

横浜トリエンナーレ 2008

YOKOHAMA TRIENNALE

TIME CREVASSE

2008 9/13 - 11/30

WWW.YOKOHAMATRIENNALE.JP



OUTLINE

This international contemporary art exhibit will, by presenting works of approximately 70 artists from around the world, be the largest event of its kind held in Japan. The third in the series, it will, under the overall theme “Time Crevasse”, incorporate many performative elements which cannot be embraced without coming to Yokohama to share in the experience at first hand.

For the duration of the exhibition, an extensive program of performances, concerts, symposiums, workshops, gallery lectures, and other related events will be held to expand dialogues between the artists and the participants.

Duration: September 13 - November 30, 2008 (79 days)

Hours: 10:00 – 18:00 (Entrance until 17:00)

Preview/Vernissage: September 12

Venues: Shinko Pier Exhibition Hall, NYK Waterfront Warehouse (BankART Studio NYK), Red Brick Warehouse No.1, Sankeien Garden, Osanbashi Yokohama International Passenger Terminal, Landmark Plaza, Canal Park, Yokohama China Town (Tentative)

Organized by: The Japan Foundation, City of Yokohama, NHK (Japan Broadcasting Corporation), Asahi Shimbun, The Organizing Committee for the Yokohama Triennale

Under the Auspices of: The Ministry of Foreign Affairs, The Agency for Cultural Affairs, Kanagawa Prefecture, Kanagawa Shimbun

Supported by*: The Nomura Cultural Foundation, Institut für Auslandsbeziehungen e.V., The Great Britain Sasakawa Foundation, Danish Arts Agency, Embassy of the Austrian Republic in Japan, Embassy of France in Japan, Embassy of the United Mexican States, Embassy of Canada in Japan, Embassy of the Argentine Republic in Japan, Embassy of Israel in Japan

With Special Support of*: Daiwa House Industry Co., Ltd.

Sponsored by: Bloomberg, Mori Building Co., Ltd., Shiseido Co., Ltd., Dai Nippon Printing Co., Ltd., Kirin Brewery Company, Limited, ITOKI Corporation, Sagami Railway Co., Ltd., I-NET Corp., Cosmo Oil Co., Ltd., Tokyu Group, Tokyo Business Service Co., Ltd., NYK Line, Pacific Holdings, Inc., Wacoal Corp. etc.

In Cooperation with*: INAX Corporation, International Creative Co., Ltd., Japan Airlines, BEAMS Co., Ltd., Matsushita Electric Industrial Co., Ltd.

Official Homepage: <http://www.yokohamatriennale.jp>

Inquiries: Hello Dial: English 03-5405-8686 (9:00–18:00)
 Japanese 03-5777-8600 (8:00–22:00)
 E-mail: pr@yokohamatriennale.jp

*as of June 25, 2008



Tsutomu Mizusawa

Born in Yokohama in 1952, Tsutomu Mizusawa 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.), “Antony Gormley - Still Moving” (1996), 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.

CONCEPT

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.

The artists were selected not only to simply exhibit works intended to more strongly emphasize the strength of the sense of time held by the artists; but with priority on performance elements that will invest it with physicality. Time as a concept of the Triennale is the profundity of day-to-day sensitivity, or in other words, it is a crevasse, and many physical expressions will be pounded into this as wedges.

Time, just like a continent that moves slowly as if repeatedly buckles and cracks, creates tension at the same time as it opens one to diverse potentialities while relativising reference points or center points. It is probably true to say that at that time, in the object that is expressed and the body expressing it, each of their deep crevasses will be called into question.

Cracks in a person’s body are nothing but scratches. Performances as physical expressions will be emphasized because the crack, or wound, in time that resides in a human body that most sensitively feels time, is called into question here.

We gave the Third Yokohama Triennale the title, *Time Crevasse*, hoping to look directly into crevasses, feel the impact of wedges, and take an important first step towards cultural maturity.

