFAIX / Born 1969 in Saint-Étienne, France



Island For the Colorblind, 2014

Prabhavathi MEPPAYIL

Born 1965 in Bangalore, India
Lives and works in Bangalore, India



rw/seventeen, 2013
©Prabhavathi Meppayil 2013,
Courtesy GALLERYSKÉ,
Photographer: Manoj Sudhakaran.

OZAWA Tsuyoshi

Born 1965 in Tokyo, Japan
Lives and works in Saitama, Japan



The Return of Painter F (detail), 2015
Painting by TROTART (Acho Karisma, Sobrin)
Photo: Shizune Shiiki
Collection of Mori Art Museum

Katie PATERSON

Born 1981 in Glasgow, U.K.
Lives and works in Berlin, Germany



Fossil Necklace (detail), 2013
© Katie Paterson.
Courtesy James Cohan, New York.

Paola PIVI

Born 1971 in Milan, Italy

Lives and works in Anchorage (AK), U.S.A.



I and I (must stand for the art), 2014

Photo: Guillaume Zicarelli

Courtesy of the Artist & Perrotin

Kathy PRENDERGAST

Born 1958 in Dublin, Ireland

Lives and works in London, U.K.



Atlas 25 LISBOA-BADAJOS, 2016

Rob PRUITT

Born 1964 in Washington D.C., U.S.A.

Lives and works in New York, U.S.A.



The Obama Paintings, 2009 - 2017

Courtesy of the artist and Gavin Brown's enterprise, New York/Rome.

Wael SHAWKY

Born 1971 in Alexandria, Egypt

Lives and works in Alexandria, Egypt



Cabaret Crusades III: The Secrets of Karbalaa
(Marionette), 2015

© Wael Shawky;

Courtesy Lisson Gallery

Shooshie SULAIMAN

Born 1973 in Muar, Malaysia

Lives and works in Subang Jaya (Selangor), Malaysia



Malay Mawar, Exhibition View, 2016, Kadist Art Foundation Paris

Courtesy of the Artist

Photo: Aurélien Mole.

THE PROPELLER GROUP

Established in 2006

Based in Ho Chi Minh City, Vietnam and Los Angeles, U.S.A.

PHUNAM / Born 1974 in Saigon, Vietnam

Matt LUCERO / Born 1976 in Upland, U.S.A.

Tuan Andrew NGUYEN / Born 1976 Saigon, Vietnam



Lenin as J. Edgar Hoover in J. Edgar, 2013

© The Propeller Group. / Courtesy of James Cohan, New York

UJINO

Born 1964 in Tokyo, Japan
Lives and works in Tokyo, Japan



THREE SIZE, 2002
Photo by Keizo Kioku
©UJINO
Courtesy of YAMAMOTO GENDAI

YANAGI Yukinori

Born 1959 in Fukuoka, Japan
Lives and works in Onomichi, Japan



Project God-zilla — Landscape with an Eye —, 2016
Photo by Tatsuhiko NAKAGAWA

Project

Don't Follow the Wind

Exhibition inaugurated on March 11, 2015 at locations
within the restricted Fukushima exclusion zone



Don't Follow the Wind
Curatorial collective on a site visit
in the Fukushima exclusion zone
Courtesy of Don't Follow the Wind

A total of 26 artists and 1 project [as of April 18, 2017 / to be updated]

* "Participating artists" include names of individuals and groups.

* "Participating artists" names are listed in alphabetical order of family name/group name as a general rule.

* Artists' information includes place of birth and current location (city, country/region) as a general rule.

Selected Works

*Please fill out the attached press image application form or access the official website to use these images.

ヨコハマトリエンナーレ2017

島と星座とガラパゴス

YOKOHAMA TRIENNALE 2017

Islands, Constellations & Galapagos

AI Weiwei



Safe Passage, 2016

The artist has always engaged with the social conditions of his surrounding environment and pushed the conceptual boundaries of art, and since moving to Europe in 2015, has dealt with issues related to immigration. This work, which consists of a large number of life vests actually worn by refugees who landed on the Greek island of Lesbos, points to the individual lives of immigrants who risked their lives to flee from violent and discordant societies in search of freedom, shedding light on their suffering as well as the dignity of the individual.

