

20 YOKOHAMA 20 TRIENNALE 20 AFTERGLOW

REPORT



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About Yokohama Triennale

Summary

The Yokohama Triennale is an international exhibition of contemporary art held in Yokohama once every three years. The exhibition features both internationally renowned and up-and-coming artists, and presents the latest trends and expressions in contemporary art.

Since its inauguration in 2001, the Yokohama Triennale has addressed the relationships between Japan and the world, and the individual and society, and reexamined the social role of art from a variety of perspectives, in response to a world in constant flux.

The first three editions (2001, 2005, 2008) were primarily organized and overseen by the Japan Foundation to enhance cultural exchange between Japan and other countries and cultures through contemporary art. From the fourth edition (2011), the City of Yokohama has been the primary organizer of the event.

The Yokohama Triennale is a national project supported by the Ministry of Cultural Affairs, and also a project that represents the 'Culture, Art and Creative City Yokohama.'

The Yokohama Triennale and Its Mission

MISSION

The Yokohama Triennale, one of the leading international exhibitions of contemporary art in Japan, will spearhead the development of 'Culture, Art and Creative City Yokohama' and cultivate a spiritually rich society that embraces diversity.

GOALS

• To open new channels through art

By celebrating contemporary art, the Yokohama Triennale provides opportunities to engage with a wide range of expressions, which transcend any given genre or era, to foster better understanding between people from many different generations and backgrounds.

• To engage with the world

As a national project, the Yokohama Triennale strives to contribute to international exchange and mutual understanding through its commitment to conveying new principles and values.

• To engage with the community

By collaborating with partners in 'Culture, Art and Creative City Yokohama,' the Yokohama Triennale enhances and promotes the unique resources in the city.

GUIDING POLICIES

Striving for excellence / Nurturing future generations / Contributing to shaping an inclusive society / Engaging with the Community / Celebrating art / Attracting business and tourism

Foreword

The Yokohama Triennale, which started in 2001, has reached its 20th anniversary with the completion of its 7th edition, Yokohama Triennale 2020 "Afterglow."

Over these twenty years, the Triennale has been held under difficult circumstances on several occasions. The inaugural edition in 2001 endured even as it witnessed the attack on American soil on September 11, and the 4th edition (2011) opened in the aftermath of the Great East Japan Earthquake. Now the 7th edition has been impacted by the new coronavirus, which started spreading widely in early 2020.

With travel restrictions in place, and neither the overseas-based artistic director Raqs Media Collective nor artists able to attend in person, preparations for the exhibition were completed online. To help minimize risk, the event's opening was delayed by two weeks, and on July 17 the Yokohama Triennale opened to the public, becoming one of the first major international exhibitions to physically open during the pandemic. It closed 78 days later, having welcomed 154,000 visitors.

Many events and much of the work by volunteer guides had to be repurposed quickly to online platforms in a process that provided a valuable opportunity to think about how the online realm might be utilized by the art exhibitions of the future.

This report documents the preparation, contents and operation the Triennale's many aspects, as well as the various related community programs and initiatives. We hope that this report will be useful to the organizers of other international exhibitions and festivals who are in search of new ways of planning events in the face of unprecedented challenges during this pandemic.

Last but not least, we would like to express our deep gratitude to all the artists and lenders who generously provided artworks. We would also like to thank the Agency for Cultural Affairs for its support, many other organizations for their cooperation and of course the many Yokohama Triennale Supporters who in spite of the difficult circumstances helped make the exhibition a reality.

City of Yokohama
Yokohama Arts Foundation
Japan Broadcasting Corporation [NHK]
The Asahi Shimbun
Organizing Committee for Yokohama Triennale

Greetings

The Yokohama Triennale 2020 “Afterglow” came to an end in October 2020 after a successful three month run. I would like to first express my deepest gratitude to all of the artists who created wonderful works, and the Artistic Director, Raqs Media Collective. I am also sincerely grateful to all those who supported the Triennale including the Agency for Cultural Affairs, the sponsors and supporting corporations, citizen supporters, and all others who made this edition possible.

While the COVID-19 pandemic led to the postponement or cancellation of many events, this Yokohama Triennale was held ahead of other biennales and triennales around the world. Believing in the power of art to heal our hearts, and to provide radiance and hope, we wanted to deliver a spirit of hope from Yokohama to many people. In such a time, we wanted even more to deliver gratitude and courage to artists around the world. This was the reason for our decision to proceed. The number of visitors exceeded our expectations, reaching 154,000; this made us realize anew that culture and art are needed by so many people.

While also implementing stringent anti-contagion measures, we also took on the challenge of various new initiatives utilizing ICT to ensure the Triennale would be accessible for everyone to enjoy. The release of a virtual tour site to allow visitors to view the exhibition online, and the use of avatar robots for viewing, have great potential for new styles of viewing art in the future. Further, through collaboration including with BankART 1929 and the Koganecho Area Management Center, as well as local Yokohama companies and art organizations, the “Creative Railway” art program was developed. With areas in and around Minato Mirai Line train stations as venues, visitors could enjoy the many artworks together with the City of Yokohama.

Culture and the arts have an incomparable value, bringing a spiritual abundance and enrichment to people's hearts and to society. Yokohama, as a creative city of art and culture, believes in the power of culture and the arts, and promotes such values in building our city and community. Drawing on our experience in organizing distinctive arts festivals in dance, music and contemporary art, we will continue to work with you all to promote to the world the attraction of culture and the arts, and of Yokohama.

HAYASHI Fumiko

Representative Honorary President, Organizing Committee for Yokohama Triennale
Mayor of the City of Yokohama



Yokohama Triennale 2020 —Bringing Together People, Society, and the Moment

I am delighted that the Yokohama Triennale 2020 “Afterglow” closed successfully, despite having opened with a two-week delay.

I would like to express my sincere gratitude to the Artistic Director Raqs Media Collective, who devoted themselves to preparations for the Triennale, with unceasing discussion and dialogue based on preliminary research, even as the world was plunged into unease due to the COVID-19 pandemic and travel between countries became impossible. Through their cooperation and that of the participating artists, the many wonderful works on site in Yokohama could be realized. These works, overflowing with passion and creativity, gave great encouragement not only to the visitors but also to the organizers struggling with the challenges of the exhibition operations. Further, through the online events and virtual tours, I am sure that the attraction of the cutting-edge expression of the works could be shared even with people who had been anticipating the Triennale but were not able to attend physically.

The emergence of COVID-19 has made us think once again about globalization, the environment, and connections and divisions between people. I am sure that many people were able to discover hints for co-existence with the virus through the works exhibited. The Yokohama Triennale will continue to confront various issues, as it has in the past, and to connect people, society and the times through contemporary art. We hope it will continue to be such a place of encounter and thought.

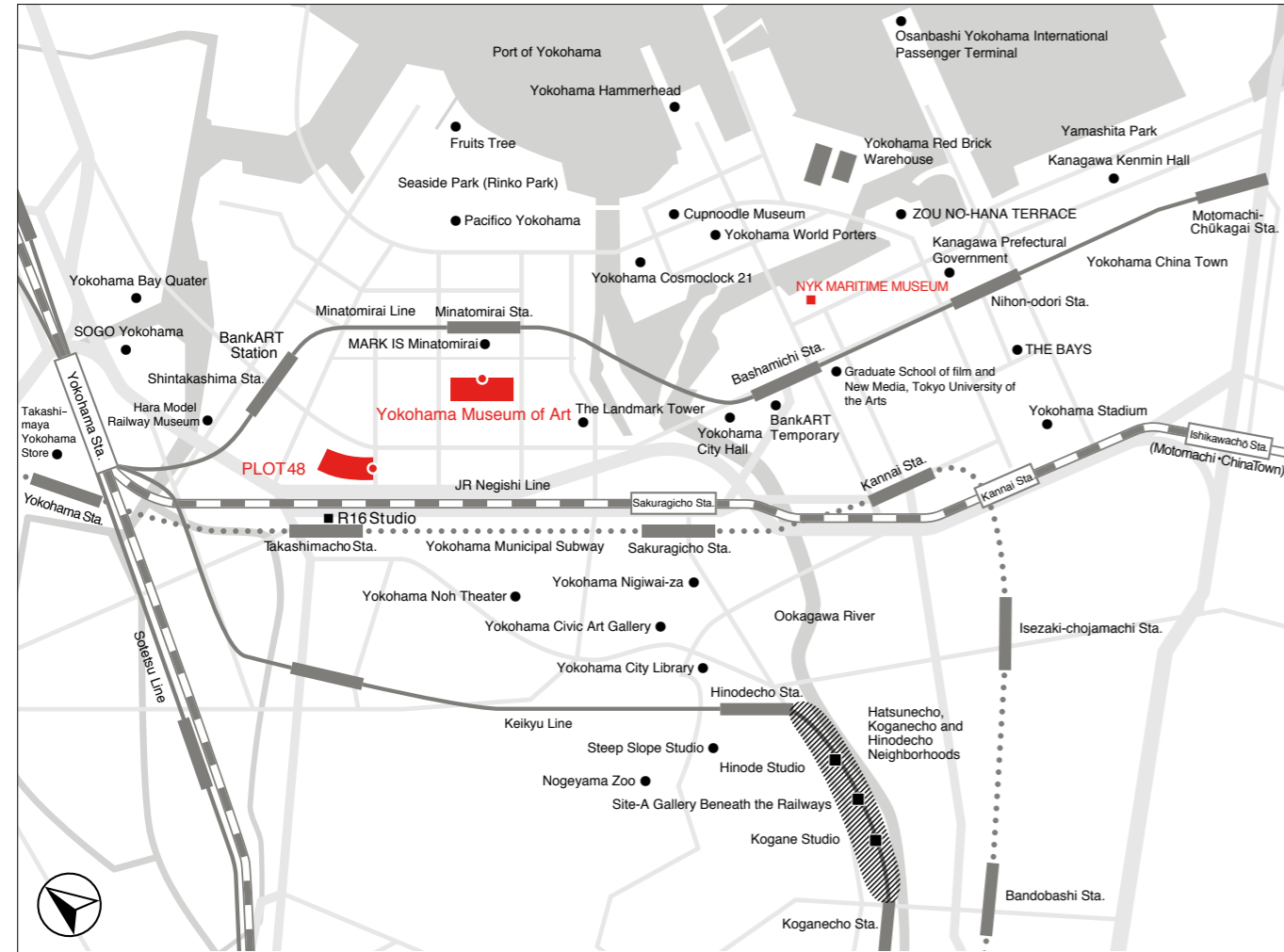
Looking back on the records of the Yokohama Triennale 2020, I would like to express my deepest thanks to all those who made it possible. The Yokohama Triennale has grown into an international exhibition with a long history, that attracts attention from around the world, and we are already taking steps towards the next edition. We thank you in advance for your ongoing cooperation to ensure that the Yokohama Triennale continues to be a popular and sustainable event in the years to come.

KONDO Seichi

Chairperson, Organizing Committee for Yokohama Triennale
Chairperson, Yokohama Arts Foundation



Yokohama Triennale 2020 Area Map



As of March 2021

Outline of Yokohama Triennale 2020 “Afterglow”

Title

Yokohama Triennale 2020 “Afterglow”

Artistic Director

Raqs Media Collective
(Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta)

Exhibition Dates

July 17–October 11, 2020
Open for a total of 78 days
Closed on Thursdays (except July 23, August 13, October 8)

Hours

10:00–18:00
*Open until 21:00 on October 2, 3, 8, 9, 10 and until 20:00 on October 11 (Admission open until 30 minutes before closing time)

Venues

Yokohama Museum of Art
(3-4-1, Minatomirai, Nishi-ku, Yokohama, Kanagawa, Japan)
PLOT 48
(4-3-1, Minatomirai, Nishi-ku, Yokohama, Kanagawa, Japan [Minato Mirai 21 Central District Block 48])
[Special co-operation: NYK MARITIME MUSEUM (3-9, Kaigan-dori, Naka-ku, Yokohama, Kanagawa, Japan)]

Number of Participating Artists

69 artists/groups

Organizers

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

Co-operation

Agency for Cultural Affairs (Program to Support International Arts Festivals)

Special Co-operation

The Japan Foundation, Urban Renaissance Agency

Under the Auspices of

Ministry of Foreign Affairs of Japan,
Kanagawa Prefectural Government, Kanagawa Shimbun,
Television Kanagawa

Sponsors

Nissan Motor Co., Ltd., Nomura Research Institute, Ltd.,
MITSUI FUDOSAN GROUP, Mitsubishi Estate Group

JVCKENWOOD Corporation, Starts group,
Dai Nippon Printing Co., Ltd.,
TAKASHIMAYA STORES Yokohama, Mori Building Co., Ltd.,
The Bank of Yokohama, Ltd.

Uyeno Transtech Ltd., NTT EAST, OBAYASHI CORPORATION,
Kawamoto Industry Corporation., Kitamura Co., Ltd.,
Kiyoken Co., Ltd., SAKATA SEED CORPORATION,
TORAY INDUSTRIES, INC., NEC Corporation,
Hara Model Railway Museum, The Yokohama Shinkin Bank,
NEWoMan YOKOHAMA

Corporate Co-operation

ACM Co., Ltd., Keikyū Corporation, Sotetsu Group,
DAIICHI ORIMONO CO., LTD., NYK MARITIME MUSEUM,
Peatix Japan K.K., Fuji Xerox Co., Ltd.,
YOKOHAMA MINATOMIRAI RAILWAY COMPANY.,
Yokohama Urban Future Create Co., Ltd

Support

National Culture and Arts Foundation, Mondriaan Fund,
The Obayashi Foundation, YOSHINO GYPSUM ART FOUNDATION,
ifa (Institut für Auslandsbeziehungen),
Ambassade de France / Institut français du Japon,
Acción Cultural Española (AC/E),
Embassy of Spain, Austrian Cultural Forum

Artist Support

Australia Council for the Arts, Taiwan Cultural Center,
Taipei Economic and Cultural Representative Office in Japan,
Incheon Foundation For Arts & Culture

Certification

beyond2020

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Notes

1. Data on artists and works, names of organizations, groups, and institutions, and titles of individuals are current as of October 11, 2020.
2. The year (2020) is omitted for dates of activities that took place during the Triennale year.
3. “Yokohama Triennale 2020” is used for Yokohama Triennale 2020 “Afterglow.”
4. “Raqs” is used for “Raqs Media Collective.”
5. “AD” is used for “Artistic Director.”
6. “COVID-19” is used for “coronavirus disease 2019.”
7. The credits for photographs in “Exhibition Documentation” (pp.21–39) and “Yokohama Triennale 1st – 7th Editions” (pp.68-69) are listed on the “Credits” page. The photographs in “Art Programs in the City” (pp.53–55) are provided by the organizers. Other photographs without credits are taken either by the Organizing Committee for Yokohama Triennale or by the staff of Yokohama Museum of Art.

A World in Flux

Even before the coronavirus pandemic, Yokohama Triennale 2020 “Afterglow” was always intended to include several new challenges.

For one, a non-Japanese artistic director was selected for the first time. Raqs Media Collective (Raqs), a Delhi-based artist trio comprising two men and one woman, was chosen as a counterpoint to the tendency in Japan for biennales and triennales to be directed by Japanese men.

Raqs’ curatorial vision itself represented a challenge in many ways to the conventional approach to the making of biennales and triennales.

For example, directors of such large international exhibitions generally exercise a large degree of direct control. In contrast, Raqs approached the project by initially sharing a set of texts that would seed their thought on five key terms: Autodidact, Luminosity, Friendship, Care and Toxicity. They then called on the participant artists and the public to join them in exploring those ideas.

They also sought to undermine the primacy of the exhibition itself by questioning its temporal and spatial limitations and establishing a parallel axis called “Episōdo,” which started before and continued after the exhibition in locations both in and out of the exhibition sites of Yokohama. Episōdo refer to a diverse group of projects, including performances, online events and in-exhibition exhibitions planned by other curators.

A total of 69 artists and artist groups were involved in the Triennale, most of them hailing from or based in Asia, the Middle East, Africa and elsewhere. This selection suggested Raqs’ desire to relativize the Eurocentric ideas that had dictated the history of art since the 19th century.

Furthermore, many of the works questioned the relationship between the human and non-human, such as the universe and particles, DNA and poisonous plants. One of the key terms, Toxicity, was also explored under these themes, and it attracted a lot of attention for apparently anticipating our current lives in coexistence with the new coronavirus.

In short, Raqs, with their attitude of questioning much that had hitherto been considered essential, set about unraveling everything from curator privilege, over-emphasis on the physical exhibition, Eurocentrism, and anthropocentrism.

Such were the new ideas that we were working on, to shift our perspectives in many ways, when we were thrown into the global wave of the pandemic caused by the new coronavirus. We were suddenly faced with a new set of challenges, such as dealing with the fact that neither the artistic director nor the artists could travel to Japan, reworking transportation and installation plans, and shifting programs to online platforms.

We hope that this report, which documents a Triennale that played out like a raft riding through rapids, might one day become a useful reference for future biennales and triennales. As a final note, we would not have been able to open this Triennale without the assistance of the many people who extended their generous support and also the visitors who came to see the exhibition in person. We extend our gratitude for their contributions.

KURAYA Mika
Executive Chairperson, Organizing Committee for Yokohama Triennale
Director, Yokohama Museum of Art

The world changed, and we all mattered

As we write these lines, a debate is raging in the world about forms of morality that need to be brought to bear within public (and personal) life. What is the nature of the compass that gives us a direction into the future? Are our decisions and dispositions to emerge from an inventive working of values of equality that carry a nuanced idea of a just life, or are they to maintain what is culturally dominant, habitual, and convention-bound?

In some ways, the Yokohama Triennale 2020 is a site working out the nuances of principles that underline all our global presences, and interdependences. By staging the Yokohama Triennale 2020 as an opportunity to think these questions, we were able to embark on a remarkable journey to imagine responses with a large number of protagonists. En route we understood that the triennale as a form is critical in today's world for upholding a trans-global deliberative process. We hope we have been able to communicate this sense and feeling to, and for, Yokohama. Goodbye, and see you in the next edition in 2023, as guests to conversations.

October 11, 2020

Raqs Media Collective

Artistic Director, Yokohama Triennale 2020



Raqs Media Collective

Based in New Delhi, Raqs Media Collective was formed in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta.

(from left) Shuddhabrata Sengupta, Jeebesh Bagchi, Monica Narula

Photo: KATO Hajime

01. Major Events Leading to Yokohama Triennale 2020

[Timeline] (Major events are noted in bold, COVID-19 related events are in blue)

- 2018**
 - Mar 27 • **The 20th General Meeting of the Organizing Committee for Yokohama Triennale** (Yokohama Triennale outline; exhibition dates and venues)
 - May • The Recommendation Committee nominates 21 candidates for the Artistic Director (AD)
 - June 26 • **The 7th Yokohama Triennale** (7th edition) **AD Selection Committee shortlists four candidates**
 - Aug 21, 24 • **The 7th edition AD Selection Committee selects Raqs Media Collective (Raqs) as one of the finalists**
 - Oct 14–17 • Raqs in Yokohama for the first time (agreement / site visits to the proposed venues / discussion on the direction of the exhibition, etc.)
 - Nov 26 • **The 21st General Meeting** (AD approval / project schedule)
 - Nov 29 • **Press announcement of Raqs as AD of the 7th edition**
 - Dec • Raqs starts research visit (Turkey)
- 2019**
 - Feb 2 • "Yokohama Art Rally" (Featuring: Shiriagari Kotobuki, Aida Makoto, JARUJARU, Chihara Tetsuya, Kuramoto Mitsuru and others)
 - Start audience research (finish on March 31)
 - Feb 19–27 • Raqs in Yokohama (Meetings with artists Arai, Iwai, Iwama, Takekawa [Printing Sound] / research in Yokohama and Tokyo / audience research, etc.) *Initial meetings are mentioned hereafter
 - Online meetings with overseas-based artists begin
 - Feb 20 • Raqs gives a presentation for the series "Curating International Exhibitions," organized by Yokohama Museum of Art
 - Mar • Raqs research visit (Qatar)
 - **Raqs confirms the series of program to be named "Episodo"**
 - Mar 6 • **The 22nd General Meeting** (exhibition dates and venue / project and budget plans for FY2019)
 - May • Raqs research visit (Greece, the Philippines, United Arab Emirates [UAE], Qatar) / curatorial team research visits (Greece, Italy, Qatar, UAE)
 - June • Raqs research visit (Australia)
 - June 21– July 2 • Raqs in Yokohama (meetings with artists, Tamura, Iiyama / research visit by Franke and Vidokle / research in Kyoto and Osaka related to Shintaku, Kaneuji, Zheng, Vidokle / planning for Episodo, etc.)
 - July • Raqs research visit (France, Italy) / Artists' site visits begin
 - July 2 • **Press announcement of the exhibition dates and venues** (July 3–October 11, 2020 / Yokohama Museum of Art and PLOT 48)
 - July 12–16 • Raqs in Yokohama (planning of Episodo, etc.)
 - Ariane Spanier commissioned as main visual designer after interview with candidates
 - July 13 • Raqs (Jeebesh Bagchi) speaks at International Symposium 2019 "Trading Places" / Asia in Resonance 2019 (Organizer: The Japan Foundation Asia Center / Venue: Tokyo Metropolitan Theatre Gallery 1)
 - Aug • **Raqs proposes "Afterglow" as the title of Yokohama Triennale 2020**
 - Curatorial team research visit (UK)
 - Oct • Raqs research visit (UK, France)
 - Oct 29–Nov 5 • Raqs in Yokohama (meetings with artist, Takemura, Sato, Knox, Aono / research in Yokohama, Tokyo, and Sendai / planning exhibition floor plan)
 - Kudo Momoko of MMA Inc. commissioned as space designer/architect after interview with candidates
 - Nov • Raqs research visit (Taiwan, Korea)
 - Nov 26–Dec 5 • Raqs in Yokohama (Episodo 00 / exhibition floor plan / wall texts, etc.)
 - Artists in Yokohama (Berrada, Franke, Wong, Malatsie, Xie [Xie stays until Jan 31])
 - Nov 29 • **Press preview of Episodo 00** (at PLOT 48) **and launch of Sourcebook**
 - **Launch of the Yokohama Triennale 2020 website / Press announcement of the title, concept, and the first list of participating artists**
 - Nov 30 • **Episodo 00** (at PLOT 48)
 - Dec 2 • Raqs meets with Hayashi Fumiko, Representative of Honorary Presidents of the Organizing Committee for Yokohama Triennale
 - Dec 4 • Open call for the Guide Service Supporters begins
- 2020**
 - Jan • Artists' research visit in Yokohama (Farming Architects)
 - Jan 16 ——— **The first case of coronavirus infection is confirmed in Japan**
 - Jan 16–20 • Raqs in Yokohama (exhibition floor plan / finalize the list of 65 groups [67 artists] to be announced in April)
 - Jan 25 ——— **The Government of the Hong Kong Special Administrative Region raises the response level to the coronavirus infection to "Emergency"**
 - Feb • Artist in Yokohama (Mohaiemen), residency stay in Yokohama (Make or Break)
 - Feb 3 ——— **The cruise ship Diamond Princess arrives at Port of Yokohama**
 - Feb 10 • Episodo 01, originally planned to take place in Hong Kong in March, postponed (to Oct 17)
 - Feb 11 ——— **World Health Organization (WHO) officially names the coronavirus infection COVID-19 (coronavirus disease 2019)**
 - Feb 27 • Open call for the Visitor Service Supporters begins (activities are later cancelled due to COVID-19)
 - Feb 29 • Temporary closure of Yokohama Museum of Art due to the COVID-19 (until July 16)
 - Mar 11 ——— **WHO declares COVID-19 a pandemic**
 - Mar 21 ——— **Entry restrictions into Japan become effective**
 - Mar 25 • **The 23rd General Meeting (outline of the 7th edition / budget plan)**
 - Mar 25 ——— **Nationwide lockdown in India begins (lifted on June 8)**
 - Mar 30 ——— **Announcement of one-year postponement of the Tokyo 2020 Olympic Games**

The Autodidacts' Yokohama Triennale 2020: Notes on Planning and Preparation

Preparations for the Yokohama Triennale 2020 began in August 2018, when Raqs Media Collective was selected as Artistic Director. As they were the first non-Japanese AD to be appointed by the Organizing Committee, we, the curatorial team, imagined that it would take time for us to familiarize ourselves with their thoughts. But as their direction and interests were made apparent during the selection process, our apprehensions proved groundless. Raqs proposed not to set a theme in advance, but to start from a set of texts which they called “sources.” With these, they would start discussions with artists as well as the public, so that the Triennale would not become a monolith built by the AD, but a “thicket of thought” conceived by participants from various locations and backgrounds. Thus, the second half of 2018 was spent discussing how we could deepen our understanding of each source, and conduct multifaceted research. The “participants,” or perhaps “protagonists,” in Raqs’ term, were not to be constituted only by curators and artists. Rather, visitors, museum docents and anyone else involved in the project were also to become “autodidacts” who would take part in growing the thicket of thought. The first step was thus to conduct an audience research. In spring of 2019, a survey-like project was organized and the public were asked to respond to the question, “What arises within when you encounter a work that calls itself art?” As a result, we collected more than 200 answers which were shared with Raqs. The purpose of this exercise was not to arrive at a conclusion, but to involve participants in the very act of continuing to think and discuss, or in short, to become discursive. “Episodo” was conceived as an extension of these thoughts.

