

PRESS RELEASE

プレス・リリース



I feel the time has come for the attractive, youthful city of Yokohama to enter a phase of quiet maturation. While preserving its free and open atmosphere as a port town, I hope the city will take the opportunity of the third Yokohama Triennale to make a confident stride toward the future. The exhibition will be presented under the somewhat enigmatic theme "Time Crevasse." It is my sincere wish that the exhibition will give many people a chance to appreciate the strength, depth, and allure of the timeless messages that art conveys.

Tsutomu Mizusawa
Artistic Director
Yokohama Triennale 2008

Yokohama Triennale 2008 Outline (1)

This event is the third in the Yokohama Triennale series of international exhibitions of contemporary art, first held in 2001. In keeping with the exhibition theme set by the artistic director, it will put on display a diverse range of works—including videos, installations, photography, painting, and sculpture—by around 80 carefully selected artists from various countries. While showcasing, mainly through new works, the very latest developments in contemporary art from all over the globe, the Triennale will unfold on the scale of an art festival, involving the local community and featuring many site-specific works highlighting the distinctive character and charms of the host city and the individual locations where events and exhibits are held. In addition, a vigorous program of supplementary events will be conducted during the exhibition period, including symposiums to flesh out the Triennale's conceptual framework and various workshops, gallery talks, and other forums for discussion among the artists and other participants in and visitors to the exhibition. The Triennale will also seek to establish and strengthen ties with art-related organizations and other international exhibitions both within Japan and abroad.

Title: YOKOHAMA 2008: International Triennale of Contemporary Art
Period: From September to December 2008, for approximately 80 days
Venues : Yamashita Pier area and other central and waterfront sites in Yokohama
(total indoor exhibition space: approx. 10,000 m2)
Organizers : The Japan Foundation, City of Yokohama, Japan Broadcasting Corporation (NHK),
The Asahi Shimbun, The Organizing Committee for the Yokohama Triennale, and
others

Yokohama Triennale 2008 Outline (2)

Artistic Director

Tsutomu Mizusawa

(Chief Curator, Museum of Modern Art, Kamakura and Hayama)

Curatorial Advisory Team (in alphabetical order)

Daniel Birnbaum

(Rector of the Städelschule Art Academy and Director of the Portikus, Frankfurt am Main)

Hu Fang

(Co-Director of the Vitamin Creative Space, Guangzhou)

Hans Ulrich Obrist

(Co-Director of Exhibitions and Programmes and Director of International Projects, the Serpentine Gallery, London)

Notes

1. The Artistic Director was appointed by the Organizing Committee for the Yokohama Triennale on the basis of screening and deliberations by a special selection committee formed by the Organizing Committee. The members of the selection committee were:

David Elliott (Former Director, Mori Art Museum)

Tadashi Kawamata (Visual artist; Artistic Director, Yokohama Triennale 2005)

Tadayasu Sakai (Director, Setagaya Art Museum; Chairman, Japan Association of Art Museums)

Nobuo Nakamura (Director, Center for Contemporary Art [CCA] Kitakyushu; Artistic Director, Yokohama Triennale 2001)

Hou Hanru (Director of Exhibitions and Public Programs, San Francisco Art Institute; Curator, International Istanbul Biennale 2007)

2. The list of curatorial advisory team shown here includes only those who have accepted their respective appointments as of 29 November 2006. A few additional appointees are expected to join the advisory team constructed by the advisory members and the curatorial members.

