

20 ヨコハマ  
トリエンナーレ  
20 YOKOHAMA  
TRIENNALE  
AFTERGLOW  
光の破片をつかまえる



## Press Dossier

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July 16, 2020

## The creative potential of the arts —One of the first triennales held amid our “new normal”

We would like to express our sincere gratitude to all of the citizens, companies and organizations who have made it possible to hold Yokohama Triennale 2020 “Afterglow.”

Yokohama Triennale 2020 will be held as the world seeks a “new normal” in coexistence with the coronavirus. As we commence one of the first biennale and triennales in the world to open amid these circumstances, I am convinced we can deliver cheer to everyone. We also hope we are able to send a message of courage to artists around the world. Numerous countermeasures have been taken to prevent the spread of the virus at our venues, so visitors will be able to enjoy the works safely and with peace of mind.

This year’s Yokohama Triennale welcomes the Indian artist group Raqs Media Collective as artistic director. Through the lens of the world’s most cutting-edge art, we will examine the relationship between the world and Japan, and society and individuals from various perspectives, and deliver a triennale full of new discoveries and excitement. In addition, with the collaboration of creative hubs such as BankART Life VI and Koganecho Bazaar 2020, the triennale will provide an opportunity to enjoy the city of Yokohama itself. We will also promote inclusion and the education of the next generation so that all people, including the children who will lead the future, can interact with various forms of art and deepen mutual understanding and exchange.

With its “Creative city Yokohama” project, Yokohama is progressing with urban development based on its belief in the creative power of culture and art. We are currently conducting studies for the establishment of a new performing arts facility.

As we face the unprecedented situation of having to coexist with the new coronavirus, we need culture and art in our lives more than ever. Through Yokohama 2020, we will deliver the potential of art to the world from here in Yokohama.

We greatly appreciate your continued understanding and support for the Yokohama Triennale, a national project.



**HAYASHI Fumiko**

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

## Contemporary Art —Bringing Together People, Society, and the Moment

It is with much pleasure that we present Yokohama Triennale 2020 “Afterglow,” one of the first global biennales and triennales to open in the current climate.

The coronavirus pandemic has necessitated several unprecedented measures for the triennale, including the postponement of the opening, and I would like to take this opportunity to express my sincere gratitude to the many people whose support was essential in making this event a reality.

In the face of significant restrictions on international travel, it was the collective enthusiasm of the artistic director Raqs Media Collective and participating artists that has delivered to Yokohama these cutting-edge artworks which will now be presented to the world.

In the twenty years since the first Yokohama Triennale was held in 2001, the world has faced changes and difficulties that it never imagined: globalization, environmental problems, conflicts and divisions. During this same time, the triennale has continued, through its focus on contemporary art, to believe in the power and potential of culture, to connect people with society and the moment, and to create opportunities for encounters and connections here in Yokohama. The event has matured into an international exhibition that boasts a history, the attention of the world, and high expectations from the nation of Japan as a national project.

It is our hope that this year’s triennale, held under these various constraints, will provide an opportunity to think about how art might respond to the challenges to our civilization that the new coronavirus has presented.

We wish that Yokohama Triennale 2020 will, as in years past, attract many visitors, stimulate them intellectually and culturally, and serve as a guide to nurture in them the wisdom to thrive in the future.



**KONDO Seiichi**

Chairperson, Organizing Committee for Yokohama Triennale

## Towards Yokohama Triennale 2020

In 2020 the world has confronted an unprecedented challenge in the spread of the new coronavirus. In the art sphere, we have long believed that there is fundamental value in visiting exhibitions in person, witnessing artworks with our own eyes and also sharing those experiences and joys with others. This year we have faced a significant challenge as these premises have been undermined.

It is under these circumstances that we present Yokohama Triennale 2020 “Afterglow,” the seventh edition of this event and one of the first of the world’s biennales and triennales to open in the current climate. It is filled with ideas that today more than ever we must come together to consider.

Artistic Director Raqs Media Collective highlighted several important terms that served as keys in their curatorial process:

Autodidact — The self-taught person

Luminosity — Projecting the light gained from learning to distant places

Friendship — Nurturing friendship in the light

Care — Caring for one another

Toxicity — Coexisting with the poison that exists in the world whether we like it or not

Reflecting on their meanings, it is almost like these five terms foretold our experience of living with the pandemic. In particular, the notion of coexistence with “toxicity” is instructive as we attempt to go about our lives in the post-coronavirus world.