Preparation for Episodo began around spring 2019, as a platform to focus on the sustainability of change, free from the traditional frameworks of the exhibition, bound by temporal and spatial limitations. At the same time, a great amount of time was spent on research into artists and works from throughout Japan and various countries around the world. Especially from Japan, the “luminosity,” “toxicity” and “care” of the atomic bomb and the nuclear power plant, and Okinawa and its geopolitics in relation to the history of colonization in Southeast Asia and the Pacific, as well as the “friendship” or “care” nurtured in these communities, were subjects of interest, passed on to Episodo by Iwai Masaru, Printing Sound and Inti Guerrero, as well as several exhibited works. In addition, rather than having people from around the world come to Yokohama, presenting Yokohama to a global audience as a platform for discussion was made priority in the early stages. From this thought developed plans for Episodo to travel to different locations around the world before the opening of the Triennale. These were realized in the form of “Episodo 01, 02, 03: Deliberations on Discursive Justice,” which included a scenography, or a set of objects and narratives exhibited in Johannesburg and streamed online to sustain dialogues and discussions involving not only the artists and participants, but also non-human protagonists.

The preparations for the exhibition, which was to be conceived in parallel to Episodo, began in full scale in mid-2019. In the selection of artists and works, and in the layout of the exhibition, Raqs placed emphasis on the continuity between the works themselves, which they termed “flow.” Efforts were made to avoid a particular work from dominating the space in both physical and contextual terms. Ivana Franke’s work installed on the exterior of the Yokohama Museum of Art disrupted the visitors’ perception and presented the museum building as a fluid and elusive material, while Nick Cave’s work in the Grand Gallery widened and confused the viewer’s gaze

and stood not as an object-based installation but as a collection of diffused light. At the same time, Raqs paid careful attention to decentralizing and diversifying of norms, not only by balancing the selection of artists and artworks, but also through the placement of the works in the gallery spaces. The juxtaposition of ‘Franke = Woman’ on the exterior and ‘Cave = Black’ in the interior is an example of such curatorial considerations.

The exhibition started with the personal point of view such as the individual and the family, leading then to issues of ethnicity and history, and from there shifting to those related to the body and human perception, as well as to life and death, and ecology. The visitors could experience this array of motifs while walking through the gallery spaces of Yokohama Museum of Art and PLOT 48. The flow of thought demonstrated in the exhibition, which expanded in scale from the familiar to the cosmic, also led to questioning our current human-centered society.

Finally, a note on the impact of the COVID-19 pandemic on the preparations for the Triennale. As the preparations were originally to coincide with the period of the Tokyo 2020 Olympic Games, we had anticipated challenges in logistics and travel arrangement of artists, and had therefore begun preparations with the transportation, fabrication, and installation earlier than usual. Further, working online was already the norm for communication with Raqs, who were usually in Delhi, and the artists living overseas who required site visits had already finished their visits and residencies before February, when travel restrictions began. As a result of these factors coming together, there was no significant delay. However, once a state of emergency was declared in Japan, we anticipated that the artists who had planned to create their works on site might no longer be able to come to Japan. We therefore had to shift to ask them either to complete their works in their respective countries, to create them in another more stable third location, or even to change the form of the works themselves. Preparations for the exhibition became possible, despite the physical absence of Raqs and the majority of artists from the site, with heavy use of messaging and conferencing apps. However, it was extremely difficult to grasp an understanding of a three-dimensional physical space projected only through a small screen. This required both communication skills and twice the time or more to convey the critical points of the installation. Performances and workshops, such as parts of Episodo (01, 05, 06, 08, 10, etc.) in which the artists and participants were intended to meet face to face, had to be altered to conduct parts of the workshops online, or rescheduled. Further, with the hope of the virus being contained, we had continued to pursue the possibility of holding such programs in person once the Triennale began. But when it became clear in September that it would be difficult for Raqs to come to Japan by the end of the exhibition, 01 and 10 were changed to take place online after the closure of the exhibition. As a result of these external factors, the individual methods and timings were shaken, meaning that the Episodo numbers were no longer in order. The non-human being that is COVID-19 continually shook the project’s implementation plan right throughout the exhibition period, leading to an exploration of online projects. This Triennale required an autodidactic process and discussion without answers, not only in terms of content but also implementation.

KIMURA Eriko
Curatorial Head, Yokohama Triennale 2020
Curator, Yokohama Museum of Art

Mar 31 • Osaka Eriko resigns as Director of Yokohama Museum of Art (she continues to stay as the Executive Chairperson)

Apr 1 • Kuraya Mika assumes the positions of Director of Yokohama Museum of Art and Executive Chairperson

Apr 7 ——— The Japanese government declares a state of emergency

Apr • Online training programs for Supporters begin
• Internal discussion on opening the Triennale under the pandemic begins / Communication with overseas-based artists to adapt plans on production, fabrication, and transportation, where necessary / Artists based in Japan start on-site production at PLOT 48 (Sato, Knox)

Apr 13 • **Announcement of 65 groups** (67 artists) **of participating artists through the newsletter and the official website**

Apr 24 • Executive Chairpersons confirm cancelation of the opening reception and limiting guests for the preview

Early May • Transportation by sea begins

• Curatorial team starts working on alternative logistic plans in case Raqs and overseas-based artists cannot travel to Japan

Mid-May • Fabrication starts at PLOT 48 / Online communication with Raqs becomes routine

• Collection of artworks and transportation begin (by air, with delays and irregular schedules)

May 14 ——— Japanese Association of Museums (JAM) establishes “Guidelines for Controlling the Spread of Novel Coronavirus Infections in Museums” (JAM Guidelines) in response to government notification

Late May • Internal discussion on anti-coronavirus measures continues and exhibition plans are revised to minimize risks where necessary / Installation of artworks starts at PLOT 48 (artists on-site: Iikawa, Sato, Tan, Knox / artists assistants on-site: Arunanondchai, Vidokle, Kawakubo)

May 24 • **The 24th General Meeting** (closing of the FY2019 financial term)

May 25 ——— The government lifts the state of emergency / Entry restrictions remains effective

May 27 ——— Kanagawa Prefectural Government relaxes restrictions on art museums and other facilities

June • Artworks start arriving on-site / Fabrication starts at Yokohama Museum of Art

• Discuss revisions on Episodo scheduled during the exhibition period

June 1 • **The 25th General Meeting** (opening date changed from July 3 to July 17)

June 3 • **Announcement on new opening date, launch of pre-booking/time-slotted ticket system, and COVID-10 safety measures during the Mayor’s daily press conference**

Mid-June • Installation starts at Yokohama Museum of Art (artists on-site: Aono, Arai, Iiyama, Iwai, Takemura, Kaneuji / assistants on-site: Barba)

• Artworks start arriving and installation proceeds with online communication

June 19 ——— The advisories against inter-prefectural travel are lifted

June 22 • Online press conference presents Raqs video message on the concept and announces the ticket sale date

June 23 • Tickets go on sale

July • Fabrication and installation starts at NYK Maritime Museum

July 3 • **Episodo X** (online streaming) **and Episodo 02 begins** (in Johannesburg through to Aug 14)

July 16 • **Preview / Online and on-site press conference announcing 67 artists/groups** (held at Yokohama Landmark Hall, with Raqs participating online)

• Performance by Takemura (until Oct 11, mainly on weekends)

• Raqs and Curatorial Head carry out an online walkthrough for the overseas-based artists

July 17 • **Yokohama Triennale 2020 opens to the public**

• **Episodo 03, 04, 06, and 09 begin in the exhibition venues**

July 19 • **Episodo 06, Iwai’s online workshop and on-site action starts** (July 26, Aug 9 and 23, Sept 6 and 20, Oct 11)

• “Online Guide” by the Guide Service Supporters begins (until Oct 9)

Aug 21 • Program for junior high and high school students begins (until Feb 28, 2021)

Aug 22 • **Episodo 05 Printing Sound online project SURE INN** (on-site exhibit Aug 21–Oct 11)

Aug 25 • Children’s Workshop “Meet the Artists: Sato Risa” (at Minatomiraihoncho Elementary School, Yokohama)

Aug 30 • Citizens’ Workshop “Catching Iikawa Takehiro’s Thoughts” / Make plans to present Episodo 01 (in Hong Kong) and Episodo 10 online and stream video works on exhibit for a limited period

Sept • The final number of the participating artists confirmed as 69 artists/groups

Sept 9 • Exhibition guide assisted by avatar robot “OriHime” begins

Sept 11 • “BankART Life VI” and “Koganecho Bazaar 2020” begins (closes on Oct 11)

Sept 12 • Performance of Taus Makhacheva’s artwork begins (until Oct 10)

Sept 16 • **Episodo 07 Sound Reasons begins** (closes on Sept 27)

Sept 19 • Visitor number restrictions relaxed following the government’s notification

Sept 24 • Launch Yokohama Triennale 2020 Virtual Tour on the official website

Oct 1 • **Episodo 08 Tamura Yuichiro begins** (on-site performance and exhibition Oct 2–11)

Oct 2 • Late night opening begins (Oct 2, 3, 8, 9, 10, 11)

Oct 5 • **Episodo 10 Interstitium begins** (selected video works online screening for a limited period)

Oct 11 • **Closing of Yokohama Triennale 2020**

• Episodo 09 Dennis Tan *The case of the ringing bell* continues

Oct 17 • **Episodo 01 Afterparty**

2021 Jan 8 ——— The government declares the second state of emergency.

Mar 2 • Online release of the archive video of the exhibition

Mar 21 ——— The government lifts the state of emergency.

Mar 26 • **The 26th General Meeting** (outputs and outcomes, etc.)

Mar 31 • Publication of official catalogue

02. Exhibition Documentation

The Yokohama Triennale 2020 “Afterglow,” directed by the Artistic Director Raqs Media Collective, was composed of two frameworks; one was an exhibition and the other was a series of events called “Episodo,” which expanded the Triennale beyond the exhibition in spatial and temporal terms by commencing before the official opening and continuing after the closing of the Triennale, and held online and abroad as well. Raqs prepared “sources” as the starting points to contemplate the Triennale, derived several keywords to comprehend the world—“autodidact,” “luminosity,” “friendship,” “care” and “toxicity”—, and selected 69 artists/groups, more than half of them showing works for the first time in Japan, from around the world including Asia, Middle East, Africa and South America. Their works and diverse activities were introduced in the exhibitions at Yokohama Museum of Art, PLOT 48 and NYK MARITIME MUSEUM and in 12 Episodos.

List of Participating Artists (in alphabetical order)

	Name	Place of birth	Place of activity	Year of birth/death	Venue/Project
1	Haig AIVAZIAN	Lebanon	Beirut	1980	PLOT 48
2	Farah AL QASIMI	UAE	New York and Dubai	1991	PLOT 48
3	Morehshin ALLAHYARI	Iran	New York	1985	Yokohama Museum of Art
4	Robert ANDREW	Australia	Brisbane	1965	Yokohama Museum of Art
5	AONO Fumiaki	Japan	Miyagi	1968	Yokohama Museum of Art
6	ARAI Takashi	Japan	Kanagawa	1978	Yokohama Museum of Art
7	Korakrit ARUNANONDCHAI	Thailand	New York	1986	PLOT 48
8	Rosa BARBA	Italy	Berlin	1972	Yokohama Museum of Art
9	Taysir BATNIJI	Palestine	Paris and Gaza	1966	Yokohama Museum of Art
10	Hicham BERRADA	Morocco	Roubaix	1986	PLOT 48
11	Nick CAVE	USA	Chicago	1959	Yokohama Museum of Art
12	CHEN Zhe	China	Beijing	1989	Yokohama Museum of Art
13	Jesse DARLING	UK	London and Berlin	1981	Yokohama Museum of Art
14	Max DE ESTEBAN	Spain	Barcelona	1959	Yokohama Museum of Art
15	Eva FÁBREGAS	Spain	London	1988	Yokohama Museum of Art
16	Marianne FAHMY	Egypt	Alexandria	1992	NYK MARITIME MUSEUM
17	Alia FARID	Kuwait	Kuwait City and San Juan	1985	Yokohama Museum of Art
18	Farming Architects	Vietnam	Hanoi	Est. 2017	PLOT 48
19	Ivana FRANKE	Croatia	Berlin	1973	Yokohama Museum of Art
20	Rahima GAMBO	UK	Abuja	1986	PLOT 48
21	Zuza GOLIŃSKA	Poland	Warsaw and London	1990	Yokohama Museum of Art
22	Andreas GREINER	Germany	Berlin	1979	PLOT 48
23	Inti GUERRERO	Colombia	Hong Kong	1983	Yokohama Museum of Art/Episodo
24	Nilbar GÜREŞ	Turkey	Vienna and Istanbul	1977	Yokohama Museum of Art
25	Tina HAVELOCK STEVENS	Australia	Sydney	N/A	PLOT 48
26	Joyce HO	Taiwan	Taipei	1983	PLOT 48
27	Ingela IHRMAN	Sweden	Malmö	1985	Yokohama Museum of Art
28	IIKAWA Takehiro	Japan	Hyogo	1981	PLOT 48
29	IYAMA Yuki	Japan	Tokyo	1988	Yokohama Museum of Art

30	IWAI Masaru	Japan	Tokyo	1975	Yokohama Museum of Art/Episodo
31	IWAMA Asako	Japan	Tokyo and Berlin	N/A	Yokohama Museum of Art
32	KANEUJI Teppei	Japan	Kyoto	1978	Yokohama Museum of Art
33	KAWAKUBO Yoi	Spain	London and Tokyo	1979	PLOT 48
34	Lebohang KGANYE	South Africa	Johannesburg	1990	Yokohama Museum of Art
35	KIM Yunchul	Korea	Incheon	1970	Yokohama Museum of Art
36	Elena KNOX	Australia	Tokyo	N/A	PLOT 48
37	LAU Wai	Hong Kong	New York and Hong Kong	1982	PLOT 48
38	Russ LIGTAS	Philippines	Manila	1985	PLOT 48
39	Make or Break (Connie ANTHES & Rebecca GALLO)	Australia	Sydney	1978/1985	Yokohama Museum of Art
40	Taus MAKHACHEVA	Russia	Moscow	1983	Yokohama Museum of Art
41	Kabelo MALATSIE	South Africa	Johannesburg	1987	Episodo
42	Naeem MOHAIEMEN	UK	Dhaka and New York	1969	PLOT 48
43	James NASMYTH	UK	—	1808-1890	Yokohama Museum of Art
44	PARK Chan-kyong	Korea	Seoul	1965	Yokohama Museum of Art
45	Amol K. PATIL	India	Mumbai	1987	PLOT 48
46	Printing Sound	China, Japan, Korea	China, Japan, Korea	Initiated 2018	PLOT 48/Episodo
47	Aluaiy PULIDAN	Taiwan	Sandimen	1971	PLOT 48
48	Renuka RAJIV	India	Bangalore	1985	Yokohama Museum of Art
49	Oscar SANTILLAN	Ecuador	Den Haag	1980	Yokohama Museum of Art/PLOT48
50	SARKER Protick	Bangladesh	Dhaka	1986	Yokohama Museum of Art/PLOT48
51	SATO Masaharu	Japan	—	1973-2019	Yokohama Museum of Art
52	SATO Risa	Japan	Kanagawa	1972	Yokohama Museum of Art/PLOT48
53	Renu SAVANT	India	Ratnagiri and Mumbai	1981	PLOT 48
54	Ish SHEHRAWAT (Ish S)	India	New Delhi	1978	Yokohama Museum of Art/Episodo
55	Tsherin SHERPA	Nepal	Kathmandu and Oakland (California)	1968	Yokohama Museum of Art
56	SHINTAKU Kanako	Japan	Kyoto	1994	Episodo
57	Elias SIME	Ethiopia	Addis Ababa	1968	Yokohama Museum of Art
58	Rayyane TABET	Lebanon	Beirut	1983	Yokohama Museum of Art
59	TAKEMURA Kei	Japan	Gunma	1975	Yokohama Museum of Art
60	TAMURA Yuichiro	Japan	Kyoto	1977	Yokohama Museum of Art/Episodo
61	Dennis TAN	Singapore	Singapore and Tokyo	1975	PLOT 48/Episodo
62	Ali VAN	USA	Hong Kong and Minnesota	1986	Episodo
63	Venzha Christ	Indonesia	Yogyakarta	1973	Yokohama Museum of Art/Episodo
64	Anton VIDOKLE	Russia	New York and Berlin	1965	PLOT 48
65	Omer WASIM & Saira SHEIKH	Pakistan	Karachi	1988/1975-2017	Yokohama Museum of Art
66	Michelle WONG	Hong Kong	Hong Kong	1987	Episodo
67	Lantian XIE	N/A	Dubai	1988	Yokohama Museum of Art/Episodo
68	ZHANG XU Zhan	Taiwan	Taipei	1988	Yokohama Museum of Art
69	ZHENG Bo	China	Lantau Island, Hong Kong	1974	PLOT 48

Artists participating in Episodos

Episodo 03: Merv ESPINA, PUGMENT

Episodo 04: ISHIUCHI Miyako, ISHIKAWA Mao, Kathy JETÑIL-KIJINER (with Dan LIN), Eisa JOCSOON, Paul JACOULET, Cristina LUCAS, TANAKA Atsuko, Wilhelm VON GLOEDEN

Sourcebook and Episōdo

Raqs Media Collective chose a set of five texts, or “sources,” as a starting point to deliberate the Triennale together with the participating artists. Furthermore, to expand the Triennale beyond the exhibition in spatial and temporal terms, “Episōdo,” or a series of programs combining performances, workshops, and music events, was organized in physical and digital spaces.

Sourcebook

The five texts constituting the sources of Yokohama Triennale 2020 were compiled in a booklet, which was distributed free of charge at Episōdo 00. It was also made available online.



Cover

Contents of the Sourcebook (*sources)

- Introduction to the Sourcebook for Yokohama Triennale 2020 by Organizing Committee for Yokohama Triennale
- Sharing Our Sources by Raqs Media Collective
- Yokohama Street Life: The Precarious Career of a Japanese Day Laborer by Tom Gill*
- Bongomohilar Japan Jatra [A Bengali Woman's Voyage to Japan] by Hariprabha Takeda*
- Scenography of Friendship by Svetlana Boym*
- The Authorship and Significance of the Nujūm al-'ulūm: A Sixteenth-Century Astrological Encyclopedia from Bijapur by Emma Platt/Nujūm al-'ulūm [illustrations]*
- Luminous Pursuit: Jellyfish, Gfp, and the Unforeseen Path to the Nobel Prize by Osamu Shimomura, Sachi Shimomura, John HBrinegar*
- Yokohama Triennale 2020 to Start with the Episōdos by Raqs Media Collective

Designer: Ariane Spanier (assisted by Mineishi Keiko)
Size/Format: h. 190 x w. 115 mm / Japanese and English editions / published on November 29, 2019

Episōdo 00 Sharing Our Sources

The first Episōdo was held at the time of the publication of the Sourcebook. Raqs presented the sources through the performances and lectures by the participating artists.

*Japanese-English consecutive interpretation

Date/Time: November 30, 2019/14:00–18:00

(Press preview on November 29)

Venue: PLOT 48

Admission fee: 1,000 yen

Moderator: Raqs Media Collective

Number of participants: 163

Artists and works:

SHINTAKU Kanako, *I'm still alive*

TAMURA Yuichiro, *Awe / If*

Ivana FRANKE, *Chairs Outside of Human Consciousness*

Lantian XIE, *Speech act for a screening*

Hicham BERRADA, *Présage*

Reading: NISHIOKA Ai (Reporter, Japan Broadcasting Corporation [NHK] Yokohama Station)



SHINTAKU Kanako, *I'm still alive*, 2019 (Top) / Raqs giving an opening speech (Bottom left) / Hicham BERRADA, *Présage*, 2019 (Bottom right)
Photos: KATO Hajime

Episōdo X

15 works created and filmed by participating artists and the Organizing Committee for Yokohama Triennale were presented in digital forms on the official website from July 3, the original opening date of the Triennale.

Dates: July 3–ongoing

Venue: Online

Number of viewers: 10,773 (as of October 11)

Artists and works:

IWAI Masaru, *Magic hour (for Episōdo)*, *Stacking Actions (for Episōdo)*, and *Play with graphite in Yokohama (for Episōdo)*

Taus MAKHACHEVA, *Quantitative Infinity of the Objective*

KAWAKUBO Yoi, *LOOP A LIVE*, *EVIL A POOL*

Make or Break, *Speaking to the Street (Koganecho/Parramatta)*

Elena KNOX, *Volcana Brainstorm*

Amol K. Patil, *Rest*, *Study oneself*

Dennis TAN, *The case of ringing bell performance (Sangenjaya)*

Participating artists showing videos produced by the Organizing Committee for Yokohama Triennale: TAKEMURA Kei, Farming Architects, SHINTAKU Kanako,

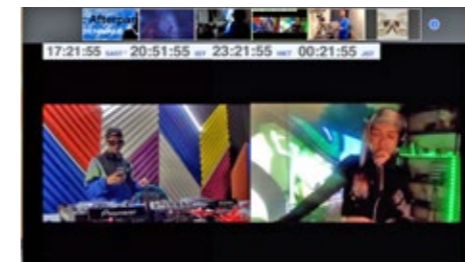
Haig AIVAZIAN, Nick CAVE



KAWAKUBO Yoi, *LOOP A LIVE*, *EVIL A POOL*

Episōdo 01 Deliberations on Discursive Justice: Afterparty

Initially planned to open before the Triennale, but postponed due to the spread of COVID-19, the “Afterparty” was held after the closing of the Triennale as the last event of the Episōdo “Deliberation on Discursive Justice,” convened by Kabelo Malatsie, Michelle Wong and Lantian Xie. It featured DJ Phatstoki from Johannesburg with rapper Fotan Laiki and visual artist Jerome Reyes from Hong Kong and was live-streamed for the audience to join online. *In English only



Live streaming view

Date/Time: October 17/23:00–26:00 (Japan time)

Venue: Online (live-streamed from Hong Kong and Johannesburg)

Number of viewers: 452

Protagonists: PHATSTOKI, FOTAN, LAIKI, SODA STUDIO, Michael, Malose MAHLASELA, PIKACHU, DANCING DIGITS, SOMEONE WALKING TO GET MORNING COFFEE, SOMEONE WASHING DISHES, AFRO ASIA, AKIL WORLD TIME, MARIKO AND TOM, Jerome REYES, Amiya NAGPAL, PINK LIGHT FROM NEIGHBOUR'S HOUSE, PORTABLE GENERATOR, MONKEY, Linda CHEUNG, Özge ERSOY, Herman LAU, LIN On Yeung, ACO

Episōdo 02 Deliberations on Discursive Justice: Scenography for Suspended Time

The scenography was set up in Johannesburg to contemplate on “Deliberations on Discursive Justice” by Kabelo Malatsie, Michelle Wong and Lantian Xie and explored the possibility of a paradigm outside relationships of reward and retribution and other procedural forms to settle disputes. An online walkthrough by the curators was held on August 13.

