

## ●●● YOKOHAMA 2005: International Triennale of Contemporary Art

### Art Circus: Jumping from the Ordinary



▲ Daniel Buren, "On the Waterfront: 16150 Flames", work in situ for Yokohama Triennale 2005. Photo by Anzai Shigeo



#### Participation from around the world

YOKOHAMA 2005, the second International Triennale of Contemporary Art, was held for 82 days from September 28 to December 18, 2005, featuring 86 artists from 30 countries and regions from around the world. The total number of visitors rose to 190,000, the most attending any contemporary art exhibition in 2005. The triennale was jointly hosted by the Japan Foundation, City of Yokohama, NHK (Japan Broadcasting Corporation), and the Asahi Shimbun. We benefited from the cooperation of more than 1,200 volunteers over the course of the fair.

The main venues were Warehouses No. 3 and No. 4 at Yamashita Pier, with some works on display in nearby China Town and Yamashita Park. Four teams of architects designed the plans for the main venues, which ordinarily serve as warehouses for distribution companies. A dynamic environment was born in which diverse works of various sizes stood out against the historical setting of the buildings.

#### Art Circus: Jumping from the Ordinary

Kawamata Tadashi, who was designated as the Artistic Director, planned and organized the exhibition with the assistance of three curators—Amano Taro, Serizawa Takashi, and Yamano Shingo—under the overall theme of "Art Circus: Jumping from the Ordinary." The outcome was a dynamic exhibition that embodied not only the main theme and the accompanying slogans, such as "No one knows what will come out next" and "Extraordinary experiences," but also the concept of an exhibition as a work in progress, advocated by Kawamata as an artist in his own right.

A wide variety of related events were organized alongside the exhibition at Yamashita Pier, and a diverse selection of programs, including films, music, performing arts, poetry readings, and other performances were held every day. In addition, with the cooperation of museums that held exhibitions during the same period, various education programs for children and adults were organized, which attracted about 3,300 participants for a total of 215 tours.

#### Citizens exposed to contemporary art

Outside of the main venue, a number of major projects, such as an installation decorated with triangular pennants by Daniel Buren, a circus by BUREN CIRQUE cie ETOKAN, an arch built with four containers by Luc Deleu, and "Villa Kaihoutei" by Niscino Tazro, appeared in locations across the city. The everyday cityscape of Yokohama was transformed into a festival providing invaluable opportunities for citizens to experience contemporary art for the first time.



▲ Special dialogue by participating artists, Nara Yoshitomo and Niscino Tazro, hosted by Kawamata Tadashi. Photo by Kurokawa Mikio



## ●●● “Cubism in Asia” in Japan, Korea, and Singapore

Working in concert from research to realization

“Cubism in Asia” was jointly planned by the Japan Foundation and three national museums in Tokyo, Seoul, and Singapore as the first such collaboration in Asia. To explore the modern period as a common theme across the Asian region, organizers took up cubism, the most representative style in modern art history, and shared the entire process from research to realization.

This special exhibition was significant not only as an exchange program involving multiple countries but also because the coorganizers shouldered the costs on a nearly even basis and worked on an equal economic footing. General audiences also valued the exhibition as an opportunity for sharing the awareness of being a

part of a region that experienced much turbulence during the twentieth century.

In addition to the exhibition, international symposiums were held in the three cities.



▲ Seoul exhibition (The National Museum of Contemporary Art, Korea).



▲ Tokyo exhibition (The National Museum of Modern Art, Tokyo).

## ●●● Fifty-first International Art Exhibition at the Venice Biennale

Mother’s 2000–2005: Traces of the Future

The Japanese pavilion at the Venice Biennale’s fifty-first International Art Exhibition, one of the largest festivals of contemporary art in the world, presented a solo exhibition titled “Mother’s 2000–2005: Traces of the Future” by photographer Ishiuchi Miyako. Thirty-five photographs of the “Mother’s” series, including latest additions, depicting personal mementos of Ishiuchi’s mother as well as her skin just before her death were presented alongside some video works.

For the event, the original marble floor of the Japanese pavilion was exposed for the first time in nearly 20 years, adding a distinctive accent to the rectangular space. This contributed to superbly expressing the intent of the pavilion’s commissioner, Kasahara Michiko, to have the past and future

intersect in both the works and the space. For the first time in the 110-year-long history of the Venice Biennale, the artistic direction of this international exhibition was headed by two people, both women. The overall event attracted about 910,000 visitors, with the Japanese pavilion drawing a total of approximately 130,000 people.



## ● ● ● Positioning—In the New Reality of Europe

New European reality after the demise of the socialist order



▲ Exhibition at the Museum of Contemporary Art Tokyo.