More than 60 artists and groups from over 30 countries and regions will participate in the triennale. This relatively young group of creators, half of whom are in their 20s or 30s, has overcome bans and restrictions on travel and freight in order to present their works. Indeed, having been unable to invite any of our international artists or our Artistic Director to Japan, and instead having to communicate with them through online meetings, we are now approaching the opening of a triennale that has presented challenges unlike any other.

For our visitors, we hope the result will be a richly experiential venue to encounter artworks firsthand and perhaps even gain a sense of a new world that may await.



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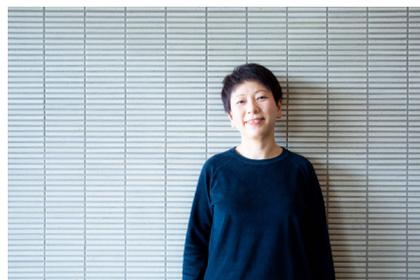


photo: Koki Tanaka

**OSAKA Eriko**  
**KURAYA Mika**

Executive Chairperson, Organizing Committee for Yokohama Triennale

## ***AFTERGLOW***

**A luminous interval, a glowing anticipation, a lambent flow,  
a charged current of energy between thickets of presence and becoming**

Raqs Media Collective

The milieus that emerge with a Triennale are an invitation to a migration of concerns, hibernating or urgent, from distinct and diverse locations. They then stand re-aligned and re-drawn, suspended in co-presence. We commenced our own crossing, leading to this edition of the Yokohama Triennale, about two years ago, with questions about care, about care with toxicity, about care and friendship, about luminosity within friendship, and about cosmologies of luminance. We shared these sources, not only with the artists but also the world in Episōdo 00.

Meanwhile, in the course of a few months, a tiny virus, an un-living being, emerged, upending assumptions and assigning a task to the entire species. For the first time in human history we, all the billions from all parts of the world, have to undertake — in awareness of each other — the re-making of forms of life. It has brought to the foreground the necessity of re-apprehending the world.

We are now in the afterglow of an unfamiliar, viral, and partly unreadable time, and are without familiar protocols. Alone, and collectively, we have to navigate the oscillation of scales, quickened by the alteration in familiar rules. We are now immersed in a turbulent flow whose pressure rides through us all.

The *Afterglow* is also a site: it is this exhibition where you walk through deliberations with artists, activating an auto-didactic impulse for the sensing and making of the spectrum that arches from our inner to our cosmic worlds. Autodidacts learn and un-learn everything. If necessary, they need to become misfits in relation to all that is given and taken for granted, because when all the functions and instructions that are



Photo: KATO Hajime

written into the manual for fixing a world can't be fixed, they must be altered.

The *Afterglow* is also an infrastructure of relationships, of precepts and affects, of an ability to see and narrate the world with patience and wonderment. This scaffolding helps us sense tremors and fault lines, breakdowns and breakthroughs in the pulsations of life. These capacities are necessary to access sources within us, which may sometimes be hidden in the reservoirs of our common life, of our connected and contiguous landscapes. They help script the forging of bonds, and of affinities and sororities, so as to change the rules of the game.

In the *Sourcebook* (2019) to *Afterglow*, we had shared an amazement, which we would like you to feel again:

“Life, the universe, the world, and the time of each day disintegrates and gets re-constituted through innumerable acts, incrementally rebuilding through luminous care. Broken minutes are mended in the afterglow of time's toxic debris. Life is a luminous autodidact.”

In this *Afterglow*, we welcome you.

Raqs Media Collective  
New Delhi, 2020

## Yokohama Triennale 2020 “Afterglow” The exhibition as a “thicket”

KIMURA Eriko

Curatorial Head, Yokohama Triennale 2020



Photo: KATO Hajime

Yokohama Triennale 2020 “Afterglow” consists of an exhibition and a series of projects called “Episōdo,” which attempt to expand the notion of the art show, liberating it from its conventional geographical, temporal and expressional constraints.\* Here I focus on the exhibition, introducing the artists and the characteristics of their works.

