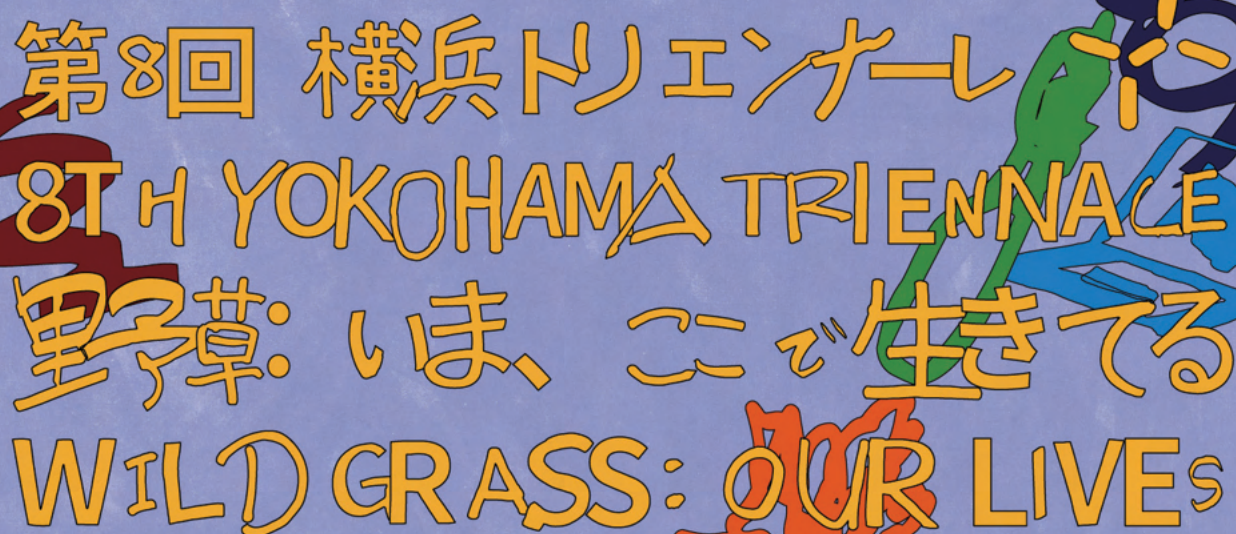


2024年3月15日(金) - 6月9日(日) MARCH 15 - JUNE 9, 2024

第8回 横浜トリエンナーレ
8TH YOKOHAMA TRIENNALE
野草: いま、ここで生きてる
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 March 13, 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 93 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*, 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]

93 artists/groups (of which 31 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/ Former Daiichi Bank Yokohama Branch
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

Names are in alphabetical order of family names.

