



ヨコハマトリエンナーレ 2014

YOKOHAMA TRIENNALE 2014

The 2nd Press Conference

Announcing Exhibition Title, Concept, and Exhibition Dates

Date/Time: Tuesday, May 21, 2013 16:00-17:30

Venue: Circular Forum, Yokohama Museum of Art

For inquiries, please contact the following:

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c/o Yokohama Museum of Art

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Attention: M. Takei



Exhibition Title:

Yokohama Triennale 2014

“ART Fahrenheit 451: Sailing into the sea of oblivion”

Exhibition Dates:

Friday, August 1 – Monday, November 3, 2014

Voyage through the sea of oblivion

The Yokohama Triennale 2014 aims to explore the sea of “oblivion” by means of a ship called “art,” in a voyage along with all those who believe in the possibility of artistic adventure and those who seek out a bold view of the world.

The title of the exhibition in 2014, “ART Fahrenheit 451,” is needless to say derived from Ray Bradbury’s science fiction novel, *Fahrenheit 451*. It is a story about burning books and is set in a near-future society where people are forbidden to possess and read books.

With its successful futurist rendering of our contemporary society, it is hard to believe that this literary classic was written in 1953. But what is even more striking is that the novel evokes the significance of “forgetting.”

In the story’s latter half, a group of men appear to claim themselves as “being books”. Each of them have picked up a book and have memorized its entire text. In a resistance against book burning, these people attempt to transform books from material into immaterial memory and secretly preserve only the essence of the books in their mind.

The “people who are books” are exiles from a society that bans books and can also be thought of as “absent people” because their existence and actions of turning books into invisible memories are absent from the visible working of society. In other words, they have become “forgotten people” whose presence has been erased. Bradbury ironically makes a point in *Fahrenheit 451* that it is none other than the “forgotten people” that preserve the immense memories of books.

“Forgetting” is memory in the form of a black hole absorbing memories that could not be held on to.

Human beings have discarded (=forgotten) an unimaginable quantity of information (and things) up until this moment. A far greater quantity of information (and things) must have been discarded before even being held in memory. Both the deceased and the yet-to-be-born or “memory in the future” may perhaps also be considered to be “the forgotten” as memories that are not memorized, in addition to memories that have probably been erased and banned by censorship and authorities.

Things that do not speak, things we must not speak about, and things we are not able to speak about. Things we do not want to see, things we must not see, and things we can barely see. Trivial or useless things. Let us think about such innumerable things that fell out of the category of being worthy of being memorized, and let us take this to heart.

The world (universe) is mostly filled with the black hole (or the vast and deep sea) of the forgotten. Compared with this, the world of memory is only a small island in the vast “sea of oblivion.”

Let us shift our position from focusing on “memory” to focusing on the “forgotten” in order to see the world. Then, society, as well as every aspect of our lives, may appear to be utterly different from what we had seen before, and urge us to render this experience, this revelation, and/or this irresistible impulse into a form of expression. Certainly, this attitude toward art is possible, and it could be shared with many people. The word “oblivion” in the exhibition title of Yokohama Triennale 2014 is meant to observe such an attitude. As such, it will have nothing to do with unearthing forgotten history (art history) or sympathizing with nostalgic sentiments.

Artistic Director, Yokohama Triennale 2014
MORIMURA Yasumasa



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MORIMURA Yasumasa

Born 1951 in Osaka, where he continues to live and work.

Completed undergraduate and graduate degrees at Kyoto City University of Arts.

He made his debut in 1985 with self-portrait works based on his personal interpretation of Vincent Van Gogh. He has since produced a number of self-portraits in diligently staged photography and video works, identifying with art-historical images, famous film actresses, and iconic figures from the 20th century.

In 1988, Morimura was invited to take part in the Aperto section of the 43rd Venice Biennale, and over the years, he has participated in countless important exhibitions.

Selected solo exhibitions in Japan include, *The Sickness unto Beauty: Self-portrait as Actress* (Yokohama Museum of Art, 1996), *Self-Portrait as Art History* (Museum of Contemporary Art, Tokyo, and two other venues, 1998), *Morimura Self-Portraits: An Inner Dialogue with Frida Kahlo* (Hara Museum of Contemporary Art, Tokyo, 2001), *Bi [bi:] -Class, Be Quiet* (Contemporary Art Museum, Kumamoto, and Yokohama Museum of Art, 2007), and *A Requiem: Art on Top of the Battlefield* (Tokyo Metropolitan Museum of Photography, and three other venues, 2010 and 2011).

His most recent solo exhibitions overseas is *Requiem for the XX Century: Twilight of the Turbulent Gods* (La Galleria di Piazza San Marco, Venice, and two other venues, 2007 and 2008), but has previously held shows in major museums in the United States, France, Spain, Australia, Thailand, and India.