In approaching Yokohama Triennale 2020, which was developed in this current climate of unprecedented instability, the title that Raqs Media Collective so presciently proposed was the word “Afterglow.” I envision it referring to the fragments of light captured from the energy that flows through the “thicket” of thought and wisdom in a world where all things are complexly intertwined. The term was derived from the five text-based “sources” announced in November 2019 that encompass values unencumbered by existing hierarchies: human inquisitiveness and knowledge acquired by autodidacticism, friendship and care towards others, and co-existence with toxicity.

So, how exactly have the artists’ works come together to form this exhibition “thicket”?

One group of works is focused on phenomena that occurred in the past. Many of these originated in events that the artist, their family, or the people around them experienced, and from there they have been developed flexibly and freely to encompass not only world history and politics, but also the future of science, medicine and ecosystems. In another group of works, the human body is the motif—the weakness of the body or control of it by others. What meaning can a body, which has its own established symbolic meaning, possess within different contexts? Alternatively, the characteristics of the body itself and the diversity of its meanings are presented, such as when it is transformed through integration with a different symbolic meaning. And in other works again, the focus is on the mechanisms of human perception and cognition—reminding us just how much the world we understand is dependent on its relationship with our perception.

What the global spread of the new virus has made apparent—even more so than its toxicity—is a distrust of and overconfidence in information, and a fear of an uncertain future and other people. Once the immediate crisis has passed, memories of fear will likely remain like sediment here and there in people and society. In order to survive in such a world, it will become more important than ever for each of us to recognize the diversity of both human society and our entire ecosystem, and to stand on our own feet and exist as though glowing like a light. Yokohama Triennale 2020 aims to provide an opportunity, through contemporary art, to think about the power to “catch that light” which will allow us step into an uncertain future.

\*Several of the artists participating in “Episōdo” have been announced in the artist list on p. 9.

## Yokohama Triennale 2020 Participating Artists (67 groups)

Artist ※1	Birth/Death Year	Venue	New Work ※2	First in Japan ※3
Haig AIVAZIAN	1980	PLOT 48	○	○
Farah AL QASIMI	1991	PLOT 48	○	○
Morehshin ALLAHYARI	1985	Yokohama Museum of Art		
Robert ANDREW	1965	Yokohama Museum of Art	○	○
AONO Fumiaki	1968	Yokohama Museum of Art	○	
ARAI Takashi	1978	Yokohama Museum of Art	○	
Korakrit ARUNANONDCHAI	1986	PLOT 48	○	
Rosa BARBA	1972	Yokohama Museum of Art		
Taysir BATNIJI	1966	Yokohama Museum of Art		○
Hicham BERRADA ◆	1986	PLOT 48	○	○
Nick CAVE	1959	Yokohama Museum of Art	○	○
CHEN Zhe	1989	Yokohama Museum of Art	○	
Jesse DARLING	1981	Yokohama Museum of Art	○	○
Max DE ESTEBAN	1959	Yokohama Museum of Art		○
Eva FÀBREGAS	1988	Yokohama Museum of Art	○	○
Marianne FAHMY	1992	NYK MARITIME MUSEUM	○	○
Alia FARID	1985	Yokohama Museum of Art		○
Farming Architects	Est. 2017	PLOT 48	○	○
Ivana FRANKE ◆	1973	Yokohama Museum of Art	○	
Rahima GAMBO	1986	PLOT 48		○
Zuza GOLIŃSKA	1990	Yokohama Museum of Art	○	○
Andreas GREINER	1979	PLOT 48	○	
Inti GUERRERO ◆	1983	Yokohama Museum of Art	○	○
Nilbar GÜREŞ	1977	Yokohama Museum of Art		○
Tina HAVELOCK STEVENS	–	PLOT 48		○
Joyce HO	1983	PLOT 48	○	
Ingela IHRMAN	1985	Yokohama Museum of Art	○	○
IIKAWA Takehiro	1981	PLOT 48	○	
IYAMA Yuki	1988	Yokohama Museum of Art	○	
IWAI Masaru ◆	1975	Yokohama Museum of Art	○	
IWAMA Asako	–	Yokohama Museum of Art	○	
KANEUJI Teppei	1978	Yokohama Museum of Art	○	
KAWAKUBO Yoi	1979	PLOT 48	○	
Lebohang KGANYE	1990	Yokohama Museum of Art	○	○
KIM Yunchul	1970	Yokohama Museum of Art	○	○