Participating Artists

*JP=Japan Premier, NC=New Commission

	Artist Name	Year of Birth	Country / Region of Birth	JP	NC	Venue
30	KITAJIMA Keizo+ MORIMURA Yasumasa	Kitajima: 1954 Morimura: 1951	Japan		●	Queen's Square YOKOHAMA
31	Josh KLINE	1979	United States of America	●		Yokohama Museum of Art
32	Kobayashi Akio and B-semi	Kobayashi: 1929-2000 B-semi: 1967-2004	Japan			Yokohama Museum of Art
33	Käthe KOLLWITZ	1867-1945	Germany			Yokohama Museum of Art
34	KURIYAGAWA Hakuson	1880-1923	Japan			Yokohama Museum of Art
35	Klara LIDEN	1979	Sweden			Yokohama Museum of Art
36	LU Xun	1881-1936	China			Yokohama Museum of Art
37	Treiborlang LYNGDOH MAWLONG	1987	India	●		Yokohama Museum of Art
38	Stéphane MANDELBAUM	1961-1986	Belgium	●		Yokohama Museum of Art
39	Sandra MUJINGA	1989	Democratic Republic of the Congo	●	●	Yokohama Museum of Art
40	Joar NANGO	1979	Norway	●	●	Yokohama Museum of Art
41	Erik NIEDLING	1973	Germany	●	●	Yokohama Museum of Art
42	Ingo NIERMANN	-	Germany	●	●	Yokohama Museum of Art
43	NIWA Yoshinori	1982	Japan			Yokohama Museum of Art /BankART KAIKO
44	ONO Tadashige	1909-1990	Japan			Yokohama Museum of Art
45	Open Group (Yuriy BILEY, Pavlo KOVACH, Anton VARGA)	2012	Ukraine	●		Yokohama Museum of Art
46	OTAKE Eiko	1952	Japan			Yokohama Museum of Art
47	Pope.L	1955-2023	United States of America			Yokohama Museum of Art
48	Prickly Paper (CHEN Yifei & OU Feihong)	2019	China		●	Yokohama Museum of Art
49	Puppies Puppies (Jade Guanaro Kuriki-Olivo)	1989	United States of America		●	Yokohama Museum of Art /BankART KAIKO
50	Pyae Phyو Thant Nyo	1998	Myanmar	●	●	BankART KAIKO
51	Tomas RAFA	1979	Slovakia	●		Yokohama Museum of Art
52	Sibylle RUPPERT	1942-2011	Germany			Yokohama Museum of Art
53	Ryuichi SAKAMOTO	1952-2023	Japan			Yokohama Museum of Art
54	Margaret SALMON	1975	United States of America	●	●	Yokohama Museum of Art
55	Allan SEKULA	1951-2013	United States of America			Yokohama Museum of Art
56	SHIGA Lieko	1980	Japan		●	Yokohama Museum of Art
57	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
58	Rita SIEGFRIED	1964	Switzerland	●		Yokohama Museum of Art
59	Vunkwan TAM	1997	-		●	Yokohama Museum of Art
60	TANAKA Atsuko	1932-2005	Japan			Yokohama Museum of Art
61	TANINAKA Yasunori	1897-1946	Japan			Yokohama Museum of Art
62	Salote TAWALE	1976	Fiji	●	●	Yokohama Museum of Art
63	TESHIGAHARA Sofu	1900-1979	Japan			Yokohama Museum of Art
64	TOMIYAMA Taeko	1921-2021	Japan			Yokohama Museum of Art
65	TSUKUDA Hiroki	1978	Japan		●	Yokohama Museum of Art
66	Emmanuel VAN DER AUWERA	1982	Belgium	●		Yokohama Museum of Art
67	Myrthe VAN DER MARK	1989	Netherlands	●		Yokohama Museum of Art
68	Puck VERKADE	1987	Netherlands	●	●	Former Daiichi Bank Yokohama Branch
69	Xper.Xr	-	Hong Kong	●		Yokohama Museum of Art
70	Your Bros. Filmmaking Group (SO Yo-Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan)	2017	Taiwan			Yokohama Museum of Art
71	ZHAO Wenliang	1937-2019	China			Yokohama Museum of Art
72	ZHAO Yannian	1924-2014	China			Yokohama Museum of Art
73	ZHENG Yefu	1909-1973	China			Yokohama Museum of Art

Kim Heecheon has been cancelled due to various circumstances.

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	-	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

[Artists Program]

Meet the Artists in Conversation with Kuraya Mika

(Executive Director, Organizing Committee for Yokohama Triennale/Director, Yokohama Museum of Art)

Dates: March 15, 2024 13:30-16:00 / March 16, 2024 13:30-16:30

Venue: Lecture Hall, Yokohama Museum of Art Seats: 240

Language: Japanese/English consecutive interpretation

Admission free, pre-registration not necessary

Program:

The artistic directors and the participating artists will discuss the works in “Wild Grass: Our Lives”, in conversation with Kuraya Mika.