His works are part of major national and public collections in Japan and also overseas, including Museo Nacional Centro de Arte Reina Sofia, Madrid, Museum of Contemporary Art, Chicago, Museum of Fine Art, Boston, and Queensland Art Gallery, Brisbane.

He is a prolific writer, and author of many Japanese titled books. He has received a number of awards for his achievements, including Kyoto Prefecture Culture Prize, Merits Prize (2006), Minister of Education, Culture, Sports, Science and Technology’s Art Encouragement Prize of Fine Arts (2007), Photographic Society of Japan Awards, Lifetime Achievement Award (2011), and also one of the most prestigious awards in the field of art and science, Order of Purple Ribbon, *Shiju Hosho* (2011).

Outline

Exhibition Title:

Yokohama Triennale 2014

“ART Fahrenheit 451: Sailing into the sea of oblivion”

Exhibition Dates:

Friday, August 1 – Monday, November 3, 2014

Closed: 1st & 3rd Thursdays (total 6 days) / Open for a total of 89 days

Artistic Director:

MORIMURA Yasumasa

Venues:

Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama, Japan)

Shinko Pier Exhibition Hall (2-5 Shinko, Naka-ku, Yokohama, Japan)

Organizers:

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

ACCESS

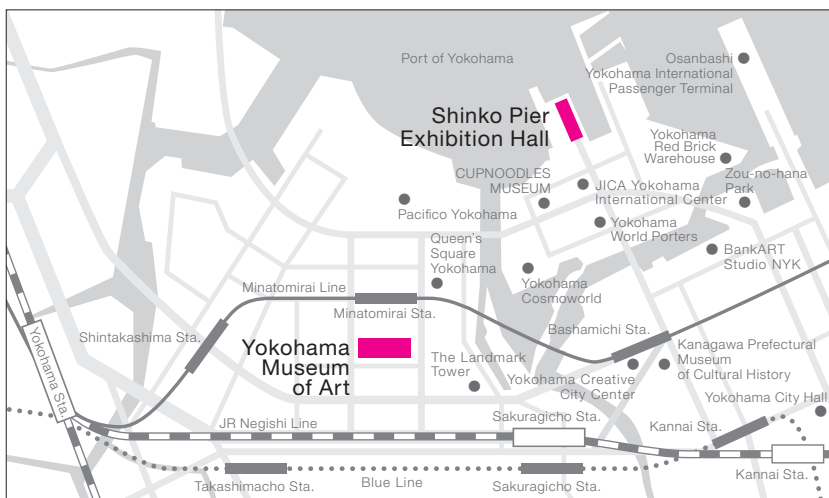
Yokohama Museum of Art

5 minutes walk from Minatomirai Station (Exit 5. The Minatomirai Line links with the Tokyu Toyoko Line).

10 minutes walk via moving sidewalk from Sakuragicho Station (JR, Yokohama Municipal subway).

Shinko Pier Exhibition Hall

13 minutes walk from Bashamichi Station (Minatomirai Line)



Yokohama Triennale 1st-4th Editions

	2001	2005	2008	2011
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?
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
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)
Main venues	Pacifico Yokohama Exhibition Hall (C, D) Yokohama Red Brick Warehouse No. 1	Yamashita Pier No. 3 and No. 4 Warehouses	Shinko Pier Exhibiton 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)
Number of participated artists	109 artists	86 artists	72 artists	77 group / 79 artists / 1 collection
Total project cost	Approx. 7 billion yen	Approx. 9 billion yen	Approx. 9 billion yen	Approx. 9 billion 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)
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000
Volunteer registration	719	1,222	1,510	940
Organizer	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

Organizing Committee for Yokohama Triennale (2013.5.21)

Organizing Committee for Yokohama Triennale

Honorary Presidents: Representative HAYASHI Fumiko (Mayor, City of Yokohama)
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MATSUMOTO Masayuki (President, Japan Broadcasting Corporation [NHK])
KIMURA Tadakazu (President and CEO, The Asahi Shimbun)

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NAKAYAMA Kozue (Director General of Culture and Tourism Bureau, City of Yokohama)
KAZETANI Hidetaka (Head of Cultural Promotions Division, Japan Broadcasting Corporation [NHK])
MACHIDA Tomoko (General Director, Cultural Projects and Business Development Division, The Asahi Shimbun)
SAKURAI Tomoyuki (Executive Vice President, The Japan Foundation)

[External Advisory] TAKASHINA Shuji (Director, Ohara Museum of Art)
TATEHATA Akira (President, Kyoto City University of Arts)
MIYATA Ryohei (President, Tokyo University of the Arts)

Artistic Director: MORIMURA Yasumasa

Observer: SATO Toru (Director, International Affairs Division, Agency for Cultural Affairs)

Auditor: WATANABE Yoshifumi

Organizing Committee for Yokohama Triennale Office

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