BROOMBERG & CHANARIN



Trace fiber from Freud's couch under crossed polars with Quartz wedge compensator, 2015

This work focuses on materials found on a couch that Sigmund Freud, founding father of psychoanalysis, used for patients in his later years. DNA analysis images of remnants believed to belong to patients, such as hairs, are woven into a tapestry. The artists, who deal with human conflicts such as war and terrorism and the insanity lurking within us, have created a work that renders visible the strange metarealities of psychopathology through the marriage of two seemingly unrelated disciplines, contemporary high technology and traditional handcrafts.

Christian JANKOWSKI



Heavy Weight History, 2013

Rich in both humor and pathos, this work consists of video footage and photographs of active members of the Polish national weightlifting team trying to lift monumental public sculptures in Warsaw. Only a few of the huge sculptures can be lifted by some of the nation's most powerful athletes in a team effort. The work symbolizes the great weight of the history that a nation's people believe they share.

MAP Office



Island For the Colorblind, 2014

This work is by a duo of artists carrying out ongoing research into territories, borders, islands, and sovereignty through cross-disciplinary practice and fieldworks to map the ocean, islands, coastlines, the environment and ecosystems, etc. Inspired by the Ishihara color vision test, they embedded pink and green sea urchin shells, reminiscent of the number 69 or the yin-yang symbol, in the landscape. It is a work that can be interpreted in various ways: the diverse range of visual reading, the possibility or impossibility of communication, and the uncertainty of boundaries and territory.

Katie PATERSON



Fossil Necklace, 2013

This work is made from 170 varieties of fossils collected from around the world, shaped into small beads and sewn into a necklace. The fossils are arranged in chronological order according to the history and evolutionary processes of the earth. The artist employs a wealth of information obtained from various fields such as geology, astronomy, and archaeology to convey the vastness of time and space.

Paola PIVI



I and I (must stand for the art), 2014

Since moving to Alaska, the artist has produced a series of works depicting bears. The bear, which in North American indigenous cultures has been considered sacred since ancient times, are here covered with vividly colored feathers in works with unique, even humorous, titles where they seem to stand for global diversity and disparities.

Wael SHAWKY



Cabaret Crusades III: The Secrets of Karbalaa, 2015

By reproducing important events and human dramas that unfolded in the age of the Crusades in a marionette theater in the classical Arabic of the Quran, the sacred text of Islam, the artist reinterprets "history," as written from the European perspective, from the viewpoint of the Arab world. Connections and disconnects in these disparate descriptions and interpretations of history are highlighted in the context of a grand narrative.

Conception Meeting Members

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

Contemporary art brings a multiplicity and diversity of views, encourages dialogue, and when least expected can unexpectedly move us.

Suhanya RAFFEL Executive Director, M+ Museum

Biennales and triennales today are growing in number while becoming multi-centric, diverse in their purpose and increasingly interested in engaging across art forms and disciplines. The title "Islands, Constellations & Galapagos" opens up various possibilities on reflecting on Japan while also contemplating how Japan connects with the world through contemporary art. Today art connects, more than ever, to issues about societies, cultures and histories. It brings a multiplicity and diversity of views which often expand and challenge. And I believe it enables and encourages dialogue when least expected and invariably, perhaps unexpectedly, moves us.

Art has the power to connect people and mitigate global tensions over race, religion, and values.

Sputniko! Artist / MIT Media Lab Assistant Professor

If the world today is a complex tangle of interconnected computer wires, then art reconnects these wires, showing people new perspectives, offering new discoveries and interest. I believe that art has the potential to play this kind of positive role, and connect the various "Galapagos" scattered throughout the world in different ways. And I think that if we create these connections, we can mitigate the tensions breaking out in different parts of the world over race, religion, values and so forth.

The seas divide the world, and at the same time connect them, causing art and culture to develop.

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

The constellations are forms that human beings devised, using the power of our imaginations. At the same time, they served as guides for sailors navigating the ocean. In the middle of the ocean are the Galapagos, islands cut off from the rest of the world by the surrounding sea. There, over eons of time, a wide range of organisms developed along a unique evolutionary path. The seas divide the world, and at the same time connect them, working in diverse ways to foster the development of art and culture. Through works in a range of creative fields, Yokohama Triennale 2017 aims to reveal this process to the world.