Artist ※1	Birth/Death Year	Venue	New Work ※2	First in Japan ※3
Elena KNOX	–	PLOT 48	○	
LAU Wai	1982	PLOT 48		
Russ LIGTAS	1985	PLOT 48	○	
Make or Break (Rebecca GALLO & Connie ANTHES)	1978/1985	Yokohama Museum of Art	○	○
Taus MAKHACHEVA	1983	Yokohama Museum of Art	○	○
Kabelo MALATSIE ◆	1987	–	○	○
Naeem MOHAIEMEN	1969	PLOT 48	○	
James NASMYTH	1808-1890	Yokohama Museum of Art		
PARK Chan-kyong	1965	Yokohama Museum of Art		
Amol K. PATIL	1987	PLOT 48	○	○
Printing Sound ◆	2018start	PLOT 48	○	
Aluay PULIDAN	1971	PLOT 48		○
Renuka RAJIV	1985	Yokohama Museum of Art	○	○
Oscar SANTILLAN	1980	Yokohama Museum of Art/ PLOT 48	○	○
SARKER Protick	1986	Yokohama Museum of Art/ PLOT 48	○	○
SATO Masaharu	1973-2019	Yokohama Museum of Art		
SATO Risa	1972	Yokohama Museum of Art/ PLOT 48	○	
Renu SAVANT	1981	PLOT 48		○
Ish SHEHRAWAT (Ish S), Venzha CHRIST ◆	1978/1973	Yokohama Museum of Art	○	○
Tsherin SHERPA	1968	Yokohama Museum of Art		○
SHINTAKU Kanako ◆	1994	–	○	
Elias SIME	1968	Yokohama Museum of Art		
Rayyane TABET	1983	Yokohama Museum of Art		○
TAKEMURA Kei	1975	Yokohama Museum of Art	○	
TAMURA Yuichiro ◆	1977	–	○	
Dennis TAN ◆	1975	PLOT 48	○	
Anton VIDOKLE	1965	PLOT 48		
Omer WASIM & Saira SHEIKH	1988/1975-2017	Yokohama Museum of Art	○	○
Michelle WONG ◆	1987	–	○	○
Lantian XIE ◆	1988	Yokohama Museum of Art	○	○
ZHANG XU Zhan	1988	Yokohama Museum of Art	○	
ZHENG Bo	1974	PLOT 48		

(Total of 67 groups as of July 2020)

※1 ◆: Episodo artist, 12groups  
 ※2 The artists showing new works Including reconstruction / adaptation for YT2020, 48groups  
 ※3 The artists showing works for the first time in Japan, 35groups

## TICKETS

Please purchase your Yokohama Triennale 2020 ticket online.  
All visitors are required to pre-book a time-slot when purchasing their tickets.

### Yokohama Triennale 2020 Ticket

<b>Adult</b>	<b>Student</b> (University and Vocational Schools)	<b>High School Student</b>	<b>Junior High School Student and Younger</b>
<b>2,000 yen</b>	<b>1,200 yen</b>	<b>800 yen</b>	<b>Free</b> (No Pre-Booking Required)

### Yokohama Triennale Plus Ticket

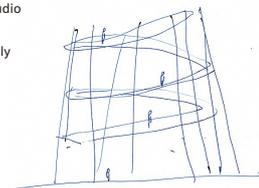
The ticket allows admission to two contemporary art events "BankART Life VI" and "Koganecho Bazaar 2020" with a discount of 1200 yen.

<b>Adult</b>	<b>Student</b> (University and Vocational Schools)	<b>Junior High School Student and Younger</b>
<b>2,800 yen</b>	<b>2,000 yen</b>	Free for "BankART" and "Koganecho" High school students and younger need the admission ticket for YT2020 as above.

#### BankART Life VI: Insertion in the City

The Minato Mirai 21 district is home to a cluster of towering skyscrapers. Enormous constructions by KAWAMATA Tadashi will be inserted into some nodes of this futuristic structure, forming a new kind of network.

Exhibition Dates: September 11 (Fri.) ~ October 11 (Sun.), 2020  
Venues: Minatomirai 21 district, BankART Station, R16 Studio  
Organizer: BankART1929  
Fee: 1,000 yen (including tax) for passport to this event only  
contact: 045-663-2812  
info@bankart1929.com  
www.bankart1929.com



#### Koganecho Bazaar 2020 Artists and Communities

43 artists will be questioning the relationship and potential of artists and communities, exhibiting their work in the area surrounding the elevated Keikyu railway.