CURATORS**Daniel Birnbaum**

Daniel Birnbaum is Director of the Städelschule Art Academy and its Portikus Gallery, both in Frankfurt am Main. He is also a member of the board of Frankfurt's Institut für Sozialforschung. He is the author of *The Hospitality of Presence* (1998.) Since 2004 he is an associate curator of *Magasin 3* in Stockholm. A contributing editor of the New York-based magazine 'Artforum International,' he has published extensively on art and philosophy. He has organized some fifty exhibitions and was co-curator of "50th International Venice Biennale"(2003) and "1st Moscow Biennale"(2005.) He is also co-curator, with Hans Ulrich Obrist and Gunnar B. Kvaran, of "Uncertain States of America", which travels to many venues in Europe, Asia and the US, and of "Airs de Paris" which celebrated the 30th anniversary of the Centre Pompidou in 2007. *Chronology*, Birnbaum's most recent book, was published by Sternberg Press. He has been appointed curator of the 53rd International Art Exhibition of the Venice.

Hu Fang

Born in 1970 in China, Hu Fang graduated from Chinese Literature Department of Wuhan University in 1992. He is one of the founders and has been artistic director of Vitamin Creative Space since 2002. He Lives in Guangzhou and Beijing now. As a novelist and writer, Hu Fang has published a series of novels including *Shopping Utopia*, *Sense Training: Theory and Practice*, and *A Spectator*. His recent publication is a collection of fictional essays called *New Arcades* (*Survival Club*, *Sensation Fair*, and *Cool Shanshui*.) His fictions, essays and art critics have appeared in major Chinese and international art/culture magazines since 1996. His curating and co-curating projects include "Through Popular Expression", "Perfect Journey", "My Home is Your Museum", "Object System:Doing Nothing", etc. He has been a coordinating editor of "documenta 12 magazines" since 2006.

Akiko Miyake

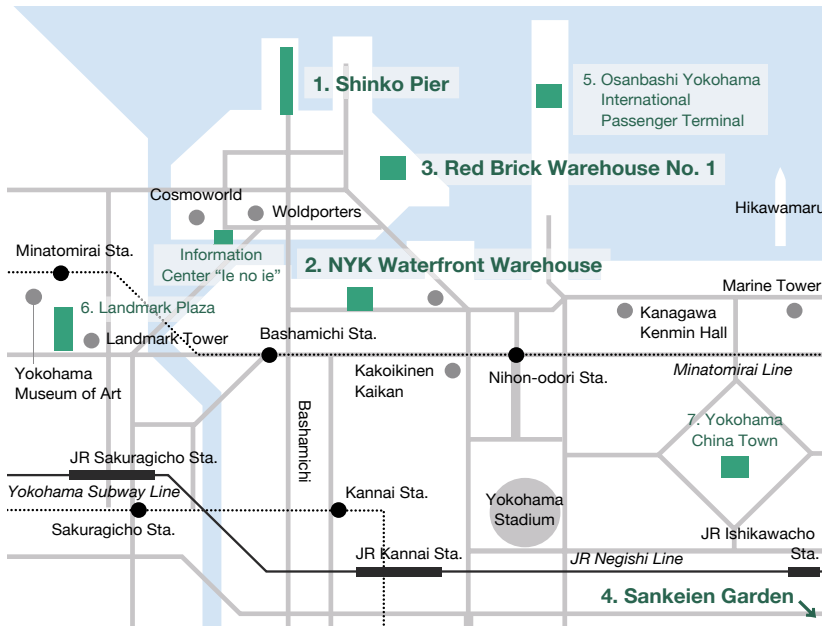
Akiko Miyake, co- founder and program director of Center for Contemporary Art (CCA) Kitakyushu, has organized many exhibitions since 1997. She is also a publisher/ editor/ art director for CCA artists' books series with more than 50 titles and the other publications on a wide range of contemporary practice. A selective list includes artists such as Marina Abramovic, Daniel Buren, Maurizio Cattelan, Tacita Dean, Jimmie Durham, Maria Eichhorn, Olafur Eliasson, Cerith Wyn Evans, Hamish Fulton, Liam Gillick, Huang Yong Ping, Sooja Kim, Philippe Parreno, Pipilotti Rist, Anri Sala, Hiroshi Sugimoto, Rirkrit Tiravanija, Lawrence Weiner and many others. Miyake also co-organizes and co-curates a series of the transdisciplinary conference "Bridge the Gap?" which was held in Kitakyushu, Milan, Chiang Mai and Shanghai since 2001.