One can be contaminated, but in the contamination one becomes stronger.

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

I'd like to bring up the word, "contamination," into this on-going discussion. I'd like to define it as a constant change between the Self and the Other. I'd like to relate this idea of resistance to change and the fear of losing isolation of oneself. (In the world today), there's a kind of fear of contamination. In the word "constellation", I would like to think about the connections. It's a place where one can lose oneself. One can be contaminated, but in the contamination one becomes stronger.

The time has come to shift to social groups of suitable sizes, and for regions to assert their independence.

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

Today, it has become increasingly difficult for us to control the infrastructure of energy, economic activity, and wealth distribution mechanisms within our own hands. In order to emerge from this quagmire, human beings need to shift our focus toward social groups of more suitable sizes. The time has come for local regions to stand on their own, not as branches on a central trunk but as many trees in a forest. In Yokohama Triennale 2017, this issue is explored through the images of islands and constellations. I eagerly look forward to seeing what new worlds unfold from this narrative.

Between 0 and 1 there lies infinity, and this is the territory in which art operates.

YORO Takeshi Anatomist / Professor Emeritus, The University of Tokyo

In today's world, all information is digitized, and it has become a total simulacrum composed of ones and zeroes. I believe this was an inevitable development and I am not attempting to criticize it. However, we must be vigilant about the way the world is heading. My interest lies in the "natural," a force opposing the current drift of contemporary society. I believe that art, however, stands apart from other "man-made" things. Between 0 and 1 there lies an infinite continuum, and this is the territory in which art operates.

Dialogue Series: "Yokohama Round"

Yokohama Round invites experts from various fields for a roundtable discussion, conducting several rounds of dialogues and discussions. It kicked off in January 2017 prior to the opening of the Yokohama Triennale and will conclude at the closing of the Yokohama Triennale 2017.

Program (As of April 18, 2017) * Dates, themes, and speakers may be subject to change.

	Date	Theme	Speakers	[General Facilitator: MIKI Akiko]
PRE - YT2017	Round 1 January 15	Art Between 0 and 1 What is the significance of art in a contemporary society increasingly reduced to a digital world of 0 and 1?	YORO Takeshi Anatomist / Professor Emeritus, The University of Tokyo FUSE Hideto Art Critic / Anatomist	
	Round 2 March 25	Creation and Contamination Focusing on different cultures and languages, intersecting value systems, and contamination, and reexamining the issues as well as the new creative possibilities that emerge in the contemporary landscape of rising conservatism.	Rikrit TIRAVANIJA Artist / Professor, Columbia University School of the Arts IMAFUKU Ryuta Cultural Anthropologist / Critic / Professor, the Graduate School of Global Studies, Tokyo University of Foreign Studies Sputniko! Artist / MIT Media Lab Assistant Professor	
	Round 3 May 28	Islands and Alternatives: Art, Medicine, History and Society With "island" as a keyword, the speakers explore alternative possibilities diverging from traditional value systems and world views from a broad perspective.	MAP Office Artist INABA Toshiro Medical Doctor / Assistant Professor, Cardiovascular Internal Medicine Department, Tokyo University Hospital YOSHIMI Shunya Scholar of Sociology, Cultural Studies and Media Studies / Professor, Interfaculty Initiative in Information Studies, The University of Tokyo	
YT2017	Round 4 August 4-5	The Connected World and the Isolated World Exploring the views and works of artists who poetically and critically decode the connectivity and isolation of the current 21st-century world.	Approximately 20 participating artists	
	Round 5 August 26	Galapagos Considered From the standpoint of autonomous life that persists while changing and adapting to its environment, what new possibilities can be seen when we examine nature, society, the Internet, the economy, and community?	Dominick CHEN Media Design Theorist / Associate Professor, Faculty of Letters, Arts and Sciences, Waseda University HASEGAWA Mariko Human Behavioral Ecologist / Physical Anthropologist / Executive Director & Professor, The Graduate University for the Advanced Studies	
	Round 6 September 18	New Public Space and Art Based on the theme of isolation and connectivity, the speakers will discuss how the public spaces are changing and what are the relationships between the urban structure, architecture and art. *Co-organized by Yokohama Graduate School of Architecture (Y-GSA), Yokohama National University	KITAYAMA Koh Architect / Emeritus Professor, Yokohama National University NAITO Hiroshi Architect / Emeritus Professor, The University of Tokyo NISHIZAWA Ryue Architect / Professor, Yokohama Graduate School of Architecture (Y-GSA), Yokohama National University KOBAYASHI Shigenori Researcher of Urban Planning / Emeritus Professor, Yokohama National University	
	Round 7 October 21	Where Do We Come From? Where Are We Going? An examination of the imaginative and expressive actions we take to explore the lives we live, here and now, and from now into the future, in relation to the vast time and space.	HATAKEYAMA Naoya Photographer HIRANO Keiichiro Novelist KOBAYASHI Kensei Astrobiologist / Professor, Graduate School and Faculty of Engineering, Yokohama National University	
CLOSING	Round 8 November 3	Aspiring to Find More Beautiful Constellations: What Is the Potential of Art? In a world where the future remains unclear, can art connect things that are invisible, turn perspectives around or enable thoughts to take a leap into a different level for envisioning or designing the future?	Conception Meeting Members + Yokohama Triennale 2017 Directors	