Exhibition Dates:  
Vol 1: September 11 (Fri.) ~ October 11 (Sun.), 2020  
Vol 2: November 6 (Fri.) ~ November 29 (Sun.), 2020  
Venues: Hatsunecho, Koganecho and Hinodecho neighborhoods  
Organizers: Koganecho Area Management Center, and the Hatsunecho-Koganecho and Hinodecho Environmental Cleanup Initiative Committee  
Fee: 1,000 yen (including tax) for passport to this event only  
contact: 045-261-5467  
info@koganecho.net  
www.koganecho.net



- Yokohama Triennale 2020 Ticket will allow admission to the Yokohama Museum of Art and PLOT 48 on the same day.
- Admission to Yokohama Museum of Art is time-slotted; visitors are allowed admission up to 30 minutes from the allotted time.
- Admission to PLOT 48 is not time-slotted; time of entry is at visitors' discretion.
- Marianne Fahmy's work is on exhibit at the NYK MARITIME MUSEUM. Please visit their website (<https://www.nyk.com/rekishie/info/index.htm>) for opening hours. Admission is free for visitors holding this ticket.
- Visitors with Yokohama Triennale Plus Ticket can receive passports to "BankART Life VI" and "Koganecho Bazaar 2020" at their ticket counters.
- Please visit the following websites for details: BankART Life VI [www.bankart1929.com](http://www.bankart1929.com) / Koganecho Bazaar 2020: [www.koganecho.net](http://www.koganecho.net)
- Admission is free for persons with disabilities and their caretakers.
- No group ticket and discount.

### Purchasing a Ticket

Tickets for for August, on July 1; for September, on August 1; for October, on September 1. All ticket sales start at 10:00 am on Japan time.

#### Tickets can be purchased at :

##### Online Ticket

Please buy tickets from here. URL : <https://www.yokohamatriennale.jp>



##### Or at the following venues:

Tickets can be purchased at the ticket offices of Yokohama Museum of Art and PLOT 48 only when there are vacancies in the online ticket time-slots. \*Tickets are not available at NYK Maritime Museum, BankART Station, Koganecho Bazaar 2020 venues.  
Please go the following link here for the details. URL : <https://www.yokohamatriennale.jp/2020/ticket/>

#### For general enquiry, please call:

Hello Dial (Information Call): +81(0) 50-5541-8600 (8:00-22:00)

## Securing Safety Amidst The COVID-19 Pandemic

The Organizing Committee for Yokohama Triennale will open Yokohama Triennale 2020 by following the guidelines provided by the government and the Japanese Association of Museums to ensure the safety of all our visitors and staff on the premises.

### Visitors

We kindly ask all our visitors to:

- Wear a face mask.
- Go through body temperature screening before admission.
- Wash hands and sanitize regularly, as well as when and where necessary.
- Keep physical distance between other visitors.
- Refrain from visiting if they have symptoms of cold, flu, or other sickness.
- Provide contact information to inform the public health center and other public agencies when necessary.
- Seek assistance when they are not feeling well.
- Follow instruction on the premises.

※ For the protection of the visitors and the others, entry is prohibited for visitors with a body temperature of 37.5°C or higher.

### Venue

- Tickets will be sold through a time-slot pre-booking system to avoid crowding the space.
- Spaces will be ventilated.
- Hands-on items and hand-touching areas will be thoroughly sanitized.
- Reception and other visitor contact points will be shielded.
- Markers will be placed on the floor to ensure physical distance between visitors.

### Staff

- All staff on the premises will be required to check their body temperature and their health conditions on a regular basis.
- All staff will wear face masks and follow other preventive measures, such as wearing gloves, when and where necessary.

## Venue・Access

### Yokohama Museum of Art

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

From Minatomirai Station on the Minatomirai Line which links with the Tokyu Toyoko Line: 3 minutes walk from Exit No. 3 via Grand Galleria in MARK IS Minatomirai.  
From Sakuragicho Station on the JR and on the Yokohama Municipal Subway: 10 minutes walk via the moving sidewalk.



