



Yokohama Triennale 2014

The 3rd Press Conference

Announcing the Summary of Exhibition Contents and the Preview Artist List

Date/Time: Friday, December 13, 2013 16:00-17:15
Venue: Lecture Hall, Yokohama Museum of Art

For inquiries, please contact the following:

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Attention: M. Takei

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The Summary of Exhibition Contents

Artistic Director, Yokohama Triennale 2014 MORIMURA Yasumasa

Embarking on a Voyage into the Sea of Oblivion

Haven't we left behind something that is fundamentally important? Have we moved on without realizing it, or simply, left it behind, while knowing it all along?

There are artists and artistic expressions that respond acutely to this realm of oblivion.

Yokohama Triennale 2014 will be a "voyage into the sea of oblivion." It will make us recall things that have been inadvertently lost from our lives, things that have been perpetually forgotten by human beings, and particular things that have been lost in the contemporary age.

A Voyage of Silence and Whispers

Things that are quiet fail to be recorded, and are therefore, forgotten. Whispers remain unheard unless we pay close attention. This is a voyage to explore the richness of the vast world of untold information.

A Voyage of Fahrenheit 451

Thought control, a process in which things are forcibly obliterated, is a tragedy that has recurred throughout human history. This is a voyage to reflect on this phenomenon and to put it into perspective.

A Voyage into the Useless

Things that are not useful are discarded and forgotten. But there is a splendid means of saving them: art. This is a voyage that takes us to the essence of art.

A Voyage to Meet the *Enfants Terribles*

People discard childhood memories in order to become adults. But some are so enthralled by their memories that they do not grow up. Artists are the epitome of this type. They are children who have failed to grow up. This is a voyage that takes us back to when we were first born, to a place that we left behind when we became adults.

Drifting into a Sea of Oblivion

The voyagers (viewers) will come to a vast sea of oblivion at the end of their journey. The world that extends beyond the sea is so vast that memories and information cannot match its scale. The voyagers will finally drift into this sea of oblivion. And each of them will search for a destination and set out on a different voyage of their own.



Things that do not speak, things we must not speak about, and things we are unable to speak about. Things we do not see and things we must not see. Trivial matters and useless actions.

This is a voyage that focuses our attentions on the innumerable things that have been deemed worthless in the realm of memory. It is a voyage to cultivate our gazes.

Yokohama Triennale 2014 aims to present a story of such a voyage through the mind.



©Morimura Yasumasa + ROJIAN

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 Hoshō* (2011). He was also recently commended for a Person of Cultural Merit, Bunka Korōsha, by Kyoto City (2013).



The Preview Artist List (In alphabetical order)

*The photographs are for illustration purpose only.

Kama Gei

Founded 2012 in Osaka (Japan).

The Kama Gei (or “Kamagasaki free art university”) offers a series of art workshops overseen by The Room for Full of Voice, Words, and Hearts (Cocoroom), an NPO based in the Kamagasaki district of Nishinari, Osaka. Kama Gei organizes lectures and workshops by specialists on various subjects including calligraphy, art, communication, poetry and astronomy. In an environment where teachers and students share the joy of learning, Kama Gei aims to give participants the energy and hope to live. Learning in Kamagasaki, which is historically a gathering place for day laborers, implies encounters with the things discarded in the course of modernization in Japan or with people whose lives have been disregarded. While Kama Gei operates in an aging community, it is open to everyone and accepts anyone wishing to participate. During the Triennale, Kama Gei will be introduced through documents and materials describing its regular activities and visiting lectures. Through personal exchanges between people in Yokohama and Kamagasaki, Kama Gei will provide opportunities to think about ways of embarking on a future together.



Painting Class

Michael LANDY

Born 1963 in London (U.K.). Lives and works in London.

In 1988, Landy took part in “Freeze,” an independently organized exhibition held with a group of artists including Damien Hirst, and later became associated with the Young British Artists (YBAs). In his practice, the act of owning and destroying a work of art becomes art itself. In *Break Down* (2001), Landy catalogued all his (7,227 worldly) possessions, including his car, birth certificate, books, and works by other artists, and performed destroying these objects over a period of two weeks. *Art Bin*, a participatory project that grew out of *Break Down*, measured some 600 cubic meters and was first shown in London in 2010. In a new version of the work, *Art Bin – Bin for Works of Art*, made for the Triennale, an enormous container invites artists to discard failed and past works, and build “a monument to creative failure.”