Art Programs in the City

Tie-up Programs

The combination ticket includes admission to the Yokohama Triennale 2017 "Islands, Constellations & Galapagos" and tie-up programs: BankART Life V and Koganecho Bazaar 2017. A free shuttle bus will be in operation to connect the main venues and the tie-up program venues.

BankART Life V: Sightseeing – Taiwan, Yokohama, South Korea

The theme of BankART Life is "tourism." From the opening of the port to today, Yokohama has promoted experimental urban design and fostered its culture, and this program comprises a journey through time around forgotten and latent places in the creative city of Yokohama. There will be two courses, one going along the Ooka River between BankART Studio NYK and the Koganecho Zone, and one between Bashamichi and Isezakicho. A new side of Yokohama emerges as you explore cross-sections of various elements that have shaped the city thus far, such as public open spaces, rivers, vacant lots, planned development zones, nostalgic shopping streets, artists' studios, and historic buildings. As additional options, various tours are scheduled, featuring suburban public housing complexes, agriculture in Yokohama, houses designed by architects, and so forth. Also planned are overseas tours such as Two-Oimatsu (Old Pine) Elementary Schools (Taipei and Yokohama) and Joseon Missions to Japan, Part II.



©BankART1929

Admission: See p. 19 (admission to BankART Life only is 1,000 yen)
 Period: August 4 – November 5, 2017
 (Closed on the same days as Yokohama Triennale 2017)
 Open: 10:00-19:00
 Venues: BankART Studio NYK (3-9 Kaigan-dori, Naka-ku), and others
 Organizer: BankART1929
 Contact: +81-(0)45-663-2812
 URL: <http://www.bankart1929.com/>

*The Nissan Art Award 2017 exhibition will be held in conjunction with BankART Life V, also at BankART Studio NYK (September 16 (Sat.) – November 5 (Sun.) / Admission free)
 URL: <http://www.nissan-global.com/JP/CITIZENSHIP/NAA/>

Koganecho Bazaar 2017: Double Façade – Ways of Engaging With Others

Koganecho Bazaar is an annual art festival held since 2008, with the themes of relationships between art and community and engaging with Asia, in the context of an artist-in-residence program held throughout the Koganecho area. For the milestone of the 10th edition, Kubota Kenji is invited as guest curator, and the focus is on inquiry into a world where people can coexist with mutual respect and engage in two-way interaction while understanding their differences from one another. In addition to residencies where artists from both Japan and overseas stay and work, the diverse program includes events organized by local residents, and programs utilizing the Ooka River, an important local water resource.



