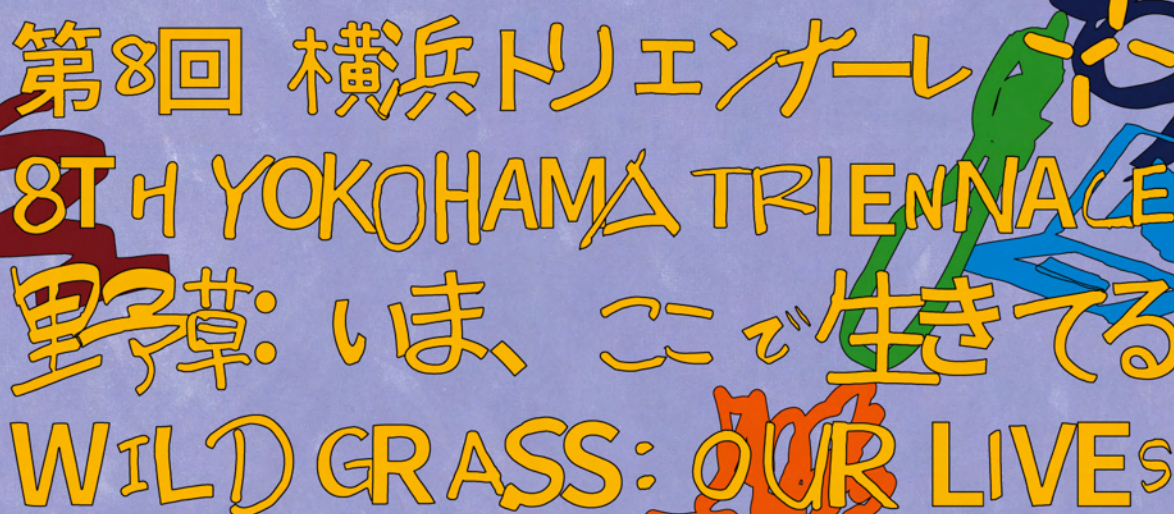


2024年 3月15日(金) - 6月9日(日) MARCH 15 - JUNE 9, 2024

第8回 横浜トリエンナーレ
8TH YOKOHAMA TRIENNALE
野草: いま、こゝで生きている
WILD GRASS: OUR LIVES



横浜美術館、旧第一銀行横浜支店、BankART KAIKO、クイーンズスクエア横浜、元町・中華街駅連絡通路
Yokohama Museum of Art, Former Daiichi Bank Yokohama Branch, BankART KAIKO,
Queen's Square YOKOHAMA, Motomachi-Chūkagai Station Accessway

Press Dossier

As of February 21, 2024

Why do we hold the Triennale in Yokohama?

Yokohama is a large city adjacent to Tokyo and has a population of 3.7 million.

Japan was closed to foreign countries under the policy of national seclusion, which lasted for about 200 years from the 17th to the 19th century. In 1859, Yokohama became one of the first five ports to be opened at the request of European countries, the United States, and Russia. Since then, Yokohama has developed into a special place with a continuous influx of new cultures, sometimes clashing and sometimes mingling. The number of nationalities represented in the city now totals 110.

Held in Yokohama, the Yokohama Triennale stands out among the many art festivals currently held in Japan, by reason of its large scale and history of more than 20 years. This year's 8th edition welcomes Beijing-based Liu Ding and Carol Yinghua Lu as artistic directors (ADs). The title of the exhibition is "Wild Grass: Our Lives." This is a reference to the Chinese writer Lu Xun's book *Wild Grass* (published in 1927). Our society is currently facing many problems such as war, climate change, economic disparity, and intolerance caused by capitalism run amok. The directors invite us to trace the origins of these problems back 100 years to the time of Lu Xun, and together find clues for how to open the way to the future.

The international exhibition curated by the ADs will show the works of 94 artists from around the world at five venues throughout the city, including the Yokohama Museum of Art. This internationality reflects the history and character of Yokohama. In addition, under the unifying theme of "Wild Grass," art organizations in the city that have long been active will each present various exhibitions and programs, in a project called "ManyManyArt!". With two pillars in the form of the international exhibition and "ManyManyArt!" the 8th Yokohama Triennale will drive home the message that art can profoundly impact our lives only when it is both globally oriented and locally rooted.

Wild grass is small and fragile. But it is also a stubborn plant that survives while going unnoticed. Change does not come from heroes and heroines. The buds of change lie dormant in the daily lives of each and every one of us, who are like commonplace wild grass. A trip to Yokohama in spring, when the cherry blossoms are in full bloom, will surely provide tips on how to find and nurture these buds.