March 15

Introduction to “Wild Grass: Our Lives” (1)

by Artistic Directors LIU Ding and Carol Yinghua LU

Susan CIANCIOLO, Emmanuel VAN DER AUWERA, Margaret SALMON, Puck VERKADE,
Pyae Phyo Thant Nyo

March 16

Introduction to “Wild Grass: Our Lives” (2)

by Artistic Directors LIU Ding and Carol Yinghua LU

Sandra MUJINGA, Ingo NIERMANN, Søren AAGAARD, Joar NANGO, Lungiswa GQUNTA

Solo Live Performance by Chun Yin Rainbow CHAN “Laments for Then and Now”

Date/Time: March 15, 2024 / 18:30-19:30

Venue: Hall, Yokohama Kakyo Fujō Kai, Chinatown (134 Yamashita-cho, Naka-ku, Yokohama)

Capacity: 25 (first-come-first-serve basis)

Admission: Free Pre-registration necessary: <https://yt8cyrc0315.peatix.com/>

Chun Yin Rainbow Chan, whose work *Fruit Song No. 2* is exhibited at the Motomachi-Chūkagai Station Accessway, will perform live in Chinatown.

The artist, who has roots in Hong Kong’s first settlers from Southern China, started a project in recovering the lost oral tradition of the Weitou women in 2017. This performance accompanies her exhibited work, in which she revives in a modern way a traditional song in of a bride lamenting over her separation from her family at her wedding, using the metaphor of fruits.

The venue of this event is community center in Yokohama’s Chinatown, which is run by a women’s association founded in 1953 to support the children of the Chinese immigrants and promote independence of the women in the community. Chan’s performance will inspire the audience to imagine the lives of women in Hong Kong and Yokohama who had to leave their families and homes to start new lives.

Artists Program

Performance by Myrthe VAN DER MARK & Joachim BADENHORST
“The Ecstatic Being”

Date/Time: March 15 & March 16, 2024 10:45-12:15 / 13:15-14:45/16:00-18:00
Venue: Gallery 3, Yokohama Museum of Art *Admission ticket is necessary to enter

Onsite Limited Edition Sale of YAMASHITA Hikaru's Works

YAMASHITA Hikaru will hold a limited-edition sale of his exhibited work on site in his exhibition space. The new series of paintings, and recycled clothes based on a new concept that he produced for the Yokohama Triennale will be on sale.

Date/Time: March 17, 2024 11:00-13:00
Venue: Former Daiichi Bank Yokohama Branch
Fee: Free / *Admission ticket is necessary to enter the venue
To purchase: Cash only / On-site sales only

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: Reinhabiting 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: Reinhabiting 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 + surrounding areas.(Kannai district, Minato Mirai 21 district, Yokohama Portside area)

[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

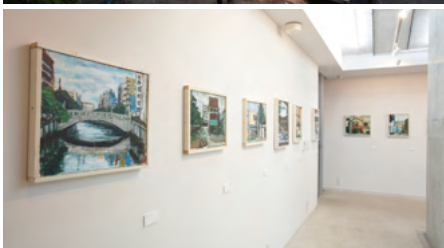


Photo: Yasuyuki Kasagi

[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.

[Dates] May 10 - June 9, 2024

[Venue/Organizer] Zou-no-hana Terrace



Statue of Hainuwele Hiroko Kubo

"Hainuwele" is an Indonesian mythological goddess. The fragmented female figure reclining on its back will undergo changes over time, affected by rain, sunlight, and wind. I would be grateful if you could personally experience the space and the expression of the soil created by the artwork with your own body.

[Dates] Apr 13 - Apr 29 *Live sculpting: 13 Sat. and 14 Sun.

[Venue] Zou-no-hana Park [Opening hours] 10:00-18:00

Organized by Zou-no-hana Terrace and the Organizing Committee for Yokohama Triennale