Koganecho Bazaar 2016
 Photo by Yasuyuki Kasagi

Admission: See p. 19 (admission to Koganecho Bazaar 2017 only is 700 yen / Passport-style ticket, admission free for junior high school students and younger)
 Period: [vol.1] August 4 – September 13, 2017
 [vol.2] September 15 – November 5, 2017
 Open: 11:00-18:30 (Closed on the same days as Yokohama Triennale 2017)
 Venues: Hatsunecho, Koganecho and Hinodecho Neighborhoods, Studios beneath the Keikyu train tracks from Hinodecho to Koganecho Station, and others
 Organizers: Koganecho Area Management Center, and the Hatsunecho-Koganecho and Hinodecho Environment Cleanup Initiative Conference
 Contact: +81-(0)45-261-5467
 URL: <http://www.koganecho.net/koganecho-bazaar-2017/>

Local art programs held in parallel to the Triennale

Numerous art programs, including those organized by the six Creative City Core Area Bases (*1), are held in parallel to the Triennale.

Yokohama Paratriennale 2017



Yokohama Paratriennale 2014
Photo:427FOTO

Yokohama Paratriennale aims at realizing a symbiotic society where artists work on creative activities in creating opportunities for people with disabilities to engage in social activities, and fostering a society that is tolerant and open to diversity.

Period: May 27 - the end of December (to be announced)
Venues: ZOU-NO-HANA PARK, ZOU-NO-HANA TERRACE, etc
Admission: Free
Organizers: Yokohama Rendez-vous Project, NPO SLOW LABEL
Contact: +81-(0)45-661-0602 / URL: <http://www.paratriennale.net/>

YCC Temporary / KITO Kengo



untitled(hula-hoop) (2005-2015)
Photo: Kogure Shinya

Third in an art program series organized by YCC Yokohama Creative City Center.

Period: August 4 - September 17, 2017
Open: 11:00 - 18:00 *Open until 19:30 on Fridays, Saturdays and Holidays / Admission until 30 minutes before closing time
Venues: YCC Yokohama Creativecity Center 3rd floor
Organizer: YCC Yokohama Creativecity Center
Contact: +81-(0)45-307-5305 / URL: <http://yokohamacc.org>

Smart Illumination Yokohama 2017

URL: <http://www.smart-illumination.jp/>

※1 Creative City Core Area Bases

Creative City Core Area Bases are facilities that make effective use of resources such as historic warehouses, empty shops, and public spaces in the bayside area of Yokohama city center for creative activities. They are part of the Yokohama Creative City policy, which aims to build a community that produces new value and attractiveness for the city by leveraging the unique historic and cultural resources around the port, the city's greatest asset for creativity of art and culture.

ZOU-NO-HANA TERRACE

<http://www.zounohana.com/>



Photo: DAICI ANO

Steep Slope Studio

<http://kyunasaka.jp/>



THE BAYS

<https://www.baystars.co.jp/thebays/>



Yokohama Triennale 2017 Support Programs

The local citizens, businesses, artists and creators can sign up to use the special logo in support of Yokohama Triennale 2017.



【Application for Support Programs】(Japanese only)

Yokohama Triennale 2017 Official Website

<http://yokohamatriennale.jp/news/2017/02/2017-8.html>

*Applications for support programs are being accepted as of February 28, 2017.

Volunteer Citizen Supporters

Yokohama Triennale Supporters “Hama-Treats!”

The Yokohama Triennale Supporters are citizens who are involved in the Triennale as volunteers. The group consists of people of diverse backgrounds and interests, including those who are interested in art and others who are interested in community development. Represented by people of different generations, including students in their teens as well as senior citizens in their 70s, the group works together toward a common goal to support the Triennale through their activities.

*Hama-Treats !

The Yokohama Triennale Supporters are nicknamed the “Hama-Treats.” The word “treat” means “unexpected pleasure” or “wonderful thing,” and also suggests people who attempt to convey Yokohama’s “treats” through the Triennale. The name was chosen from a list of proposal made by the supporters themselves.