Photo: KASAGI Yasuyuki

### PLOT 48

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

From Shin-takashima Station on the Minatomirai Line which links with the Tokyu Toyoko Line: 7 minutes walk from Exit No. 2.  
From Takashimacho Station on the Yokohama Municipal Subway: 7 minutes walk from Exit No. 2.



Photo: KATO Hajime



### NYK MARITIME MUSEUM

3-9, Kaigan-dori, Naka-ku, Yokohama, Kanagawa, Japan

From Bashamichi Station on the Minatomirai Line which links with the Tokyu Toyoko Line: 2 minute walk from Exit No.6.  
From Kannai Station on the JR Line: 8 minute walk from the North Exit.  
From Sakuragicho Station on the JR Line: 12 minute walk.

# Cooperation / Special Cooperation / Under the Auspices of / Sponsors / Corporate Cooperation / Support / Artist Support / Certification

[Cooperation]



[Special Cooperation]

The Japan Foundation, Urban Renaissance Agency

[Under the Auspices of]

Kanagawa Prefectural Government, Kanagawa Shimbun, Television Kanagawa

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[Corporate Cooperation]

ACM Co., Ltd. Keikyū Corporation, Sotetsu Group, DAIICHI ORIMONO CO., LTD., NYK MARITIME MUSEUM, Peatix Japan K.K. Fuji Xerox Co., Ltd., YOKOHAMA MINATOMIRAI RAILWAY COMPANY., Yokohama Urban Future Create Co.ltd

[Support]



[Artist Support]



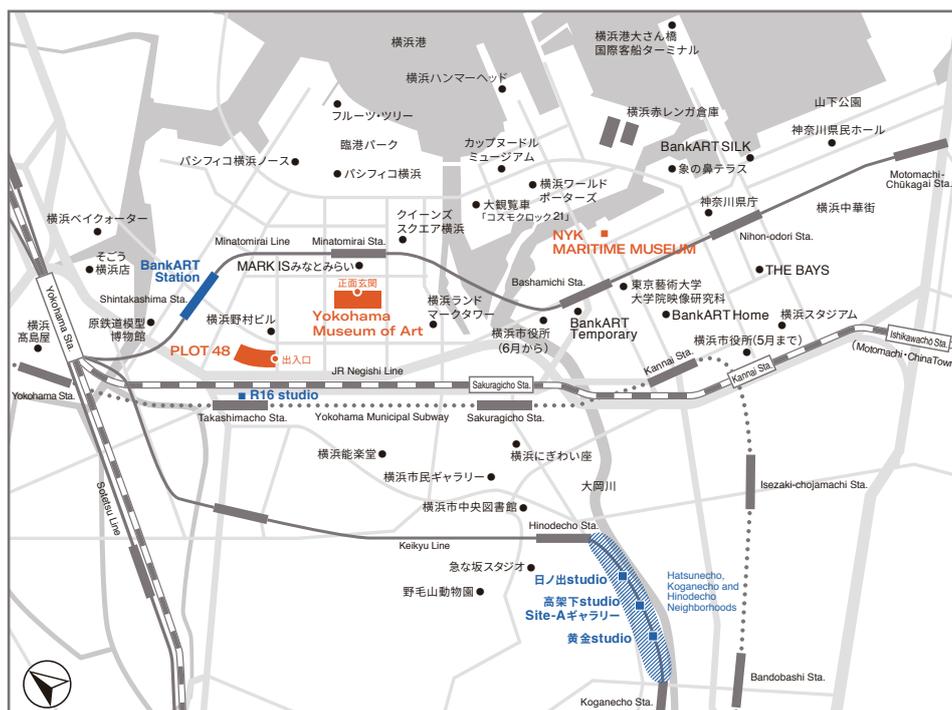
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## Yokohama Triennale 2020 Outline

Yokohama Triennale 2020 “Afterglow” will present artworks and projects in ways that will encourage individuals to pursue their own curiosities, illumine life in their own ways, and participate in a world that co-exists with toxicity. This edition is directed by Raqs Media Collective, a collective of three artists based in India. It will include artists who are presenting in Japan for the first time as well as new commissions and deliver the most exciting contemporary art to the world from Yokohama.

