



Contents

I Foreword	1
II Artistic Director's Report	2
III Outline	4
Title, Theme, Purpose, Artistic director, Period, Venue, Activities, Organizer	
IV Curation and Planning	8
V Activities	10
1 Contemporary Arts	10
(1) International Arts Exhibition (Contemporary Arts)	10
(2) Curatorial Competition	13
(3) Film Program	14
2 Stage Arts	15
(1) Performing Arts	15
(2) Opera Production	17
3 Activities for Spreading Art and Art Education	18
(1) Kids Triennale	18
(2) Public Program	20
4 Architecture-related Projects	21
(1) Aichi Architecture Guide	21
(2) Open Architecture	22
5 Mobile Triennale (mobile exhibitions)	23
6 Other Events & Programs	25
Distinguishing Features of Aichi Triennale 2013	26
VI Visitor Numbers and Impact of Triennale	29
1 Visitor numbers	29
2 Economic impact	29
3 Publicity effect	29
Supplement	
Aichi Triennale 2010 and 2013	30

I Foreword

Aichi Triennale 2013, the second in this series of international arts festivals, was held in Aichi prefecture, Japan from August to October, 2013. Over 79 days, more than 620,000 people visited the Triennale, and it can be considered a great success.

The Triennale theme was “Awakening - Where Are We Standing? - Earth, Memory and Resurrection.” We live in a time of significant socioeconomic change, and pre-existing frameworks are undergoing transformation. It is a time when we each need to reexamine the place where we stand—our identity—and summon up memories of that place. Art has the power to resurrect hope. These are the firmly-held thoughts of Triennale artistic director, Igarashi Taro, who experienced the Great East Japan Earthquake at first hand.

During the Triennial period, 122 artists and groups from around the world participated, presenting cutting edge contemporary arts and performing arts, together with opera performances and a variety of other programs. There was also a program of Activities for Spreading Art and Art Education designed for education and community engagement, including the Kids Triennale, which provided a place where children could experience art, and a Public Program designed to make people more familiar with the Triennale.

The Triennale retained the same venues in and around Nagoya used by the 2010 triennale, Aichi Arts Center, Nagoya City Art Museum, Choja-machi, Nayabashi. However, three new sites were added, all in Okazaki City: Higashi-Okazaki Station, Kosei, Matsumoto-cho.

In addition, a Mobile Triennale was inaugurated, with mobile exhibitions taking the art out into a wide area of Aichi prefecture by touring four cities and towns: Toyohashi, Kasugai, Chita, and Toei.

In selecting artists and artworks, the concept of “architecture” was lavishly applied. This is one of the distinguishing features of the second triennale, together with other architecture-related projects such as the Open Architecture program for visiting architecture not usually accessible to the public.

We believe that organized in this way, the Aichi Triennale will gain a firm and long-lasting place in the region, and that it will contribute to the development of a richly creative region that attracts the world’s attention.

This report includes an outline of the project and the activities conducted, the outcomes of the individual programs, and information such as the results of questionnaires completed by visitors. We hope that by learning from the successes and issues raised each time the Triennale is held, it will continue to grow into a popular and familiar feature of our community.

Finally, we would like to give heartfelt thanks to all the Triennale visitors, to the artists who made their work or works available, and to everyone who gave their support, cooperation, and encouragement. Your contributions are much appreciated.

March, 2014
Aichi Triennale Organizing Committee

II Artistic Director's Report

Aichi Triennale 2013 Report — Creating a new urban tradition

When I was first asked tentatively about becoming the artistic director of an international festival of the arts, it was 2011, and I was in Onagawa, surveying post-disaster areas with some of my architecture students. I accepted the offer, and from then on made countless trips between Sendai, where I have a position at Tohoku University, and Nagoya, to work on the preparations for Aichi Triennale 2013. Two years later, the Triennale commenced at the height of summer, proceeded successfully, and came to an end on October 27th. During that process, the fact that this was one of Japan's largest arts festivals meant that I encountered a surprisingly large variety of experiences. I have curated a number of exhibitions before, but never anything on such a scale. Rather than being located in a single art museum, it was, in some senses, an event that took the whole city as its stage. My personal specialty is not art, but architecture, so this role of artistic director was a big challenge. I will certainly never forget the summer of 2013, when we colored Aichi's urban landscape with the triennale's theme color, cyan blue.

Personally, I saw this as an opportunity to give something back to Nagoya in return for everything that the city had done for me. After long years as a graduate student, my first full-time university job was in Nagoya, and I taught here for three years. In taking on the role of artistic director for Aichi Triennale 2013, I hoped to make use of my specialization in architecture, and leverage the power of art to communicate the delights of this community to many more people, instilling a sense of pride—civic pride. I put this idea into practice by creating mechanisms to enable people to discover the attraction of the architecture already in the city. New measures for 2013 included publishing the *Aichi Architecture Guide* and inaugurating Open Architecture events, and we also built on the previous Triennale's approach of taking the art out into the city. Nagoya people often say that the city doesn't have anything of value or interest, but that's just not true. It has marvelous architecture, a full complement of art museums, and an education system that includes plenty of art colleges, giving it the potential to support the development of contemporary art. These are all features that had to be built up over time. It's not possible to just bring them in from somewhere else and have them instantly available.

After the Aichi Triennale, the Aichi Prefectural Museum of Art organized an exhibition entitled "Seventy Years of the Art of Aichi," demonstrating that the area has a rich artistic environment accumulated over more than half a century. The seeds for this were planted, particularly from the 1950s onwards, by prefectural governor Kuwahara Mikine, who worked to establish the predecessor to the Aichi Prefectural Museum of Arts and also the Aichi Prefectural University of Fine Arts and Music. Entering the 21st century, governor Kanda Masaaki inaugurated the Aichi Triennale, enabling art to flourish on an international stage. The current governor, Omura Hideaki, has not let that fire go out, and we can now see the Triennale's future as a new festival, born in the modern city and taking a firm place in the region as a new tradition. In that sense the second Triennale was particularly significant. When you are actually involved in the Aichi Triennale on the ground, you realize that it is an international exhibition of a type that not even Tokyo or Osaka has been able to achieve, and that it has an attraction that is different from the charms of art festivals set in rural villages or on islands. We should be proud that Aichi prefecture has the strength and ability to achieve this success.