Outline of Activities

- Visitors' service
- Gallery talks
- Art project assistance
- Event planning and publishement of free paper

【Registration / Contact】(Japanese only)

Yokohama Triennale Supporters Office c/o Yokohama Triennale Organizing Committee Office

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

Phone: +81-(0)45-228-7816 (Weekdays: 10:00 to 18:00) FAX: +81-(0)45-681-7606 MAIL: info@yokotorisup.com

Yokohama Triennale Supporters Official Website: www.yokotorisup.com

Ticket Information

Yokohama Triennale 2017 Ticket

Yokohama Triennale 2017 Tickets are valid for entry to each venue [Yokohama Museum of Art, Yokohama Red Brick Warehouse No.1, and Yokohama Port Opening Memorial Hall (Basement)] for the duration of one day (Re-entry to the same venue on the same day is possible.)

Combination Ticket

This ticket combines admission to the Yokohama Triennale 2017 and tie-up programs, "BankART Life V" and "Koganecho Bazaar 2017." Tie-up programs offer unlimited number of entries.

Yokohama Triennale 2017 Ticket	Adults	University and College Students	High School Students
	Advance 1,500 yen (Same-day 1,800 yen)	Advance 900 yen (Same-day 1,200 yen)	Advance 500 yen (Same-day 800 yen)
Combination Ticket	Advance 2,100 yen (Same-day 2,400 yen)	Advance 1,500 yen (Same-day 1,800 yen)	Advance 1,100 yen (Same-day 1,400 yen)

[Admission Free]

Admission free for junior high school students, children and persons with disabilities* and their caretakers.

*Certification is required. (i.e. Shintai Shogaisya Techo/Certificate of the Physically Disabled, Seishin Shogaisha Hoken fukushi Techo/Certificate of the Mentally Disabled, Ai-no-Techo/Certificate of the Intellectually Disabled)

[Discount for Group]

Discount is offered to groups buying 20 tickets or more.

Advance Ticket (150 yen discount per ticket) sales outlet: Yokohama Triennale 2017 Ticket Office

Same-day ticket (200 yen discount per ticket) sales outlets: Yokohama Museum of Art and Yokohama Red Brick Warehouse No.1 (only on days when exhibition is open)

Sales Period

Advance ticket: April 21 – August 3, 2017

Same-day ticket: August 4 – November 5, 2017

Tickets can be purchased at:

Yokohama Museum of Art / Yokohama Red Brick Warehouse No.1 / BankART Studio NYK / Koganecho Area Management Center / ticket agencies / shops and offices at train stations, etc

Also, online:

Tickets can be purchased online from a PC or smartphone.

*Special campaign tickets are offered for purchase through the official online ticket page.