Title	Yokohama Triennale 2020 “afterglow”
Artistic director	Raqs Media Collective
Exhibition Dates	July 17 - October 11, 2020 ※Open for a total of 78 days ※Closed on every Thursday (except July 23, August 13, and October 8)
Venues	Yokohama Museum of Art 3-4-1, Minatomirai, Nishi-ku, Yokohama, Kanagawa, Japan PLOT48 4-3-1, Minatomirai, Nishi-ku, Yokohama, Kanagawa, Japan (Minato Mirai 21 Central District Block 48)  ※There is also a work on exhibit in the following venue: NYK MARITIME MUSEUM 3-9, Kaigan-dori, Naka-ku, Yokohama, Kanagawa, Japan
Hours	10:00 - 18:00 Open until 21:00 on Oct. 2, 3, 8, 9, 10 Open until 20:00 on the last day of the exhibition (Oct. 11.)
Organizers	City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation (NHK), The Asahi Shimbun, and Organizing Committee for Yokohama Triennale.



## Yokohama Triennale 2020 Organization

Artistic director		Raqs Media Collective
The Organizing Committee for Yokohama Triennale	Honorary Presidents	HAYASHI Fumiko (Mayor, City of Yokohama)[Representative] MAEDA Terunobu (President, Japan Broadcasting Corporation [NHK]) WATANABE Masataka (President and CEO, The Asahi Shimbun)
	Committee Members	KONDO Seiichi (President, Yokohama Arts Foundation)[Chairperson] OSAKA Eriko (Director, The National Art Center, Tokyo)[Executive Chairperson] KURAYA MiKA (Director, Yokohama Museum of Art)[Executive Chairperson] KAKOI Kenichiro (Director Cultural Promotions Center, Japan Broadcasting Corporation [NHK]) SAWA Kazuki (President, Tokyo University of the Arts) JINBU Hiroshi (Director General of Culture and Tourism Bureau, City of Yokohama) TAKASHINA Shuji (Director, Ohara Museum of Art) TATEHATA Akira (President, Tama Art University) TSUKA Hiroko (Executive Vice President, The Japan Foundation) HORIKOSHI Reiko (Executive Director, Cultural Projects and Business Development, The Asahi Shimbun)
	[Organizing Committee for Yokohama Triennale Office]	Senior Managing Director MATSUMOTO Kimiyoshi** Managing Director IGARASHI Seiichi* Managers AKIYAMA Daisuke (Japan Broadcasting Corporation [NHK]) YAMAKI Naofumi (The Asahi Shimbun) Project Manager HOASHI Aki * Administration Manager KAJIWARA Atsushi ** Communication Manager NISHIYAMA Yuko
		—Curatorial Team Exhibition Head/Curator UCHIYAMA Junko* Curatorial Head/Curator KIMURA Eriko* Curator HAYASHI Sumi Assistant Curator HIBINO Miyon*
		Coordination Head/Registrar SUZUKI Yuko Curatorial Coordinator (“Episōdos” Coordinator) TAKEI Mariko Curatorial Coordinator (Curatorial Registrar) TOMIYASU Reiko Curatorial Coordinator KURASHIGE Natsuko Curatorial Assistant SHIBATA Haruka Technical Coordinator YAMAMOTO Shiro Assistant Project Manager FUKUOKA Ayako* Project Coordinator SUZUKI Keiko Intern(2019) ISODA Minori, IMASEKI Yurika, TOMINAGA Risako
		—Administration Team Administration AKASAKI Yuka**, IMANISHI Megumi**, OGAWA Tetsu**, OGAWA Yoshiyuki**, OSANAI Yukie*, KIMURA Ayaka**, TAKADA Satoshi**, TAKABAYASHI Mariko*, TSUCHIDA Kaori*, TSURUMI Tempei**, HANZAWA Nanami, HIRABAYASHI Otohiko**, MARUYAMA Akiko**, YAMADA Takahiro** PR & Promotion IWATA Tomoko, IWANAMI Ai**, TAKAHASHI Nobuka*, TSUGANESAWA Yasuyuki**, YAMAGIWA Ryo, YONEZU Istuka
	Designer	Ariane SPANIER
	Space Design/Architect	MMA inc. KUDO Momoko
	Exhibition Text	Shaveta SARDA
	Raqs Media Collective Research Assistant	Kaushal Ajay SAPRE, IMAMURA Tyuki(2019), SHIOZAKI Erica (2019)