Art Bin, 2010
Installation view at South London Gallery

Melvin MOTI

Born 1977 in Rotterdam (Netherlands). Lives and works in Rotterdam.

Moti studied at Academie voor Beeldende Vorming in Tilburg and De Ateliers in Amsterdam, the Netherlands. Adopting a unique viewpoint, he selects themes from forgotten incidents, hidden historical facts and anecdotes, and creates film works after conducting thorough research on the subjects. He exhibited in “The Encyclopedic Palace” held in the Central Pavilion at the Venice Biennale 2013, and will be presenting his new work for MAM Projects at Mori Art Museum in Tokyo in May 2014. *No Show* (2004), which will be shown at the Triennale, reconstructs the story of a guide at the Hermitage Museum in Saint Petersburg, Russia, who conducted guided tours in front of the empty frames during the Second World War when the collection was evacuated from the museum. The film depicts a tranquil scene in dim light, and is narrated by the robust voice of the guide who passionately holds forth on the works of art.



No Show, 2004
Archival image showing the Tent Hall in the Hermitage Museum during the Second World War



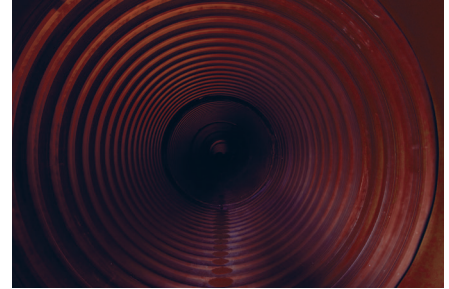
The Preview Artist List (In alphabetical order)

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Gregor SCHNEIDER

Born 1969 in Rheydt (Germany). Lives and works in Rheydt.

Schneider started creating art in his early teens and held his first solo exhibition at a local gallery in 1985 when he was 16. In the same year, he started working on *Haus u r* (House u r), a project in which he reconstructed his own house in Rheydt by, for instance, building a wall in front of an existing wall or constructing another room within a room. The work, which is still in progress (and will likely develop throughout the artist's lifetime), is considered one of his masterpieces. *Totes Haus u r* (Dead House u r), in which he duplicated rooms of his house in a likewise manner and reconstructed them in other places, was on view in the German Pavilion at the Venice Biennale in 2001 and won the Golden Lion. Schneider has been working on a number of site-specific installations that distort time and space, causing perceptual confusion. For the Triennale, he will show a large-scaled installation that will be presented in Asia for the first time.



Dead End, 2011

Installation view at Centro de Arte Dos de Mayo, Madrid, Spain

© Gregor Schneider / VG Bild-Kunst Bonn

TAKAYAMA Akira

Born 1969 in Saitama (Japan).

Takayama studied theater in Germany, and is currently active as a theater director based in Tokyo. Since 2002 he has led the theater and performance unit Port B, which presents experimental works that transcend the framework of traditional theater, with the city streets as both stage and audience venue. Port B stages "tour performances," in which participants move through the city as they experience the work and the city itself is conceived as a vast installation, and social-experiment projects that generate situations where fiction and reality intersect. These invite participants to call their own perceptions of actual society into question. For the Triennale, Takayama will form a temporary community along with Yokohama residents that have roots in various Asian countries. The group will circulate around the city with a mobile stage set that evolves with each stop in a new location. Through dialogues and the activities of individuals, this social research-oriented project will shed new light on contemporary Yokohama.



Tokyo Heterotopia, 2013

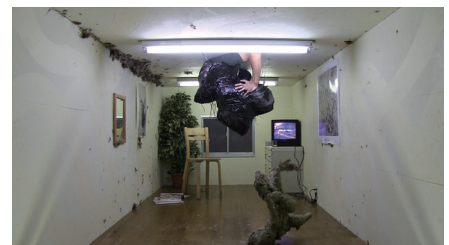
Festival/Tokyo 13

Photo: HASUNUMA Masahiro

WADA Masahiro

Born 1977 in Tokyo (Japan). Lives and works in Tokyo.