Art Programs



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



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

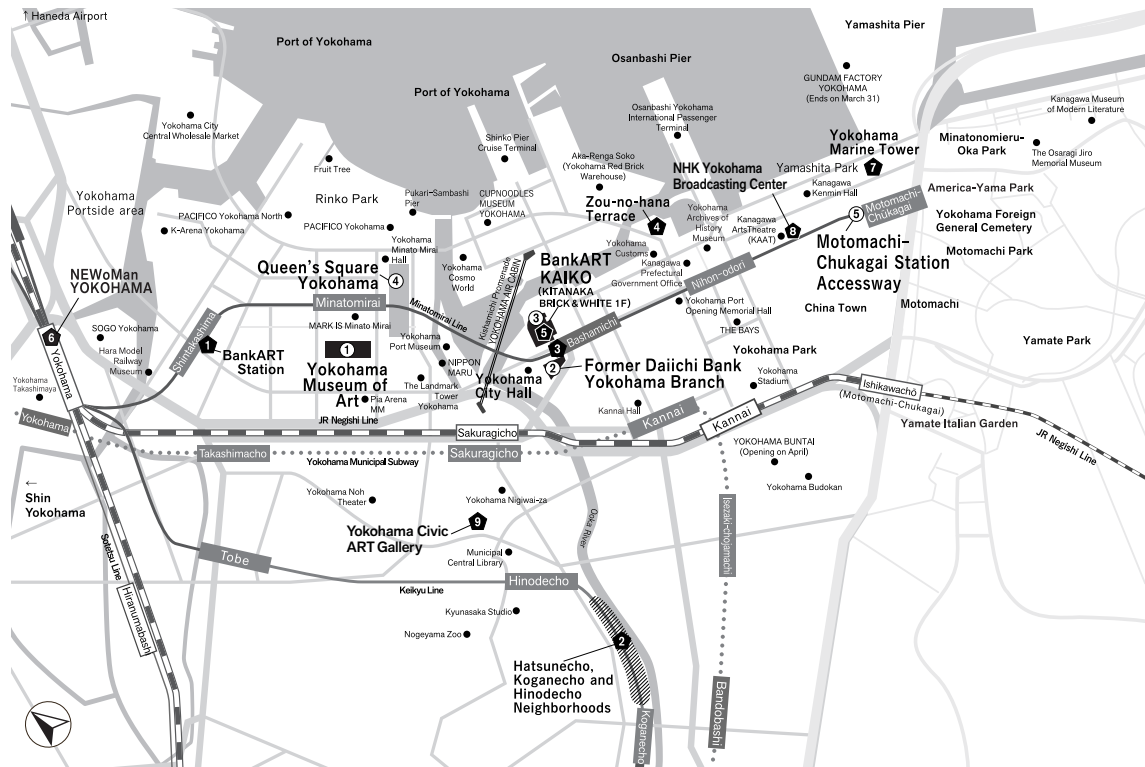


Yokohama Marine Tower Yokohama Triennale Special Programs

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

Venues



Wild Grass: Our Lives

- ① Yokohama Museum of Art (3-4-1 Minatomirai, Nishi-ku, Yokohama City)
- ② Former Daiichi Bank Yokohama Branch (6-50-1 Honcho, Naka-ku, Yokohama City)
- ③ BankART KAIKO (1F KITANAKA BRICK & WHITE, 5-57-2 Kitanaka-dori, Naka-ku, Yokohama)
- ④ Queen's Square YOKOHAMA (Direct access from Exit 6 of Minato Mirai Station on the Minato Mirai Line)
- ⑤ Motomachi-Chukagai Station Accessway (Minatomirai Line "Motomachi-Chukagai" station, Chukagai/Yamashita Koen ticket gate, Exit 1 direction)

ManyManyArts!

Combo Ticket Programs

- ① BankART Life7 "UrbanNesting: Reinhabiting the City Again"
(Venue) BankART Station + surrounding areas
- ② Koganecho Bazaar 2024 -The World, Not According to Art
(Venue) Studios and galleries under the railways, and other indoor and outdoor spaces around the Koganecho area

Art Programs

- ③ Miyako Ishiuchi "silk threaded memories" (Venue) The Minatomirai Line "Bashamichi" Station Concourse
- ④ PORT JOURNEYS EXHIBIT: "SEVEN SEEDS" (Venue) Zou-no-hana Terrace
- ④ Statue of Hainuwele Hiroko Kubo (Venue) Zou-no-hana Park
- ⑤ Yokohama Creative COOP: Creative City Yokohama 20th Commemoration
(Venue) BankART KAIKO Shop Area
- ⑥ NEWoMan ART Window 「Hi and Bye」 Sen Takahashi (Venue) NEWoMan YOKOHAMA NEWoMan ART Window
- ⑦ Yokohama Marine Tower Yokohama Triennale Special Programs
(Venue) Yokohama Marine Tower, 2nd Floor Art Gallery, Observation Floor