Kuraya Mika
Executive Director of Yokohama Triennale/
Director of Yokohama Museum of Art

8TH YOKOHAMA TRIENNALE ✨ WILD GRASS: OUR LIVES

Artistic Directors

Liu Ding and Carol Yinghua Lu



LIU Ding, Carol Yinghua Lu
Photo: OHNO Ryusuke

8th Yokohama Triennale: Theme and Concept

8th Yokohama Triennale “Wild Grass: Our Lives”

“Wild Grass: Our Lives” was conceived at the end of 2021 as an exhibition theme for the 8th Yokohama Triennale. It was a time when the world gradually emerged out of COVID-19 pandemic, restarting and reconnecting. The preparation for the 8th Yokohama Triennale was part of this worldwide recovery, with an aspiration to set new standards, to distinguish itself among the 250 or so biennales and triennales that are held around the world today. This ambitious and courageous initiative exudes the light of hope. This light shoots out of a backdrop of devastation, desperation, and a profound sense of crisis brought about by the pandemic, climate change, the widespread turn towards conservative nationalism and authoritarianism, the Russian war in Ukraine, the rise of conspiracy theories in popular consciousness, and other multitudes of adversities. We were inspired to search for an exhibition theme that speaks of humble humanism, courage, resilience, faith, and solidarity.

This title is taken from the Chinese writer Lu Xun’s (1881-1936) anthology *Wild Grass*, penned from 1924 to 1926, during a turbulent period in Chinese history. Its 23 essays portrayed the personal and social realities that confronted him. For Lu Xun, the greatest sense of crisis and defeat came from the 1911 Xinhai Revolution. It overthrew the Qing government, which represented the old order. Yet the new order that formed in its place did not bring about fundamental changes to society. He soon embraced the idea of taking despair, instead of hope, as the starting point for his life, work, and thoughts. He fully accepted the fact that there would be no more hope or ambition, only darkness, darkness. At the same time, he devoted himself to finding an outlet in this complete darkness. In 20th century China, Lu Xun was a singularly solitary individual who constantly rebelled against existing situations and simultaneously a thinker who stayed attentive to the movements of the world, contemplating the fate of individuals and humanity within them.

The exhibition theme “Wild Grass: Our Lives” aspires to Lu Xun’s philosophy of the universe and life. It doesn’t just call to mind the image of a fragile and defenseless existence, inconspicuous and alone, in the wilderness, with nothing to fall back on. It is also a symbol of a life force that’s unregulated, irrepressible, defiant, self-motivated, and prepared to fight alone at all times. Furthermore, there is no ultimate state of existence to arrive at. Every state of being is a mediation and a process in itself, where there is no victory or failure but only a perpetual state of internal movement. Thus, every state of being is potentially a messenger for each other, mediating for each other. These philosophical propositions are not abstract; they exist vividly in the world of experience, and are the experiences themselves. “Wild Grass” signifies a philosophy of life that elevates their repressible force of individual life to a respectable existence that transcends all systems, rules, regulations, and forms of control and power. It is a model for flexible expression of subjectivity.

Cont.

Theme and Concept

The rapid global spread of COVID-19 that began in 2019 has led us to reflect on the irreconcilable contradictions of the globalization process. This pandemic is not a single public health emergency. It exposes, triggers or accelerates other existing problems and provokes new ones. Geopolitical, economic and social dysfunctions are intertwined in the pandemic. These interlocking debacles highlight the contradictions between old languages and new historical conditions, rooted in the political and social constructs and inventions of the 20th century. The contemporary world order came into being after the decline of socialist institutions and the end of the Cold War. One of the real crises facing different political systems today is the disconnection between the basic form of each political system and the form of society. Due to the constant division and solidification of social classes brought about by unfair distribution systems and the economic monopoly of oligarchies, individual lives cannot find their corresponding expressions at the political level. We long to escape our current predicament but have found ourselves trapped by the logic and structural suppression of our current social organizations. This experience has revealed not only the fragility of human existence but also exposes the limitations of the 20th-century design of political and social institutions.

The mix of political hegemony, escalating ideological competition, and clashes of civilizations exerts an ongoing corrosive and destructive effect on the well-being of the contemporary world. The space for individual existence has been severely compromised and overwhelmed. The fight for equality and democracy remains relevant and even more urgent today. It is, therefore, a principle of ethics to reaffirm the meaning of the individual in the depth of history, as opposed to the history of the successful and powerful, and in contemporary society. Research around ordinary people and their lives can provide a stable and solid structure in the face of the complexities and challenges of constant change. However, the “individual” should not be an abstract concept that is inherently exempted from moral responsibility in the face of public events. We propose a modest imaginary where we are all outsiders living in the cracks, often stealthily dismantling the systems that are killing us.

In the 8th Yokohama Triennale, we wish to revisit a selection of historical moments, events, figures, and trends of thoughts since the beginning of the 20th century. Some examples include the resonance of Japanese and Chinese left wing wood cut movements in the early 1930s, the rise of subjective imaginary in the postwar cultural construction in East Asia, the reflection on modernity after the global radical movements of the late 1960s, and the critical and emancipatory energy of postmodernism in full swing in the 1980s. On this basis, we draw inspiration from the anarchist practices and thoughts that have emerged since the proposal of the end of history, to explore options for possible dialogue between individuals and established rules, and institutions. In this Triennale, we prioritize the relationship between art and its intellectual underpinnings and champion the engagement of art with reality. We hope to generate a new imaginary of global friendship in the name of art, and call for the promising union of the spirit of individual internationalism and weak signals.