Hans Ulrich Obrist

Hans Ulrich Obrist was born in Zurich in May 1968. He joined the Serpentine Gallery as Co-director of Exhibitions and Programmes and Director of International Projects in April 2006. Prior to this he was Curator of the Musée d'Art Moderne de la Ville de Paris since 2000, as well as curator of museum in progress, Vienna, from 1993-2000. He has curated over 150 exhibitions internationally since 1991, including "Do It, Take Me, I'm Yours"(Serpentine Gallery), "Cities on the Move", "Live/Life", "Nuit Blanche", "1st Berlin Biennale", "Manifesta 1", and more. Recently "Uncertain States of America", "1st Moscow Triennale" and "2nd Guangzhou Biennale" (Canton China.) In 2007, Hans Ulrich co-curated "Il Tempo del Postino" with Philippe Parreno for the Manchester International Festival.

Beatrix Ruf

Beatrix Ruf was born in 1960, studied in Vienna, New York and Zurich. Since September 2001 she is the Director/Curator of the Kunsthalle Zürich. 2006 she was the Curator of the Tate Triennial for the Tate Britain, London. Previously, she had been Director/Curator of the Kunsthhaus Glarus, and between 1994 and 1998 curator at the Kunstmuseum of the Canton of Thurgau. Since 1995 she is curator of the Ringier collection. Since 1999 Boardmember of the Schweizerische Graphische Gesellschaft (SGG), mentor for HSG St.Gallen, and member of the Art commission of Swiss Re. Since 2003 she is also Associate Editor of the publishing house JRP/Ringier. She has organized exhibitions, has written essays and published catalogues on artists such as Jenny Holzer, Marina Abramovic, Peter Land, Liam Gillick, Urs Fischer, Ugo Rondinone, Richard Prince, Pierre Huyghe/Philippe Parreno: "No Ghost just a Shell", Rodney Graham, Isa Genzken, Doug Aitken, Wilhelm Sasnal, de Rijke / de Rooij, Eva Rothschild, Dominique Gonzalez-Foerster, Sean Landers, John Armleder, Wade Guyton, Seth Price, Kelley Walker, Josh Smith, General Idea and many others.



Access Information

- From Bashamichi Station (Exit No. 6) on the Minato Mirai Subway, the Shinko Pier (13 minutes walk), Red Brick Warehouse (6 minutes walk), and the NYK Waterfront Warehouse (3 minutes walk).

- From the JR and City Subway (Sakuragicho Station), Red Brick Warehouse (15 minutes walk along the former railway track route)

Three Main Sites in Minato Mirai 21 Area

1. Shinko Pier Exhibition Hall

An exhibition hall with some 4,300 square meters of exhibit space will be constructed in the Shinko Pier area, one of the oldest sections of the Port of Yokohama. The new structure (scheduled to be completed in August 2008) will be the main venue for the Yokohama Triennale 2008. The design of the exhibition hall includes abundant skylights to bring in natural light, creating a pleasant, relaxed ambience. Nearly 30 artists, including Pedro Reyes, Fischli & Weiss, and Cerith Wyn Evans, will exhibit their works.

[Building Design: Matsumoto Yoichi Architect's Office]
[Exhibition Space Design: Nishizawa Ryue, Office of Ryue Nishizawa]



2. NYK Waterfront Warehouse

The NYK Waterfront Warehouse, built in 1952, is three minutes walk from the Bashamichi Station. After serving as a distribution warehouse of the shipping company Nippon Yusen (NYK Line) and then as the NYK archives museum, the building currently houses BankART Studio NYK. Following partial renovation, mainly the second and third floors of the building will be used as exhibit space for the Yokohama Triennale 2008. About 20 artists will install their works. Included are Matthew Barney, Kosugi Takehisa, and Joan Jonas.