Dates: July 3–August 14

Venue: 52 Kimberly road, Lorentzville, Johannesburg

Number of visitors: 48

Number of viewers: [Live stream] 146

Protagonists: PUSHIE, Mr. KING, Mr. PRINCE, MONEY PLANT, SNAKE PLANT, BUTTERFLY PALM, Hicham BERRADA, Pallavi PAUL, Cici WU, HERON, FISH, Sunday LAI Long Sang, COPPER, NANNI, A. Leo OPPENHEIM, KINOSHITA Takahiro, George MAHASHE, Refiloe NAMISE, Nicholas HLOBO, TSHEPO, Musa BALOYI, KHUMBU, YU Man Hon, YAMAHA, TRANSNET COPPER, CHURCH ON VILJOEN STREET, HILUX, DUMI, RASHID, CATNIP, 1989 NASA REPORT, PAHARPUR BUSINESS CENTRE, Kamal MEATTLE, FISH PUMP, WORLD OF SAMOOSA'S, MOTHER IN LAW SPICE, SECURITY CAMERA, GUAN Yu, Neo DISEKO, SIMON



Photos: George MAHASHE

Episódio 03 Deliberations on Discursive Justice: *Chasing the Scent*

The deliberation on discursive justice by Kabelo Malatsie, Michelle Wong and Lantian Xie in Yokohama manifested in two works – a sound installation by a sound artist Merv Espina and a work to contemplate on wardrobe by the fashion label PUGMENT. Espina installed radio transmitters in various places in the venue and created an installation with the sound transmitted to the radios that docents carried with them in the venue. PUGMENT proposed deliberations through wardrobes and unfolded the project with Instagram and T-shirts, which were worn by docents in the venue. A two-day webinar was held as part of Episódio 10 to deliberate discursive justice with young architect, performer, poet, writer, curator, thinkers and others in UAE, India, South Africa, Mexico, Indonesia, Hong Kong and other areas.

*In English only (except Ahmed & Rashid BIN SHABIB who made a presentation in Japanese.)

Date/Time: [Exhibition] July 17–October 11

[Webinar] October 9/17:00–22:00, October 10/3:00–5:05, 17:00–21:00 (all Japan time)

Venues: Yokohama Museum of Art, online

Artists and works: Merv ESPINA, *Light houses made out of air* / PUGMENT, *Wardrobe Discussive*

Number of viewers: [Webinar] 643 (224 on Oct.9, 419 on Oct.10)



Merv ESPINA, *Light houses made out of air*, 2020
Photo: OTSUKA Keita

Protagonists of *Light houses made out of air*: Merv ESPINA, THE RADIO ASTRONOMY ASSOCIATION SWITZERLAND (RAAS), PIXELSYNTH, Pallavi PAUL, SUNAPARANTA—GOA CENTRE FOR THE ARTS, ALPHABET SCHOOL, HAUS DER KULTUREN DER WELT, Alessandro GIROLA, Raghunath RAJARAM, Arundhati CHATTOPADHYAYA, Jeetin RANGHER, Saif AKHTAR, Viado DZOMBETA, Shalini PASSI, Pascal MUSCH, Dayanita SINGH, Vikram DESSAI, Chrys-Ellen PETERS, Crezel COELHO, Raju BISWAS, Umesh PANT, Greg STACHOWIAK, Namisha PARTHASARTHY, Latika LOBO, Ranjit KANADALGAONKAR, Chantal OLIVEIRA, Tanya GOEL, Nerissa LAWRENCE, Nachiket BARVE, Nilima MENEZES, Delano D'SOUZA, Shivam RASTOGI, Roah FOBES, Namrata ZAKARIA, Amanda LAWRENCE, Barbara GAVEZOTTI, Zain MASUD, Dr. Munjaal KAPADAI, Kamna ANAND, Ranjani MAZUMDAR, Cedric G. ALMEIDA, Cheryl DSA, Waswo X. WASWO, Sriparna GHOSH, Syma TARIQ, John MENEZES, Amin JAFFER, Khrisha SHAH, Kiran AMBWANI, Maletta GODINHA, Edith LÁZÁR, JAYSIMHA, Ipsita MAITRA, Anita YEWALE, Rattanmol JOHAL, Raktim PARASHAR, Ada Einmo JURGENSEN, Nelinha RAVARA, Cristina Vere NICOLL, Kalyani CHAWLA, Leandre D'SOUZA, Fiona AMUNDSEN, Isheta SALGAOCAR, Paul MATHIEU, Hajra AHMAD, Satya HINDUJA, Anandi SOANS, Dipanwita BANERJEE, Odella PINTO, Katarina RASIC, Sahej RAHAL, Jenne COUAILLIER, Sree BANERJEE, Ankita NAIK, Kabelo MALATSIE, Lantian XIE, Michelle WONG, Jeebesh BAGCHI, PHATSTOKI, SOUNDPOCKET, Shai HEREDIA, Nicholas GRUM, Amy LIEN, ALL OVER BANGALORE, JAMIA IN NEW DELHI, BOGOTA, BOTH SIDES OF VICTORIA HARBOUR IN HONG KONG, LA PAZ DURING PITTA REVOLUTION, BLM PROTESTS BROOKLYN, UP DILIMAN CAMPUS, PRIMERA LÍNEA IN SANTIAGO, ÁGORA MALL SANTO DOMINGO, Pi (π), MORSE CODE, 1990S DIAL-UP MODEMS, SILBO GOMERO, KUŞ DİLİ, and BIKES IN TOKYO

Protagonists of *Wardrobe Discussive*: PUGMENT, WARDROBE WEARERS

Protagonists of the webinar *Chasing the Scent*: Typhoon CHAN-HOM, Daikoku, HASHIMOTO Shino, CANDY LIFE, Honda CBX400F, Sumayya VALLY, JOHANNESBURG MINE DUMPS, VREDEFORT CRATER, DAILY SUN, Ahmed BIN SHABIB, Rashid BIN SHABIB, Kenzo TANGE, Aladdin, Hala ALI, Omar AL MUKHTAR, Christian NYAMPETA, Rodrigues KAREMERA, RADIO TROPIEZO, Dineo Seshee BOPAPE, Kanouté KÉMISSIN, Aki HOASHI, Grace SAMBOH, GUNUNG MERAPI, TUMPENG, MONUMENT YOGYA KEMBALI, Griya Seni Hj. KUSTIYAH & Edhi SUNARSO, FATMAWATI, Amiya NAGPAL, SPOTIFY HACKER, SLUG HOTLINE OPERATOR, Siv GREYSON, Mamello MAKHETHA, LO TING, Mr. WAT, Abhishek HAZRA, Mark CHUNG, Santhosh S, Samantha KWOK



PUGMENT, *Wardrobe Discussive*, 2020 Photo: OTSUKA Keita

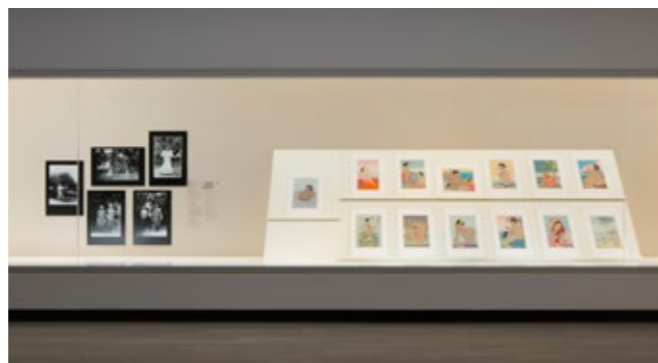
Episódio 04 Inti GUERRERO: *Institute for Tropical and Galactical Studies*

Presented as an Episódio in a form of exhibition, a guest curator Inti Guerrero curated a themed exhibition. Centering around the collection of Yokohama Museum of Art, the exhibit mainly focused on the complex history of colonialism in the Pacific islands through the works by eight artists and historical artifacts, including guest artists and loaned works.

Dates: July 17–October 11 *

Venue: Yokohama Museum of Art

Artists from the collection of Yokohama Museum of Art: ISHIUCHI Miyako, Paul JACOULET, TANAKA Atsuko, Wilhelm VON GLOEDEN
Guest artists and loaned works: ISHIKAWA Mao, Kathy JETÑIL-KIJINER (with Dan LIN), Eisa JOCSON, Cristina LUCAS and Anting-Anting artifacts from the Philippines



Installation view of Paul JACOULET, from Inti GUERRERO, *Institute for Tropical and Galactical Studies*, 2020
Photo: OTSUKA Keita

*The dates for Episódio 04, 06 and 09 are the same as the exhibition dates.

Episódio 05 Printing Sound: *SURE INN*

Printing Sound, an artist group consisting of more than 40 artists from Japan, China and Korea, presented a one-day live-streaming project “SURE INN” featuring video, animation, music, photographs and more. Some artworks from the program were exhibited in the lounge at PLOT 48 to document their activities.

Date/Time:

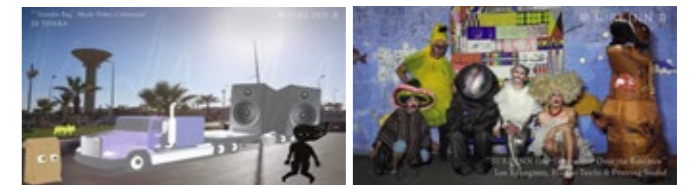
[Live streaming] August 22/20:00–22:00

[Exhibition] August 21–October 11

Venues: Online, Lounge at PLOT 48

Number of viewers: [Live streaming] 900

Members: on Lee, YANG Jian, Nahwan JEON, PEACE MOMO, KATAMI Yo, LU Jiawei, AOTA Shinya, JONG YuGyong, TANG Dixin, SHIMODA Hikota, TANIZAWA Sawako, MURPHY Zhong, OSAWA Yudai, Works, XU Xiaorong, HASEGAWA Yui, DJ TASAKA, Tianmu, KIM Myong Hwa, LI Tingwei, KUDO Natsumi, Absolute Purity, Yang Xi, Akira the Hustler, Dongwu Yang, LEE Kyungmin, MORI Takashi, 73, BuBu de la Madeleine, 6699press, TAKEZAKI Kazuyuki, TANG Ting, MOUNTAIN/FULL EDITION, YABUUCHI Misako, Yongkwan KIM, Huangshan, TAKEKAWA Nobuaki, Gaymakimaki, Hepziba KIM, Wenjun, LEE Doyun, JUST PROJECT, USUI Yui, KOBAYASHI Noa, HIRANO Taichi, AMIGOS



Installation view of Printing Sound, *SURE INN* (Top) Photo: OTSUKA Keita
Live streaming views (Bottom)

Episódio 06 IWAI Masaru: *Broom stars*

Iwai Masaru explored the theme of “cleansing” and conducted a series of mask making workshops and discussions online (6 times), in collaboration with the Citizens’ Workshop at the Yokohama Museum of Art. He also collaborated with Yokohama Triennale Supporters and carried out actions to clean the gallery spaces of Yokohama Museum of Art together (14 times).

Date/Time:

[Exhibition] July 17–October 11 *

[Online (mask making)] July 19, August 9, September 6/13:30–15:00

[Online (discussions)] July 26, August 23, September 20/13:30–15:00

[Cleaning actions] July 19, 26; August 9, 23; September 6, 20;

October 11/10:30–11:10, 16:30–17:10

Venues: Yokohama Museum of Art, online

Number of participants: [Online] 123

Number of participating supporters: 10 (in cleaning actions)



IWAI Masaru, *Broom stars*, 2020, Cleaning action, Photo: OTSUKA Keita

Episódio 07 Sound Reasons

Sound installations by the sound artist Ish SHEHRAWAT (Ish S) and the media artist Venzha Christ were exhibited, and an online walk-through by the artists was held on September 19.

Dates: September 16–27

Venue: Lecture Hall, Yokohama Museum of Art

Number of visitors: [Exhibition] 3,267

Number of viewers: [Live streaming] 136

Artists and works:

Ish SHEHRAWAT (Ish S), *An Octagon and a Square II*

Venzha Christ, *Evolution of the Unknown VII*



Venzha Christ, *Evolution of the Unknown VII*, 2020 (Top)
Ish SHEHRAWAT (Ish S), *An Octagon and a Square II*, 2020 (Bottom)
Photos: OTSUKA Keita

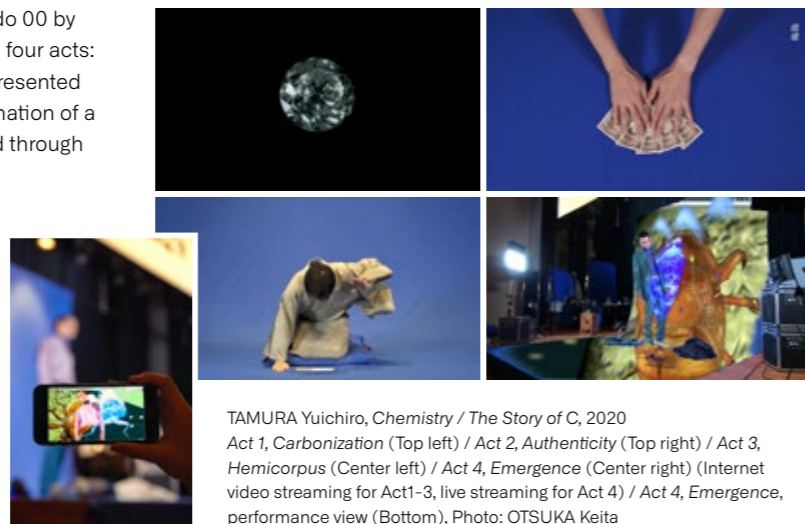
Episōdo 08 TAMURA Yuichiro: *Chemistry / The Story of C*

A sequel to the performance *Awe / If* presented at Episōdo 00 by TAMURA Yuichiro, *Chemistry / The Story of C* unfolded in four acts: video works and exhibition in the Acts 1 through 3 were presented online and on-site, and the last Act 4 presented a combination of an on-site live performance and a video stream to be viewed through mobile devices.

Dates: [Online] October 1–ongoing
[Exhibition] October 2–11

Venues: Lecture Hall, Yokohama Museum of Art, Online
Number of visitors: 2,584
Number of viewers: [Online videos] 2,166 (as of October 11), [Live streaming] 1,672

Works: Act 1, *Carbonization* (released on October 1)
Act 2, *Authenticity* (released on October 4)
Act 3, *Hemicorpus* (released on October 7)
Act 4, *Emergence* (held on October 10 and 11)



TAMURA Yuichiro, *Chemistry / The Story of C*, 2020
Act 1, *Carbonization* (Top left) / Act 2, *Authenticity* (Top right) / Act 3, *Hemicorpus* (Center left) / Act 4, *Emergence* (Center right) (Internet video streaming for Act1-3, live streaming for Act 4) / Act 4, *Emergence*, performance view (Bottom), Photo: OTSUKA Keita

Episōdo 09 Dennis TAN: *The case of the ringing bell*



Dennis TAN, *The case of the ringing bell (A reminder of sorts)*, Ver.1, 2020

Dennis Tan presented an installation at Plot 48 based on his first-hand experience with ringing of a bell in the crowd in Shibuya. He has also embarked on a journey that would last for 1000 days until the next Triennale and carried out performances related to his exhibit at various locations. The videos of the performances were presented on the official website.

Dates: July 17–ongoing *
Venues: PLOT 48, online

Episōdo 10 Interstitium

13 artists presented short videos created especially for the Triennale on the official website. In addition, 15 video works in the exhibition were screened on the website for a limited period.

Date/Time:

[Streaming of short video works] October 5–ongoing

[Streaming of exhibited works] October 6, 18:00–October 11, 23:59

Venue: Online

Number of views: [Streaming of short video works] 5,918 (as of October 11), [Streaming of exhibited works] 9,440

[Streaming of short video works]

Artists and works: Anton VIDOKLE, *The God-Building Theory*,
Renu SAVANT, *My Ecosystem*

Marianne FAHMY, *Fragments of myth, fabulation and what may come*
Russ LIGTAS, *planet blue: epilogue*

Max DE ESTEBAN, *Max de Esteban on Contemporary Infrastructures*

Make or Break, *Some actions with people on bridges*

SARKER Protick, *O great life! / হু মহাজীবন*

Oscar SANTILLAN, *SUNLIGHT MINUS A FIREFLY*

Nilbar GÜREŞ, *Unknown Sports*

Rosa BARBA, *Bending organizations*

Ivana FRANKE, *Resonance of the Unforeseen*

Ali VAN, *parterre*

KAWAKUBO Yoi, *The Epilogue*

[Streaming of exhibited works]

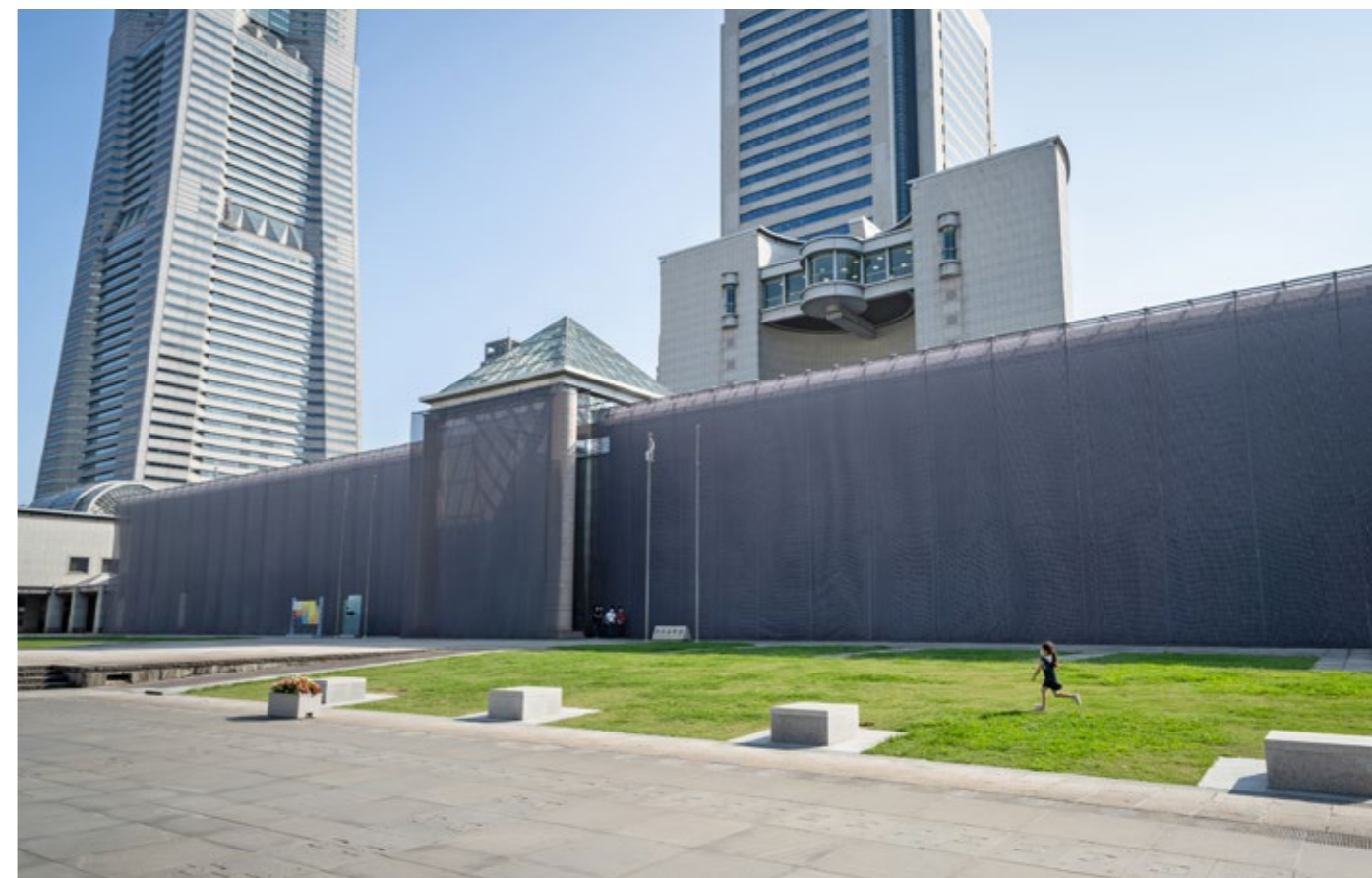
Artists: ARAI Takashi, Lebohang KGANYE, IWAMA Asako, PARK Chan-kyong,
SARKER Protick, Alia FARID, ZHANG XU Zhan, Tina HAVELOCK STEVENS, Rahima
GAMBO, Naeem MOHAIEMEN, KAWAKUBO Yoi, Amol K. PATIL, Renu SAVANT,
Anton VIDOKLE



Ali VAN, *parterre*, 2020

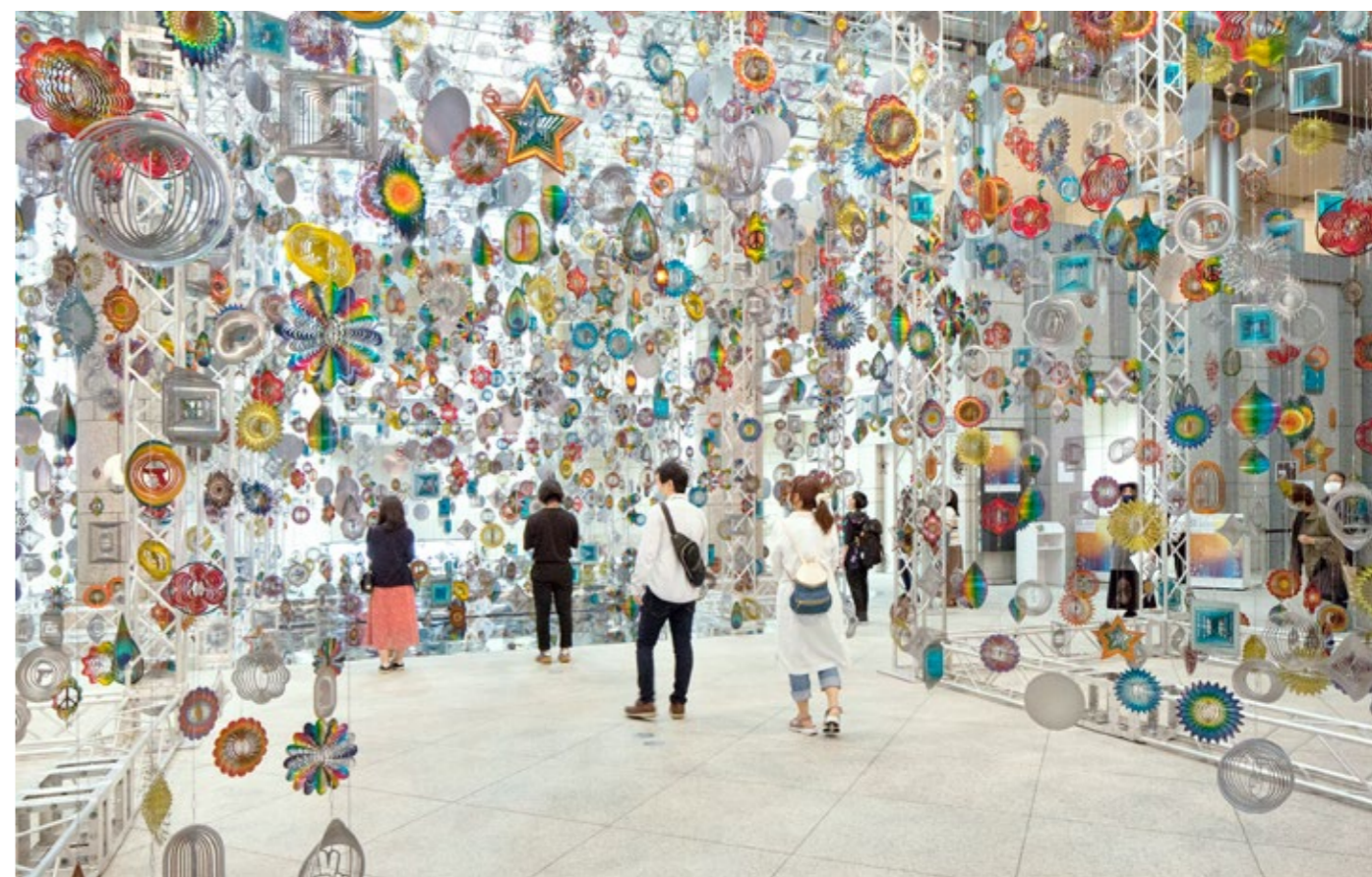
*In English only, except for Anton Vidokle and Kawakubo Yoi's works which were presented in Japanese and English