2023. 6. 28

Exhibition highlight

Since the end of 2019, our lives, minds, bodies, and livelihoods have been subject to challenges and tests. Predicaments have become more and more pronounced against the backdrop of the fading epidemic. As creative practitioners, we feel the need to express today's experience through an artistic approach. We hope to compose a Wild Grass for today in this edition of Yokohama Triennial. To do so, we invite artists, thinkers, scholars, and social activists to join us and participate in the development of the exhibition. When it comes to collaborating with artists, we basically combine our knowledge of Chinese and Japanese art history with our insights into the global contemporary art world. We choose to work with artists who have deep-rooted engagements with their specific local realities and histories, which give dynamism to their art practice. We select existing works by artists and collaborate on new commissions with artists who have the potential to resonate with this topic while having the ability to express their views through their artworks. We hope this exhibition can impersonate the complex reality of the current moment through artistic creations.

The 8th Yokohama Triennial will take place in three exhibition venues, as well as a number of outdoor public spaces. The main exhibition venue is the Yokohama Museum of Art. Here, the exhibition will begin with the first section, "Our Lives", which will take the form of an expanded camp site. As a visual prelude to the exhibition, it will present to the viewer various states of exception, which we don't usually notice all the time, but are deeply embedded in our reality - refuge, exile, wandering, protest, wartime, post-disaster, happy reunion. These are social landscapes that are completely parallel to our life experiences, in which thousands of people are living. Each one of us may be subject to the same conditions at any time. Here, the states of emergency and precarious existences are considered as the everyday norm, as opposed to exceptions. In a way, it is a philosophical hypothesis. Yet in the meantime, we must realize that it is nothing short of our common reality. This section also sets the tone of the entire exhibition, confronting our crisis-ridden reality while emphasizing the resilience and agency of the individual in the face of despair. It will be a landscape where multiple challenges are intertwined with a disorganized yet irrepressible force of life.

In this chapter, at the heart of the Grand Gallery, we will install a reading table and present a "Directory of Life." It is a selection of essays by artists, thinkers, and social activists who have been reflecting on our time, history, and life in their own specific situations since 2000. Their writings outline the political, intellectual, and cultural energies that lurk in everyday life. These practices and ideas allow us to imagine a utopia in our own historical situation. They call on us to discover and create from the smallest details of our own lives the relationships and non-relationships, the possibilities and impossibilities of communication that can change the whole situation. We hope that these texts will plant the seeds of action and hope in the hearts of every audience.

Cont.

Exhibition highlight

Having opened with *Our Lives*, giving a picture of our real states of living, *Wild Grass* moves on to *My Liberation* and *All the Rivers*, two chapters, which look at subjective agencies, attempts, imaginaries and actions to create horizons of possibilities for individuals within confining systems. Three remaining chapters, *Streams and Rocks*, *Dialogue with the Mirror*, and *Fires in the Woods* align with these promising horizons by highlighting symbolic power of youth, awakened self and cracks in flows of life. Symbol of *Angst* echoes *Our Lives* through a profound critique of modernity. Throughout the exhibition, we keep pointing out the correlation between art and the reality and the importance of ongoing and critical engagements with life and the society for artistic practitioners. In a way, this is a critical response to the fact that the capitalization of art and the logic of art industry have overtaken the art world everywhere, which seriously jeopardize the intellectual capacity and critical agency of art.

To conclude, we imagine the making of the entire Triennale as composing a symphony from several aspects. On the one hand, we revisit several instances of individuals exploring possible ways of spiritual and cognitive self-constructions during the modern history in East Asia. As such, we hope to ignite people's desires and efforts to discover and recognize their own agency in our contemporary lives. On the other hand, we promote a sense of urgency in encountering our times and reconstructing the relevance of the individual in driving changes in this world. We do so by presenting works involving engagements from personal perspectives of the present with today's cultural and political landscapes. At the same time, we will portray some of the theoretical references and practical approaches of activist movements in East Asia since 2000, which have helped alleviate the plight of the subjects under the statute of modernity. We lay out these aspects as ways of self-emancipations while facing up to the status quo of the individual who is constantly being regulated, weakened, and inhibited in the contemporary order of life. We hope to inspire people to actively discover ways of living beyond what is prescribed to us by the current system, to think and explore worlds outside of existing boundaries, limits and orders of things.

In the exhibition, we will present both historical case studies and contemporary practices. Through them, we hope to think with our audience about how to activate the agency and power of the individual in our current lives, to form international friendships on a personal level that transcend ideological boundaries and national borders, to form a world centered on living people. The stress on individual agency is not about denying the relevance of collectivity, but about a kind of multitude consisting of active individual subjects coming together.