[Exhibition Space Design: Hino Naohiko, Hino Architect's Office]



3. Red Brick Warehouse No.1

The two historic Red Brick Warehouses on Shinko Pier were built in the early years of the twentieth century as model government warehouses, and today they still exude the aura of Japan as it was in the Meiji period (1868-1912). The Yokohama Triennale 2008 exhibits, including ones by Rirkrit Tiravanija and Chelfish <Okada Toshiki>, will be mainly on the second and third floors of Warehouse No. 1. At the Akarenga Hall on the third floor, various programs such as performance, concert, and lectures will be held.

[Exhibition Space Design: Hino Naohiko, Hino Architect's Office]



OTHER VENUES

4. Sankeien Garden

The Sankei Garden, with buildings of great historical value standing on a vast site beautified by the natural setting of the Honmoku District, is not only a Yokohama tourist attraction, it is famed as a place that has helped nurture budding artists. In the outer part of the Japanese garden, the interior and exterior of an ancient building designated an important cultural property will be used to exhibit the works of 5 or 6 artists and will serve as a performance venue.

Tentative Venues

5. Osanbashi Yokohama International Passenger Terminal

Standing on the roof of the Osanbashi International Passenger Terminal famed for its unsurpassed view, you can look across most of the Yokohama Triennial 2008 venue. At this terminal where Yokohama residents, tourists, and ship passengers mingle, a special exhibit will present a mobile video booth called H BOX that reminds one of an aluminum traveling case. The architect, Didier Fiúza Faustino, who designed the H BOX, is exhibiting works at the triennale. Plans call for the exhibition of a giant installation in addition to this plastic space.

6. Landmark Plaza (Duration: August 1 - October 26, 2008)

A giant installation by Elmgreen and Dragset, 'Catch me Should I Fall', will be exhibited on the Landmark Plaza that borders the Yokohama Landmark Tower: a symbol of Minato Mirai. This unique work approximately 10m in height, is a new work conceptually matched to the vast space formed by the 5-story high atrium. Its public display will begin on August 1st prior to the start of the Yokohama Triennale 2008.

7. Yokohama China Town

In Yokohama Triennale 2005, artist Tatsuo Nishino transformed the East Arbor into a hotel by covering it with a temporary prehab construction. In this year's exhibition, Yokohama China Town could once again be the setting for a large-scale installation involving a workshop.

8. Canal Park

During the 2005 Yokohama Triennale, Yokohama Chinatown was a hot topic of conversation as Nishino Tatsuro created a bold work by transforming an arbor into a hotel enclosed by prefabricated panels. During the Triennale, Yokohama Chinatown will be the site of the presentation of a giant installation incorporating the workshop method. In the Canal Park which occupies land along the old railway track, an information center providing information about the Yokohama Triennale 2008 events will face a hemispherical dome on the opposite side of the tracks. This dome, made of hula hoops and wire, is a work by the Korean architect Cho Minsuk, and Joseph Grima with the Storefront Team. Its interior will be used as space for lectures and other events. At night it will be illuminated, creating a fantastic space.

Information Center

“Ie no ie”

At the Yokohama Triennale 2008, an information center will be set up in Canal Park to provide venue information, introduce related programs during the event, sell tickets, and so on. During the event, in addition to projects related to the Triennale, exhibits, talk shows, workshops, and other events will be held by the “Ie no ie” Project Steering Committee (<http://www.ienoie.net>) created with the cooperation of Daiwa House Industry Co., Ltd.

[Building Design: Akihisa Hirata Architecture Office]

- For details of other venues (period, opening time, access etc.) see the Yokohama Triennale 2008 Home Page or Triennale Maps that will be handed out at the main venues during the event.