Tickets

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

Categories Types	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	2,100 JPY	1,200 JPY
Combo Ticket Admission ticket combined with admissions to "BankART Life7" and "Koganecho Bazaar 2024"	3,300 JPY	3,100 JPY	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
 Yokohama Creative COOP (BankART KAIKO Shop Area)
 BankART Station
 Koganecho Bazaar Information Desk

Inquiries info@yokohamatriennale.jp

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

Organizations/Corporations in Partnership and Support of the 8th Yokohama Triennale

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		
Support			
			 
Artist Support			 
Sponsors			
			
			
			
			
			 
			 
Corporate Cooperation	Keikyu Corporation, Sumitomo Realty & Development Co., Ltd., Sotetsu Group, DAIWA JISYO Co.,Ltd, Peatix Japan K.K., East Japan Railway Company, YOKOHAMA I-LAND TOWER, YOKOHAMA MINATOMIRAI RAILWAY COMPANY., Yokohama Marine Tower		
In-kind Support	Chosho-ji, Kamakura, Nippon Paint, Saraya Co., Ltd.		

Yokohama Triennale 1st-7th Editions

	1st Edition 2001	2nd Edition 2005	3rd Edition 2008
Exhibition dates (Number of days opened)	September 2 - November 11 (67 days)	September 28 - December 18 (82 days)	September 13 - November 30 (79 days)
Main venues (paid)	[2 venues] ·Pacifico Yokohama Exhibition Hall (C, D) ·Yokohama Red Brick Warehouse No. 1	[1 venue] ·Yamashita Pier No. 3 and No. 4 Warehouses	[4 venues] ·Shinko Pier ·NYK Waterfront Warehouse (BankART Studio NYK) ·Yokohama Red Brick Warehouse No. 1 ·Sankeien Garden
Theme/ Exhibition title	MEGA WAVE — Towards a New Synthesis	Art Circus [Jumping from the Ordinary]	TIME CREVASSE
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
Number of participated artists *1	109 artists	86 artists	70 artists
Number of artworks	113 works	84 works	66 works
Total operating expenses	Approx. 700 million yen	Approx. 900 million yen	Approx. 900 million yen
Total number of visitors	Approx. 350,000	Approx. 190,000	Approx. 550,000
Total number of visitors from overseas	Not available	Not available	Not available
Total number of visitors, junior high school students or younger	Not available	Not available	Not available
Number of visitors (to paid venues) *2	Approx. 350,000 *Ticket valid 2 days (valid on any 2 days) *Free for pre-school children	Approx. 160,000 *Ticket valid one day *Free pass available *Free for junior high school students or younger	Approx. 310,000 *Ticket valid 2 days(valid on any 2 days) *Free for junior high school students or younger
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000
Number of media coverage	More than 237 publishers (Over 36 were overseas media) *Number of coverage not available	1,089 (Including 40 overseas media)	1,233 (Including 165 overseas media)
Volunteer/ supporter registration	719	1,222	1,510

History

- 1997 Ministry of Foreign Affairs announces organizing recurrent international exhibition
- 1999 Organizing Committee for Yokohama Triennale (The Japan Foundation, City of Yokohama, Japan Broad casting Corporation [NHK], The Asahi Shimbun) is founded
- 2001 YOKOHAMA 2001: International Triennale of Contemporary Art Mega Wave Towards a New Synthesis
- 2004 Creative City Measures are initiated by the City of Yokohama and the Yokohama Triennale becomes its leading project
- 2005 YOKOHAMA 2005: International Triennale of Contemporary Art Art Circus [Jumping from the Ordinary]
- 2008 YOKOHAMA 2008: International Triennale of Contemporary Art TIME CREVASSE
- 2010 Members of Organizing Committee for Yokohama Triennale is reorganized, with members consisting of City of Yokohama, Japan Broadcasting Corporation (NHK), The Asahi Shimbun
- 2011 Agency for Cultural Affairs designates Yokohama Triennale as "Program to support International Arts Festivals"
Yokohama Triennale 2011: OUR MAGIC HOUR -How Much of the World Can We Know?-
- 2012 Yokohama Arts Foundation joins as a member of the Organizing Committee for Yokohama Triennale
- 2014 Yokohama Triennale 2014: Art Fahrenheit 451: Sailing into the sea of oblivion
- 2017 Yokohama Triennale 2017: Islands, Constellations & Galapagos
- 2020 Yokohama Triennale 2020: Afterglow