2024. 1. 17

Exhibition highlight

Directory of Life

Fellow thinkers and sources (published year in the original language)

Karatani Kōjin, *Principles of the New Associationist Movement (NAM)*, 2001 (2000)
Wang Hui, “Let Us Ask Again: Equality Of What?,” 2016 (2011)
David Graeber, “On the Phenomenon of Bullshit Jobs: A Work Rant”, 2013
Judith Butler, *Notes Toward a Performative Theory of Assembly*, 2015
Björk & Timothy Morton, “Björk’s Letters with Timothy Morton,” 2015
Matsumoto Hajime, *Manual for a Worldwide Manuke Revolt*, 2021 (2016)
Mckenzie Wark, *Capital Is Dead: Is This Something Worse?*, 2019
Saito Kohei, *Slow Down: How Degrowth Communism Can Save The Earth*, 2024 (2020)
Anonymous, *The Tangpingist Manifesto*, 2022 (2022)
Ingo Niermann & Erik Niedling, *The Walder Diet*, 2024

Chapters

Our Lives
My Liberation
All the Rivers
Streams and Rocks
Dialogue with the Mirror
Fires in the Woods
Symbol of Depression

Thinking Partners

Egami Kenichiro, Assistant Professor, Tokyo University of the Arts
Hagiwara Hiroko, Emeritus Professor of Osaka Prefecture University
Machimura Haruka, Curator, Machida City Museum of Graphic Arts
Wang Qin, Associate Professor, College of Arts and Sciences, The University of Tokyo
Yamamoto Hiroki, Lecturer at Kanazawa College of Art

Alphabetical order by Last name.

Architect Team

nmstudio architects + HIGURE17-15cas

Visual Identity

REFLECTA, Inc. (OKAZAKI Mariko, TAOKA Misako, TANAKA WETLI Minami, SHAO Qi)

[Participating Artists]

94 artists/groups (of which 32 are premiering in Japan and 20 are presenting new commissions)

*JP=Japan Premier, NC=New Commission

| | Artist Name | Year of Birth | Country / Region of Birth | JP | NC | Venue |
|----|-----------------------------|---------------|---------------------------|----|----|--------------------------------------|
| 1 | Søren AAGAARD | 1980 | Denmark | ● | ● | Yokohama Museum of Art |
| 2 | Dirk BRAECKMAN | 1958 | Belgium | | ● | Yokohama Museum of Art |
| 3 | Élise CARRON & Fanny DEVAUX | 2021 | France | ● | | Yokohama Museum of Art |
| 4 | Chun Yin Rainbow CHAN | 1990 | Hong Kong | | ● | Motomachi-Chūkagai Station Accessway |
| 5 | Susan CIANCIOLO | 1969 | United States of America | | | Yokohama Museum of Art |
| 6 | Larry CLARK | 1943 | United States of America | | | Yokohama Museum of Art |
| 7 | Norm CLASEN | 1939 | United States of America | ● | | Yokohama Museum of Art |
| 8 | Clément COGITORE | 1983 | France | | | BankART KAIKO |
| 9 | Raffaella CRISPINO | 1979 | Italy | | | Yokohama Museum of Art |
| 10 | Carlomar Arcangel DAOANA | 1979 | Philippines | ● | | Yokohama Museum of Art |
| 11 | Jeremy DELLER | 1966 | United Kingdom | | | Yokohama Museum of Art |
| 12 | DOBAI Péter | 1944 | Hungary | | | Yokohama Museum of Art |
| 13 | DOHI Miho | 1974 | Japan | | ● | Yokohama Museum of Art |
| 14 | Pippa GARNER | - | United States of America | ● | | Yokohama Museum of Art |
| 15 | Lungiswa GQUNTA | 1990 | South Africa | ● | ● | Yokohama Museum of Art |
| 16 | Miles GREENBERG | 1997 | Canada | | | Yokohama Museum of Art |
| 17 | Aneta GRZESZYKOWSKA | 1974 | Poland | ● | | Yokohama Museum of Art |
| 18 | Jens HAANING | 1965 | Denmark | | | Yokohama Museum of Art |
| 19 | Artan HAJRULLAHU | 1979 | Kosovo | ● | | Yokohama Museum of Art |
| 20 | HAMAGUCHI Takashi | 1931-2018 | Japan | | | Yokohama Museum of Art |
| 21 | Lewis HAMMOND | 1987 | United Kingdom | ● | | Yokohama Museum of Art |
| 22 | Matthew HARRIS | 1991 | Australia | ● | | Yokohama Museum of Art |
| 23 | HASEGAWA Kiyoshi | 1891-1980 | Japan | | | Yokohama Museum of Art |
| 24 | South HO | 1984 | Hong Kong | | | Yokohama Museum of Art |
| 25 | Jonathan HOROWITZ | 1966 | United States of America | ● | | Yokohama Museum of Art |
| 26 | HUANG Po-Chih | 1980 | Taiwan | | | Yokohama Museum of Art |
| 27 | Stanya KAHN | 1968 | United States of America | ● | | Yokohama Museum of Art |
| 28 | Özgür KAR | 1992 | Turkey | ● | | Yokohama Museum of Art |
| 29 | Damla KILICKIRAN | 1991 | Sweden | ● | | Yokohama Museum of Art |
| 30 | KIM Heecheon | 1989 | South Korea | ● | | Former Daiichi Bank Yokohama Branch |