ARTISTS

Marina Abramovic (Serbia)
 Arakawa Ei with Mukai Mari (Japan)
 John M. Armleder (Switzerland)
 Matthew Barney (USA)
 Jérôme Bel (France)
 Ulla von Brandenburg (Germany)
 Cao Fei (China)
 Paul Chan (China / USA)
 Chelfitsh (Okada Toshiki) (Japan)
 Cho Minsuk and Joseph Grima with Storefront Team
 Nikhil Chopra (India) (Korea + USA)
 Tony Conrad (USA)
 Keren Cytter (Israel)
 Trisha Donnelly (USA)
 Elmgreen & Dragset (Denmark + Norway)
 Peter Fischli & David Weiss (Switzerland)
 Didier Fiúza Faustino (France)
 Luke Fowler with Tsunoda Toshiya (UK + Japan)
 Mario García Torres (Mexico)
 Douglas Gordon (UK)
 Rodney Graham (Canada)
 Shilpa Gupta (India)
 Haino Keiji (Japan)
 Sharon Hayes (USA)
 Christian Holstad (USA)
 Cameron Jamie (USA)
 Kuswidananto a.k.a Jompert (Indonesia)
 Joan Jonas (USA)
 Miranda July (USA)
 Mike Kelley (USA)
 Hassan Khan (Egypt)
 Pichet Klunchun (Thailand)
 Terence Koh (China / USA)
 Kosugi Takehisa (Japan)
 Mark Leckey (UK)
 Tim Lee (Korea / Canada)
 Renata Lucas (Brazil)
 Jorge Macchi and Edgardo Rudnitzky (Argentina)
 Gustav Metzger (Germany / UK)
 Naito Rei (Japan)
 Nakanishi Natsuyuki (Japan)
 Nakaya Fujiko (Japan)
 Hermann Nitsch (Austria)
 Ohmaki Shinji (Japan)
 Ono Yoko (Japan)
 Pak Sheung Chuen (China)
 Philippe Parreno (France)
 Falke Pisano (Netherlands)
 Michelangelo Pistoletto (Italy)
 Mathias Poledna (Austria)
 Stephen Prina (USA)
 Nick Relph and Oliver Payne (UK)
 Pedro Reyes (Mexico)
 Jimmy Robert (Guadeloup)
 Sasamoto Aki (Japan)
 Tino Sehgal (UK / Germany)
 Tanaka Min (Japan)
 Teshigawara Saburo (Japan)
 Rirkrit Tiravanija (Thailand / USA)
 Tsui Kuang-Yu (Taiwan)
 Danh Vo (Viet Nam / Denmark)
 Tris Vonna-Michell (UK)
 Claude Wampler (USA)
 Cerith Wyn Evans (UK)

List as of June 23, 2008, in alphabetical order
 Artist images are available for download on official website

TICKETS

	Box Ticket	Advance Ticket	Group Ticket (20 or more)
Adult	1,800 JPY	1,600 JPY	1,500 JPY/person
University/College Student	1,300 JPY	1,100 JPY	1,000 JPY/person
High School Student	700 JPY	500 JPY	400 JPY/person

- All tickets are valid on any 2 days for the duration of Yokohama Triennale 2008.
- Free for handicapped persons with ID and one person attending.
- There are no refunds for tickets purchased.

SCHEDULE

- July 1** Advance ticket sales begin.
- August 1** Unveiling of [Catch me Should I Fall] by Elmgreen and Dragset
(Venue: Landmark Plaza)
- September 12** Preview & Vernissage
- September 13** Opens to the public (until November 30)
- September 13–15** Special Opening Program

Please access Yokohama Triennale 2008 official website for updated information.
www.yokohamatriennale.jp

Yokohama Triennale 2008 aims to tie in with the Sydney, Shanghai, Gwangju, and Singapore biennales. Under the banner Art Compass 2008, plans are under way for a worldwide publicity campaign and Grand Tour program encompassing all of these international exhibitions.



ART COMPASS 2008 Official Website
www.artcompass2008.com

SYDNEY

16th Biennale of Sydney: Revolutions – Forms That Turn

June 18 – September 7

Closing Week: August 31 – September 7

www.bos2008.com

GWANGJU

7th Gwangju Biennale: Annual Report

September 5 – November 9 / Preview: September 4

www.gb.or.kr

SHANGHAI

7th Shanghai Biennale: Translocalmotion

September 9 – November 16 / Preview: September 8

www.shanghaibiennale.com

SINGAPORE

2nd Singapore Biennale: Wonder

September 11 – November 16 / Preview: September 9 and 10

www.singaporebiennale.org

For all inquiries in English please contact:
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