Wada graduated from Goldsmiths College, University of London and is now based in Tokyo. He works in a wide range of media including video, sculpture, installation and performance. In his work *Stylish Flies for House Wives* (2012), he refers to the relationships among family members, such as "husband and wife" and "parent and child," using an irrelevant combination of key words: "house wives" and "flies." *Recorrido Arqueologico #1* (2013), based on his experiences during an artist-in-residence program in Mexico, overlaps his personal memories with the history of the land. In this video, he describes his encounter and integration with a different culture. Wada's approach entails focusing on incidents he encounters in everyday life that seemingly have no correlation, carefully bringing out the facts underneath, and creating works. He is planning to exhibit his new video installation at the Triennale.



Stylish Flies For House Wives, 2012

Video



The Preview Artist List (In alphabetical order)

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YANAGI Miwa

Born 1967 in Kobe (Japan). Lives and works in Kyoto (Japan).

Yanagi completed her postgraduate studies at Kyoto City University of Arts. She has created series of photographic works using computer graphics and prosthetic makeup, including *Elevator Girls*, which portrays usherettes in uniform lingering in commercial spaces, and *My Grandmothers*, in which she creates images of women by asking how they envision themselves in fifty years' time. Yanagi has deep insights into issues concerning women such as gender, youth and age, and beauty and ugliness. After her participation in the Yokohama Triennale in 2001, she represented the Japan Pavilion at the Venice Biennale in 2009. She has been involved in theater projects since 2010, working on direction, script, art and costume design. Yanagi presented *Zero Hour: Tokyo Rose's Last Tape* at Aichi Triennale 2013, and is scheduled to stage her play *Panorama* with the theater group Karazemi starting in January 2014. For the Triennale, she will present a mobile stage truck for her new play based on Nakagami Kenji's novel *Nichirin no tsubasa* (Wings of the Sun).



Mobile stage truck made in Taiwan
Photo: YANAGI Miwa



Curatorial and Exhibition Team (As of 2013.12.13)

Artistic Director

MORIMURA Yasumasa

Associates (In Japanese syllabary order)

Associates are members who give advice and support the artistic director in selecting the artists and artworks.
(*Also a member of the Curatorial and Exhibition Group)

AMANO Taro (Yokohama Museum of Art)*

ODATE Natsuko

KASHIWAGI Tomoh (Yokohama Museum of Art)*

KAMIYA Yukie (Hiroshima City Museum of Contemporary Art)

HAYASHI Sumi (Independent Curator)*

Curatorial and Exhibition Group

KIMURA Eriko (Yokohama Museum of Art)

MATSUNAGA Shintaro (Yokohama Museum of Art)

OSAWA Sayoko (Yokohama Museum of Art)

SHOJI Naoko (Yokohama Museum of Art)

MIZUTANI Hidetoshi (Yokohama Arts Foundation)

TANAKA Aya (Yokohama Arts Foundation)

SUZUKI Yuko (Organizing Committee for Yokohama Triennale)

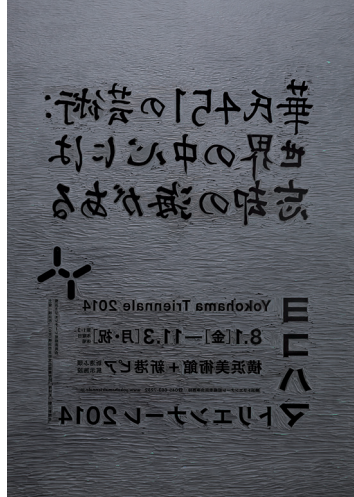
Exhibition Plan and Design

HINO Naohiko (Hino Architectural Design Office)



Visual Design

B1-sized posters



The official poster and overall visual design for Yokohama Triennale 2014 aim to visualize the exhibition's key concept, "sea of oblivion," using linocut images.

Under the direction of the graphic designer Ariyama Tatsuya, Michael Landy, one of the artists participating in the exhibition, provided the title lettering, and Yokohama-native artist Kasai Erika carved the letters using linocut.

The visual design emphasizes the stark contrast between black and white. The white image which appears to be purely white actually contains traces, at a closer look, of the huge amount of labor that was needed to carve out the letters. The other black image is an image of the actual block. It is the source of and a reply to the white image in question. This relationship between the black and white images is presented to remind us how we tend to forget the most essential things in the world.