Participating Artists

*JP=Japan Premier, NC=New Commission

| | Artist Name | Year of Birth | Country / Region of Birth | JP | NC | Venue |
|----|--|---|-------------------------------------|----|----|---|
| 31 | KITAJIMA Keizo+ MORIMURA Yasumasa | Kitajima: 1954/ Morimura: 1951 | Japan | | ● | Queen's Square YOKOHAMA |
| 32 | Josh KLINE | 1979 | United States of America | ● | | Yokohama Museum of Art |
| 33 | Kobayashi Akio and B-semi | Kobayashi: 1929-2000 B-semi: 1967-2004 | Japan | | | Yokohama Museum of Art |
| 34 | Käthe KOLLWITZ | 1867-1945 | Germany | | | Yokohama Museum of Art |
| 35 | KURIYAGAWA Hakuson | 1880-1923 | Japan | | | Yokohama Museum of Art |
| 36 | Klara LIDEN | 1979 | Sweden | | | Yokohama Museum of Art |
| 37 | LU Xun | 1881-1936 | China | | | Yokohama Museum of Art |
| 38 | Treiborlang LYNGDOH MAWLONG | 1987 | India | ● | | Yokohama Museum of Art |
| 39 | Stéphane MANDELBAUM | 1961-1986 | Belgium | ● | | Yokohama Museum of Art |
| 40 | Sandra MUJINGA | 1989 | Democratic Republic of the Congo | ● | ● | Yokohama Museum of Art |
| 41 | Joar NANGO | 1979 | Norway | ● | ● | Yokohama Museum of Art |
| 42 | Erik NIEDLING | 1973 | Germany | ● | ● | Yokohama Museum of Art |
| 43 | Ingo NIERMANN | - | Germany | ● | ● | Yokohama Museum of Art |
| 44 | NIWA Yoshinori | 1982 | Japan | | | Yokohama Museum of Art /BankART KAIKO |
| 45 | ONO Tadashige | 1909-1990 | Japan | | | Yokohama Museum of Art |
| 46 | Open Group (Yuriy BILEY, Pavlo KOVACH, Anton VARGA) | 2012 | Ukraine | ● | | Yokohama Museum of Art |
| 47 | OTAKE Eiko | 1952 | Japan | | | Yokohama Museum of Art |
| 48 | Pope.L | 1955-2023 | United States of America | | | Yokohama Museum of Art |
| 49 | Prickly Paper (CHEN Yifei & OU Feihong) | 2019 | China | | ● | Yokohama Museum of Art |
| 50 | Puppies Puppies (Jade Guanaro Kuriki-Olivo) | 1989 | United States of America | | ● | Yokohama Museum of Art /BankART KAIKO |
| 51 | Pyae Phyo Thant Nyo | 1998 | Myanmar | ● | ● | BankART KAIKO |
| 52 | Tomas RAFA | 1979 | Slovakia | ● | | Yokohama Museum of Art |
| 53 | Sibylle RUPPERT | 1942-2011 | Germany | | | Yokohama Museum of Art |
| 54 | Ryuichi SAKAMOTO | 1952-2023 | Japan | | | Yokohama Museum of Art |
| 55 | Margaret SALMON | 1975 | United States of America | ● | ● | Yokohama Museum of Art |
| 56 | Allan SEKULA | 1951-2013 | United States of America | | | Yokohama Museum of Art |
| 57 | SHIGA Lieko | 1980 | Japan | | ● | Yokohama Museum of Art |
| 58 | SIDE CORE | 2012 | Japan | | ● | Yokohama Museum of Art /Former Daiichi Bank Yokohama Branch/ BankART KAIKO |