The Great East Japan Earthquake badly damaged the Tohoku University buildings, and my research lab became unusable. Along with my students, I had nowhere to go. The disaster impacted me directly and personally. Then, I spent a lot of time walking around the various

areas that been hit by the disaster. This experience underlies my choice of theme for the Triennale: “Awakening - Where Are We Standing? - Earth, Memory and Resurrection.” Contemporary art is a product of our society and of our times. What we had thought was a reasonable view of the world was significantly transformed by the disaster, so it was only natural that art would also be influenced. Also, Aichi Triennale 2013 would be an international exhibition in a major city that has the eyes of the whole world. After a disaster on such as scale, it would be unnatural for the Triennale not to face up to that historical event in Japan. This is not a closed arts festival that only concerns the people of Aichi prefecture. As an international festival, many visitors come from outside to enjoy the art and to enjoy what Aichi has to offer. The artists, too, come from many different places around Japan or around the world. Because these visitors do not live in the prefecture, they see things with fresh eyes, and can discover the charm of everyday scenes that residents no longer notice.

One of the distinguishing features of Aichi Triennale 2013 was the decisive application of its theme. It was not just a simple repeat of the first Triennale. Japan does not have much experience of international exhibitions emphasizing a specific theme to this extent, so making it work was one of the challenges. As artistic director of Aichi Triennale 2010, Tatehata Akira had constructed the first Triennale from scratch. For the second iteration, while building on his wonderful legacy, I had to innovate, demonstrating that the triennale is changing and growing. The addition of Okazaki City as a new venue and the inauguration of the Mobile Triennale to tour other Aichi cities and towns are both examples of this approach. This time, the theme stood like a constitution, setting out the basic principles to be followed, and led to selection of artists and works that cut across multiple genres, including contemporary arts, performing arts, and opera. In consequence, this time we achieved greater fusion and greater interaction between the fields. Moreover, introducing the concept of “architecture” provided some measure of success in terms of getting full use out of the spaces and places available.

It would of course have been impossible for me to cover such a broad sweep of genres alone. The content was so satisfying because of all the efforts of the curatorial team for Contemporary Arts and the Film Program, the wealth of knowledge and experience of the performing arts and opera producers, and the work of the community designer, designer, architect, and assistant curators. Many of our plans for taking the art out into the city had to be curtailed because of the various constraints that applied, and although we can now look back with fond memories at those attempts, they represent an issue that still needs to be resolved. Aichi Triennale 2013 also owes its success to the staff of the Aichi Prefectural Government’s International Arts Festival Section, the public relations team, and the many volunteers and velotaxi drivers, to the companies, groups, and other entities that provided assistance and sponsorship, and to the political representatives and others who gave us their cooperation and support. I would like to take this opportunity to express my heartfelt thanks to each of you for contributing. Looking back, it is clear that the triennale has been a project undertaken by and for the community as a whole.

In today’s context of globalism when much is said about competition between cities, international arts festivals are a key barometer for the maturity of the city’s culture, and they serve to make the city more attractive. I believe that art will continue to provide a boost to Aichi prefecture, and I am keen for the new tradition to continue with the third triennale in three years time. Having handed over to the next artistic director, I look forward to experiencing and enjoying Aichi Triennale 2016 as one of the visitors.

Igarashi Taro
Artistic Director, Aichi Triennale 2013

III Outline

Title

Aichi Triennale 2013

Theme

Awakening - Where Are We Standing? - Earth, Memory and Resurrection

Purpose

- Contributing to cultural and artistic development by creating and sending out new artworks
- Injecting culture and art into our day-to-day lives through contemporary art activities and education
- Enhancing the assets of a region by revitalizing its cultural and art activities

Artistic director

Igarashi Taro (Professor of Architecture and Building Science, Tohoku University Graduate School of Engineering)

Period

August 10th - October 27th, 2013 (79 days)

Venues

Nagoya Area

Aichi Arts Center, Nagoya City Art Museum, Choja-machi Site, Nayabashi Site, Chuo-Hirokoji Building, Oasis 21, Nagoya TV Tower, Wakamiya Odori Park, etc.

Okazaki Area

Higashi-Okazaki Station Site, Kosei Site, Matsumoto-cho Site

Activities

- While predominantly featuring contemporary art, use the facilities of the Aichi Arts Center complex to incorporate stage arts such as dance, theater, and opera.
- Organize a program of Activities for Spreading Art and Art Education, targeting a broad demographic.
- Create excitement through spectacular plans that enhance the attraction of urban spaces

Organizer

Aichi Triennale Organizing Committee

- **Theme**

Awakening - Where Are We Standing? - Earth, Memory and Resurrection

- **Concept**

Preparations are now underway for Aichi Triennale 2013, eagerly anticipated following the first and highly successful Triennale in 2010, which welcomed over 570,000 visitors. But it's a launch on turbulent seas. Triggered by the terrible earth-shaking force of the 2011 Great East Japan Earthquake, the ocean, once bearer of so much natural bounty, assailed towns along the coastline in a catastrophe compounded by a nuclear power plant accident. The international arts showcase that is the Aichi Triennale comes at a time of enormous challenges for Japan, and a pressing need to turn the nation's fortunes around.

Thus, while naturally retaining the best elements of the first Triennale in terms of presenting cutting-edge artistic practice, Aichi Triennale 2013 will incorporate new plans and contemporary developments aimed at helping us to navigate these choppy waters.

In the late nineteenth century Paul Gauguin produced a painting titled "Where do we come from? What are we? Where are we going?" In contrast, at this Triennale we seek to ponder the question: "Where are we standing?"

Bereft of the very foundations we took for granted, and with existing frameworks in a state of flux, we need to work out what has happened to the ground we stand on: our identity. It is a question, in my view, that also prompts us to ponder in a specific way the inherent character of places. Festive scenes that spill out onto the streets, as opposed to remaining inside the box of the museum, are a feature of the Aichi Triennale, and by interposing the arts afresh, we not only open up the possibilities of urban spaces, but through the works presented, rediscover the everyday places in which we already stand. Drawing out the power of place and altering the meaning of space are not just about art and architecture. At this Triennale, in the field of performing arts too, spaces characterized by experimental fusion with the visual arts will emerge that are only accessible in the here and now.