YOKOHAMA 2008 Artistic Director

Tsutomu Mizusawa

Chief Curator, The Museum of Modern Art, Kamakura & Hayama

Born in Yokohama in 1952. Obtained MA from Keio University, Japan and joined the Museum of Modern Art, Kamakura as curator in 1978. Specializes in German modern/contemporary art and Japanese modern/contemporary art and its encounter with foreign culture. Author of *Kono Owari no Toki ni mo* (Even at the End) (Shicho-sha, 1989) and *Tenzai-suru Chushin* (Interspersed Center) (Co-author/editor, Shunjusha, 1995), among others. Curated many exhibitions, including “MOBO, MOGA / Modern Boy, Modern Girl: Japanese Modern Art 1910-1935” (1998/co-curation with John Clark, Jackie Menzies etc.), “Isamu Wakabayashi” (1997), “Antony Gormley – Still Moving” (1996), “Asian Modernism” (1995 co-curation with Akira Tatehata, and Junichi Shioda), and “Katsura Funakoshi” (1993). He was appointed as the Japanese commissioner of the “Asian Art Biennale Bangladesh” in 1993 and 1997, and of the São Paulo Biennale in 2004. Lives in Kanagawa prefecture.

Theme for the Yokohama Triennale 2008

Time Crevasse

Through this major international exhibition in Yokohama, I aim to reaffirm the boundless energy that art affords us.

Art shakes up our everyday perceptions. It gives us glimpses of the “abyss” we normally fail to notice, or perhaps pretend not to notice. It can horrify us, give us courage, console us, or provide us with what we need to face life.

Art's bounty is not secured by novelty. When ancient Greek texts speak to us in a clear, familiar tone, like works penned only yesterday by our cultural peers; when music from the distant past of an unfamiliar land seems as fresh to our ears as if it had only just been composed; when we marvel at the aesthetic feats achieved at old religious sites with little or no connection to our own cultural tradition—in such moments, again and again we are reminded that being “new” is not what gives art its depth and impact.

One could say that the new/old paradigm is sustained by a rigid world view in which time is regarded as strictly linear. In the contemporary world, advanced information technology seems to be standardizing time and space to a single measure. One gets the sense, however, that this very standardization is paradoxically creating a host of schisms, and that we, perhaps more so than any other people throughout human history, are thereby being forced to live a divided, fragmented existence.

Time flows along multiple axes. But that fact is not by itself the source of cultural and artistic enrichment. What happens, rather, is that now and then different aspects of time twist, swirl, and collide with one another, creating unexpected fissures and faults through which the underlying abyss can be glimpsed.

It seems to me that art arises when we confront that abyss squarely and, by waiting attentively at the edges of what I call “time crevasses,” we scrupulously register various forms of mutual differentiation—individual or social differences, differences of nationality, gender, generation, ethnicity, religion, and so on—including the particular circumstances in which we ourselves are currently situated.

A crevasse that opens up in a field of snow is a very “beautiful” sight. But at the same time, art has the power to dispel the temptation to let ourselves fall into such crevasses. It is also an act of bridging those gaps so that people can communicate and interact through them.

Yokohama is an ideal site for the building of such bridges through art because it is a comparatively young city, having opened up to the world only some 150 years ago. I sincerely hope that the third Yokohama Triennale will constitute for Yokohama an important step forward in its cultural maturation, and it is with this hope that I have chosen “Time Crevasse” as the overall theme for the exhibition.

Tsutomu Mizusawa
November 2006

Data on the Two Previous Rounds of the Yokohama Triennale

	1st Round Yokohama Triennale 2001	2nd Round Yokohama Triennale 2005
Period	2 September – 11 November 2001 (67 days)	28 September – 18 December 2005 (82 days)
Main venue/s	Pacifico Yokohama Exhibition Hall Red Brick Warehouse No. 1	Yamashita Pier No. 3 and No. 4 Warehouses
Participating artists	109 artists from 38 countries	71 artists/groups (86 artists in total) from 30 countries/regions
Artistic director/s	Shinji Kohmoto, Nobuo Nakamura Fumio Nanjo, Akira Tatehata	Tadashi Kawamata
Theme	Mega Wave: Towards a New Synthesis	Art Circus: Jumping from the Ordinary
Registered volunteers	719	1,222
Total attendance	Approx. 350,000 (total for both main venues)	Approx. 190,000
Organizers	The Japan Foundation, City of Yokohama, Japan Broadcasting Corporation (NHK), The Asahi Shimbun, The Organizing Committee for the Yokohama Triennale	As for Yokohama Triennale 2001

YOKOHAMA 2008: International Triennale of Contemporary Art

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