Exhibition [Yokohama Museum of Art]



Ivana FRANKE

Resonance of the Unforeseen, 2020 *

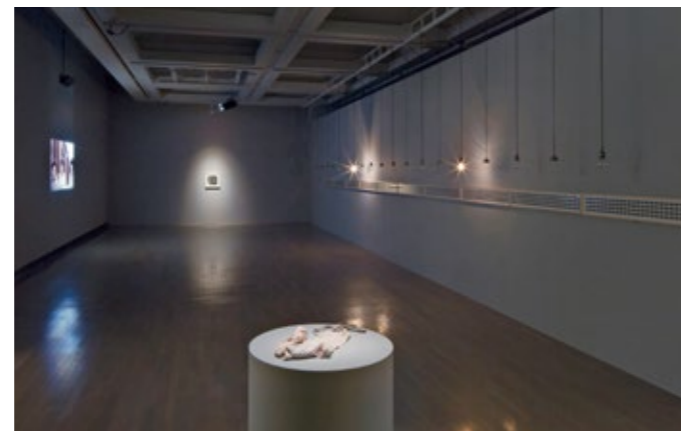


Nick CAVE

Kinetic Spinner Forest, 2016 (recreated in 2020)



James NASMYTH
 Illustrations in "The Moon: Considered as a Planet, a World, and a Satellite,"
 4th ed., 1903 (1st ed. in 1874)(enlarged facsimile/exhibition copy, 20 pieces)



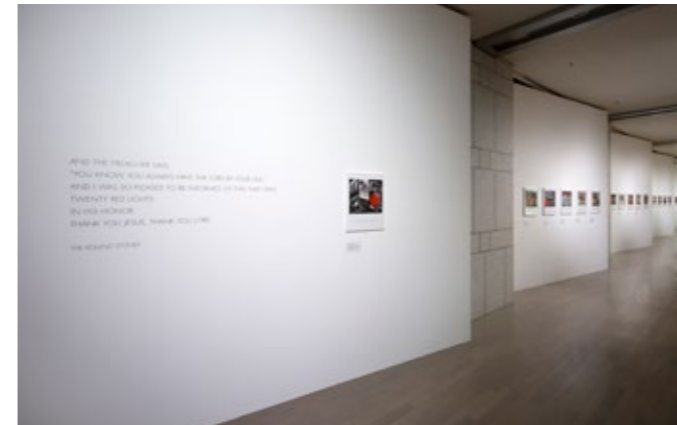
ARAI Takashi
 Multiple Monuments for 1000 Women No.1-10, 2020, and others, total 4 works



Robert ANDREW
 A Connective Reveal-Nagula, 2020



AONO Fumiaki
 Remnant of the House, Living Place inside Drawers, -Reclamation of Collected Door, 2020, and others, total 6 works/133 items



Max DE ESTEBAN
 Red-Dot Prints from "Twenty Red Lights", 2017, total 1 work/20 items



IWAMA Asako
 A mound of shells, 2020



TAKEMURA Kei
 Time Counter, 2019-ongoing, and others, total 52 works/97 items



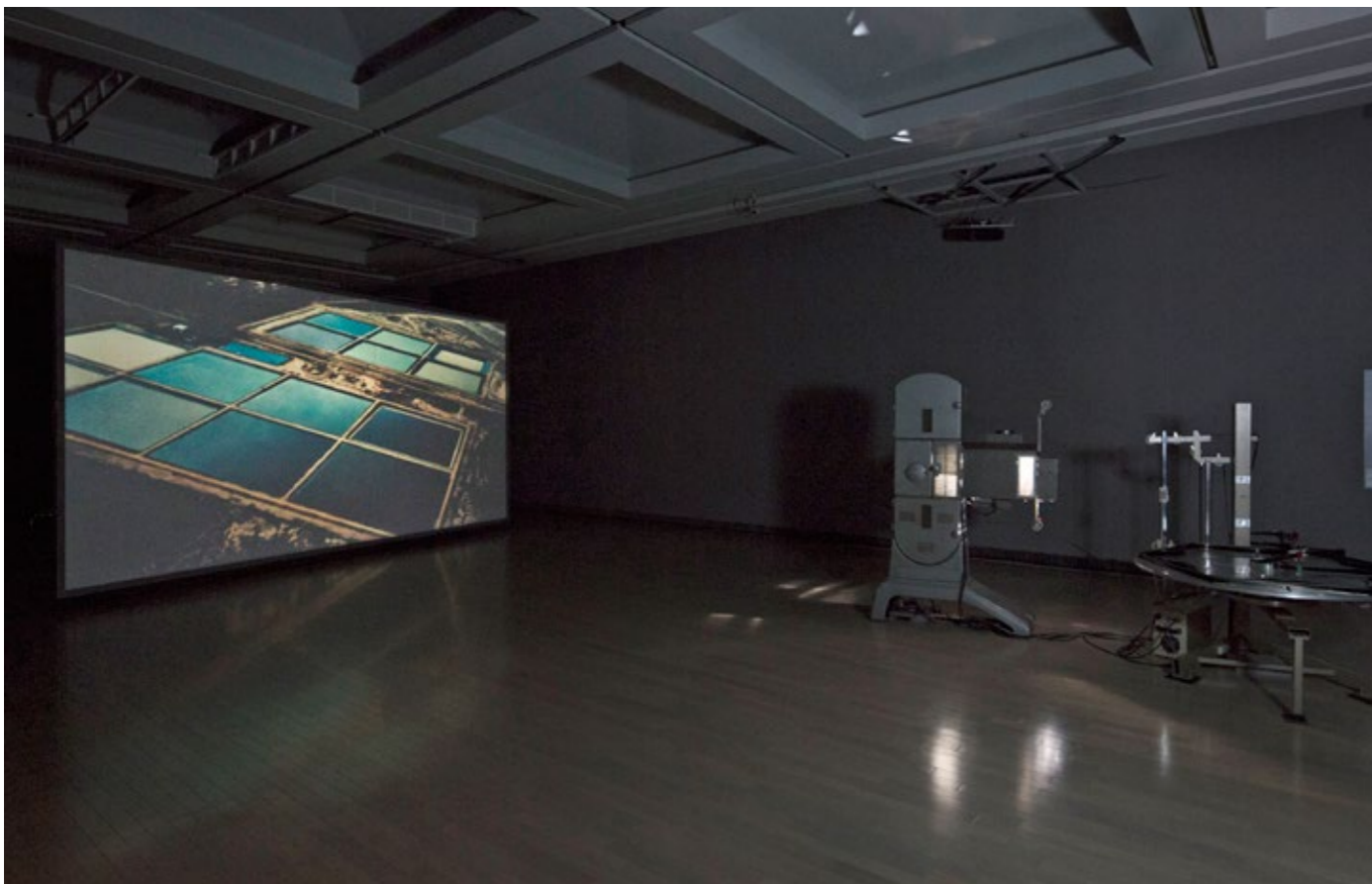
Lebohng KGANYE
 Mohlokamedi wa Tora (Lighthouse Keeper), 2017, and other, total 2 works



IIYAMA Yuki
 Old Long Stay, 2020, and others, total 3 works



Rayane Tabet
 Orthostates, from the series "FRAGMENTS," 2017-present, total 1 work/26 items



Rosa BARBA
Bending to Earth, 2015



KIM Yunchul
Chroma, 2020, and other, total 2 works



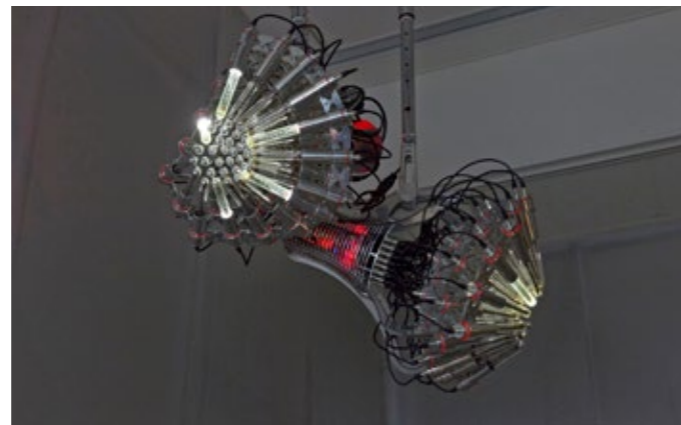
Nilbar GÜREŞ
Balance Board, from the series "Unknown Sports," 2009, total 1 work/3 items



Zuza GOLIŃSKA
Run-up, 2015 (recreated in 2020)



CHEN Zhe
Windows of Paradox 1, 2020, and other, total 2 works



KIM Yunchul
Argos, 2018, and other, total 2 works



IWAI Masaru
Episôdo 06: Broom stars, 2020



KANEUJI Teppei
White Discharge (Figure/203), 2003-2020, and others, total 5 works/207 items



PARK Chan-kyong
Belated Bosal, 2019



Elias SIME
Tightrope: From The Belly of The Earth 1, 2020, and others, total 6 works



Eva FÀBREGAS
Tangles, 2020



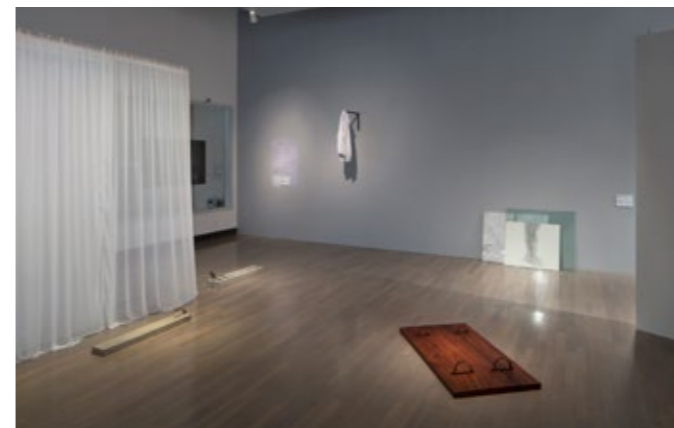
Taus MAKHACHEVA
Quantitative Infinity of the Objective, 2019-2020



Inti GUERRERO
Episodo 04: Institute for Tropical and Galactical Studies, 2020, 8 artists and historical artifacts, total 29 works/56 items
ISHIKAWA Mao (left) / Eisa JOCSON (right)



Ingela IHRMAN
The Giant Hogweed, 2016 (recreated in 2020)



Omer WASIM & Saira SHEIKH
Excerpts from Props from an Unrealised Play, As the Light Turns, and That Which Lies Beyond, 2015-2020, and others, total 2 works/14 items



Renuka RAJIV
Cyborgs are susceptible, 2020, 33 pieces and others, total 5 works/236 items



Tsherin SHERPA
54 views of Wisdom and Compassion, 2013



SARKER Protick
Rašmi / Ray, 2017-2020, and other, total 2 works



Jesse DARLING
Cultural artefacts from a nonexistent archive (various), 2020, total 1 work/9 items



Alia FARID
At the time of the Ebb, 2019



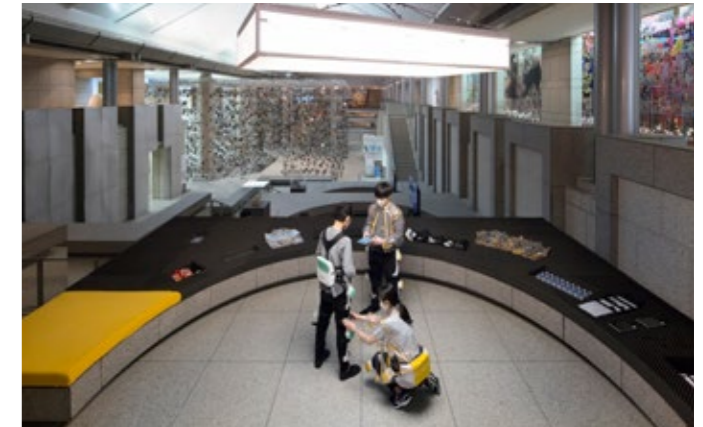
SATO Risa
The Twin Trees (white), 2020, and others, total 4 works



Oscar SANTILLAN
Spacecraft (do not objectify the land), 2018, and others, total 3 works



Taysir BATNIJI
Suspended Time, 2007, and other, total 2 works



Lantian XIE
when I move, you move, 2020, and other, total 2 works



SATO Masaharu
from "Dr. Reaper," 2018, total 10 works



Morehshin ALLAHYARI
She Who Sees The Unknown: Ya'jooj Ma'jooj, 2018, and others, total 2 works/3 items *



Make or Break (Connie ANTHES & Rebecca GALLO)
*Care for Bridges, 2020**

[PLOT 48]



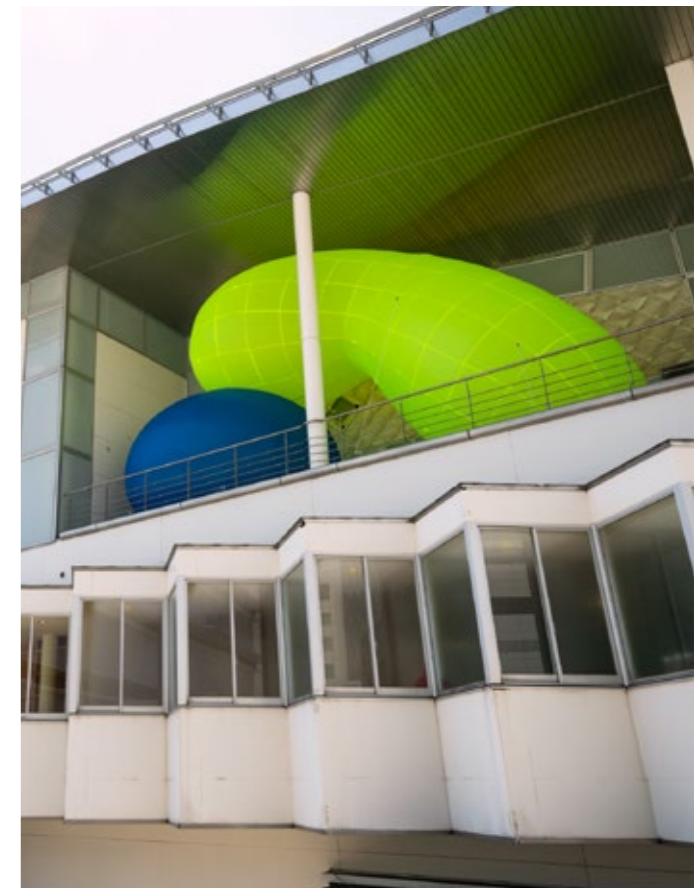
Farming Architects
The Space Coalition, 2020 (object at the left side), total 1 work/2 items



ZHANG XU Zhan
Holy Mountain Pu Tuo Rock, 2020, and others, total 8 works/28 items



Dennis TAN
Episodo 09: The case of the ringing bell, 2020, and others, total 3 works



SATO Risa
The Twin Trees (blue), The Twin Trees (yellow), 2020, and others, total 4 works



KAWAKUBO Yoi
Waiting for Diogenes, 2020



(same as left)



Andreas GREINER
*Multitudes, 2014 (recreated in 2020)**



Amol K. PATIL
Reminiscent, 2019, and others, total 8 works



Farah AL QASIMI
Jazirat Al Hamra 2020, 2020



Hicham BERRADA
Mathematical Omens #3 and Mass and Martyr, 2020, total 2 works



LAU Wai
There is a voice missing, 2019 (recreated in 2020)



Renu SAVANT
Many Months in Mirya, 2017



SARKER Protick
Love Kill, 2014-2015, and other, total 2 works

Elena KNOX

Volcana Brainstorm (hot lava version), 2019, 2020,
1 project/61 items



Aluaiy PULIDAN

Wrap, 2019, and others, total 5 works



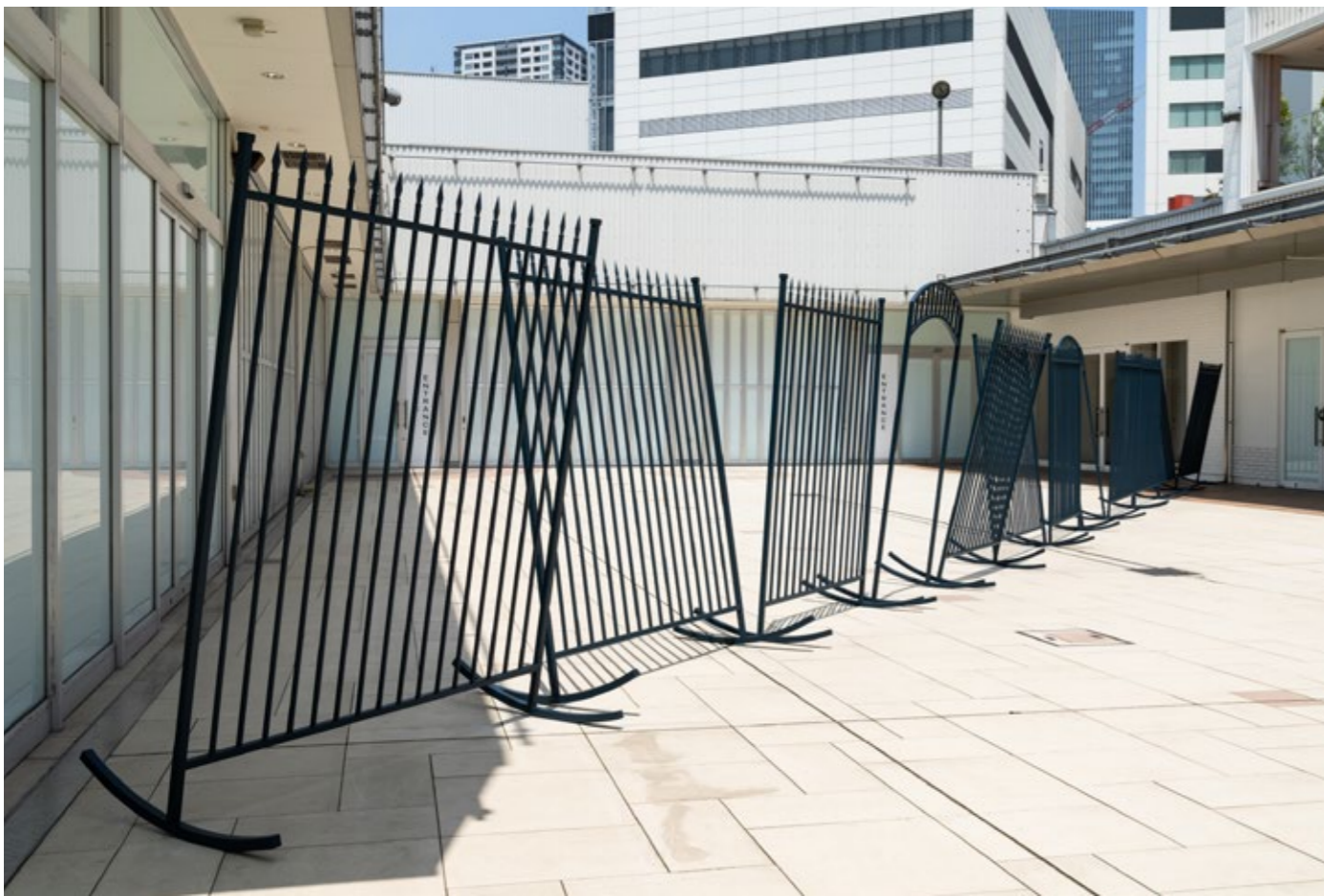
ZHENG Bo

Pteridophyllia 1-4, 2016-2019, and others, total 1 project/6 items



Anton VIDOKLE

Citizens of the Cosmos, 2019, and other, total 2 works



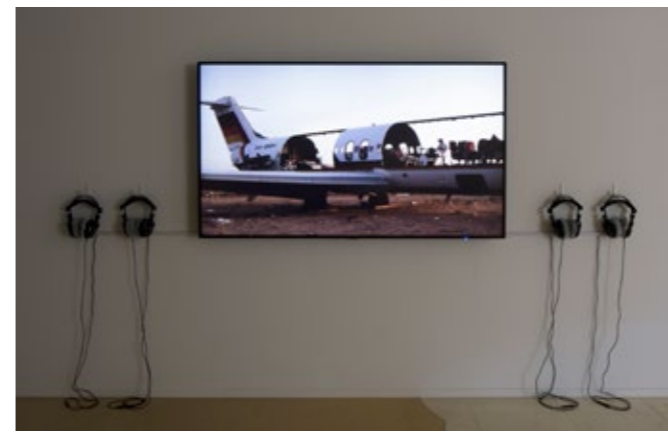
Joyce HO
Balancing Act III, 2020 *



IIKAWA Takehiro
DECORATOR CRAB "Arrangement, Adjustment, Movement," 2020, and other, total 2 works



DECORATOR CRAB "Very Heavy Bag" (same as left)



Tina HAVELOCK STEVENS
Ghost Class, 2015



Russ LIGTAS
Planet Blue, 2020



Haig AIVAZIAN
1, 2, 3 Soleil! (2020), 2020



Korakrit ARUNANONDCHAI
With History in a Room Filled with People with Funny Names 4, 2017



Oscar SANTILLAN
Chewing Gum Codex, 2019-2020, and others, total 3 works



Rahima GAMBO
Tatsuniya 1, 2017, and others, total 2 works/11 items



Farming Architects
The Space Coalition, 2020, total 1 work/2 items

[NYK MARITIME MUSEUM]