The catastrophe of March 11 this year in which so many lives were lost sparked debate on what role art could possibly play in the face of such monumental tragedy. Nor is this a solely Japanese question. Opinions vary, but I'm certain most would agree that one role art ought to play is that of the most powerful cultural memory device ever created by humanity to ensure the past is not forgotten. Art should also summon up memories, and resurrect hope. So that we can pick ourselves up and begin to walk, gazing up at blue skies. The aim of Aichi Triennale 2013 will be to probe society about the power of art via

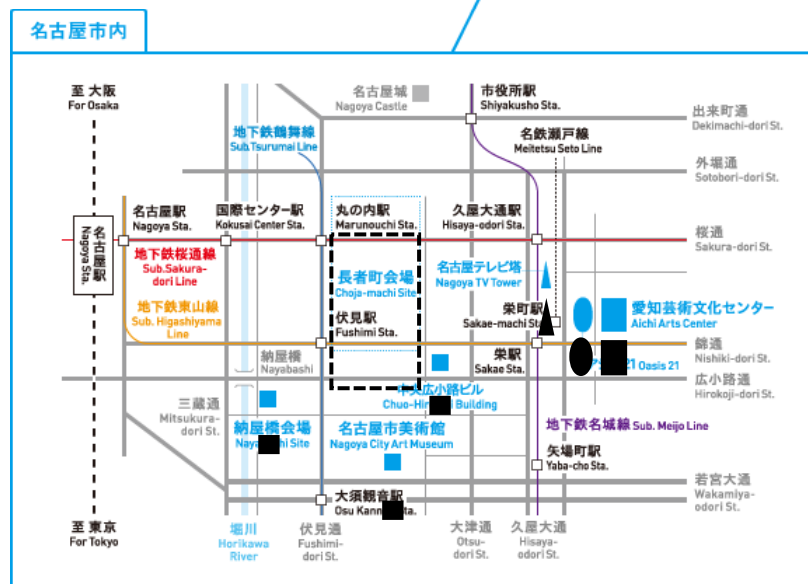
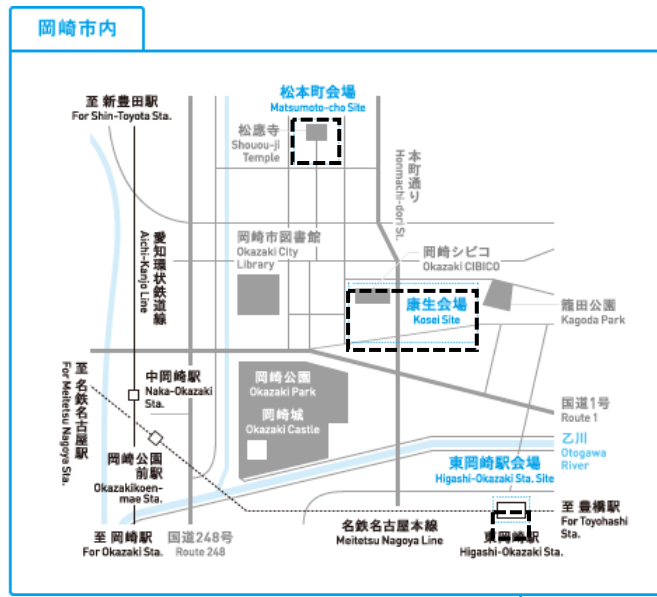
memories and resurrection linked to particular places, and make the communities where we live brighter and better.

Igarashi Taro

Artistic Director, Aichi Triennale 2013

October 21st, 2011

• Venue maps



IV Curation and Planning

■ Artistic director

IGARASHI Taro

Born in Paris, 1967. Igarashi was a Lecturer at Chubu University and Assistant Professor at the Graduate School of Tohoku University, before being appointed Professor of the Graduate School in 2009.

He was the Commissioner for the Japanese Pavilion of the 2008 Architecture Biennale in Venice.

He was also a member of the selection committee for the Choja-machi Curatorial Competition at Aichi Triennale 2010.

Igarashi is currently Professor of Architecture and Building Science at Tohoku University Graduate School of Engineering.



International Arts Exhibition (Contemporary Arts)

■ Curators

Lewis BIGGS, SUMITOMO Fumihiko, IIDA Shihoko,
HAITO Masahiko (International Arts Festival Section)

■ Architect

MUTO Takashi

■ Assistant curators

IIDA Mami, SANO Meiko, SHIBATA Naomi, HARADA Machiko, HORIE Noriko,
YOSHIDA Yuri

■ Assistant architect

Yamagishi Aya

■ Coordinators

KANAI Miki, KODAMA Mika, HAYASHI Ikumasa, MORITA Kyouhei

■ Aichi Prefectural Museum of Art

NAKAMURA Fumiko, SHIOTSU Seika

■ Nagoya City Art Museum

YAMADA Satoshi

■ International Arts Festival Section

KIYOSAWA Satoko, IWATE Mizuho, KUDO Chiako, SAITO Fumi, HORIKIRI Harumi

Film Program

■ Curator

ECHIGOYA Takashi (Aichi Arts Center)

■ Assistant curator

SAWA Takashi

Performing Arts

■ Producers

OZAKI Tetsuya (General Producer), MAEDA Keizo,
FUJII Akiko (Aichi Arts Center), KARATSU Eri (Aichi Arts Center)

■ International Arts Festival Section

ABE Akihisa, KOBAYASHI Chiharu

Opera Production

■ Producer

MIZUNO Manabu (Aichi Arts Foundation)

Activities for Spreading Art and Art Education

■ Community Designer

KIKUCHI Hiroko

■ Educator

TANAKA Yukiko

■ Assistant Educators

ENDO Yasuko, OSHITA Kotoko, FUKUOKA Hiroyuki

■ Aichi Prefectural Museum of Art

FUJISHIMA Mina

■ Aichi Arts Foundation

KOIDE Atsunori

■ International Arts Festival Section

IWANO Sanae, TERASHIMA Chie, TANABE Yoko

Official Design

■ Designer

HIROMURA Masaaki

(Official Design Team)

FUJIMOTO Kohichi, HIRAI Hidekazu, POWDER DESIGN (MATSUI Nobuyuki, KITA Norikazu, SEGAWA Akira, MORITA Nobuyuki)

Public Relations

■ PR Officer

SUZUKI Junko

■ Coordinator

AOKI Masashi

Official Goods

■ Advisor

TAKAKITA Yukiya

V Activities

1 Contemporary Arts

(1) International Arts Exhibition (Contemporary Arts)

- This was one of Japan's largest international arts festivals, presenting the cutting edge of contemporary art with exhibits by 76 artists and groups working domestically or around the world.
- In addition to the main venues, the Aichi Arts Center and Nagoya City Art Museum, buildings and spaces in the cities of Nagoya and Okazaki served as exhibition areas.
- The concept of "architecture" was incorporated into the selection process for artists and artworks.
- Works involving architecture that symbolizes Aichi or Nagoya, such as Oasis 21 or the Nagoya TV Tower, were used to enhance the city's attraction.