\* Yokohama Museum of Art (Yokohama Arts Foundation)  
\*\* City of Yokohama

## About Yokohama Triennale

	1st Edition	2nd Edition	3rd Edition	4th Edition	5th Edition	6th Edition
Year	2001	2005	2008	2011	2014	2017
Exhibition dates (Number of days opened)	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)	August 4 - November 5 (88 days)
Main venues (paid)	[2 venues] ·Pacifico Yokohama Exhibition Hall (C,D) ·Yokohama Red Brick Warehouse No. 1	[1 venue] ·Yamashita Pier No. 3 and No. 4 Warehouses	[4 venues] ·Shinko Pier ·NYK Waterfront Warehouse (BankART Studio NYK) ·Yokohama Red Brick Warehouse No. 1 ·Sankeien Garden	[2 venues] ·Yokohama Museum of Art ·NYK Waterfront Warehouse (BankART Studio NYK)	[2 venues] ·Yokohama Museum of Art ·Shinko Pier Exhibition Hall	[3 venues] ·Yokohama Museum of Art ·Yokohama Red Brick Warehouse No. 1 ·Yokohama Port Opening Memorial Hall (Basement)
Theme/Exhibition title	MEGA WAVE — Towards a New Synthesis	Art Circus [Jumping from the Ordinary]	TIME CREVASSE	OUR MAGIC HOUR — How Much of the World Can We Know?	ART Fahrenheit 451: Sailing into the sea of oblivion	Islands, Constellation & Galapagos
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 Associates: AMANO Taro OODATE Natsuko KASHIWAGI Tomoh KAMIYA Sachie HAYASHI Sumi	Co-directors: OSAKA Eriko MIKI Akiko KASHIWAGI Tomoh
Number of participated artists	109 artists	86 artists	72 artists	77 groups / 79 artists / 1 collection	65 groups / 79 artists	38 artists/groups, 1 project
Number of artworks	113	84	66	337	444	344
Total number of visitors	Approx. 350,000	Approx. 190,000	Approx. 550,000	Approx. 330,000	Approx. 210,000	Approx. 260,000
Total number of visitors from overseas	—	—	—	Approx. 3,000	4,501	7,059
Total number of visitors, junior high school students or younger	—	—	—	24,205	26,381	26,988
Number of visitors (to paid venues)	Approx. 350,000 * Ticket valid 2 days (valid on any 2 days) * Free for pre-school children	Approx. 160,000 * Ticket valid one day * Free pass available * Free for junior high school students or younger	Approx. 310,000 * Ticket valid 2 days (valid on any 2 days) * Free for junior high school students or younger	Approx. 300,000 * Ticket valid one day per venue * Free for junior high school students or younger	Approx. 210,000 * Ticket valid one day per venue * Free for junior high school students or younger	Approx. 250,000 * Ticket valid one day per venue * Free for junior high school students or younger
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000	Approx. 100,000	Approx. 100,000
Number of media coverage	More than 237 publishers (Over 36 were overseas media) * Number of coverage not available	1,089 (Including 40 overseas media)	1,233 (Including 165 overseas media)	1,763 (Including 139 overseas media)	3,899 (Including 117 overseas media)	6,923 (Including 314 overseas media)
Volunteer/ supporter registration	719	1,222	1,510	940	1,631	1,474

\* Total number of visitors to paid venues for Editions 1, 3, 4, 5 and 6.

## The Mission of the Yokohama Triennale

<b>MISSION</b>	The Yokohama Triennale, one of the leading international exhibitions of contemporary art in Japan, will spearhead the development of 'Culture, Art and Creative City Yokohama' and cultivate a spiritually rich society that embraces diversity.	
<b>GOALS</b>	To open new channels through art	By celebrating contemporary art, the Yokohama Triennale provides opportunities to engage with a wide range of expressions, which transcend any given genre or era, to foster better understanding between 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	By collaborating with partners in 'Culture, Art and Creative City Yokohama', the Yokohama Triennale enhances and promotes the unique resources in the city.
<b>GUIDING POLICIES</b>	Striving for excellence / Nurturing future generations /Contributing to shaping an inclusive society / Engaging with the Community / Celebrating art / Attracting business and tourism	

**《Inquiry about the Press Dossier》**

Yokohama Triennale 2020 Promotion Office (PRAP Japan, Inc.)  
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**《Inquiry about Yokohama Triennale Organizing Committee》**

Yokohama Triennale Organizing Committee Office  
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