Naeem MOHAIEMEN
JOLE DOBE NA (Those Who Do Not Drown), 2020

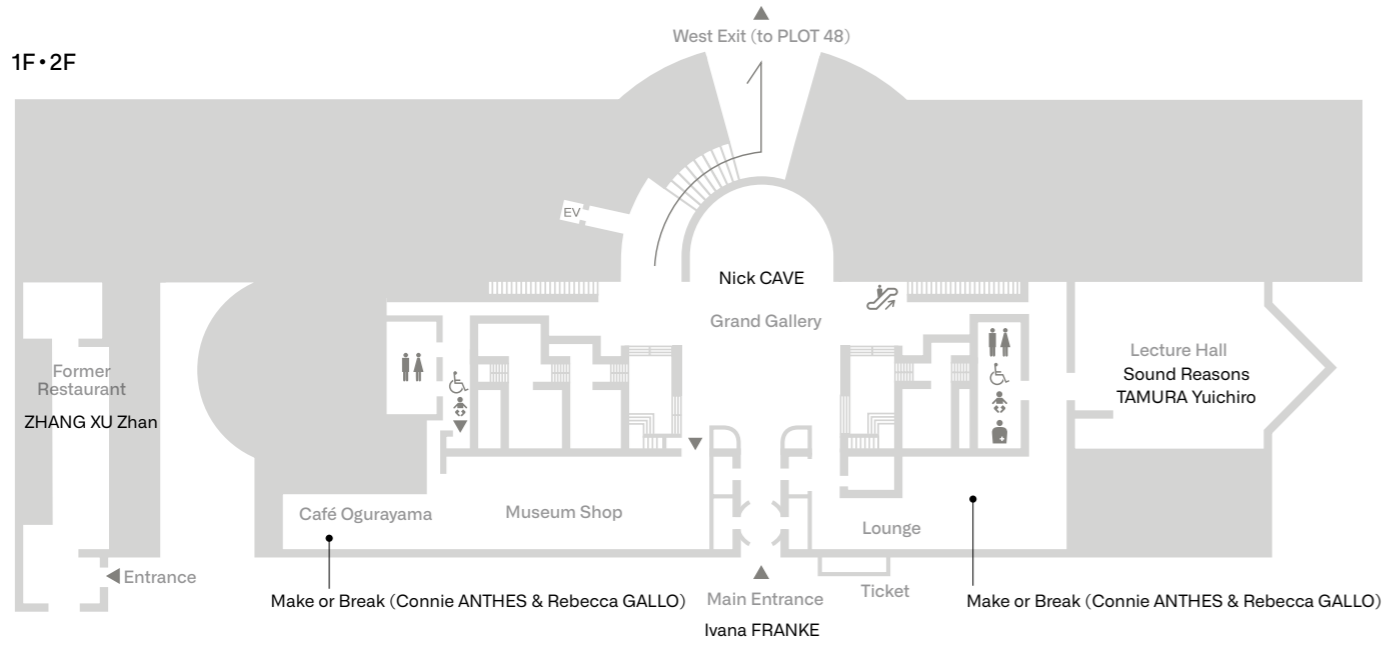


Marianne FAHMY
*Atlas Series, 2020, and other, total 2 works**

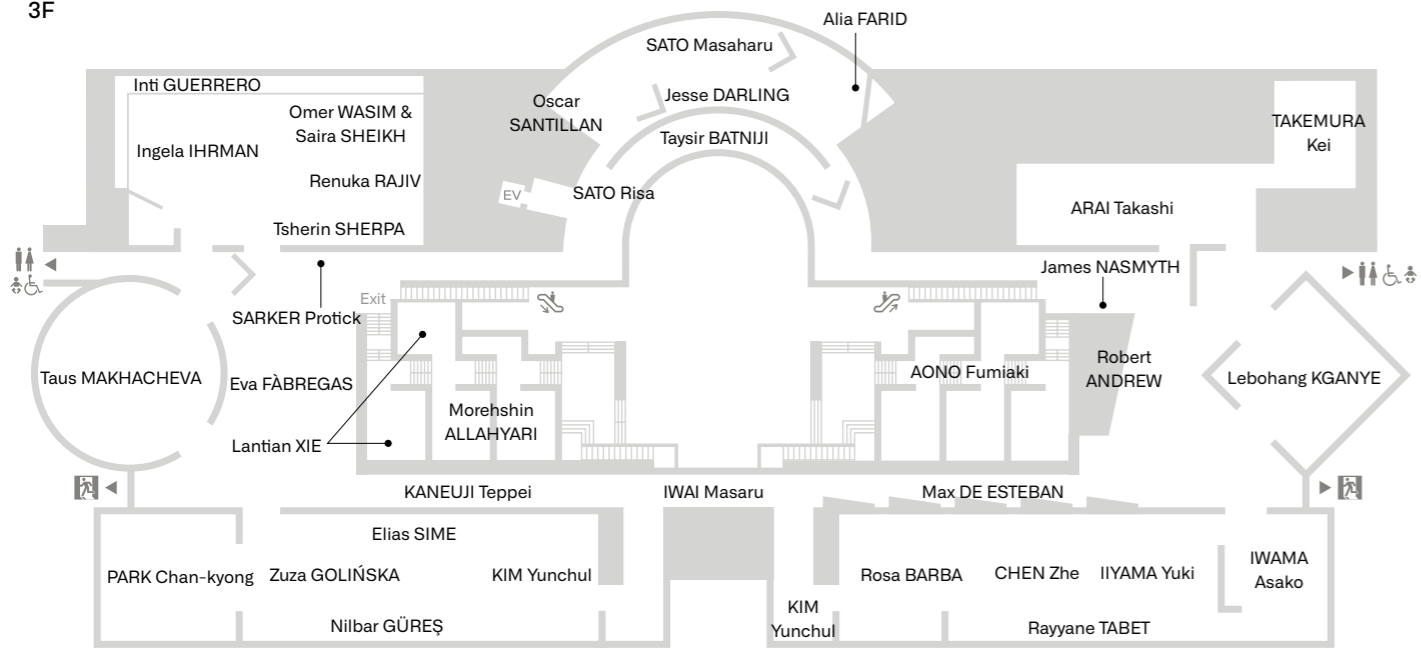
Floor Map

Yokohama Museum of Art

1F•2F

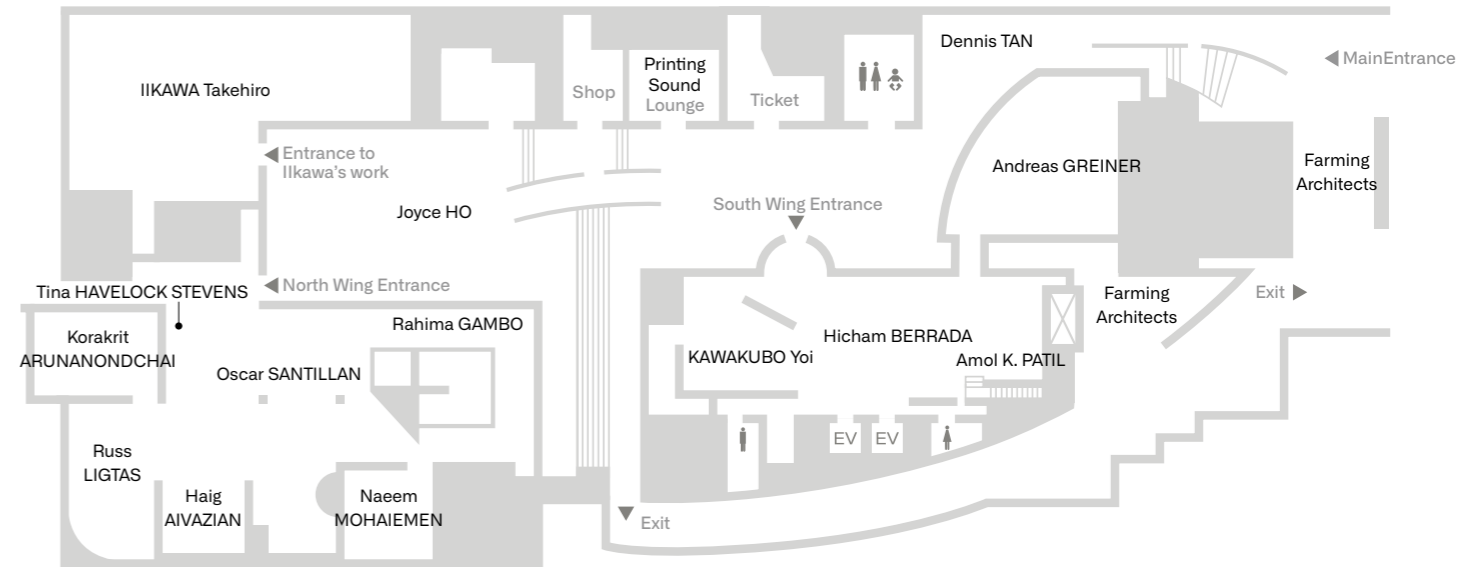


3F



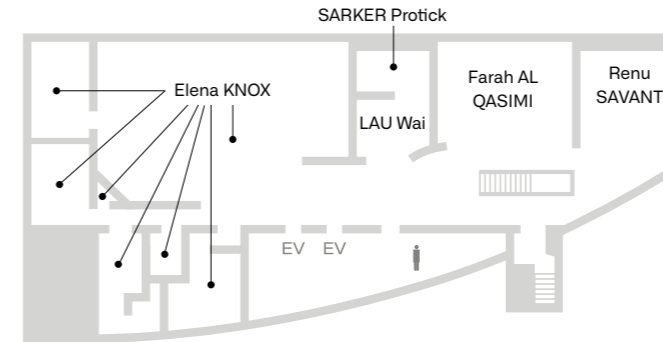
PLOT 48

North Wing 1F

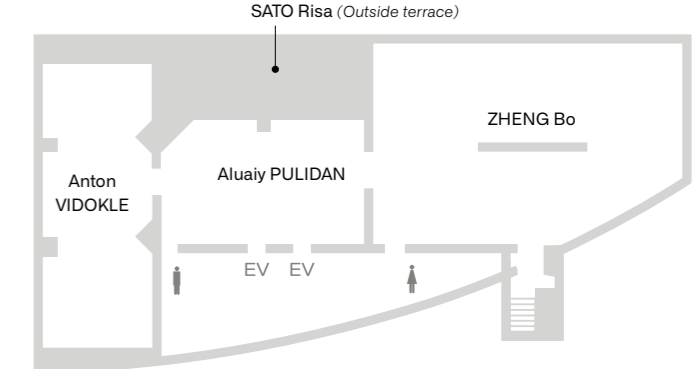


South Wing 1F

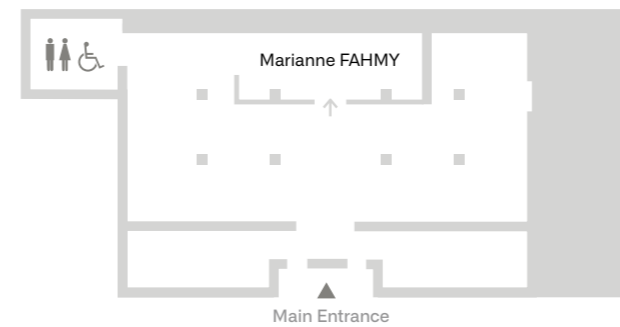
South Wing 2F



South Wing 3F



NYK MARITIME MUSEUM



Exhibition-related Programs and Publications

Performance

Andreas Greiner, *Multitudes*

Approximately 20 minutes / Everyday at 13:00, 15:00, 17:00; an additional session at 19:00 for the late night opening / Number of participants: 3,945

Takemura Kei, *Time Counter*

Performance by the artist mainly on weekends / A duration of several hours in the gallery space
Dates: July 17–October 11

Taus Makhacheva, *Quantitative Infinity of the Objective Performance by gymnasts*

Approximately 23 minutes in the gallery space / September 12, 16, 26, October 3, 10 at 14:00 and 14:45 each day

*For information on performances and workshops related to Episodo, see pp.16–20, for other workshops see p.47.

Artworks with limited capacity

Lantian Xie, *when I move, you move*

Walking while wearing an exoskeleton (two sets)
Maximum 60 minutes / Number of participants: 511

Morehshin Allahyari, *She Who Sees The Unknown: Ya'jooj Ma'jooj*

VR experience (three VR headsets including one reserved for wheelchair users)
Approximately 15 minutes / Number of participants: 2,995

Iikawa Takehiro, *DECORATOR CRAB "Arrangement, Adjustment, Movement"*

Maximum 20 minutes / Number of participants: 2,429

Publications

Official Catalog

The catalog, edited by Shveta Sarda with Raqs Media Collective, recaps the exhibition through Raqs' text and conversations.



Cover

Title: Yokohama Triennale 2020: *Afterglow*
Designer: Ariane Spanier (Japanese version assisted by Shimakage Minami)
Size/Format: h. 260 x w. 190 mm; Japanese and English versions
Price: ¥2,420 (incl. tax)
Publication date: March 31, 2021

SATO Masaharu, "Dr. Reaper"

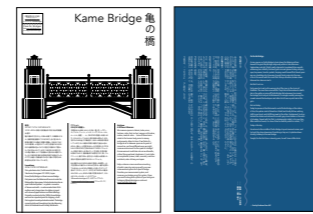
Artist's statement on the exhibited works.

Size/Format: h. 210 x w. 659 mm, half folded, Japanese and English; free distribution at the gallery



Handout (inside double-page spread)

Make or Break, *Care for Bridges*

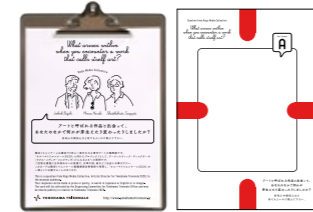


Handout displayed at the venue (Left: surface, right: reverse)

The artists prepared stories on bridges in Yokohama and actions to care for bridges.

Size/Format: h. 297 x w. 210 mm / Japanese and English, 7 sheets (6 distributed free at the gallery and a paper tray mat version offered in Café Ogurayama in Yokohama Museum of Art)

Audience Research Project



A questionnaire (Left: surface, right: reverse)

Raqs initiated a research project to learn about Japanese audiences. Questionnaires were distributed, and the responses were studied to further develop the curatorial concept.

Dates: February 20–March 31, 2019
Number of responses: 219

Size/Format: h. 210 x w. 148 mm / Japanese and English

*For information on the *Sourcebook* publication, please see p.16.

Printed Material for Visitors

Yokohama Triennale 2020 Educational Leaflet

A leaflet written by Kuraya Mika to introduce the exhibition concept and highlights.

Format: h. 297 x w. 420 mm, tri folded; Japanese only; free distribution at the entrances / Publication date: First edition July 7; Second edition August 7

Floor Map

Floor map of the exhibition layout and the directions between the venues

Format: h. 210 x w. 659mm, accordion folded; Japanese and English; free distribution at the entrances / Publication date: First edition July 16; Second edition August 13



*For information on exhibition guides by volunteer supporters and inclusive programs, please see p.48 and p.50.

Related Exhibition

Exhibition "Looking Back at Yokohama Triennale through the Archive"

Archive exhibition on the past six editions (2001–2017) of the Yokohama Triennale including catalogs and flyers.

Dates: [First term] July 17–September 2; [Second term] September 4, 2020–February 28, 2021

Venue: Art Information and Media Center, Yokohama Museum of Art
Organizer: Yokohama Museum of Art



03. Preventive Measures Against COVID-19

Due to COVID-19 pandemic, major changes were made to the operation to reduce the risk of infection through various schemes, including controlling visitor numbers through use of time-slotted online booking systems. In the meantime, efforts were made to provide access to those who could not visit the exhibition in person through the active use of ICT.

Venue Operations

In compliance with the national and prefectural policies and also in line with several guidelines such as the one suggested by the Japanese Association of Museums, COVID-19 risk assessment was made on visitor flow lines and high-touch surfaces, to identify potential infection risk and implement preventive measures.

Preventive measures required by the visitors

- Mask-wearing, frequent hand washing and sanitization
- Social distancing among the visitors
- Body temperature screening by a thermographic camera at the entrance (Persons with temperature of 37.5°C or higher were not allowed to enter the exhibition)
- Collection of visitor information in order to cooperate with the public health centers for contact tracing, in case infections were reported

Preventive measures at the venues

- Time-slotted online ticket system
- Sanitization and ventilation
- Use of transparent acrylic partitions to prevent aerosol transmission
- Floor markings to ensure social distancing among the visitors
- Specific preventive measures per artwork

Preventive measures by the staff

- Monitoring body temperature and health conditions of all staff
- Providing docents with personal protective equipment, such as face masks, face shields, and gloves

Controlling visitor numbers

The admission to Yokohama Museum of Art was divided into 30-minute time-slots to control the number of visitors in the space and secure distance. The admission to PLOT 48 was not time-slotted, and the visitors with tickets could enter at the time of their preference. The ticket allowed for admission to the two venues in one day. The visitor numbers per 30 minutes/per day was raised in phases, following the government's guidance to relax the restrictions.

Dates	Capacity of visitors per 30 minutes at Yokohama Museum of Art (capacity per day)
July 17 – September 4	70 (1,050 per day)
September 5 – September 18	89 (1,335 per day)
September 19 – October 11*	178 (2,670 per day)
Late night opening (until 21:00)	178 (3,738 per day)
Late night opening (until 20:00)	178 (3,382 per day)

*The restrictions on capacity for events were relaxed by the government from September 19.



Photos: OTSUKA Keita

新型コロナウイルス感染予防対策実施についてのご案内
Protective measures against the spread of COVID-19.

お客様に安心してご鑑賞いただくため、以下の取り組みをおこなっております。
Enjoy art in a safe environment!

入館時の検温

ご来館の際は、体温検温を実施いたします。検温結果が正常な方のみ入館を許可いたします。

マスクの着用

検温が正常な方でも、マスクの着用をお願いしております。

人と間隔を確保

人と人との間隔を確保し、密集を避けてください。

手洗い・消毒

検温が正常な方でも、手洗いや手指消毒をお願いいたします。

密集回避

検温が正常な方でも、人と人との間隔を確保し、密集を避けてください。

スタッフの感染予防対策

検温が正常な方でも、マスクの着用や手洗い・手指消毒をお願いいたします。

Tickets

Time-slotted tickets were sold at the ticket offices of Yokohama Museum of Art and PLOT 48 as well as through the online booking system. Ticket numbers were controlled per 30 minutes to limit the number of visitors and avoid congestions.

Ticket Types

Yokohama Triennale 2020 Ticket

Admission to Yokohama Museum of Art was time-slotted and required visitors to pre-book the slots. Entry to PLOT 48 was not time-slotted but limited to visitors who had booked slots at the Yokohama Museum of Art (Last admission 30 minutes before closing). Entry to NYK Maritime Museum required presentation of the Triennale ticket.

*Free admission for junior high school students or younger and people with disabilities (see p.48) and their caretakers (pre-booking not required)

(Tax included. Unit: JPY)

Adult	Student (University and Vocational School)	High School Student
2,000	1,200	800

Yokohama Triennale Plus Ticket

In addition to Yokohama Triennale 2020, admissions to “BankART Life VI” and “Koganecho Bazaar 2020” were included in this ticket.

(Tax included. Unit: JPY)

Adult	Student (University and Vocational School)	High School Student
2,800	2,000	Free for “BankART” and “Koganecho”/ 800 JPY for the Triennale 2020

Sales Results

Sales period: June 23–October 11

* The ticket offices at the venues were open only during the exhibition period.

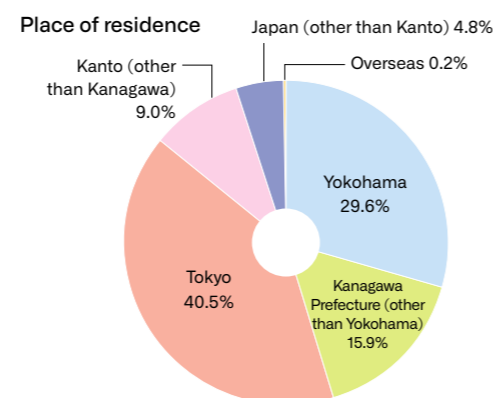
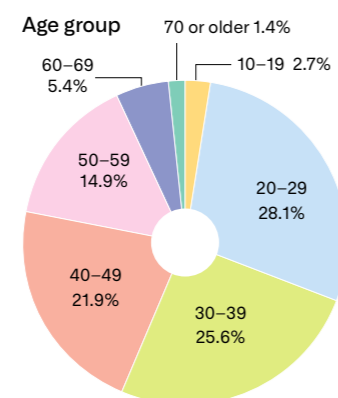
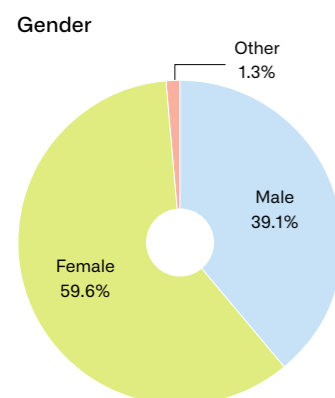
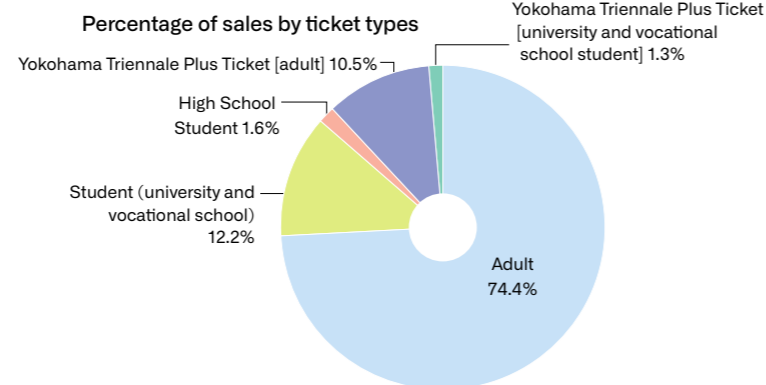
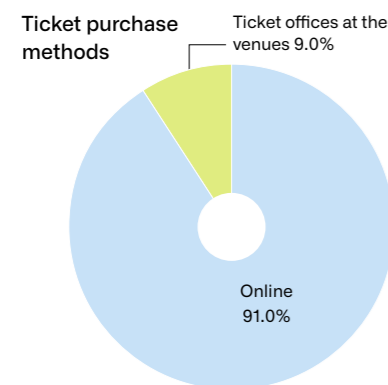
(Unit: number of tickets sold)

Yokohama Triennale 2020 Ticket	Yokohama Triennale Plus Ticket	Total
54,429	7,299	61,728



Ticket screenshot

Purchaser Profiles



Utilization of ICT

ICT tools were used to keep the exhibition accessible to a wide scope of audience, including those who could not visit in person due to the COVID-19 pandemic.

Yokohama Triennale 2020 Virtual Tour

The Yokohama Triennale 2020 Virtual Tour was launched online for free to bring a new viewing experience to those who could not visit the exhibition in person. The program enabled a 360-degree panoramic view of the exhibits at Yokohama Museum of Art, PLOT 48, and NYK Maritime Museum. The wall texts and the labels accompanying the artworks were also on view.

Launch date: September 24

Languages: Japanese and English

Supported devices: PC, tablet, and smartphone

Total views: 13,645 (as of January 31, 2021)



Yokohama Triennale 2020 Virtual Tour screen view



Online exhibition guide service by Guide Supporters

The online exhibition guide service was launched by Yokohama Triennale Supporters as an alternative to the on-spot guidance. The Guide Supporters gave presentations of the exhibition highlights to the prebooked individuals and groups. Not only those who could not visit the Triennale but also those who were planning to visit or had already visited were all welcomed.

(See p.50 for details)

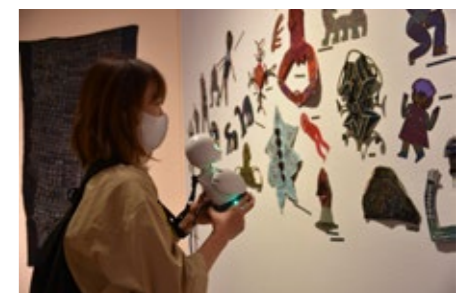


Online exhibition guide service

Exhibition guide assisted by avatar robot “OriHime”

The viewing sessions with the avatar robot “OriHime” were carried out for those who had difficulties going out of their homes due to physical or other restrictions.

(See p.48 for details)



Exhibition guide assisted by avatar robot “OriHime”

Online streaming of Episōdo

Among the 12 Episōdos carried out in parallel to the exhibition, 8 projects (Episōdos X, 01, 03, 05, 06, 08, 09, 10) were designed to be streamed online.

(See pp.16–20 for details)

04. Visitor Amenities

The services to alleviate the visitors from the summer heat while walking between the Triennale venues were provided in forms of rental parasols and mobility services. A variety of merchandise were sold at the museum shop of Yokohama Museum of Art and PLOT 48 Shop, including the officially designed items, “Yokohama Creators’ Goods” produced by designers working/living in Yokohama, “Tie-up Goods” with the Yokohama Triennale 2020 logo produced by local businesses, and the participating artists-related items.

Measures Against Heat

● Parasol

Parasols designed by official designer Ariane Spanier were rented out for free to visitors moving between the exhibition venues.

● Cooling mist system

A mist system was installed at PLOT 48 through the partnership between Panasonic Corporation and the City of Yokohama to implement measures against heat.



Originally designed parasol



Cooling mist system

Shops

● Museum shop at Yokohama Museum of Art

The museum shop at Yokohama Museum of Art sold the officially designed items and other items by local designers and business.

Date/Time: July 17–October 11/11:00–18:00

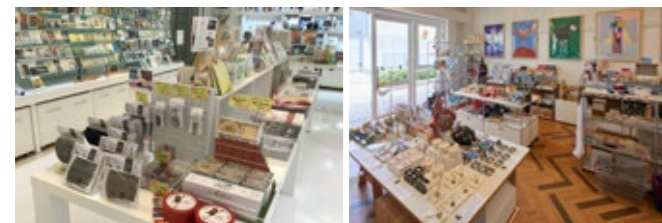
*Also open for the late night opening

● PLOT 48 Shop

PLOT 48 Shop opened for a limited period of the Triennale.