■ Schedule

Venue	Activity	Dates
Aichi Arts Center (Aichi Prefectural Museum of Art, Art Spaces, etc.)	International Arts Exhibition	August 10th – October 27th
Nagoya City Art Museum, Nayabashi Site, Chuo-Hirokoji Building	International Arts Exhibition	
Choja-machi Site	International Arts Exhibition/Curatorial Competition	
Higashi-Okazaki Station Site, Kosei Site, Matsumoto-cho Site	International Arts Exhibition	
Urban spaces near the venues (Oasis 21, Nagoya TV Tower, Wakamiya Odori Park, etc.)	International Arts Exhibition	

■ Participating artists, groups

	Artist/Group	Born	Origin	Genre	Venue
1	AOKI Jun, SUGITO Hiroshi (SPIDERS)	Est. 2013	Japan	Architecture	NCAM
2	AOKI Noe	1958	Japan	Sculpture	NCAM, Nayabashi, Matsumoto-cho
3	AONO Fumiaki	1968	Japan	Sculpture	AAC
4	ARAI Masayuki	1984	USA	Painting	Nayabashi
5	Blast Theory	Est. 1991	UK	Video, Installation	Wakamiya Odori Park
6	Janet CARDIFF and George BURES MILLER	1957 1960	Canada	Sound installation	AAC
7	Stéphane COUTURIER	1957	France	Photography	AAC
8	Mitch EPSTEIN	1952	USA	Photography	AAC
9	Nina FISCHER and Maroan EL SANI	1965 1966	Germany	Video installation	AAC
10	FUJIMORI Terunobu	1946	Japan	Architecture	NCAM
11	FUJIMURA Ryuji	1976	Japan	Architecture	Chuo-Hirokoji Building
12	Marlon GRIFFITH	1976	Trinidad and Tobago	Performance	Choja-machi
13	GUERRA de la PAZ	Est. 1996	Cuba	Installation	Higashi-Okazaki Station

14	HAN Feng	1972	China	Painting, Installation	AAC
15	HIKOSAKA Naoyoshi	1946	Japan	Painting, Architecture	AAC
16	HIRAKAWA Youki	1983	Japan	Video installation	Kosei
17	HIRATA Goro	1965	Japan	Sculpture	AAC
18	Thomas HIRSCHHORN	1957	Switzerland	Installation	AAC
19	IKEDA Kosuke	1980	Japan	Sound installation	Nayabashi
20	Invisible Playground	Est. 2009	Germany	Project	AAC, NCAM, Choja-machi, Kosei
21	ISHIGAMI Junya	1974	Japan	Architecture	AAC
22	Alfredo JAAR	1956	Chile	Installation	NCAM
23	Mikhail KARIKIS and Uriel ORLOW	1975 1973	Greece Switzerland	Video	Nayabashi
24	KATAYAMA Mari	1987	Japan	Installation	Nayabashi
25	KOKUFU Osamu	1970	Japan	Installation	Chuo- Hirokoji Building
26	LEAD PENCIL STUDIO	Est. 1997	USA	Architecture	Kosei
27	LEE Bul	1964	South Korea	Installation	NCAM
28	Nikki LUNA	1977	The Philippines	Installation	AAC
29	Bashir MAKHOUL	1963	Palestine	Installation	Kosei
30	Angelica MESITI	1976	Australia	Video installation	Nayabashi
31	Aernout MIK	1962	The Netherlands	Video installation	AAC
32	MIYAMOTO Katsuhiko	1961	Japan	Architecture	AAC
33	Nadegata Instant Party (NAKAZAKI Tohru + YAMASHIRO Daisuke + NODA Tomoko)	Est. 2006	Japan	Project	Choja-machi
34	NAWA Kohei	1975	Japan	Sculpture, Installation	Nayabashi
35	NIIMI Taishi	1975	Japan	Painting	Choja-machi, Nayabashi
36	NISHITAKE Hiroki	1984	Japan	Installation	Choja-machi
37	NIWA Yoshinori	1982	Japan	Video installation	AAC, Choja- machi, Matsumoto- cho
38	Kristina NORMAN	1979	Estonia	Installation	Nayabashi
39	OKAMOTO Shinjiro	1933	Japan	Painting	AAC
40	ISAKA Yoshio, OHTSUBO Miho, OKAMOTO Shinjiro, KOBORI Reiko, SHIMIZU Yoko, SHIRAI Mio, MATSUMOTO Akira, YAMAGUCHI Keisuke, WANG Shuye, PYTHAGORAS ³	Est. 2003	Japan	Painting	AAC
41	ONO Yoko	1933	Japan	Installation	AAC, Higashi- Okazaki Station, Nagoya TV Tower, etc.
42	Open United Studio	Est. 2001	Taiwan	Architecture	Choja-machi
43	Cornelia PARKER	1956	UK	Installation	AAC
44	Nira PEREG	1969	Israel	Video installation	Nayabashi
45	Dan PERJOVSCHI	1961	Romania	Installation	AAC