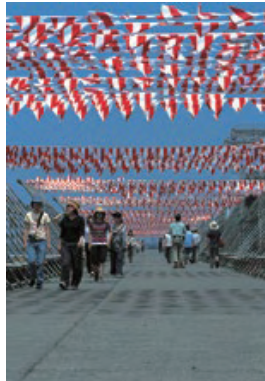
2001



*1 The unit/numeration of the numbers of participating artists varies with each edition depending on curatorial direction.
*2 The numbers are the total numbers of visitors to paid exhibition venues except for the second edition.
*3 The opening was delayed by two weeks due to the COVID-19 situation.

4th Edition 2011	5th Edition 2014	6th Edition 2017	7th Edition 2020
August 6 - November 6 (83 days)	August 1-November 3 (89 days)	August 4 -November 5 (88 days)	July 17 - October 11 (78 days) *3
[2 venues] ·Yokohama Museum of Art ·NYK Waterfront Warehouse (BankART Studio NYK)	[2 venues] ·Yokohama Museum of Art ·Shinko Pier Exhibition Hall	[3 venues] ·Yokohama Museum of Art ·Yokohama Red Brick Warehouse No. 1 ·Yokohama Port Opening Memorial Hall (Basement)	·Yokohama Museum of Art ·PLOT 48 (Special co-operation: NYK MARITIME MUSEUM)
OUR MAGIC HOUR -How Much of the World Can We Know? -	ART Fahrenheit 451: Sailing into the sea of oblivion	Islands, Constellation & Galapagos	AFTERGLOW
Director General: OSAKA Eriko Artistic Director: MIKI Akiko	Artistic Director: MORIMURA Yasumasa Associates: AMANO Taro OODATE Natsuko KASHIWAGI Tomoh KAMIYA Yukie HAYASHI Sumi	Co-directors: OSAKA Eriko MIKI Akiko KASHIWAGI Tomoh	Artistic Director: Raqs Media Collective (Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta)
77 groups / 79 artists / 1 collection	65 groups / 79 artists	38 artists/groups, 1 project	69 artists/groups
337 works	444 works	344 works	269 works and 5 projects
Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 1 billion yen
Approx. 330,000	Approx. 210,000	Approx. 260,000	Approx. 150,000 *Visitor access was restricted following measures to counter COVID-19.
Approx. 3,000	4,501	7,059	1,198
24,205	26,381	26,988	8,619
Approx. 300,000 *Ticket valid one day per venue *Free for junior high school students or younger	Approx. 210,000 *Ticket valid one day per venue *Free for junior high school students or younger	Approx. 250,000 *Ticket valid one day per venue *Free for junior high school students or younger	Approx. 130,000 *Ticket valid one day *Free for junior high school students or younger
Approx. 170,000	Approx. 100,000	Approx. 100,000	Approx. 60,000 *Visitor access was restricted following measures to counter COVID-19.
1,763 (Including 139 overseas media)	3,899 (Including 117 overseas media)	6,923 (Including 314 overseas media)	4,238 (Including 257 overseas media)
940	1,631	1,474	1,671

2005



2008



2011



2017



2014

2020

《Inquiry about Yokohama Triennale Organizing Committee》

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

c/o Yokohama Museum of Art
3-4-1 Minatomirai, Nishi-ku, Yokohama
220-0012

TEL: +81-(0)45-663-7232 (Weekdays: 10:00-18:00)

FAX: +81-(0)45-681-7606

E-MAIL: press@yokohamatriennale.jp

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

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