Date/Time: July 17–October 11/10:00–18:00

*Also open for the late night opening



Museum shop at Yokohama Museum of Art PLOT 48 Shop

Mobility Between the Venues

● Yokohama Community Cycle “baybike”

A temporary cycle station of the bicycle-sharing service, Yokohama Community Cycle “baybike,” was made available at PLOT 48.

● Choi-Mobi Yokohama

Temporary parking spaces for Choi-Mobi Yokohama, a sharing service of ultra-compact EV, were made available at Yokohama Museum of Art and PLOT 48.

● Design for the Construction Walls

The key visual design of Yokohama Triennale 2020 appeared on the temporary walls enclosing the construction site located between Yokohama Museum of Art and PLOT 48.



Construction wall design
Photo: KATO Hajime

Official Items

A total of seven official items were produced: tote bag, clear plastic folder, and notebook (five variations). The design was supervised by Ariane Spanier.

(Tax included. Unit: JPY)

Item	Price
Tote bag	1,500
Clear plastic folder	385
Notebook (five variations)	440



05. Initiatives for Children and Youth

Programs including workshops by participating artists were carried out for children and youth to introduce different perspectives and deepen their understanding of diverse values through contemporary art. While some programs were cancelled due to COVID-19, measures to prevent infection, such as operating in small groups and utilizing online channels, were taken to realize as many programs as possible.

● Program for junior high and high school students

The program for junior high school and high school students unfolded over a period of 7 months. Combining online and on-site programs, artists and professionals (Aono Fumiaki, Arai Takashi, Takemura Kei and Hirose Koujiro) were invited to take part in lectures and workshops.

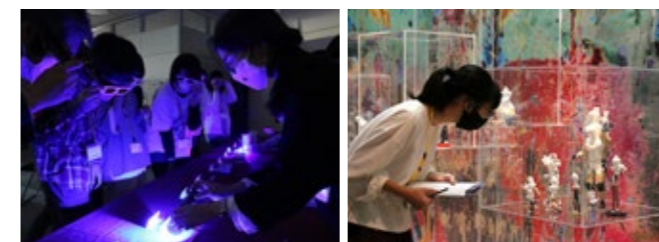
Number of events: 10

Dates: [Experiencing Art] August 23, September 6, 20, October 4, 11, November 8; [Expressing Art] November 22, December 13, January 31, February 28, 2021

Number of participants: 17

Venue: Yokohama Museum of Art (part of the programs were conducted online)

*“YT Kids Exploration Crew,” a program planned by junior high and high school students for elementary school students, was cancelled due to COVID-19.



● Let’s Enjoy SATO Risa’s Work!

Participating artist Sato Risa was invited to do a hands-on workshop at a local elementary school. The workshop was conducted in small groups in a ventilated room.

Date: August 25

School: Minatomirai Honcho Elementary School

Number of participants: 120 students



● Participatory actions: “Episōdo 06 IWAI Masaru, Broom stars” (See p.19 for details.)

● Online talk “Catching IIKAWA Takehiro’s Thoughts”

Participating artist Iikawa Takehiro talked about his work *DECORATOR CRAB “Arrangement, Adjustment, Movement”* and conducted a four-frame comic workshop as a way of better understanding his work.

Speaker: IIKAWA Takehiro, Facilitator: KIMURA Eriko



Date/Time:

August 30/14:00–15:30

Number of participants: 36

● School Program: Yokohama City Culture and Art Education Platform

Led by the City of Yokohama and coordinated by the Yokohama Museum of Art Educational Department, the program sent artists to municipal schools.

Workshop on the theme of “walk” by Hanasaki Setsu

Dates/Schools/Number of participants: September 8 / 10 students from Sugeta Junior High School; November 16 / 12 students from Kanagawa Junior High School (Grades 1-3)

“Expression for contemplation – Cleaning, Masks and Catwalk” by Iwai Masaru

Dates/Schools/Number of participants: January 9, 26, February 2, 2021 / 141 students from Hongo Junior High School (Grade 2)

Organizer: City of Yokohama

● Online exhibition tours for schools

Online exhibition tours were held for teachers in elementary schools, junior high schools, high schools, special-needs schools and compulsory education schools in Kanagawa prefecture.

Number of events: 2

Dates: August 1, 29

Number of participants: 24

● Visits by school groups

Group visits were made available to school groups only and after the restrictions on admission were eased in September. Students were divided into small groups to see the exhibition.



Dates: September 15,

September 30, October 8

Number of schools: 5

Number of students: 284

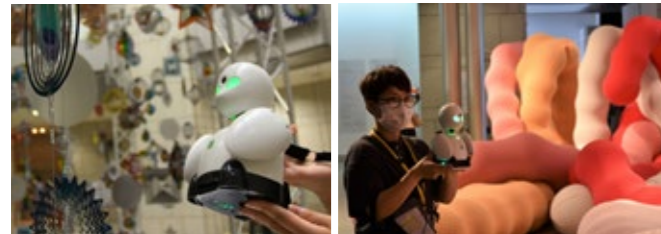
06. Initiatives for Social Inclusion

Initiatives were taken to make the Triennale accessible to every visitor regardless of disability, age, nationality or any other status. Online guidance and art appreciation sessions were provided to people with physical or other disabilities who could not visit in person.

● Art appreciation session using the Avatar Robot "OriHime"

"OriHime," an avatar robot, was made available to access the exhibition from remote sites. Those confined to their homes, due to physical and other barriers, accessed the exhibition through the robot carried by their friends and families on-site. The robot was also used to run an art class for students at special-needs school.

Number of sessions: 21
 Dates: September 7–October 5
 Venue: Yokohama Museum of Art
 Number of participants: 138 (103 remote participants, 35 on-site visitors)



● Art Appreciation Workshop for the Deaf

The workshop "Training/Sign Language/Art Project 2020 Think through Art 2" was conducted for the Deaf and hard of hearing participants with the support of the Agency for Cultural Affairs. It combined online and on-site events, and was accompanied by a deaf interpreter.*

*Interpretation by a deaf person whose first language is sign language.

Number of events: 2
 Dates: September 19, October 25
 Venue: Online, Yokohama Museum of Art
 Target participants: the Deaf and hard of hearing people, who are high-school-aged or over
 Number of participants: 12
 Organizers: The Totto Foundation, supported by the program Promotion of Cultural and Artistic Activities for People with Disabilities, Agency for Cultural Affairs
 Co-organizer: Organizing Committee for Yokohama Triennale



● Program in partnership with youth-support organizations

An art appreciation program was conducted in collaboration with K2 International, an organization supporting young people who face difficulties in life.

Number of events: 3
 Dates: September 15 (preliminary online guidance), September 23, October 6
 Venue: Online (preliminary online guidance), Yokohama Museum of Art
 Number of participants: 19



● Exemption of Admission Fees

People with disabilities* and their caretakers (one person) could enter the Triennale free of charge.

*Persons with Identification Booklet for the Physically Challenged, Identification Booklet for the Mentally Challenged, Identification Booklet for the Intellectually Challenged (Ai-no-Techo), Medical Care Certificate for Specified (Intractable) Diseases, Medical Care Certificate for Independent Living Support, or equivalent documents

● Other initiatives to support people with different needs

- Access guides for those using wheelchairs and strollers were posted on the official website. (Cooperation: Yokohama City Wheelchair Association)
- Wheelchairs, strollers, writing boards, magnifying glasses and canes were made available for loan, free of charge.
- Transcripts of the film works without subtitles were provided.
- Basic information were offered in multiple languages.
- Online guides in English and Chinese were given by Yokohama Triennale supporters.

07. Yokohama Triennale Supporters

Yokohama Triennale Supporters is a team of volunteers who provide assistance to the operation of the Triennale. For this edition, a number of their activities were downscaled or cancelled due to the COVID-19 pandemic, but the online exhibition guide service was launched and provided a new way of enhancing the visitors' experience.

Preparing for the Triennale

Supporters held a series of lectures and events to recruit new members and build a shared sense of purpose among the members as well as to publicize the Yokohama Triennale.

(Cumulative total number of people)

Program	Outline	Number of sessions	Total number of participating Supporters	Total number of general participants
Supporters Salon / Supporters Salon Extra	Talk events on contemporary art	Total 11 sessions (FY2018)	170	90
Petit Tori	Workshops and visits to art projects carried out in small groups	Total 10 sessions (FY2018)	81	4
Hama-Treats! Station	Presentation of the Yokohama Triennale and Supporter activities during the Koganecho Bazaar 2018	September 21–October 28, 2018	19	—
Supporter Initiatives (activities initiated by supporters)	Projects initiated by supporters	Total 14 sessions (FY2018–2019)	59	26
Exhibition Guide Service	Guide Supporter training programs Number of registered Guide Supporters: 129 Guidance: 2 sessions / Groupwork (online): 36 sessions / Venue visit: 4 sessions / Rehearsal (online): 18 sessions / training video (online): 7 sessions * From February through to August 2020	Total 67 sessions (FY 2019–2020)	—	—
Other events	Presentations of the Yokohama Triennale and Supporter activities at community events	Total 2 sessions (FY2018–2019)	—	—



Supporters Salon "Surprising Facts about Contemporary Art"



Petit Tori Trip to "Water and Land Niigata Art Festival 2018"



Hama-Treats! Station



Supporters Initiatives Cooking Club 2020



Guide Supporter training program



Workshop at the 27th Oookagawa Sakura Festival

Activities during the Triennale

Changes were made to Supporter activities due to the COVID-19 pandemic: the visitor service activity was cancelled; the artist support activity was carried out in limited scope; and the exhibition guide service activity shifted to an online platform. A limited number of Supporter Initiatives were carried out as planned.

Yokohama Triennale 2020 Supporter Activities

Program	Activities	Outline	Location	Number of sessions	Total number of participating Supporters	Total number of participants
Exhibition Guide Service	Online exhibition guide service (live version)	Presentation of exhibition highlights to pre-booked groups and individuals Number of registered Guide Supporters: 129 (Number of active guides: 57)	Online	92	182	845
	Online exhibition guide service (archive version)	Pre-recorded video presentation of exhibition highlights	Online	12 *Number of videos presentations	12	3,871 *Total views (August 23–October 11)
Artist Support	Cleaning action of "Episodo 06: IWAI Masaru, <i>Broom stars</i> "	Participated in the cleaning activity	Yokohama Museum of Art	10	10	—
	Support for "Episodo 06: IWAI Masaru, <i>Broom stars</i> "	Participated in the technical rehearsal	Online	1	9	—

Supporter Initiatives

- Yokohama Leaps Through Time II: An original city guide produced by the supporters for on-site distribution at the venues
- Yokotori Trivial Pursuit: Quiz on Yokohama Triennale trivial facts



Online exhibition guide service (live version)



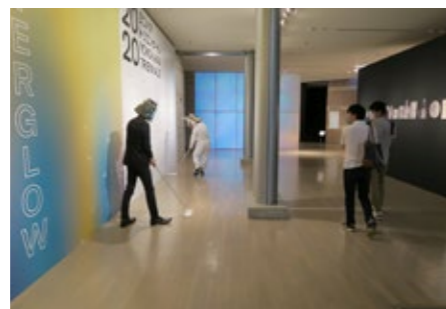
Online exhibition guide service (live version)



Online exhibition guide service (archive version)



Artist Support
Cleaning action of "Episodo 06: IWAI Masaru, *Broom stars*"



Artist Support
Cleaning action of "Episodo 06: IWAI Masaru, *Broom stars*"



Supporter Initiatives
On-site distribution of activity handouts

Supporter's Profile

Number of registered supporters:

1,671 as of October 11

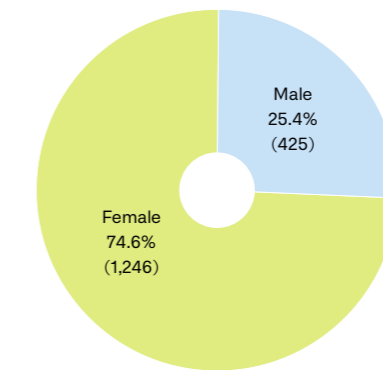
Number of active supporters:

cumulative total of 220
(actual number: 83)

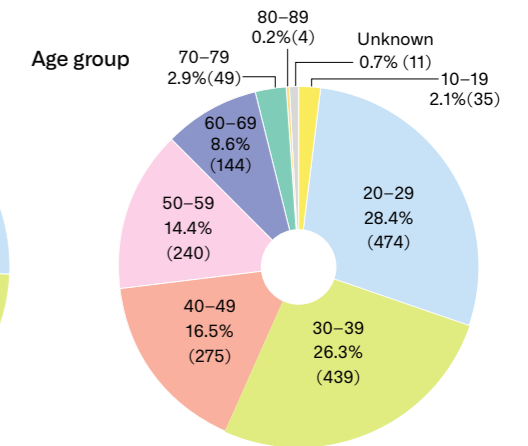
Eligibility:

- 16 years of age or older (approval of parent or guardian is required for those under 18)
- Expenses for transportation and meals are not provided.

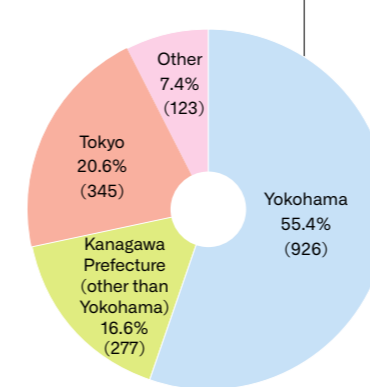
Gender



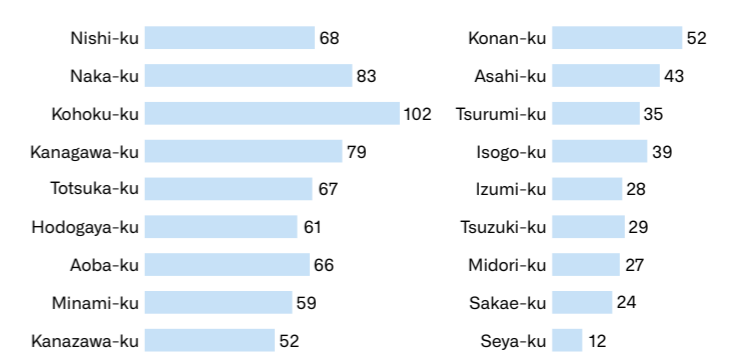
Age group



Place of residence

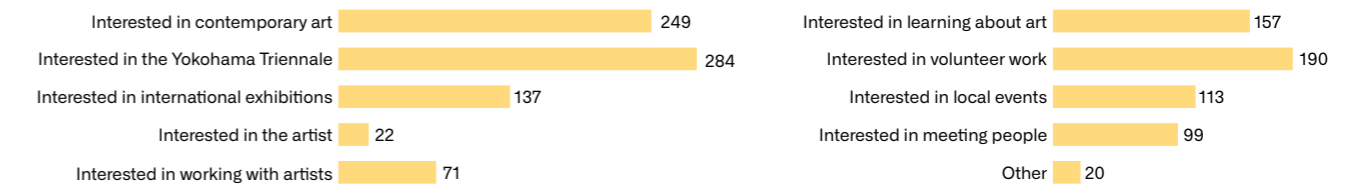


Breakdown by ward



Reasons to register as a Supporter (Multiple answers allowed)

*Answers collected from 330 newly-registered supporters from April 1, 2018 to December 31, 2020



Supporter's Survey Results

The registered supporters were asked to cooperate with the survey by e-mail. The survey included multiple choices and comments.

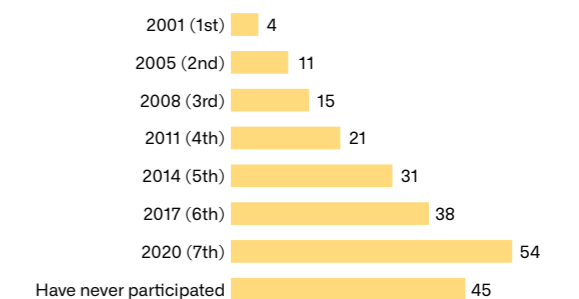
Survey system: Online survey system "Questant"

Survey target: Registered supporters who subscribed to the Supporters' newsletter as of November 12 (1,268 members)

Tabulation period: November 12–December 6

Number of valid responses: 98

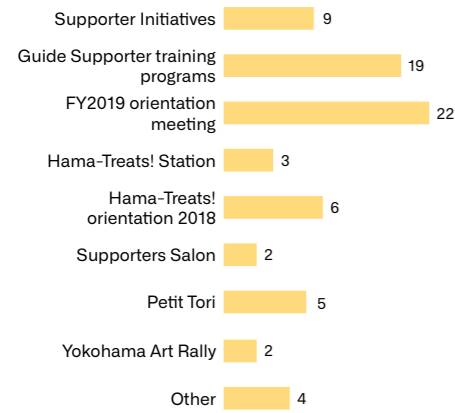
1. Have you participated as a Yokohama Triennale Supporter previously? If so, when? (Multiple answers allowed)



2. Did you participate in Supporter activities before the Triennale (FY2018–2019)?



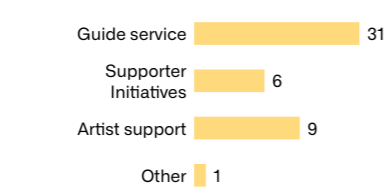
Which activities did you participate in?
(Multiple answers allowed)



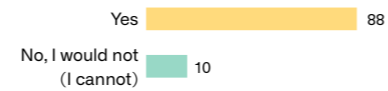
3. Did you participate in Supporter activities during the Triennale?



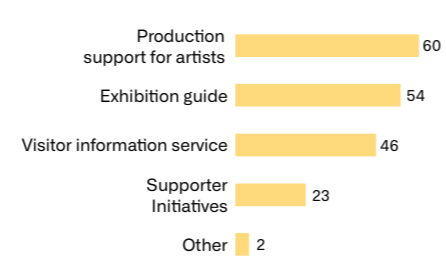
Which activities did you participate in?
(Multiple answers allowed)



4. Would you like to participate in Supporter activities again?



Which activities would you like to participate in? (Multiple answers allowed)



Supporters' Voices

Supporter activities in general

- As I admire art, I am grateful for this opportunity to take part in the museum activities. Volunteer programs open the museum up to the community and reveal its vital role.
- It would be great if the program could continue after the exhibition period. Casual follow-up events and exchanges would encourage us to continue our commitment to art at our own pace.
- I learned a lot from my fellow supporters. It was great to have an opportunity to get exposed to new and different ideas and perspectives.
- I joined volunteer activities for the first time in my life. It was a precious experience for me.
- It would be even better if there were more varieties in activities and modes of participation.
- I gained a valuable experience to enrich my life. This program gave me an excellent learning opportunity to enhance my knowledge and interest.
- Reading newsletters made me excited about what is planned next.
- I was interested in assisting artists for production of artworks. It is a pity that this was not realized due to the pandemic. I hope there will be more on-site activities in the next edition.

Exhibition Guide Service

- We tried new things and also worked on improving it. I think we were able to offer rich contents in the end.
- I found it both interesting and challenging to give an online exhibition guide service. I noticed that the audience was very attentive event through the monitor.
- I enjoyed a lot. It was surprising that we could communicate with one another so well although we had never met in person.
- I had a meaningful time connected with people far apart while talking about the Yokohama Triennale.
- I thought the online exhibition guide service was a great alternative during the pandemic. Everything was new but we were able to discuss and organize the online contents quite efficiently. Online guide services could be a standard program in the future editions.

Artist Support

- It was fun to work with Mr. Iwai.
- It was simply a joy. I hope there will be more chances to join this kind of project.

Supporter Initiatives

- I was glad to see the handouts distributed at the venue.
- It was good to get acquainted with those who were interested in contemporary art.
- I realized many things could be done online.

08. Art Programs in the City

Yokohama Triennale takes part in promoting arts and culture in the city with the local art NPOs, corporations, organizations and the creative community through the following schemes: “combination ticket programs” (2 programs), “tie-up programs”(8 programs), “support programs” (56 programs), “tie-ups” (12 projects), “tie-up goods” (5 items by 2 companies), and “Yokohama creator goods”(136 items by 45 groups).

Combination Ticket Programs

Yokohama Triennale 2020 collaborated with BankART Life VI and Koganecho Bazaar 2020 to launch the “Yokohama Triennale Plus Ticket,” which allowed admission to these exhibitions so that visitors could enjoy the broader contemporary art scene in Yokohama when visiting the Triennale.

● BankART Life VI – Insertion into City Life Tadashi KAWAMATA

The exhibition of Kawamata Tadashi, the artistic director of the Yokohama Triennale in 2005, introduced his new project using metal plates at Bashamichi Station, Minato Mirai Line, and in and around BankART Temporary, an art space utilizing former Dai-ichi Bank. Also displayed on a 200-meter wall at BankART Station in the basement of Shin-Takashima Station was a series of drawings on his projects from early to present days. The photos of his projects after 2012 were also exhibited for the first time in Japan.

Dates: September 11–October 11

Time: 11:00–19:00

Venues: BankART Station, BankART Temporary, Bashamichi Station

Organizer: BankART1929



Photos: BankART1929

● Koganecho Bazaar 2020 Artists and Communities

Under the theme of “Artists and Communities,” the first part presented the works of 42 artists who were engaged in the Koganecho Artist in Residence (AIR) program; the second part exhibited the works of 9 artists who were selected through an open call and invited for a residency.

Dates: [Vol.1] September 11–October 11 [Vol.2] November 6–November 29

Time: 11:00–19:00

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

Organizers: Koganecho Area Management Center, the Hatsunecho-Koganecho and Hinodecho Environmental Cleanup Initiative Committee



Gaeun Kim, *somewhere along the Journey*, 2020 (Left)
Photo: Yasuyuki Kasagi
Tomoko Abe, *BI /OTO /P*, 2020 (Right)
Photo: Ujin Matsuo

Tie-Up Programs

A wide range of art programs were jointly carried out in collaboration with corporations, NPOs in the Creative City Core Area Bases and other organizations in Yokohama.

● Creative Railway - Art in the Minatomirai Line stations

Contemporary art exhibitions and performances were held at and around the stations of Minatomirai Line, which runs along the port of Yokohama through uniquely-designed stations.

Dates: September 26–October 11

Venues: Stations of Minatomirai Line (from Shin-Takashima to Motomachi-Chukagai) and the surrounding area

Organizers: City of Yokohama, YOKOHAMA MINATOMIRAI RAILWAY COMPANY, Creative Core Area Bases



Shin-Takashima Station



Nihon-ōdōri Station



Motomachi-Chūkagai Station

● Yokohama Paratriennale “Our CurioCity - toward an open city”

Yokohama Paratriennale is an art project where people with disabilities work with professionals in various fields. This was the third time that the project was held, presented in a new format that integrated online and real events.

Preliminary programs: August 24–ongoing

• “Yokohama Paratriennale 2020 Open Class”

August 24/14:00–15:50/Yokohama City Hall (Atrium, 1F)

• “Yokohama Paratriennale Documentation Exhibition”

August 24–August 29/9:00–20:00/Yokohama City Hall (Presentation Space, 2F)

• “Paratri TV”

August 24–ongoing/Official YouTube channel of Yokohama Paratriennale

Core programs: November 18–November 24

Venues: Yokohama City Hall (Atrium, 1F and other places), online

Organizers: Rendez-vous Project Yokohama Committee, SLOW LABEL (a specified non-profit corporation)

● Nissan Art Award 2020 Finalists Exhibition

Based on Nissan Motor's corporate vision of enriching people's lives, the Nissan Art Award was established with the aim of supporting talented artists in Japan and contributing to the future development of Japanese culture. The exhibition presented new works by 5 finalists who were selected by globally renowned jury members.

Dates: August 1–September 22

Venue: NISSAN PAVILION (6-2-1 Minatomirai, Nishi-ku)

Organizer: Nissan Motor Co., Ltd.