46	Wit PIMKANCHANAPONG	1976	Thailand	Installation	Choja-machi
47	Nicolas PROVOST	1969	Belgium	Video	AAC
48	Walid RAAD	1967	Lebanon	Installation	NCAM
49	Philippe RAMETTE	1961	France	Drawing, Photography, Sculpture	AAC
50	Rias Ark Museum of Art	Opened 1994	Japan	Installation	AAC
51	Rigo 23	1966	Madeira, Portugal	Painting	Choja-machi
52	Ariel SCHLESINGER	1980	Israel	Installation	Kosei
53	Kaspar Astrup SCHRÖDER + BIG	1979 BIG: Est. 2006	Denmark	Video	AAC
54	SEO Min-jeong	1972	South Korea	Installation	AAC
55	SHIGA Lieko	1980	Japan	Photography	Kosei
56	SHITAMICHI Motoyuki	1978	Japan	Installation	Nayabashi
57	Škart	Est. 1990	Serbia	Installation	Choja-machi
58	Florian SLOTAWA	1972	Germany	Video	AAC
59	SONG Dong	1966	China	Installation	AAC
60	studio velocity/KURIHARA Kentaro + IWATSUKI Miho	Est. 2006	Japan	Architecture	Kosei
61	SUGANUMA Tomoka	1986	Japan	Installation	Choja-machi
62	SUGITO Hiroshi	1970	Japan	Painting	NCAM
63	Mika TAANILA	1965	Finland	Video installation	1AAC
64	TAKAHASHI Kyota	1970	Japan	Installation	Sakae area
65	TAKEDA Hisashi	1976	Japan	Installation	Nayabashi
66	Boonsri TANGTRONGSIN	1978	Thailand	Video	AAC, NCAM, Choja-machi, Nayabashi, Higashi- Okazaki Station, Kosei
67	THE WE-LOWS (NARA Yoshitomo + MORIKITA Shin + AOKI Kazumasa + KOSHIBA Kazuhiro + FUJITA Yoko + ISHIDA Shiori + SAKAI Yumeko)	Est. 2013	Japan	Project	Choja-machi
68	WADA Reiji	1977	Japan	Sculpture	Oasis 21
69	WATANABE Go	1975	Japan	Video	AAC
70	Richard WILSON	1953	UK	Installation	Nayabashi
71	Kacey WONG	1970	China	Installation	Choja-machi
72	YAMASHITA Takuya	1985	Japan	Installation	Choja-machi, Matsumoto- cho
73	YANAGI Miwa	–	Japan	Project	AAC
74	YANOBE Kenji	1965	Japan	Sculpture, Installation	AAC
75	YOKOYAMA Yuichi	1967	Japan	Painting	Choja-machi
76	YONEDA Tomoko	1965	Japan	Photography	AAC

AAC = Aichi Arts Center/NCAM = Nagoya City Art Museum/Choja-machi = Choja-machi Site/Nayabashi = Nayabashi Site/Higashi-Okazaki Station = Higashi-Okazaki Station Site/Kosei = Kosei Site/Matsumoto-cho = Matsumoto-cho Site

(2) Curatorial Competition

- An exhibition of the work of up-and-coming artists who were winners in the Curatorial Competition was held at the Choja-machi Site.
- Eventually, 11 winners were selected from a total of 195 entries.

■ Participating curators, artists, groups

	Artist/Group	Born (Established)	Origin	Dates	Venue
1	AMR (Art Media Room)	Est. 2012	Japan	August 10th – September 16th	Niwako Co., Ltd Mikusu Building
2	ASIT	Est. 2012	Japan	August 23rd – October 27th	Around Choja-machi
3	CHOJAMACHI-KUN	Est. 2009	Japan	Mainly Saturdays, Sundays, Mondays from August 10th – October 27th	Around Choja-machi
4	Kari CONTE	–	USA	September 20th – October 27th	Fushimi Underground Shopping Street
5	EAT & ART TARO + TOUYAMA Kae	Est. 2013	Japan	September 9th – September 16th	Around Choja-machi
6	MASUYAMA Shiro	1971	Japan	September 20th – October 27th	ARTISAN Building (interior wall)
7	MATSUFUJI Koichi	1973	Japan	August 10th – September 16th	Fushimi Underground Shopping Street
8	MIZUNO Rina	1989	Japan	August 10th – September 16th	ARTISAN Building (interior wall)
9	Orrorin	Est. 2012	Japan	August 10th – September 16th	Fushimi Underground Shopping Street
10	SHINDO Kumpei	1983	Japan	September 20th – October 27th	Niwako Co., Ltd Mikusu Building
11	TAMURA Satoru	1972	Japan	September 20th – October 27th	Fushimi Underground Shopping Street

(3) Film Program

- Video works related to the Triennale theme were selected with a perspective of transcending boundaries between genre categories such as experimental film, video art, documentary, animation, and narrative film. The works were presented principally at the Aiachi Arts Center, but also at the Choja-machi Site, and at the Matsumoto-cho Site in the Okazaki Area, with their own programming.
- Twenty artists or groups from around the world participated in this program.

■ Participating artists, groups

	Artist/Group	Born	Origin	Film
1	Michelangelo FRAMMARTINO	1968	Italy	<i>The Four Times</i> (2010)
2	FUKUI Takuya	1977	Japan	<i>Goujonnettes and the Witch of the Windmill</i> (2006)
3	HAMAGUCHI Ryusuke + SAKAI Ko	1978 1979	Japan	<i>The Sound of Waves</i> (2011)
4	HIMEDA Manabu	1988	Japan	<i>YOUKOSOBOKUDESU-Welcome, It's me-</i> (2011)
5	HIRANO Ryo	1988	Japan	<i>Holiday</i> (2011)
6	HOSOE Eikoh	1933	Japan	<i>Navel and A-Bomb</i> (1960)
7	KATO Hidenori	1991	Japan	<i>More Fukushima</i> (2012)
8	KAWAGUCHI Eri	1989	Japan	<i>Wild Wild Ham</i> (2013)
9	Paul KOS	1942	USA	<i>Ice Fire</i> (2004)
10	KUBOTA Shigeko	1937	Japan	<i>Sexual Healing</i> (1998)
11	MIYAKE Sho	1984	Japan	<i>Playback</i> (2012)
12	Bill MORRISON	1965	USA	<i>Tributes-Pulse</i> (2011)
13	MUROYA Shintaro	1987	Japan	<i>HEISEI ACHILESS DANJYO</i> (2012)
14	Nukyu	—	Japan	<i>NEW TOKYO ONDO</i> (2012)
15	Pálfi GYÖRGY	1974	Hungary	<i>Final Cut: Ladies and Gentlemen</i> (2012)
16	Allison SCHULNIK	1978	Chile	<i>Forest</i> (2009)
17	SjQ++	Est. 2012	Japan	<i>arc</i> (2013) (live performance)
18	Emma De SWAEF + Marc James ROELS	1985 1978	Belgium Republic of South Africa	<i>Oh Willy...</i> (2012)
19	TSUCHIMOTO Noriaki	1928	Japan	<i>Tsuchimoto Noriaki's Nuclear Scrapbook</i> (1982)
20	ZHAO Ye	1979	China	<i>Jalainur</i> (2008)