Participating Artists

*JP=Japan Premier, NC=New Commission

| | Artist Name | Year of Birth | Country / Region of Birth | JP | NC | Venue |
|----|--|---------------|---------------------------|----|----|-------------------------------------|
| 59 | Rita SIEGFRIED | 1964 | Switzerland | ● | | Yokohama Museum of Art |
| 60 | Vunkwan TAM | 1997 | - | | ● | Yokohama Museum of Art |
| 61 | TANAKA Atsuko | 1932-2005 | Japan | | | Yokohama Museum of Art |
| 62 | TANINAKA Yasunori | 1897-1946 | Japan | | | Yokohama Museum of Art |
| 63 | Salote TAWALE | 1976 | Fiji | ● | ● | Yokohama Museum of Art |
| 64 | TESHIGAHARA Sofu | 1900-1979 | Japan | | | Yokohama Museum of Art |
| 65 | TOMIYAMA Taeko | 1921-2021 | Japan | | | Yokohama Museum of Art |
| 66 | TSUKUDA Hiroki | 1978 | Japan | | ● | Yokohama Museum of Art |
| 67 | Emmanuel VAN DER AUWERA | 1982 | Belgium | ● | | Yokohama Museum of Art |
| 68 | Myrthe VAN DER MARK | 1989 | Netherlands | ● | | Yokohama Museum of Art |
| 69 | Puck VERKADE | 1987 | Netherlands | ● | ● | Former Daiichi Bank Yokohama Branch |
| 70 | Xper.Xr | - | Hong Kong | ● | | Yokohama Museum of Art |
| 71 | Your Bros. Filmmaking Group (SO Yo-Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan) | 2017 | Taiwan | | | Yokohama Museum of Art |
| 72 | ZHAO Wenliang | 1937-2019 | China | | | Yokohama Museum of Art |
| 73 | ZHAO Yannian | 1924-2014 | China | | | Yokohama Museum of Art |
| 74 | ZHENG Yefu | 1909-1973 | China | | | Yokohama Museum of Art |

Participating Artists

Sections' Artists

Sections are three condensed curatorial research on specific topics within the chapters. The artistic directors invited a thinking partner for each section to research, conceptualize and formulate the contents in collaboration.

Post-revolutionary Worlds

A section in the chapter "All the Rivers" developed with the thinking partner EGAMI Kenichiro.

| | Artist Name | Year of Birth | Country / Region of Birth | Venue |
|---|---|---------------------------|---------------------------|-------------------------------------|
| 1 | Energy Waving Collective | 2020 | China | Former Daiichi Bank Yokohama Branch |
| 2 | Inter-Asia Woodcut Mapping Group | 2019 | - | Former Daiichi Bank Yokohama Branch |
| 3 | LIAO Xuan-Zhen & HUANG I-Chieh | Liao: 1993 Huang: 1992 | Taiwan | Former Daiichi Bank Yokohama Branch |
| 4 | Lostgens' Contemporary Art Space | 2004 | Malaysia | Former Daiichi Bank Yokohama Branch |
| 5 | MATSUMOTO Hajime | 1974 | Japan | Former Daiichi Bank Yokohama Branch |
| 6 | Pangkerchief (Nanxi LIU, Michael LEUNG, Jon YU) | 2015 | Hong Kong | Former Daiichi Bank Yokohama Branch |
| 7 | Yamagata Tweakster | 1974 | South Korea | Former Daiichi Bank Yokohama Branch |
| 8 | YAMASHITA Hikaru | 1977 | Japan | Former Daiichi Bank Yokohama Branch |

Pingfan's (Ordinary) Actions: Woodcut Exchanges Between China and Japan from the 1940s to the 1950s

A section in the chapter "Streams and Rocks" developed with the thinking partner MACHIMURA Haruka.

| | Artist Name | Year of Birth | Country / Region of Birth | Venue |
|---|----------------|---------------|---------------------------|------------------------|
| 1 | IINO Nobuya | 1913-2006 | Japan | Yokohama Museum of Art |
| 2 | KAWANISHI Hide | 1894-1965 | Japan | Yokohama Museum of Art |
| 3 | LI Hua | 1907-1994 | China | Yokohama Museum of Art |
| 4 | LI Pingfan | 1922-2011 | China | Yokohama Museum of Art |
| 5 | OTA Koshi | 1909-1998 | Japan | Yokohama Museum of Art |
| 6 | SUZUKI Kenji | 1906-1987 | Japan | Yokohama Museum of Art |
| 7 | TAKIDAIRA Jiro | 1921-2009 | Japan | Yokohama Museum of Art |
| 8 | ZHAO Ruijuan | 1924-2020 | China | Yokohama Museum of Art |

Participating Artists

Jomon and New Japan Dream

A section in the chapter “Dialogue with the Mirror” developed with the thinking partner YAMAMOTO Hiroki.

| | Artist Name | Year of Birth | Country / Region of Birth | Venue |
|---|-------------------|---------------|---------------------------|------------------------|
| 1 | ISHIMOTO Yasuhiro | 1921-2012 | United States of America | Yokohama Museum of Art |
| 2 | KOJIMA Zenzaburo | 1893-1962 | Japan | Yokohama Museum of Art |
| 3 | NAKAJIMA Kiyoshi | 1899-1989 | Japan | Yokohama Museum of Art |
| 4 | OKAMOTO Taro | 1911-1996 | Japan | Yokohama Museum of Art |

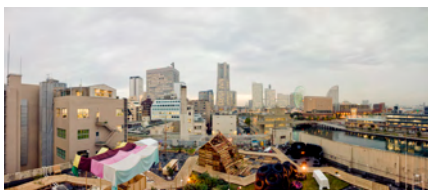
manymanyart!

Art exhibitions and events that are held in the port area by the local art spaces and organizations that share the ideas of “Wild Grass: Our Lives.”