“Positioning” was a touring exhibition that the Japan Foundation jointly sponsored with the National Museum of Art, Osaka, the Hiroshima City Museum of Contemporary Art, and Museum of Contemporary Art Tokyo. The exhibition displayed about 70 works in various forms, including paintings, sculptures, photographs, videos,

and interactive works created by 11 artists and groups from Poland, the Czech Republic, Slovakia, and Hungary.

The project provided them with an ideal and multifaceted opportunity for experiencing the new reality of Europe after the demise of the socialist system, as most of the exhibited works had been created in 2000 and later. The project was conducted as part of the EU-Japan Year of People-to-People Exchanges.

## ● ● ● Festival Internacional Cervantino in Mexico



▲ “Posters of Modern Japan” exhibition.

Japanese art generates excitement at Mexico’s premier art festival held every year in the central Mexican city of Guanajuato, is known as one of the most important art festivals in Latin America. Nearly 2,500 artists from more than 32 countries across the world participated in this large-scale event. Each year the festival invites guest countries to introduce the various aspects of their arts. In 2005, Japan and Spain were invited.

In response to the festival’s request to introduce contemporary and innovative Japanese arts,

the Japan Foundation presented the diverse dimensions, including a dance by Kasai Akira; a performance by Ishinha, a theatrical company based in Osaka; *Yūzuru*, an international collaborative opera; and concerts by Miyazawa Sick Band, Rin’, and the *taiko* drumming group GOCOO. In addition to the performing arts, we also offered such exhibitions as “Japanese Design Today 100” and “Contemporary Japanese Architecture.” The events drew large crowds and received widespread coverage in the mass media.

## ● ● ● Naruse Mikio Retrospective: A Touring Film Festival in North America

Works of unknown Japanese master screened in the United States and Canada



What is the title of the first Japanese sound film commercially released in the United States? Only a few outside the film industry might be able to answer this question. The answer is *Tsuma yo bara no yō ni* (*Wife! Be Like a Rose!*) directed by Naruse Mikio, which was released at the time under the title *Kimiko*. Surprisingly, however, the director has been virtually unknown in North America, although he has always been highly regarded in Japan.

In collaboration with Cinematheque Ontario, the Japan Foundation presented a touring film show of Naruse Mikio, “the fourth master,” after

Ozu, Kurosawa, and Mizoguchi from September 2005 to April 2006. A total of 34 films including 28 new prints covering silent movies and *Floating Clouds*, his last work, were shown at 18 venues in 14 cities across the United States and Canada. This extensive program attracted several thousand viewers at each venue.

The Japan Foundation was particularly pleased to be able to provide an opportunity for viewing the actual movies to people who had been searching for Naruse’s work based on the praise expressed by such film directors and critics as Edward Yang and Susan Sontag.

## ●●● Invitations to Distinguished Visitors

This cultural exchange program focuses on encounter and discovery by inviting to Japan distinguished overseas cultural figures who have not previously come into contact with Japan and facilitating opportunities for experiencing Japanese culture and interacting with Japanese people.

We request nominations for artists, writers, and leaders of cultural organizations who represent countries from across the world. On average, 30 people are chosen each year and asked

if they would like to visit Japan for a short period of no more than 15 days.

Taking into account their respective areas of expertise, the Japan Foundation develops the ideal schedule that enables them to deepen their understanding of Japan and enjoy expanding their network of Japanese experts.



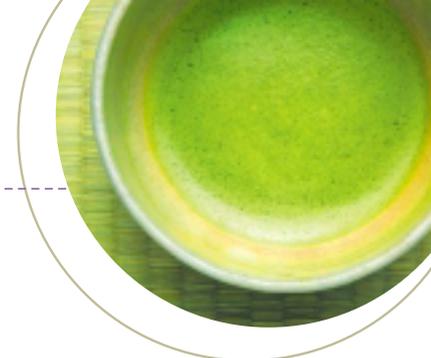
▲ Arnaedo Lorençato, a journalist, visiting the tuna auction at Tsukiji Market.



▲ Hussain Masood lecturing on the elimination of nuclear weapons.