2 Stage Arts

(1) Performing Arts

- A total of 15 artists and groups from around the world participated in this program, presenting cutting edge dance, theater, and music, principally at the Aichi Arts Center, but also at the Kosei Site in the Okazaki Area, at Oasis 21, and in the area of the Choja-machi Site.
- Emphasis was placed on works that transcended genre boundaries, providing a bridge between categories such as dance, theater, formative arts, and architecture.
- The Triennial theme had a great deal in common with the world view of Samuel Beckett, the best known proponent of “Theater of the Absurd,” and most of the works presented were Beckett-like, based on the concept of pondering the question of “Where are we standing?”
- After-performance talks were provided by the performance group on 24 occasions.

■ Performance schedule for Aichi Arts Center Mini Theater, etc.

Performance venue	Company	Production	Dates	Visitors
Aichi Arts Center Mini Theater	mamagoto	Mr. children (World premiere)	August 10th - 15th	1,425
	FUJIMOTO Takayuki + SHIRAI Tsuyoshi	Node/The Old Man of the Desert (World premiere [theater version])	August 23rd - 25th	430
	YANAGI Miwa	ZERO HOUR: Tokyo Rose's Last Tape (New work)	August 30th - September 1st	633
	UMEDA Hiroaki	4. temporal pattern (Japan premiere)/Holistic Strata	September 6th - 8th	412
	Jiří KYLIÁN	EAST SHADOW (World premiere)	September 14th - 16th	585
	Arthur NAUZYCIEL (Centre Dramatique National d'Orléans)	L'IMAGE (Japan premiere)	September 22nd - 23rd	235
	SHIMIZU Yasuaki + Carl STONE	Just Breathing	September 28th	196
	ARICA + KANEUJI Teppei	Happy Days (Premiere with new translation)	October 12th - 14th	467
	Jecko SIOMPO	Terima Kos (Room Exit) (Japan premiere)	October 18th - 20th	362
	Mathilde MONNIER	Pudique Acide/Extasis (Japan premiere)	October 26th - 27th	326
Area of Aichi Arts Center Mini Theater	Samuel BECKETT	Quad	August 10th - October 27th	-
Aichi Prefectural Museum of Art Gallery G	Peter WELZ + William FORSYTHE	whenever on on on nohow on airdrawing (Japan premiere; Video installation)	August 10th - October 27th	-

■ Performance schedule for urban sites

Performance venue	Company	Production	Dates	Visitors
Kosei Site Okazaki CIBICO	MUKAIYAMA Tomoko + Jean KALMAN	FALLING (World premiere; Installation/Performance)	Performances every weekend from August 10th – October 27th	–
Oasis 21	PROJECT FUKUSHIMA! (Director: OTOMO Yoshihide)	Festival FUKUSHIMA in AICHI!	September 7th, 8th	15,000
Area of Choja-machi Site	Ho Ho-Do	Ho Ho-Do @Landlady's Requests (New work)	September 21st, 22nd	1,949

■ Participating artists, groups

	Artist/Group	Born	Origin	Venue
1	ARICA + KANEUJI Teppei	Est. 2001 1978	Japan	Aichi Arts Center Mini Theater
2	SAMUEL Beckett	1906	Ireland	Area of Aichi Arts Center Mini Theater
3	FUJIMOTO Takayuki + SHIRAI Tsuyoshi	– –	Japan Japan	Aichi Arts Center Mini Theater
4	Ho Ho-Do	Est. 2001	Japan	Area of Choja-machi Site
5	Jiří KYLIÁN	1947	Czechoslovakia	Aichi Arts Center Mini Theater
6	mamagoto	Est. 2009	Japan	Aichi Arts Center Mini Theater
7	Mathilde MONNIER	1959	France	Aichi Arts Center Mini Theater
8	MUKAIYAMA Tomoko + Jean KALMAN	– 1945	Japan France	Okazaki Area Kosei Site
9	Arthur NAUZYCIEL (Centre Dramatique National d'Orléans)	1967	France	Aichi Arts Center Mini Theater
10	PROJECT FUKUSHIMA! (Director: Otomo Yoshihide)	Est. 2011	Japan	Oasis 21
11	SHIMIZU Yasuaki + Carl STONE	1954 1953	Japan USA	Aichi Arts Center Mini Theater
12	Jecko SIOMPO	1975	Indonesia	Aichi Arts Center Mini Theater
13	UMEDA Hiroaki	1977	Japan	Aichi Arts Center Mini Theater
14	Peter WELZ + William FORSYTHE	1972 1949	Germany USA	Aichi Prefectural Museum of Art Gallery G
15	YANAGI Miwa	–	Japan	Aichi Arts Center Mini Theater

(2) Opera Production

- Italian conductor Carlo Montanaro and up-and-coming stage director Taoshita Tetsu produced Madama Butterfly, an opera that had emerged from the intersection of Italian and Japanese tradition and culture.
- Their performance was at the Aichi Arts Center Theater, and combined innovative stage design with beautiful music that incorporated Japanese melodies.
- As associated projects, the final dress rehearsal was opened to high school and junior high school students, and there were hands-on sessions for high schoolers upwards, and also for grade 4-6 elementary students and junior high students, conducted with the aim of popularizing opera.

■ Schedule

Venue	Production	Dates	Visitors
Aichi Arts Center Theater	Puccini: Madama Butterfly (2 acts. Performed in Italian, with Japanese subtitles)	September 14th, 16th Performance begins 15:00	4,285

■ Participating artists

	Artist/Group	Role	Born	Origin
1	Carlo MONTANARO	Conductor	1969	Italy
2	TAOSHITA Tetsu	Stage director	1972	Japan
3	ANDO Fumiko	Cio-Cio-San	—	Japan
4	Carlo BARRICELLI	Pinkerton	—	Italy
5	Giulio BOSCHETTI	Sharpless	—	Italy
6	HAYASHI Michiko	Suzuki	—	Japan

3 Activities for Spreading Art and Art Education

(1) Kids Triennale

- The Kids Triennale was organized to provide a place for children to experience art.
- A studio where children can experience making art and be free to be creative was set up in Gallery J on Floor 8 of the Aichi Prefectural Museum of Art. The studio had a total of 60,803 users during the Triennial period. At weekends and during the school summer vacations, a total of 27 workshops were held for children or for both children and their parents, including workshops where the instructors were artists participating in the Triennale, and programs based on new ideas selected from suggestions solicited from the public.
- Nine programs were selected from a total of 89 suggestions received.