Tie-up panel discussion

“Perspectives from Curators and Artists on the New Normal”

Panelists: Ute META BAUER, NANJO Fumio, Raqs Media Collective, KURAYA Mika

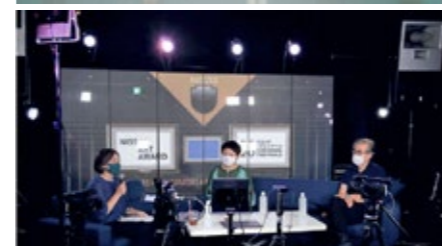
Date/Time: August 4/19:00–20:30 (online)

Co-Organizer: Organizing Committee for Yokohama Triennale

Cooperation: SUPER DOMMUNE



Photo: KATO Hajime



Tie-up panel discussion

● Art Guide App “Public Art's Light”

The app on public art was developed to encourage users to walk around and enjoy public art in the Minato Mirai 21 district. It provided 3 routes to encounter public artworks in the area between Yokohama Museum of Art, PLOT 48 and Yokohama Station. Information was distributed at the venues of the Triennale, Shiseido Global Innovation Center (S/PARK) and other places.

Dates: August 3–October 11

Organizer: Nomura Research Institute, Ltd.



● Street Furniture Competition

Out of the 209 proposals received for the open-call competition for street furniture, 3 proposals were selected and installed in public space.

Dates: October 1–11

Venue: Grand Mall Park (in front of Yokohama Museum of Art)

Organizer: Committee of Yokohama Street Furniture Competition



● Art Program “Let's play with paper clay and make a tree of manju (steamed bun)!”

The art program with participating artist Sato Risa was held in the suburbs of Yokohama to provide an opportunity to appreciate contemporary art to the local community.

Date/Time: [Workshop] September 27/10:00–17:00

[Exhibition] September 27–October 11

Number of participants: 82 / Number of works completed: 110

Venue: Urban Design Center Namiki Lab (1-17-7 Namiki, Kanazawa-ku)

Organizer: Organizing Committee for Yokohama Triennale

Co-organizer: Yokohama Kanazawa Seaside Area Management Committee (Ashita Town Project)



● Triennale in the City Stamp Rally

The digital stamp rally “Triennale in the City Stamp Rally” was carried out to encourage a tour around the venues of the Triennale and Creative Railway.

[Yokohama Triennale 2020 course] September 11–October 11

Rally points: 5 locations (Yokohama Museum of Art, PLOT 48, Venues of BankART Life VI and Koganecho Bazaar 2020)

Number of participants: 2,414

[Creative Railway course] September 26–October 11

Rally points: 5 locations (Shin-Takashima Station, Minatomirai Station, Bashamichi Station, Nihon-ōdōri Station, Motomachi-Chūkagai Station)

Number of participants: 1,025

Organizer: Organizing Committee for Yokohama Triennale, City of Yokohama

Cooperation: NIPPON TELEGRAPH AND TELEPHONE EAST CORPORATION



● “BankART School Outreach Program” + “Let's play! with Mr. Kobayashi, the Pink Cat Project”

To engage with the community in the suburbs of Yokohama, a series of lectures on the city's urban planning, with references to the history of Kanazawa ward and the city center of Yokohama, was held in two locations, and an art project by the participating artist Iikawa Takehiro was held in Kanazawa ward.

[BankART Outreach Program] November 20, 30, December 19, 2019; January 11, 25

Venues: BankART Station, Kanazawa-hakkei campus of Yokohama City University, Urban Design Center Namiki Lab, around Kanazawa-hakkei Station

[Workshop “Gardening for Mr. Kobayashi, the Pink Cat”] December 8, 2019

Venue: Urban Design Center Namiki Lab (1-17-7 Namiki, Kanazawa-ku)

[Live sculpting and outdoor installation: Decoratorcrab – Mr. Kobayashi, the Pink Cat] January 22–March 1, 2019

Venue: Namiki Clinic (2-9-4 Namiki, Kanazawa-ku)

Organizer: YOKOHAMA AIR ACT Committee (BankART1929+Koganecho Area Management Center)

Support: Yokohama Arts Foundation, City of Yokohama

Cooperation: Yokohama Kanazawa Seaside Area Management Committee (Ashita Town Project)



DECORATOR CRAB - Mr. Kobayashi, the Pink Cat -, 2020
Photo: Takafumi Sakanaka

09. Public Relations and Promotion

Various channels were used for publicity and promotion of Yokohama Triennale, targeting both professionals and the general public. Digital media, in particular, was exploited in order to reach potential visitors.

In-depth coverages of the Triennale were made by journalists of arts and culture section of major broadsheet newspapers as a result of publicizing Raqs' curatorial concept and approach in detail. However, as event-listings and other leisure pages were nearly inactive due to COVID-19, the number of coverages in media targeting the general public decreased.

The publicity materials were designed by Ariane Spanier, who created a key visual image based on a color spectrum. The variations of the image were developed for use according to different media including flyers, posters, website and banners. Promotional activities made active use of digital advertisement and online contents, expanding the use of digital media and tools for public relations and promotion.

Publicity

Press conferences

The press conference in November 2019 was held in the form of Episódio at the proposal of artistic director to launch the Triennale. Osaka Eriko and Kuraya Mika, Executive Chairpersons of the Organizing Committee for Yokohama Triennale, attended the mayor's regular press conference held on June 3 and made an announcement on the postponement of the opening for 2 weeks. The press conference on June 22 was live-streamed to prevent the spread of infection, and the conference on July 16 was attended by a limited number of press people and live-streamed online as well.

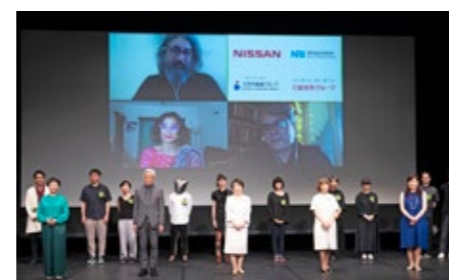
Date/Time	Venue	Announcement	No. of attendees
Episódio 00: Sharing Our Sources November 29, 2019 14:00–18:00	PLOT 48 (Minato Mirai 21 Central District Block 48)	[Agenda] Performances and lectures to share the sources (and AD's comments on title and concept), title, concept and the first group of participating artists [Presenters] Raqs Media Collective, SHINTAKU Kanako, TAMURA Yuichiro, NISHIOKA Ai (reading), Ivana FRANKE, Lantian XIE, Hicham BERRADA, KOMATSU Kazumichi (music)	52
2nd Press Conference June 22, 2020 14:00–15:00	Live-streamed from a café in Yokohama Museum of Art	[Agenda] Exhibition outline and participating artists, measures to prevent the spread of infection [Speakers] Raqs Media Collective (video message), OSAKA Eriko, KURAYA Mika, MATSUMOTO Kimiyoshi, HOASHI Aki (moderator)	124 (number of viewers)
3rd Press Conference July 16, 2020 14:30–15:30	Yokohama Landmark Hall/ Lecture hall, Yokohama Museum of Art (satellite venue)	[Agenda] Introduction of the exhibition and participating artists, photo session [Speakers] HAYASHI Fumiko, KONDO Seiichi, OSAKA Eriko, KURAYA Mika, Raqs Media Collective (online), KIMURA Eriko Artists: AONO Fumiaki, ARAI Takashi, IIKAWA Takehiro, IYAMA Yuki, IWAI Masaru, Elena KNOX, SATO Risa, SHINTAKU Kanako, TAKEMURA Kei, TAMURA Yuichiro, Dennis TAN	88 (including the satellite venue) 676 online viewers (including general public)



Episódio 00: Sharing Our Sources
Photo: KATO Hajime



2nd Press Conference (Live streaming)



3rd Press Conference
Photo: KATO Hajime

Press releases

The press e-newsletters were sent as follows:

	Date	Topics
1	November 29, 2018	Yokohama Triennale 2020 Announcement The Raqs Media Collective Appointed as Artistic Director for Yokohama Triennale 2020
2	July 2, 2019	Yokohama Triennale 2020 Announces Dates and Main Venues July 3 - October 11, 2020 Yokohama Museum of Art and PLOT 48
3	April 20, 2020	The First Announcement of Participating Artists
4	June 24, 2020	Opening Date to Change from July 3 to July 17
5	July 3, 2020	Digital Space, "Episódio X"
6	July 16, 2020	Yokohama Triennale 2020 will open to the public on July 17
7	September 24, 2020	Explore Yokohama Triennale 2020 from home New virtual tour released September 24
8	October 6, 2020	"Episódio 03: Deliberations on Discursive Justice- Chasing the Scent"
9	October 7, 2020	"Episódio 10: Interstitium" — The Penultimate Episódio with video presentations by artists
10	October 12, 2020	Yokohama Triennale 2020 "Afterglow" closes
11	October 16, 2020	Invitation - YOKOHAMA TRIENNALE: "Episódio 01: Afterparty"

Volume of media exposure

Value of publicity effects of Japanese and overseas media: approximately 5.09 billion yen (see p.66 for details)

Volume of Japanese media exposure (November 2018–January 2021)

Japanese media	TV		Radio	Newspapers	Magazines	Free magazines	Online	Total
	Terrestrial	CATV						
April 2018–June 2020	8	84	6	41	41	25	742	947
July 2020	4	7	16	56	13	14	561	671
August 2020	7	234	3	37	17	8	443	749
September 2020	4	13	5	35	16	13	807	893
October 2020	0	0	6	45	7	4	311	373
November 2020–January 2021	1	0	0	78	3	3	263	348
Total	24	338	36	292	97	67	3127	3981

Volume of overseas media exposure (November 2018–January 2021)

Overseas media	TV	Newspapers	Magazines	Free magazines	Online	Total	Region	Total no. of appearances
November 2018–June 2020	0	0	2	0	76	78	China	20
July 2020	0	0	4	0	62	66	Taiwan	32
August 2020	0	1	5	0	33	39	South Korea	14
September 2020	0	0	2	0	23	25	Other Asian countries	38
October 2020	0	0	2	0	12	14	Middle East	10
November 2020–January 2021	0	2	7	0	26	35	Europe	58
Total	0	3	22	0	232	257	Americas	31
							Oceania	5
							Other	49
							Total	257

Media Coverage Summary

Television

The NHK programs “Gogo Nama” (the “museum at home” segment) and “Hirumae Hotto” featured the Triennale with curators explaining the artworks for the audience with few opportunities to engage with art. The NHK programs “Nichiyo Bijutsukan” and Television Kanagawa’s “Hamanavi” introduced the exhibition with their guests appreciating hands-on works or participating in workshops and the keywords of the Triennale in great detail. The NHK Shutoken–Network broadcasted Triennale’s initiatives for social inclusion, and cable television featured children’s workshop, focusing on the Triennale’s commitment in the community.

Radio

Curators made appearances to introduce the Triennale on the radio programs of NHK Yokohama “Hama☆Kira” and FM Yokohama. City officials also spoke on the radio programs of FM Yokohama and Radio Nippon to introduce the exhibition and preventive measures of COVID-19.

Newspapers

Broadsheet newspapers, *The Asahi Shimbun*, *Mainichi Shimbun*, *Yomiuri Shimbun*, *Nihon Keizai Shimbun* and *Sankei Shimbun*, ran articles on “toxicity,” one of the key terms of the Triennale, in relation to the situation with COVID-19. The Kanagawa regional editions of each of these newspapers and *Kanagawa Shimbun* introduced various activities including interviews with participating artists, support programs for visitors, workshops with elementary school students, measures to counter COVID-19 and activities specific to Yokohama. *Kyodo News*’ readers campaign attracted more than 6,500 readers nationwide to apply for complimentary gift, contributed to disseminate information on the Triennale widely.

Magazines

The art journal *Bijutsu Techo* featured a long interview on Raqs by Miki Akiko, co-director of the 6th edition of Yokohama Triennale. Magazines in various fields also featured the Triennale including women’s magazines *SPUR* and *madame FIGARO japon*, which interviewed participating artists, and *BRUTUS* and *OZ magazine* giving interviews to curators. Due to COVID-19, some magazines had to cancel or postpone publications of their issues.

Online media

The online art journal *Bijutsu Techo* Web presented an exhibition report and a special interview with the curatorial head. Photo tour in *ART iT* and *artscape*’s report on social inclusion and appreciation, as well as tie-up articles posted on the cultural journal *CINRA* ran a series of reviews on the Triennale by prominent musician, DJ and writer. The Japanese idol group Momoiro Clover Z’s video report attracted new audience. Digital versions of the newspapers, magazines and free publications also carried news on the Triennale.

Overseas media

Interviews of Raqs were reported in *The New York Times* and *The Indian Express*. Since overseas journalists were unable to travel to Japan, local reporters writing for the international art journals, *Art Review Asia*, *Flash Art* and *ART AGENDA*, covered the Triennale in detail, with a focus on the exhibition during the pandemic.

Publicity Materials

Designers in Japan and overseas were invited to propose a design concept for the Triennale, and Ariane Spanier was selected as a result. The key visual design incorporated a broad range of color spectrum and randomly inserted pixels, reflecting “luminosity,” “toxicity,” “coexistence” and “passage of time.” A range of patterns and a moving image were developed for use in various digital media.

Designer: Ariane SPANIER (Ariane Spanier Design)

Based in Berlin, Spanier and her studio work on graphic design and art direction, for mainly but not limited to print media, and also for moving image and animation. She worked with Raqs on the 11th Shanghai Biennale (2016) as designer.

Flyers and Logos



Key visual



Logos



(inside)

Flyer (h. 297 x w. 420 mm, half folded): distribution started in June 2020

Yokohama Triennale 2020 website

A teaser site went live on November 8, and the Yokohama Triennale 2020 website was launched on November 29, 2019. The website presented the outline of the Triennale, a message from artistic director, the information on “sources,” “Episodos,” participating artists and online events. The website also introduced useful services for visitors and information on local art scenes as well as a pre-booking online ticket sales page to comply with the new measure to control admission. The website was also used as a platform to present live streaming and video works by artistic director and participating artists.

The outline, the ticket, and the access pages were translated by automatic translation system and were made available in 7 languages.

The total number of sessions (visitors) was 932,887, and the total number of page views was 2,145,922. (from November 8, 2019 to October 11, 2020)



Landing page view

Social media

Twitter

Prior to the opening, information on the Triennale was tweeted whenever information was updated. After the opening, information on ticket availability and opening hours were tweeted every day. In addition, video works and live streaming by participating artists, online events, information on special services and other useful information were tweeted to feed the art fan followers, with the information on the Triennale.

Facebook

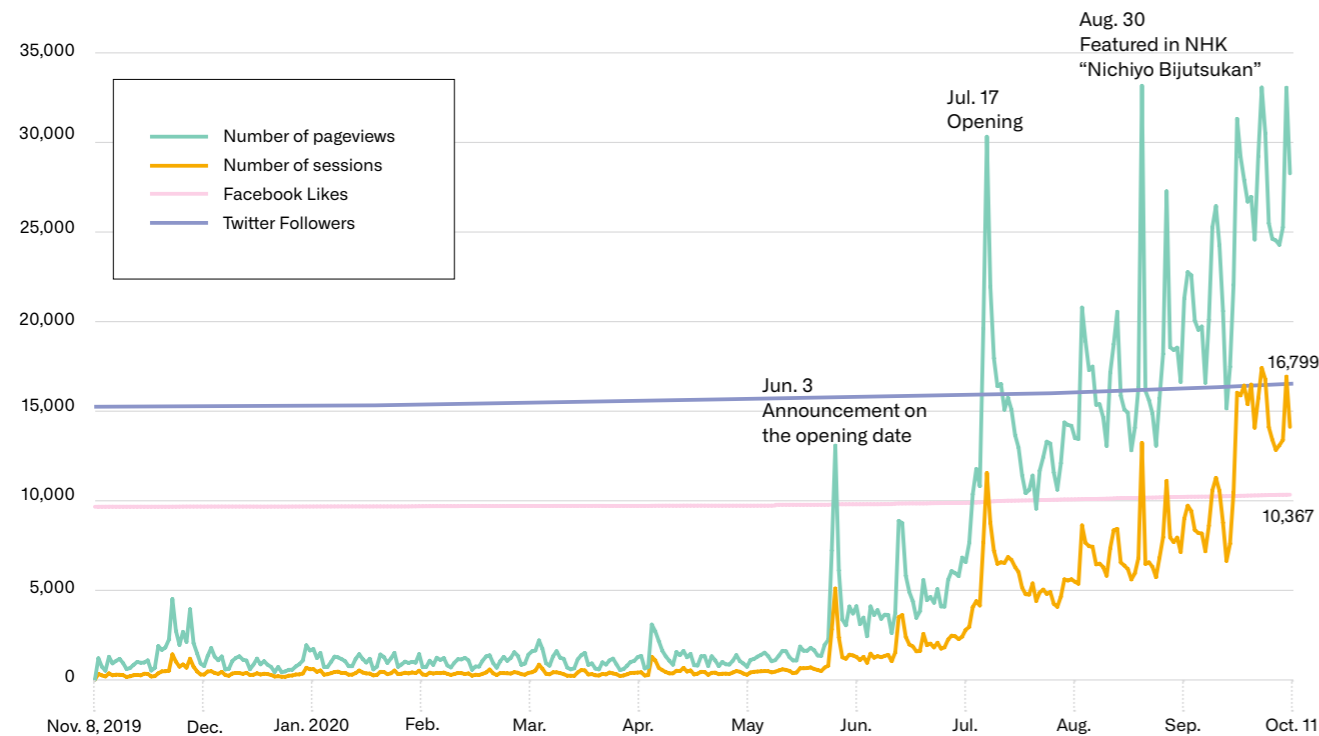
In conjunction with Twitter, Facebook posted information on the exhibition and events. Facebook Events were also created to announce events in Episodo 02 and was used to contact participants.

Instagram

From September 2020, midway through the exhibition period until closing, photos and the information on the artworks by participating artists were posted every day to introduce the exhibition and the work. Artists abroad shared the posts and disseminated information worldwide.

E-mail news

Information on press release and news published on the special website were delivered by e-mail to subscribers in Japanese and English in a timely manner. (Japanese: 40 times, English: 11 times)



Promotion

Advertising on public transport and in the vicinity of venues

Advertisements were displayed in the Minatomirai area where the venues were located.

Locations	Type of ad
Grand Mall Park	Flag (2 kinds, small and large)
Entrance of Yokohama Museum of Art	Sign
Yokohama Station	Signboard
Minatomirai Station	Signboard/Digital signage
Stations of Minatomirai Line	Digital signage (platform protection gates)
Train cars of Minatomirai Line	Ad-wrapped train
Train cars of Yokohama Municipal Subway	Digital signage
The new Yokohama City Hall	Digital signage



Signboard at Yokohama Station

Advertisements

Advertisements were placed on social media to run digital promotions that reached out directly to target audiences. Digital media, including overseas websites for contemporary art and e-newsletter services were also proactively used for publicity abroad.

	Media	Number of ads
Social Media	Twitter	8
	Facebook	9
	Instagram	14
	Listing ads	6
In Japan	Magazines (cultural)	1
Overseas	Websites for contemporary art, e-newsletters	6



Flag at Grand Mall Park



Signboard at Minatomirai Station



Signboard at the entrance of Yokohama Museum of Art



Digital signage in Yokohama Municipal Subway



Ad-wrapped train of Minatomirai Line



Ad on Instagram

Promotional event Yokohama Art Rally “The Line between Art and Comedy”

A promotional event was held in 2019 featuring players in comedy and art to cultivate a new audience aside regular art fans and to provide them with an opportunity to enjoy art.

Date/Time: February 2, 2019 / [Part 1] 12:30–14:00 [Part 2] 15:00–16:00 [Part 3] 17:00–18:00

Number of participants: [Part 1] 385, [Part 2] 320, [Part 3] 282

Venue: Yokohama Port Opening Memorial Hall (1-6 Honcho, Naka-ku, Yokohama)

Featured guests: SHIRIAGARI Kotobuki, AIDA Makoto, Jaru Jaru (GOTO Junpei & FUKUTOKU Shusuke), KURAMOTO Mitsuru, AKI INOMATA, AOTA Shinya, LEEKANKYO, TANAKA Ichihiro

Planning: KURAMOTO Mitsuru, HONDA Ashita

Cooperation: Yokohama Triennale Supporters Office



Stage view



AIDA Makoto



SHIRIAGARI Kotobuki

Construction walls at Minato Mirai 21 Central District Block 37

To publicize the Triennale widely in the area and to mark the route between the venues, the key visual of Yokohama Triennale 2020 appeared on the temporary walls enclosing the construction site located along the way between the west entrance of Yokohama Museum of Art and PLOT 48 (see p. 46 for details).

Parasol

200 parasols were produced exclusively for Yokohama Triennale 2020 and rented free of charge for use between the venues (see p.46 for details). They were also used in an umbrella sharing service around Tokyo Station and in the Ueno area in Tokyo among other places to publicize the Triennale.



Construction walls



Parasol

Photos: KATO Hajime

10. Visitor Profile

Total number of visitors: 153,528

	Yokohama Museum of Art	PLOT 48	NYK Maritime Museum	Total
Visitors	73,782	44,269	10,251	128,302
Public program participants				25,226
Total				153,528

* Visitors who were in junior high school or younger: 8,619; People with disabilities and their caretakers: 5,244; Non-Japanese visitors: 1,198

* The number of public program participants is the total number of people who entered the free-admission zones and those who participated in workshops and other public programs.