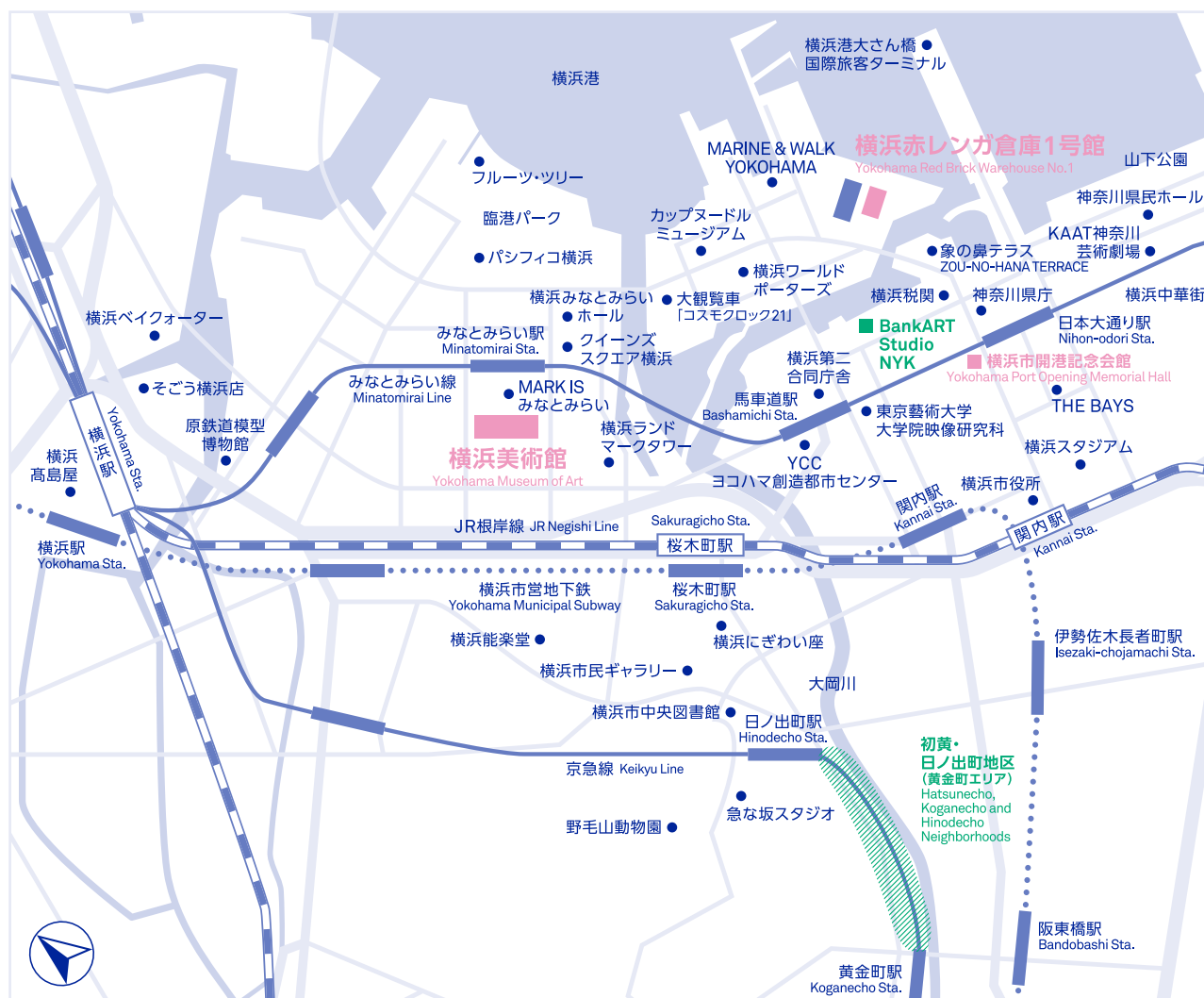
*For more details on tickets, see Yokohama Triennale Official Website: www.yokohamatriennale.jp

【Inquiries on Tickets】(Japanese only)

Yokohama Triennale 2017 Ticket Office

Phone: +81-(0)45-478-6090 (Weekdays 10:00-12:00 / 13:00-17:00)

Access Map



Yokohama Museum of Art

3-4-1 Minatomirai, Nishi-ku, Yokohama
3 minutes walk from Minatomirai Station Exit 3.
(The Minatomirai Line links with the Tokyu Toyoko Line)
10 minutes walk via moving sidewalk from Sakuragicho Station
(JR, Yokohama Municipal subway)

Yokohama Port Opening Memorial Hall (Basement)

1-6 Hon-cho, Naka-ku, Yokohama
1 minute walk from Nihon-Odori Station.
(The Minatomirai Line links with the Tokyu Tokyo Line)
10 minutes walk from Kannai Station.
(JR, Yokohama Municipal subway)

Yokohama Red Brick Warehouse No.1

1-1-1 Shinko, Naka-ku, Yokohama
About a 6 minute walk from Bashamichi Station or Nihon-Oodori Station.
(The Minatomirai Line links with the Tokyu Toyoko Line)
About a 15 minute walk from Sakuragicho Station or Kannai Station.
(JR, Yokohama Municipal subway)

Free shuttle bus

Free bus service is available between venues for Yokohama Triennale 2017 ticket holders: Yokohama Museum of Art / Yokohama Red Brick Warehouse No.1 / BankART Studio NYK / Hatsunecho, Koganecho and Hinodecho Neighborhoods (Koganecho area).