■ Outline

Venue	Gallery J, Floor 8, Aichi Prefectural Museum of Art, Aichi Arts Center
Dates open	August 10th - October 27th
Opening hours	10:00 a.m. - 6p.m.
Admission/Program fee	Free

■ Daily Program

- This program made a studio available for use by anyone at any time during the Triennale period so that rather than just drawing and craft, children could try making art that they would not usually be able to experience.
- Participants could work in a Room of Memory, set up with furniture and miscellaneous items just like an everyday room. By sticking on pieces of newspaper and painting over and over, they eventually turned the room into a single work.



■ Triennale Kits

- Kits including worksheets and official goods were available for loan at the venue. This program encouraged children and parent-child groups to view and enjoy the contemporary art at the Aichi Arts Center exhibition venue.
- Kits were loaned 2,545 times. Kids could choose from 7 different kits with different content, and use them to view the art.



■ Workshops (program with Triennale artists as instructors)

- Special workshops were held as part of the Kids Triennale program, with artists participating in the Triennale acting as instructors.

Title	Instructor	Dates	Participants
Body and Architecture! Discovery in Town Workshop	Kacey WONG	August 12th, 13th	66
Oyako Orchestra Workshop	OTOMO Yoshihide (musician, PROJECT FUKUSHIMA! director)	August 31st, September 1st	86
Ho Ho-Do Dance Workshop	Ho Ho-Do	September 14th, 15th	52
Madama Butterfly opera event Enjoy! Opera for grown-ups	Madama Butterfly opera staff, cast	September 15th	490
Music Drama Workshop -Let's create a story using music!	TAOSHITA Tetsu (Opera Production stage director)	September 22nd, 23rd	76
Destruction Is Also Art	NISHITAKE Hiroki	October 26th, 27th	50
Animal Pop Dance Workshop	Jecko SIOMPO	October 26th	21



Music Drama Workshop/Destruction Is Also Art

(2) Public Program

- To familiarize people with the Triennale, a Public Program was implemented, targeting a broad swathe of the general public.
- Through events such as talks and discussions led by participating artists, people were encouraged to take a deeper approach to the Triennale, broadening and transforming their way of thinking, and opportunities were provided to think about the relationship between contemporary society and art (42 events).

■ Entrance Program

- To mark the opening of Aichi Triennale 2013 and appeal to visitors, we held symposiums on subjects that could convert the Triennale 2013 theme (Awakening - Where Are We Standing? - Earth, Memory and Resurrection) into tangible form, together with performances by artists participating in the Triennale.

Title	Date	Venue	Participants
International Symposium - KENCHIKU/Architecture from Japan	August 11th	Aichi Arts Center Art Space A	180
Mikhail KARIKIS Performance	August 11th	Aichi Arts Center Art Space A	160
Opening Symposium - The Opportunity of Catastrophe	August 11th	Aichi Arts Center Art Space A	140

■ Spotlight

- Spotlight was a lecture-style program that turned a spotlight onto a single Triennale artist, taking time to carefully examine the work exhibited, hear about the process behind it, and hear some inside stories, too.

Title	Date	Venue	Participants
YANAGI Miwa	August 11th	Aichi Arts Center Art Space G	111
YANOBE Kenji	September 7th	Aichi Arts Center Art Space A	220
AOKI Jun, SUGITO Hiroshi (SPIDERS)	September 14th	Nagoya City Art Museum Auditorium	270
Mitch EPSTEIN	September 23rd	Aichi Arts Center Art Space G	108
NAWA Kohei	September 29th	Aichi Arts Center Art Space A	315
Dan PERJOVSCHI	October 5th	Aichi Arts Center Art Space H	77
YOKOYAMA Yuichi	October 5th	Choja-machi Site	65
OKAMOTO Shinjiro	October 12th	Aichi Arts Center Art Space G	83

■ In Discussion

- A participating artist creating a work in a project format during the duration of the Triennale gives reports on the production process, and joins in discussion about the experience of producing the work.

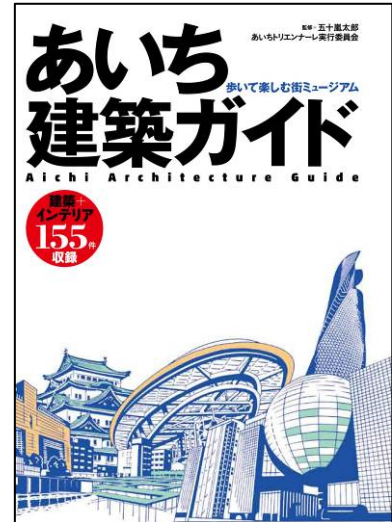
Title	Date	Venue	Participants
FUJIMURA Ryuji/Aichi Project		Aichi Arts Center Art Spaces E, F	
Interim Report	September 21st		50
Final Report	October 6th		82

4 Architecture-related Projects

(1) Aichi Architecture Guide

- In order to provide opportunities for rediscovering the appeal of our communities from an architectural perspective, a guidebook, Aichi Architecture Guide, was produced as a commentary on the architecture in Aichi cities and towns.

Published	July 27th
Price	840 yen (including tax)
Copies printed	17,000
Sales channels	<ul style="list-style-type: none"> - Major bookstores throughout Japan and online bookstores. - Triennale Official Shop, etc.
Content	<ul style="list-style-type: none"> - Introduces 155 significant spots for architecture or interior design in 8 areas of Aichi, mainly in or around Sakae, Fushimi, and Okazaki where the Triennial venues are located. Provides maps and comments on the attractions of each spot. - Also carries columns giving hints for rediscovering the attraction of our communities.
Project supervision	<ul style="list-style-type: none"> - Igarashi Taro (Artistic Director, Aichi Triennale 2013) - Aichi Triennale Organizing Committee
Production/publishing	Bijutsu Shuppan-sha Co., Ltd.