ARIYAMA Tatsuya

Graphic Designer

Ariyama was born in 1966 in Saitama and graduated from the Department of Design at Tokyo University of the Arts. He established the Ariyama Design Store in 1993, after having worked as a designer at the Nakagaki Design Office for three years. He specializes in editorial and graphic design, and has worked on art direction of the magazines *ku:nel* (published by Magazine House) and *Kumo no Ue* (Above the Clouds), an information magazine issued by the City of Kitakyushu, among others. Bookbinding design by Ariyama includes publications such as *1972* (by Tsubouchi Yuzo, published by Bungeishunju) and *Hyaku no Shirei* (100 Orders) (by Hibino Katsuhiko, published by Asahi Press). He won the 35th Kodansha Award for Book Design of the Kodansha Publication Culture Awards.

KASAI Erika

Stamp Artist

Kasai was born in Yokohama in 1982. She began making works out of linoleum blocks in her teens, and completed a postgraduate program at Joshibi Junior College of Art and Design. She has pursued an interest in engraving and hand-printed images since the beginning of her career. In her work, she explores the distinctive shapes of letters, amasses collections of fine lines, and combines images made with thousands of blocks with minute lines and dots carved in them. She has produced covers and illustrations for books and held solo exhibitions of her work such as *Linoleum Skin* (2008) and *Tama* (2009). In 2003, she made prints for the title of the book *1972* (written by Tsubouchi Yuzo, published by Bungeishunju).

Michael LANDY

See page 4.



“Triennale in the City”

● Tie-Up and Support Programs with Partners in the City

Under the Creative City Yokohama policy, the City of Yokohama has implemented a series of measures based on the creative inspiration found in art and culture that utilize the waterfront, port and historical buildings to enhance the attractiveness of the city. The Yokohama Triennale, as the leading project in this undertaking, has collaborated with local creative city core area bases and NPOs in the past to make the exhibition more visible throughout the city. In 2014, the Yokohama Triennale will continue to pursue these efforts under the blanket concept of “Triennale in the City.”

1 Tie-up Programs with Five Creative City Core Area Bases

In 2011, the Yokohama Triennale collaborated with NPO BankART 1929 and NPO Koganecho Area Management Center in a special tie-up program by sharing ticketing and transportation services. Yokohama Triennale 2014 will expand on this program and collaborate with five creative city core area bases: BankART Studio NYK, the Hatsuko/Hinode Area, ZOU-NO-HANA TERRACE, Steep Slope Studio, and Yokohama Creativecity Center.

2 Open Call for Support Programs

We are making an open call to companies, businesses, and residents to participate in the following support programs:

A. Promotion Support Program*

Arts and culture organizations holding programs that coincide with the Triennale exhibition period can collaborate with Yokohama Triennale through the Promotion Support Program.

B. Product Support Program*

Companies and businesses can subscribe and obtain an official Yokohama Triennale logo to apply to their products and merchandise to show their support for the Yokohama Triennale.

*Subscriptions and applications for these programs can be submitted in Japanese at <http://www.yokohamatriennale.jp/2014/join/index.html>

● Yokohama Triennale 2014 Designated as

“Culture City of East Asia 2014, YOKOHAMA Core Project”

The City of Yokohama has been designated as one of the “Culture City of East Asia 2014,” which is intended to present a wide range of arts and cultural events in the cities of China, Korea, and Japan throughout 2014, in order to enhance mutual understanding, increase solidarity, and emphasize the diverse culture of the region. Yokohama Triennale 2014 has been designated as “Culture City of East Asia 2014, YOKOHAMA Core Project.”



東アジア文化都市
2014横浜
Culture City of East Asia
2014, YOKOHAMA



Creative City Core Area Bases

In promoting the development of Creative City Core Area, the City of Yokohama provides artists and creators opportunities to create, present, and take residency in Yokohama. The Creative City Core Area Bases are locations that use unoccupied office buildings and historical architecture buildings in the waterfront as studios, and other spaces for creation.

BankART Studio NYK (NYK Waterfront Warehouse)

Opened in January 2005. Managed by NPO BankART1929.

BankART Studio is a big open storage space that is used as an alternative space with a hall, galleries, studios, café and other functions to support the creation and support of cutting edge arts and culture. Programs include large-scale solo exhibitions of contemporary artists and artist-in-residency programs among others. The organization also has regular programs to exchange artists between Taiwan and Japan, as well as Korea and Japan.



© BankART1929

Hatsuko/Hinode Area

Established by NPO Koganecho Area Management Center which was founded in April 2009.