Average number of daily visitors

	Yokohama Museum of Art	PLOT 48	NYK Maritime Museum	Total
Weekday average	660	402	72	1,133
Weekend/holiday average*	1,336	794	213	2,343
Daily average	946	568	131	1,645

*August 13 and 14 counted as holidays

Largest number of visitors on a single day

October 11 Late night opening Weather: Cloudy

	Yokohama Museum of Art	PLOT 48	NYK Maritime Museum	Total
Number of visitors	2,983	1,875	563	5,421

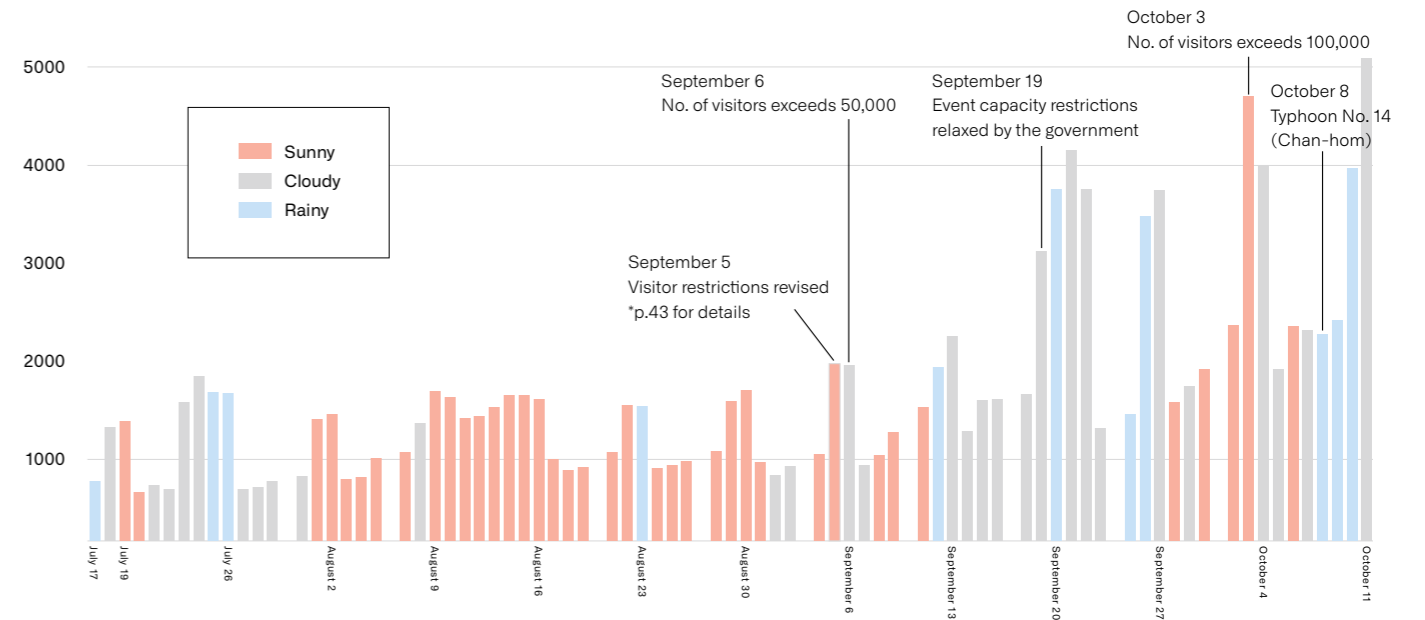
Smallest number of visitors on a single day

(among the days when all three venues were open)

July 28 Weather: Cloudy, partially rainy

	Yokohama Museum of Art	PLOT 48	NYK Maritime Museum	Total
Number of visitors	274	193	58	525

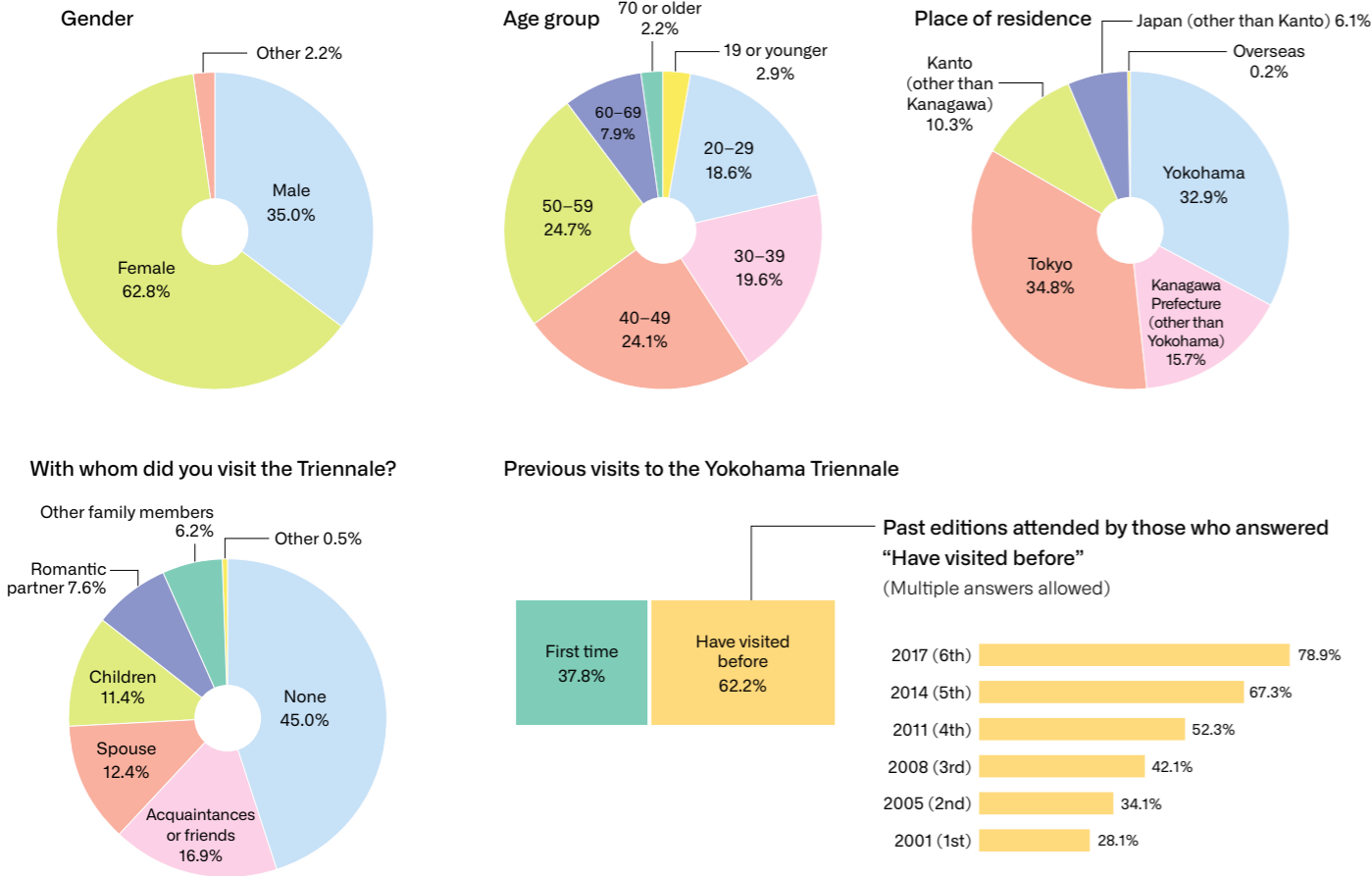
Daily Visitor Numbers



Visitor Survey

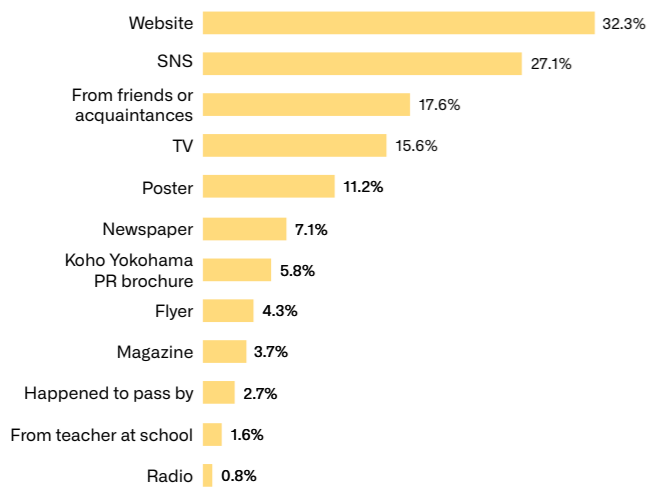
Dates: July 17–October 31
 Survey method: Online survey
 Number of valid responses: 2,161

Visitor profiles

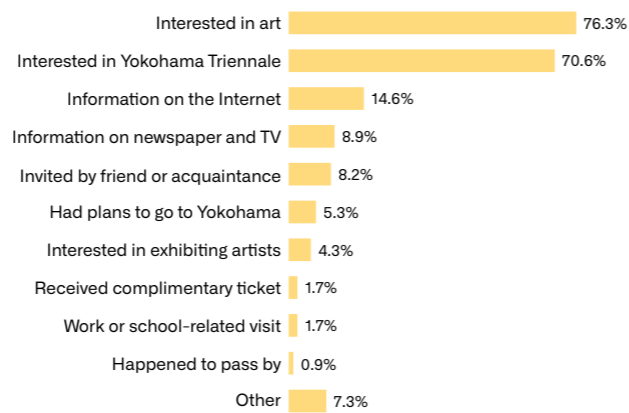


About Yokohama Triennale 2020

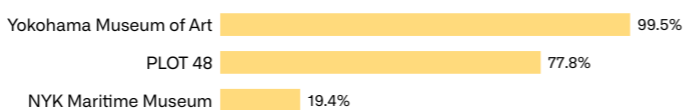
1. How did you first find out about the Triennale?
 (Multiple answers allowed)



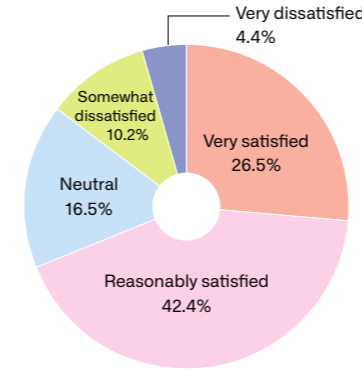
2. What motivated you to visit the Triennale?
 (Multiple answers allowed)



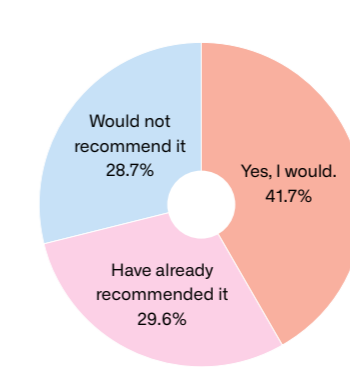
3. Which venues did you visit today?



4. How would you rate your experience with the Triennale?

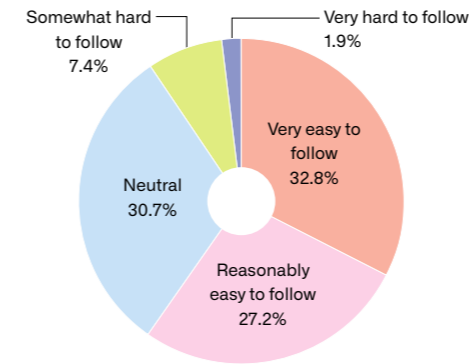


5. Would you recommend the Triennale to your family or friend?

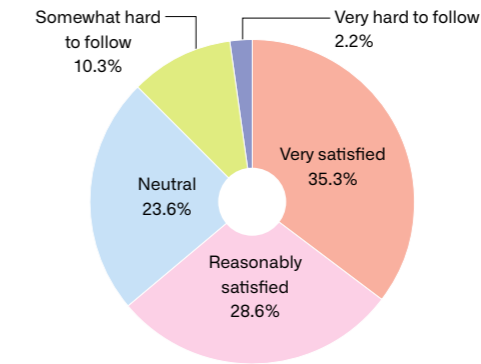


- Reasons to recommend or have recommended the Triennale (excerpts)**
- The Triennale provides a very meaningful experience during the pandemic.
 - Artistic expression is very inspiring and thought-provoking.
 - Located in Minatomirai, even those who are not very familiar with art could enjoy it as a casual visitor.
- Reasons not to recommend the Triennale (excerpts)**
- Because of the COVID-19 pandemic.
 - My family and friends who are not interested in art may think the works in this edition is a bit difficult.
 - Because I found a few works with sexual contents.

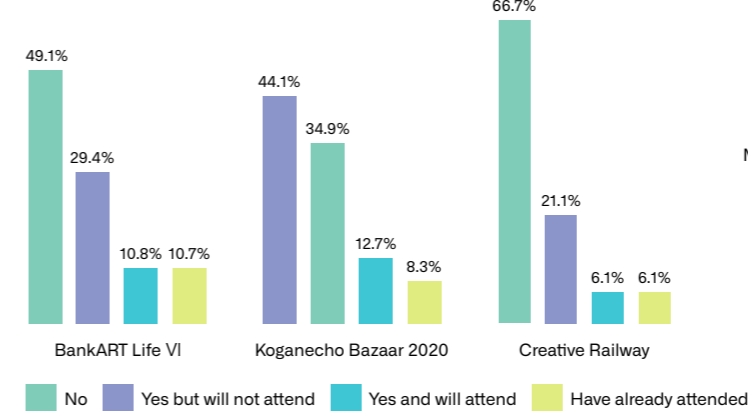
6. How would you rate our guidance of the time-slotted ticket booking system?



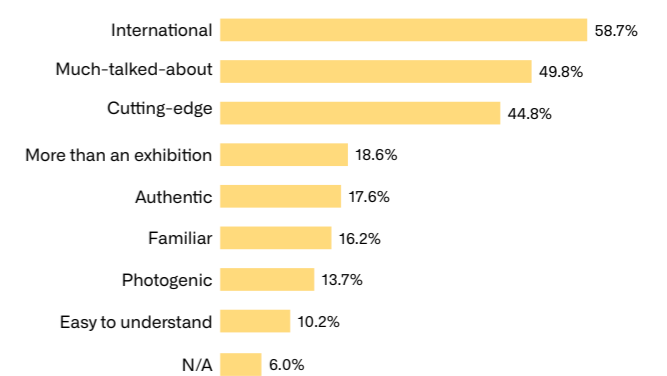
7. How would you rate your experience with the pre-booked entry?



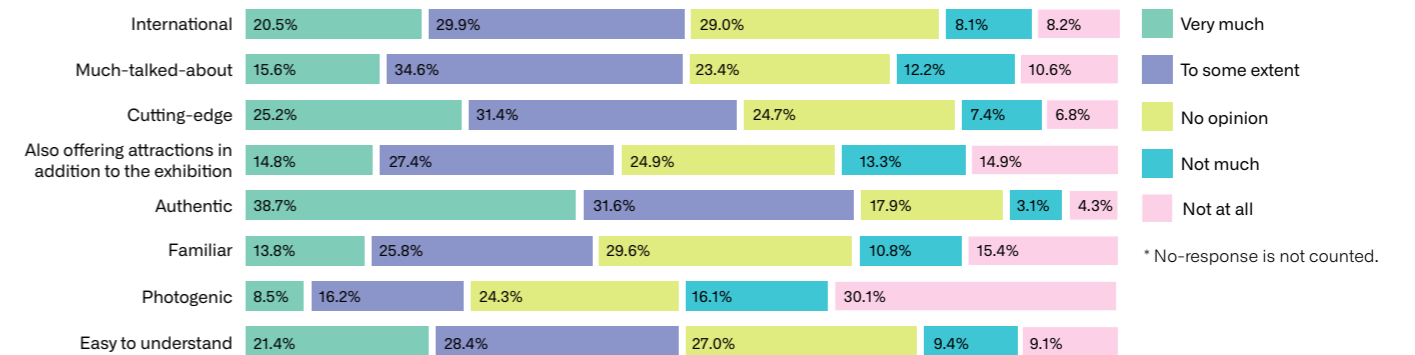
8. Do you know about the following art events coinciding with the Triennale?



9. What is your image of the Yokohama Triennale?
 (Multiple answers allowed)



10. How much would you value each of the followings?



11. Economic Impact and Publicity Effects

Economic Impact

Economic impact was calculated using 2011 Yokohama municipal inter-industry table, the most recent at the time of estimation. Visitor expenditure estimates are based on questionnaires administered to visitors, and organizer procurement estimates are based on expenses related to preparation and operation. The economic impact in Yokohama, combining visitor expenditure and organizer procurement, totaled approximately 2.3 billion yen.

Total economic impact (in Yokohama)		(Unit: million JPY)
Economic impact (induced production amount)	2,314	
Primary impact	2,030	
Secondary impact	284	
Number of jobs created	187 (people)	

[Breakdown]

Economic impact of visitor expenditures		(Unit: million JPY)
Economic impact (induced production amount)	1,581	
Primary impact	1,395	
Secondary impact	186	
Number of jobs created	142 (people)	

Economic impact of organizer procurement		(Unit: million JPY)
Economic impact (induced production amount)	733	
Primary impact	635	
Secondary impact	98	
Number of jobs created	45 (people)	

[Ref.] Amount of visitor expenditures (in Yokohama)

(Unit: JPY)			
	Day trip	Overnight stay in Yokohama	Overnight stay outside Yokohama
Expenditure per person	8,730	33,273	12,270

Publicity Effects

The total of advertising conversion value of Yokohama Triennale 2020 for Japanese and overseas media coverage from November 2018 to January 2021 amounted to approximately 5.09 billion yen (tax included).

Japanese media		(Unit: million JPY)
Types of media	Conversion value	
TV	3,612	
Flagship TV stations	3,552	
Regional TV stations	26	
CATV	34	
Radio	94	
Newspapers	635	
National newspapers	345	
National newspapers (regional editions)	151	
Regional newspapers	129	
Other	10	
Magazines/books	54	
Free newspapers	7	
WEB	651	
Total	5,053	

Overseas media		(Unit: million JPY)
Types of media	Conversion value	
Newspapers	3	
Magazines / books	17	
WEB	22	
Total	42	

*Figures following decimal points are rounded off, so breakdown may not add up to total.

12. Income and Expenditure Report

Exhibition and Project (FY2018-2020)

Income

(Unit: JPY)				
Item	FY 2018	FY 2019	FY 2020	Total at the end of fiscal period
City of Yokohama	63,767,067	149,065,401	396,097,041	608,929,509
Agency for Cultural Affairs	0	0	180,000,000	180,000,000
Sponsorship and grants	0	359,281	46,447,062	46,806,343
Ticket sales	0	0	122,703,700	122,703,700
Catalog and merchandise sales	63,600	66,051	156,309	285,960
Event ticket sales	1,098,500	90,000	0	1,188,500
Other operating income	871,815	2,997,290	228,591	4,097,696
Total	65,800,982	152,578,023	745,632,703	964,011,708

Expenditures

(Unit: JPY)				
Item	FY 2018	FY 2019	FY 2020	Total at the end of fiscal period
Production	2,671,479	14,122,005	236,969,895	253,763,379
Fabrication and installation	0	30,000,000	69,867,171	99,867,171
Operation	0	24,642,135	231,145,157	255,787,292
PR and promotion	4,143,885	12,536,286	55,486,962	72,167,133
Art programs in the city	0	2,000,000	0	2,000,000
Catalog and other printed materials	245,586	106,718	17,420,745	17,773,049
Event-related expense	0	0	3,266,803	3,266,803
Ticketing	0	0	18,754,780	18,754,780
Travel	1,785,777	6,551,467	0	8,337,244
Outsourcing	16,307,651	28,749,379	48,660,063	93,717,093
Supporters-related expense	8,000,000	3,043,379	698,732	11,742,111
Administration	32,646,604	30,826,654	63,362,395	126,835,653
Total	65,800,982	152,578,023	745,632,703	964,011,708

Committee Administration (FY2018-2020)

Income

(Unit: JPY)				
Item	FY 2018	FY 2019	FY 2020	Total of three years
City of Yokohama	1,232,933	4,934,599	19,042,959	25,210,491
Carried forward from previous FY (incl. supply and stock)	49,672,655	41,767,777	39,895,166	49,672,655 ※ FY 2018 only
Total	50,905,588	46,702,376	58,938,125	74,883,146

Expenditures

(Unit: JPY)				
Item	FY 2018	FY 2019	FY 2020	Total of three years
Administration				
Committee operation	7,563,272	5,348,510	8,027,097	20,938,879
Office rental	1,574,539	1,458,700	1,736,837	4,770,076
Carried forward to next FY (incl. supply and stock)	41,767,777	39,895,166	49,174,191	49,174,191 ※ FY 2020 only
Total	50,905,588	46,702,376	58,938,125	74,883,146

Yokohama Triennale 1st-7th Editions

*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.

	1st Edition 2001	2nd Edition 2005	3rd Edition 2008	4th Edition 2011	5th Edition 2014	6th Edition 2017	7th Edition 2020
Exhibition dates (Number of days opened)	September 2 - November 11 (67 days)	September 28 - December 18 (82 days)	September 13 - November 30 (79 days)	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
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	[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)
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? -	ART Fahrenheit 451: Sailing into the sea of oblivion	Islands, Constellation & Galapagos	AFTERGLOW
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	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)
Number of participated artists *1	109 artists	86 artists	70 artists	77 groups / 79 artists / 1 collection	65 groups / 79 artists	38 artists/groups, 1 project	69 artists/groups
Number of artworks	113 works	84 works	66 works	337 works	444 works	344 works	269 works and 5 projects
Total operating expenses	Approx. 700 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 900 million yen	Approx. 1 billion yen
Total number of visitors	Approx. 350,000	Approx. 190,000	Approx. 550,000	Approx. 330,000	Approx. 210,000	Approx. 260,000	Approx. 150,000 *Visitor access was restricted following measures to counter COVID-19.
Total number of visitors from overseas	Not available	Not available	Not available	Approx. 3,000	4,501	7,059	1,198
Total number of visitors, junior high school students or younger	Not available	Not available	Not available	24,205	26,381	26,988	8,619
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	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
Number of tickets sold	Approx. 170,000	Approx. 120,000	Approx. 90,000	Approx. 170,000	Approx. 100,000	Approx. 100,000	Approx. 60,000 *Visitor access was restricted following measures to counter COVID-19.
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)	1,763 (Including 139 overseas media)	3,899 (Including 117 overseas media)	6,923 (Including 314 overseas media)	4,238 (Including 257 overseas media)
Volunteer/ supporter registration	719	1,222	1,510	940	1,631	1,474	1,671

History

- 1997 Ministry of Foreign Affairs announces organizing recurrent international exhibition
- 1999 Organizing Committee for Yokohama Triennale (The Japan Foundation, City of Yokohama, Japan Broadcasting 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



2005



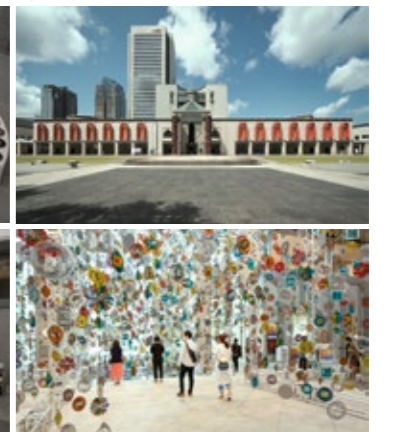
2008



2011



2017



2014

2020

Organization

Yokohama Triennale is a project of the **Yokohama Museum of Art** (Yokohama Arts Foundation) in collaboration with the **City of Yokohama**.

Organizing Committee for Yokohama Triennale

Honorary Presidents
HAYASHI Fumiko (Mayor, City of Yokohama) [Representative]
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Yokohama Triennale 2020

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Credits

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Photos: OTSUKA Keita, KATO Ken (photos marked with *)

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Nick CAVE | Courtesy of the artist and Jack Shainman Gallery

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James NASMYTH | “Astrocurio Collection” by TSUNODA Tamao
TAKEMURA Kei | Production supported by Gunma Sericultural Technology Center, Agriculture, Sericulture, Horticulture Promotion Division, Gunma Prefectural Government, Supported by Kyoto Bisho
Lebohng KGANYE | Courtesy of AFRONOVA GALLERY

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Robert ANDREW | Courtesy of the artist and Milani Gallery, Brisbane
Max DE ESTEBAN | CGAC Collection, Santiago de Compostela / Courtesy of the artist and CGAC Collection, Santiago de Compostela
Rayyane TABET | Courtesy of Sfeir-Semler Gallery Beirut/Hamburg

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KIM Yunchul | Developed as part of the Collide International Award, a partnership program between Arts at CERN and FACT, and was co-produced by ScANNER.

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Nilbar GÜREŞ | Collection of Galerist, Istanbul / Courtesy of the artist and Galerist, Istanbul
Elias SIME | Courtesy of the artist and James Cohan, New York

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Tsherin SHERPA | Courtesy of the artist and Rossi & Rossi
Oscar SANTILLAN | Collections of LA COLECCIÓN JUMEX, MÉXICO and LLANO
SATO Masaharu | Collections of IHARA Shinji, KAWAKAMI Tomoko, Northern Ark, KOJIMA Yuki, NODA Yasushi, YOSHIOKA Emiko, NISHIJI COLLECTION and KEN NAKAHASHI / ©Estate of Masaharu Sato / Courtesy of KEN NAKAHASHI

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Amol K. PATIL | Courtesy of Vibha Galhotra and Rahul Aggarwal

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(2001)
TSUBAKI Noboru + MUROI Hisashi, *The Insect World / Locust*, 2001
Photo: Mikio KUROKAWA

(2005)
Photo-souvenir Daniel BUREN: *On the Waterfront : 16.150 Flames*, work in situ, Yokohama, Japon, September 2005.
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Photo: ANZĀ

(2008)
Elmgreen & Dragset, *Catch Me Should I Fall*, 2008
Photo: Tadahisa SAKURAI

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YIN Xiuzhen, *One Sentence*, 2011
Courtesy ALEXANDER OCHS GALLERIES BERLIN | BEIJING
Photo: KIOKU Keizo

(2014)
Michael LANDY, *Art Bin*, 2010/2014
Photo: KATO Ken

(2017)
Ai Weiwei, *Safe Passage*, 2016, *Reframe*, 2016
© Ai Weiwei Studio
Photo: KATO Ken

(2020)
Nick CAVE, *Kinetic Spinner Forest*, 2016 (recreated in 2020)
© Nick Cave
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Yokohama Triennale 2020 "Afterglow"
Report
English Edition

Published in June 2021

Supervised by:
Organizing Committee for Yokohama Triennale

Edited by:
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Designed by:
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Printed by:
Azuma Printing Co., Ltd.

Published by:
Organizing Committee for Yokohama Triennale
Yokohama City Hall
30F 6-50-10, Honcho, Naka-ku, Yokohama 231-0005 JAPAN
www.yokohamatriennale.jp

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