[Combo Ticket Programs]

Exhibitions and events that can be accessed by purchasing the Combo Ticket.

BankART Life7 “UrbanNesting: Inhabiting the City Again”



「Rooftop Paradise」BankART LifeII (2008)



「Insertion into City Life」 Tadashi KAWAMATA
BankART LifeVI (2020)

Since its 2004 inception, BankART has continuously migrated throughout the city it inhabits. The concept of the seventh iteration of BankART Life is “UrbanNesting: Inhabiting the City Again.” By simultaneously staging maps (umwelt/environment) of the city sampled from diverse points of view, BankART invites visitors to explore the city freely to catch a glimpse of another newfound world (within the city).

Outline

[Dates] March 15 - June 9, 2024

[Opening hours] 11:00-19:00 [Venues] BankART Station and other surrounding venues.

[Admission] Yokohama Triennale Combination Ticket can be exchanged for a passport (A single passport for “BankART Life7” is 1,000 yen; high school students and younger are admitted free of charge).

Organized by BankART1929 [Inquiries] +81-45-663-2812

Koganecho Bazaar 2024 –The World, Not According to Art



Koganecho Bazaar is an art festival that has been held since 2008 with the theme of the relationship between art and community and exchange with Asia. Its 15th iteration will invite not only artists associated with Koganecho but also artists from Asia, Yokohama, and other cities, and introduce their works in chapters. It will also look back at the history of Koganecho's town development and trace its trajectory over the past 20 years.

Outline

[Dates] March 15 - June 9, 2024

[Opening hours] 11:00-19:00

[Venues] Studios and galleries under the railways, and other indoor and outdoor spaces around the Koganecho area

[Admission] Yokohama Triennale Combination Ticket can be exchanged for a passport (A single passport for “Koganecho Bazaar 2024” is 1,000 yen; high school students and younger are admitted free of charge).

Organized by Koganecho Area Management Center and Hatsuko-Hinode Town Environmental Cleanup Promotion Council

[Inquiries] +81-45-261-5467

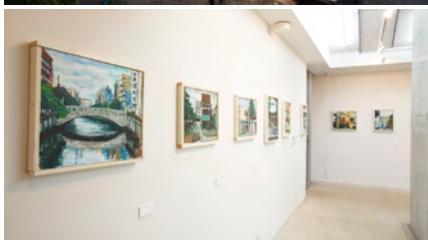
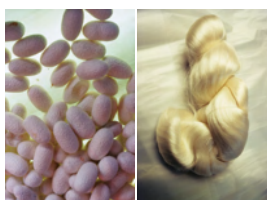


Photo: Yasuyuki Kasagi

[Art Programs]

Exhibits and events that are free of admission.



©Ishiuchi Miyako "silk threaded memories"
Courtesy of The Third Gallery Aya

Miyako Ishiuchi "silk threaded memories"

The Bashamichi area was once home to trading houses and inspection stations involved in the raw silk trade. This industry laid the foundation for the modern era that began with the opening of the Yokohama port. Raw silk collected from the Kanto Koshinetsu region was exported to Europe and the United States. An installation spun from Miyako Ishiuchi's "silk threaded memories" will be presented at this silk-related site.

[Dates] March 15 - June 9, 2024

[Venue] The Minatomirai Line "Bashamichi" Station Concourse

Organized by BankART1929 and the Organizing Committee for Yokohama Triennale



Photo: Ryusuke Ohno
©Arts Commission Yokohama

PORT JOURNEYS EXHIBIT: "SEVEN SEEDS"

"Seven Seeds" is an ongoing project working toward an exhibit by collaborators of Port Journeys — an international cultural exchange initiative by artists based in port cities around the world — that will be held at Zou-no-hana Terrace. The exhibit hopes to make sense of the tumultuous world in which we live, that we may pass it on to coming generations.

An outdoor public art installation by artist Hiroko Kubo is also planned for Zou-no-hana Park, with details to be announced at a later date.

[Dates] May 10 - June 9, 2024

[Venue/Organizer] Zou-no-hana Terrace



Yokohama Creative COOP: Creative City Yokohama 20th Commemoration

This exhibition showcases the "now" of creators who have congregated in Yokohama since the launch of the Creative City Yokohama project 20 years ago. A pop-up store will be available for a limited time to purchase goods and small works by artists and creators associated with Yokohama. A variety of events will also be held, concurring with the exhibition.

[Dates] March 15, 2024 - June 9, 2024

[Venue] BankART KAIKO Shop Area

Organized by Creative Network (BankART1929, Koganecho Area Management Center, and Zou-no-hana Terrace) and the Organizing Committee for Yokohama Triennale

Art Programs



NEWoMan ART Window「Hi and Bye」Sen Takahashi

The exhibition will feature works based on the motif of “paper airplanes” by Sen Takahashi, who will complete his master’s degree in sculpture at Tokyo University of the Arts in 2021, and is involved in the conservation and restoration of modern and contemporary sculptures, while also creating mainly three-dimensional works of his own.