Cooperation / Special Cooperation / Under the Auspices of / Special Sponsor / Sponsors / Support / Certification

Cooperation	 Agency for Cultural Affairs (Program to Support International Arts Festivals)
Special Cooperation	The Japan Foundation, Kanagawa Arts Foundation
Under the Auspices of	Ministry of Foreign Affairs, Kanagawa Prefectural Government, Kanagawa Shimbun, Television Kanagawa
Special Sponsor	
Sponsors	<div>    </div> <div>    </div> <div>    </div> <div>      </div> <div>      </div> <div>   </div>
Support	Takashimaya Charitable Trust for Art and Culture 
Certification	

About Yokohama Triennale

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

The Yokohama Triennale 1st-5th Editions

Year	2001	2005	2008	2011	2014
Theme / Exhibition title	Yokohama Triennale 2001 MEGA WAVE — Towards a New Synthesis	Yokohama Triennale 2005 Art Circus [Jumping from the Ordinary]	Yokohama Triennale 2008 TIME CREVASSE	Yokohama Triennale 2011 OUR MAGIC HOUR —How Much of the World Can We Know?	Yokohama Triennale 2014 ART Fahrenheit451: Sailing into the sea of oblivion
Directors / Curators	Artistic Directors: KOHMOTO Shinji TATEHATA Akira NAKAMURA Nobuo NANJO Fumio	Artistic Director: KAWAMATA Tadashi Curators: AMANO Taro SERIZAWA Takashi YAMANO Shingo	Artistic Director: MIZUSAWA Tsutomu Curators: Daniel BIRNBAUM HU Fang MIYAKE Akiko Hans-Ulrich OBRIST Beatrix RUF	Director General: OSAKA Eriko Artistic Director: MIKI Akiko	Artistic Director: MORIMURA Yasumasa
Exhibition dates (Number of open days)	September 2-November 11 (67 days)	September 28 -December 18 (82 days)	September 13-November 30 (79 days)	August 6 -November 6 (83 days)	August 1-November 3 (89 days)
Main venues	Pacifico Yokohama Exhibition Hall (C, D) Yokohama Red Brick Warehouse No.1	Yamashita Pier No.3 and No.4 Warehouses	Shinko Pier Exhibition Hall NYK Waterfront Warehouse (BankART Studio NYK) Yokohama Red Brick Warehouse No.1 Sankeien Garden	Yokohama Museum of Art NYK Waterfront Warehouse (BankART Studio NYK)	Yokohama Museum of Art Shinko Pier Exhibition Hall
Number of participated artists	109 artists	86 artists	72 artists	77 groups / 79 artists / 1 collection	65 groups / 79 artists
Total project cost	Approx. 700 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen
Total number of visitors (to paid venues)	Approx. 350,000 (Approx. 350,000)	Approx. 190,000 (Approx. 160,000)	Approx. 550,000 (Approx. 310,000)	Approx. 330,000 (Approx. 300,000)	Approx. 210,000 (Approx. 210,000)
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000	Approx. 100,000
Volunteer / supporter registration	719	1,222	1,510	940	1,631
Organizers	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	The Japan Foundation City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale	City of Yokohama Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale Co-organizer: Yokohama Arts Foundation	City of Yokohama Yokohama Arts Foundation Japan Broadcasting Corporation [NHK] The Asahi Shimbun Organizing Committee for Yokohama Triennale

Organizing Committee for Yokohama Triennale

Honorary Presidents: UEDA Ryoichi (President, Japan Broadcasting Corporation[NHK]) HAYASHI Fumiko (Mayor, City of Yokohama) [Representative] WATANABE Masataka (President and CEO, The Asahi Shimbun)	Committee Members: ICHIMURA Tomoichi (Director, Cultural Projects and Business Development Division, The Asahi Shimbun) OSAKA Eriko (Director, Yokohama Museum of Art) SASAKI Tateshi (Japan Broadcasting Corporation[NHK] Senior Associate Director, Cultural Promotions Center) SAWA Kazuki (President, Tokyo University of the Arts) SUMIKAWA Kiichi (Chairperson, Yokohama Arts Foundation) 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)
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(as of 2017.1.25 / in order of Japanese alphabet)

《Press Contact Information》

Yokohama Triennale Organizing Committee Office
Attention: Y. Nishiyama / N. Takahashi (Ms.)
c/o Yokohama Museum of Art
3-4-1 Minatomirai, Nishi-ku, Yokohama 220-0012
TEL: +81-(0)45-663-7232 (Weekdays: 10:00-18:00)
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