### 2005–2006 Distinguished visitors under the short-term cultural figure invitation program

Region	Country	Name	Title / Organization	Invitation period
Asia & Oceania	Thailand	Varavam Kasama	Permanent Secretary, Ministry of Education	2/11 to 2/18/2006
	Indonesia	Riris Toha-Sarumpaet	Chairperson, Association of Indonesian Literature Scholars	1/23 to 2/2/2006
		Ratna Sarumpaet	Director, Jakarta Art Council	3/30 to 4/14/2005
	Vietnam	Thi Thanh Pham	Deputy Director, Center for Research, Conservation and Development of National Culture	8/18 to 9/3/2005
		Hoang Chuong Truong	Director, Center for Research and Preservation of Traditional Cultures	8/18 to 9/3/2005
		Tung Minh Le	Vice Chairperson, An Giang Provincial People's Committee	3/7 to 3/21/2005
	India	Simadri Bihari Ota	Director General, Archaeological Survey of India	3/31 to 4/13/2005
	Pakistan	Agha Masood Hussain	Editor, <i>Readers Publications</i>	10/16 to 10/29/2005
	Bangladesh	Ali Imam	General Manager, Bangladesh Television (BTV)	10/1 to 10/15/2005
	New Zealand	Te Taru White	Deputy Director, Museum of New Zealand Te Papa	3/27 to 4/7/2005
The Americas	Canada	Geoffrey Taylor	Director, Toronto International Festival of Authors	11/6 to 11/20/2005
	Mexico	Carlos Ashida Cueto	Director, Carrillo Gil Museum of Contemporary Art	10/16 to 10/30/2005
	Brazil	Arnaldo Monteiro Lorençato	Journalist and critic, <i>Veja Newsweek</i>	11/16 to 11/30/2005
Western Europe	France	Francis Didier Wolff	Professor, Ecole Normale Supérieure	10/25 to 11/6/2005
	UK	Graham Upton	Vice-chancellor, Oxford Brookes University	1/16 to 1/27/2005
	Germany	Karola Gresslin	Director, Kunstverein Braunschweig	3/20 to 4/1/2005
Eastern Europe	Uzbekistan	Alisher Amanullaevich Fayzullaev	First Vice Rector, University of World Economy and Diplomacy	9/14 to 9/28/2005
	Kazakhstan	Murat Mukhtarovich Auezov	Director, National Library of the Republic of Kazakhstan; writer	10/2 to 10/15/2005
	Romania	Dan Bugiu	Rector, The National University of Music in Bucharest	9/9/ to 9/23/2005
	Russia	Victor Pelevin	Writer	3/20 to 4/3/2005
Middle East & North Africa	Afghanistan	Siddiq Barmak	Film director, Balmac Film	8/17 to 8/29/2005
	Morocco	Souad Rezok	Director, Direction of the Arts, Ministry of the Culture	10/10 to 10/25/2005
Africa	South Africa	Maas George Michael	CEO, Artscape	2/9 to 2/23/2005
	Mozambique	Mauricio das Neves Tembe Joel	Director, Mozambique Historical Archives	11/28 to 12/12/2005



## ●●● Cultural Cooperation Program



▲ Potters from Istalif (north of Kabul) visiting a pottery in Tobe, Aichi.

The Japan Foundation, supports activities in the fields of culture and sports. To support those who are working to restore Istalif ware, a

traditional craft of Afghanistan that was nearly destroyed in the recent wars, in cooperation with the UNESCO Kabul Office, the Foundation invited potters, administrators, and NPO staff of Istalif County (north of Kabul). From July 11 to 22, 2005, they visited ceramic factories, potteries, and other facilities in Gifu, Aichi, Ehime, Oita, Fukuoka, and Tokyo to observe, learn, and exchange insights on ceramic arts and techniques.

The Foundation also dispatched specialists in sports, painting restoration, music, and other fields and supported human resources development (seven projects in 2005).

In addition, four specialists were sent to Asia and Latin America and assistance was provided to four projects related to the protection of intangible and tangible cultural heritage overseas.

## ●●● Cultural Presentation Abroad Program

As a part of our program to dispatch cultural luminaries to introduce Japan, the Japan Foundation sent Ishiguro Iku of Doga Kobo, an animation studio that has been involved in creating the Pokemon series, Takeuchi Takatsugu of Telecom Animation Film, and Maruyama Masao of Mad House, who worked on producing Tokyo Godfathers, to Latin America, Southeast Asia, and Eastern Europe, respectively. In the United States, Watanabe Shin'ichiro of

*Cowboy Bebop* fame and the producer of *Ghost in the Shell* held lectures, both of whom were welcomed by a large number of fans.

The Foundation was also involved in dispatching a total of 55 specialists in *karate*, *anime*, woodblock prints, and flower arrangement to 40 countries to undertake 22 projects, including performances, instruction, and workshops. Assistance was also provided to 60 projects.

## ●●● Secondary School Educators Exchange

This program, which has been operated for 33 years, invites teachers from junior high and high schools from across the world to observe the education, culture, and industry in Japan and experience a deeper exchange

with school staff. In 2005, 213 teachers were invited from 56 countries.