[Dates] April 1, 2024 - May 31, 2024

[Venue] NEWoMan YOKOHAMA NEWoMan ART Window

Organized by LUMINE Co., Ltd. NEWoMan YOKOHAMA



Yokohama Marine Tower Yokohama Triennale Special Programs

On the second floor, we host artist gallery exhibitions in the free area. On the paid observation floor, we present the ‘Media Art Gallery’, where digital art merges with Yokohama’s night view. It’s a program where you can enjoy both the city of Yokohama and art simultaneously.

[Duration] March 15, 2024 - June 9, 2024

[Venue] Yokohama Marine Tower, 2nd Floor Art Gallery, Observation Floor

Organized by Yokohama Marine Tower

Tickets

Admission free:
 Age 18/High school & under
 Persons with disabilities* and their caretakers.

| Types \ Categories | Adult | Yokohama Residents | Student (Age 19 & over) |
|--|--|--|-------------------------|
| Admission Ticket Valid for one admission to the ticketed venues on the days of your choice: Yokohama Museum of Art, Former Daiichi Bank Yokohama Branch, BankART KAIKO | 2,300 JPY (Advance: 2,200 JPY) | 2,100 JPY (Advance: 2,000 JPY) | 1,200 JPY |
| Combo Ticket Admission ticket combined with admissions to "BankART Life7" and "Koganecho Bazaar 2024" | 3,300 JPY (Advance: 3,200 JPY) | 3,100 JPY (Advance: 3,000JPY) | 2,000 JPY |
| Season Ticket Unlimited admissions for the entire exhibition period | 5,300 JPY | 5,100 JPY | 3,000 JPY |

*Yokohama residents are requested to show evidence of their residential address upon purchasing the ticket for discounted price.

*Student ticket holders are requested to show their student IDs at each venue.

*Persons with disabilities are requested to show certification.

*Admission tickets and combo tickets can be upgraded to a season ticket by paying the differences of the ticket prices. (For admission tickets, the difference is 3,000 JPY for adults and 1,800 JPY for students; for combo tickets, the difference is 2,000 JPY for adults and 1,000 JPY for students)

[How to Purchase Tickets]

Online Please to the ticket purchase page. <https://www.yokohamatriennale.jp/2024/ticket>

On-location Yokohama Museum of Art (from March 15)
 BankART Station, Koganecho Bazaar Information Desk (from January 18)

Inquiries info@yokohamatriennale.jp

Until March 14 Advance tickets will be available for purchase at BankART Station and Koganecho Bazaar Information Desk only. Yokohama Museum of Art is closed until March 14.

March 15-June 9 Admission tickets cannot be purchased at ticketed venues of Former Daiichi Bank Yokohama Branch and BankART KAIKO.


Season Ticket Season Tickets are available for purchase at Yokohama Museum of Art only. Advance discount and online purchase is not available.

Outline




| | |
|--------------------------|---|
| Title | 8th Yokohama Triennale “Wild Grass: Our Lives” |
| Artistic Director | LIU Ding, Carol Yinghua Lu |
| Dates | March 15, 2024 - June 9, 2024 Closed: Every Thursday (except April 4th, May 2nd and June 6th) |
| Hours | 10:00-18:00 (Admission until 30 minutes before closing time) |
| Venues | Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama) Former Daiichi Bank Yokohama Branch (6-50-1 Honcho, Naka-ku, Yokohama) BankART KAIKO (KITANAKA BRICK & WHITE 1F, 5-57-2 Kitanakadori, Naka-ku, Yokohama) Queen's Square YOKOHAMA (2F Queen Mall, Queen's Square YOKOHAMA, 2-3 Minato Mirai, Nishi-ku, Yokohama) Motomachi-Chūkagai Station Accessway (Walk towards Exit 1 from Chinatown, Yamashita Park Gate of Motomachi-Chūkagai Station) |
| Organizers | City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation [NHK], The Asahi Shimbun, Organizing Committee for Yokohama Triennale |

Creative City Partners / Cooperation / Under the Auspices of / Support / Sponsors / Corporate Cooperation

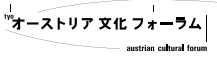



Creative City Partners BankART1929, Koganecho Area Management Center, Zou-no-hana Terrace, Steep Slope Studio

Cooperation  Agency for Cultural Affairs (Program to Disseminate Art through International Events)


Under the Auspices of Ministry of Foreign Affairs of Japan, Kanagawa Prefectural Government, Kanagawa Shimbun, Television Kanagawa

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Artist Support   


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《Inquiry about Yokohama Triennale Organizing Committee》

Yokohama Triennale Organizing Committee Office
Attention: H. Ishikawa(Ms.) / Y. Satomi(Mr.) / K. Yorimasa(Ms.)

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Information for Press (Request form of using press images):

<https://www.yokohamatriennale.jp/english/press/>