Hatsuko/Hinode Area is a former red-light district that has promoted "urban planning through art" to gain safety and security in the community, working with the community members, companies, universities, police, and the city government. Since 2008, the Koganecho Bazaar, a contemporary art exhibition, artist-in-residency program, and other projects have been carried out with the cooperation of the local community. There is a commitment for further promotion of development through art, based on the policy to create a community vision.



Photo: Yasuyuki Kasagi

ZOU-NO-HANA TERRACE

Established in June 2009. Managed by Wacoal Art Center.

The terrace is an art space with a café that is located in the ZOU-NO-HANA Park that was built to commemorate the 150th anniversary of the opening of Yokohama Port. It is a venue that hosts various programs of a wide range including visual arts, performing arts, music and others, to open the venue for people and culture to encounter and connect with the aim to generate a new culture.



SLOW LABEL THE FACTORY 2
Photo: 427FOTO

Steep Slope Studio

Established in October 2006. Managed by NPO Art Platform.

The Steep Slope Studio is a former wedding hall turned into a performing arts space with four studios and a hall. With an aim to become a place where artists based in Yokohama can form performing art companies and generate works, the organization provides production support and produces stage performances in collaboration with other theaters and performing arts groups.



Yokohama Creativecity Center (former Yokohama Branch, Dai-Ichi Bank)

Established in May 2009. Managed by Yokohama Arts Foundation.

The Yokohama Creativecity Center converted the former Yokohama Branch building of Dai-Ichi Bank, a historical architectural building, into an art and community center that promotes the Creative City Policy of Yokohama, working on projects to attract artists and creators to Yokohama, working with them in building communities and matching their ideas with local business. Grant programs and other support programs are made available to promote these projects.





Outline of Yokohama Triennale 2014

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 of the month (total 6 days) / Open for a total of 89 days

Artistic Director:

MORIMURA Yasumasa

Main Venues:

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

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

Open:

10:00–18:00 (Open until 20:00 on Aug. 9, Sept. 13, Oct. 11, and Nov. 1)

*Admission until 30 minutes before closing time

Organizers:

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

ACCESS

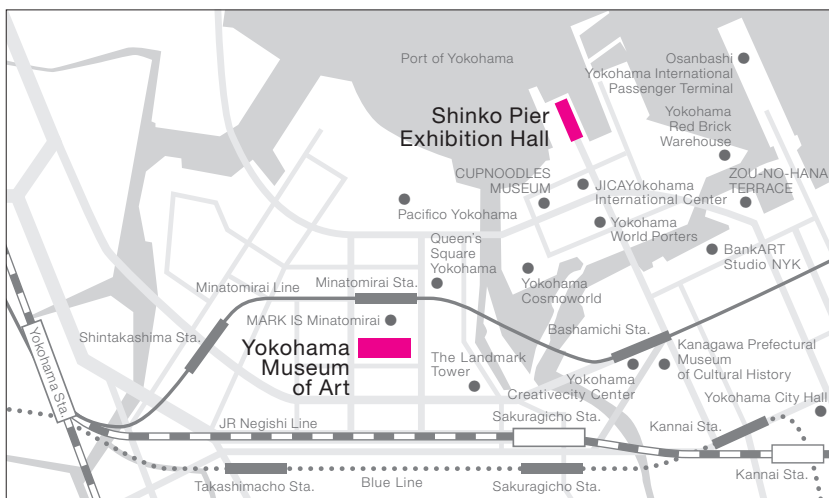
Yokohama Museum of Art

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)

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 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)
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 (2013.12.13)

Organizing Committee for Yokohama Triennale

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

Committee Members: Chairperson OSAKA Eriko (Director, Yokohama Museum of Art)
NAKAYAMA Kozue (Director General of Culture and Tourism Bureau, City of Yokohama)
KAZETANI Hidetaka (Head of Cultural Promotions Division, Japan Broadcasting Corporation [NHK])
MIYATA Kenichi (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

Senior Managing Director: YANO Shuji (City of Yokohama)

Managing Director: HOASHI Aki (Yokohama Arts Foundation)

Managers: FUJITA Mieko (City of Yokohama)
AMANO Taro (Yokohama Arts Foundation)
FUKUYAMA Koichiro (Japan Broadcasting Corporation [NHK])
OBIGANE Akio (The Asahi Shimbun)