(2) Open Architecture

- The Open Architecture used a guided tour format to explore architecture not usually open to the public (14 tours).
- An Open Architecture team was established to plan and operate the tours.

■ Schedule

	Venue	Date	Notes	Participants
1	Aichi Arts Center (Higashi-ku, Nagoya)	August 15th		372
2	Aichi Sangyo University Educational Center for Language and IT (Okazaki)	August 21st	Design: KURIHARA Kentaro + IWATSUKI Miho/studio velocity★	73
3	Coffee Edelweiss (Higashi-ku, Nagoya) BONBON (Showa-ku, Nagoya)	August 24th	Guide was OTAKE Noriyuki, author of <i>Guidebook of Nagoya Kissaten</i>	28
4	Tamesaburo Memorial Museum (Attached to Furukawa Art Museum; Chikusa-ku, Nagoya)	August 28th		26
5	Shikemichi and Ito House (Nishi-ku, Nagoya) (Private residence)	September 1st		30
6	CmSOHO/The Garden Kakuozan (Chikusa-ku, Nagoya) (Private residence)	September 7th	Design: Akinori YOSHIMURA + MAKI YOSHIMURA /D. I. G Architects	27
7	M House (Chikusa-ku, Nagoya) (Private residence)	September 7th	Design: AKINORI YOSHIMURA + MAKI YOSHIMURA/D. I. G Architects	20
8	Maruei Department Store (Naka-ku, Nagoya)	September 8th	Design: MURANO Togo/Murano and Mori Associated Architects	28
9	Nagoya City Art Museum (Naka-ku, Nagoya)	September 14th	Design: Kisho KUROKAWA Architect & Associates, Nagoya City Architectural Bureau	270
10	House Open to the City (Mizuho-ku, Nagoya) (Private residence)	September 15th	Design: KURIHARA Kentaro + IWATSUKI Miho/studio velocity★	68
11	Nagoya Pottery and Porcelain Hall (Higashi-ku, Nagoya)	September 27th, 28th	Conducted a reading of a play by TAOSHITA Tetsu	166
12	Corrugated Pipe House (Toyohashi City) (Private residence)	October 5th	Design: KAWAI Kenji	34
13	Transparent Topography (Okazaki) (Private residence)	October 12th	Design: Yuki MINAMIKAWA Architecture Design Studio	27
14	bird house (Nagoya) (Private residence)	October 13th	Design: Katsuhiko MIYAMOTO & Associates ★	25

★Artist participating in Aichi Triennale 2013

5 Mobile Triennale (mobile exhibitions)

- During the Triennale period, a mobile exhibition featuring 47 works by 17 Triennale artists toured to cultural facilities at four locations within Aichi, exhibiting mainly at weekends. Entry to the mobile exhibitions was free of charge.
- The works exhibited were additional, not the same as those presented at the main Triennale venues.
- The exhibitions were accompanied by workshops and guided tours of the works.

■ Exhibiting Artists

Contemporary Arts	AOKI Noe, AONO Fumiaki, IKEDA Kosuke, OKAMOTO Shinjiro, ONO Yoko, KOKUFU Osamu, TAKEDA Hisashi, NIWA Yoshinori, HIKOSAKA Naoyoshi, FUJIMORI Terunobu, YANOBE Kenji, YAMASHITA Takuya, YOKOYAMA Yuichi, WATANABE Go
Film Program	KAWAGUCHI Eri, HIMEDA Manabu, HIRANO Ryo

■ Venues and Dates

City/Town	Venue	Dates	Days	Visitors
Toyohashi	Honokuni Toyohashi Arts Theater "PLAT"	August 23rd - 25th	3 days	2,186
Chita	Chita City Museum	September 13th - 16th	4 days	1,120
Kasugai	Kasugai City Library, Culture and Art Center	September 20th - 23rd	4 days	3,569
Toei	Former Tobu Elementary School	September 27th - 29th	3 days	350

■ Workshops

City/Town	Title	Date	Participants
Toyohashi	YAMASHITA Takuya: CREATE YOUR OWN MASK that Makes Your Head Swing Round	August 24th	46
Chita	KOKUFU Osamu: Make an Eraser that Moves and Colored Pencils that Fly	October 5th	12
Kasugai	IKEDA Kosuke: Think and Talk about an Artwork with the Artist	September 21st	11
Toei	TAKEDA Hisashi: Conceptual Art??	September 28th	22

■ Pre-event Workshop (Organized by Kasugai Civic Cultural Foundation)

City/Town	Title	Date	Participants
Kasugai	TAKEDA Hisashi: Build Our Own Village on a Work of Art	August 30th	138

■ Organizers

- Aichi Triennale Organizing Committee
- Toyohashi City, Toyohashi Cultural Foundation (Toyohashi site)
- Kasugai Civic Cultural Foundation, Kasugai City (Kasugai site)
- Chita City, Chita City Board of Education (Chita site)
- Toei Town, Toei Town Board of Education (Toei site)



Toyohashi site/Chita site/Kasugai site/Toei site

6 Other Events & Programs

■ Opening events

Date	Details	Venues
August 9th	Preview, press tour (Okazaki Area press tour was August 10th)	Aichi Arts Center, Nagoya City Art Museum, Choja-machi Site, Nayabashi Site, Higashi-Okazaki Station Site, Kosei Site, Matsumoto-cho Site, etc.
	Press Conference	Aichi Arts Center Art Space A
	Preview performance of YANAGI Miwa's <i>Attendant Project "Attendant Performance"</i>	Aichi Arts Center Floor, Forum
	Preview performance of mamagoto's <i>Mr. children</i>	Aichi Arts Center Mini Theater
	Opening Ceremony and Reception	Aichi Arts Center Floor 2, Forum

■ YANOBE Kenji: *Wedding of the Sun*

Dates	August 10th, 20th, September 7th, 15th, October 13th, 15th, 19th, 20th (twice), 22nd, 26th, 27th
Venue	Aichi Prefectural Museum of Art., Floor 10, Aichi Arts Center
Details	Actual weddings by couples wanting to marry in the <i>Wedding of the Sun</i> space exhibited by Yanobe Kenji as a project for the Triennale
Participants	777 (12 times)

■ *Wish Tree*

Dates	August 10th - October 27th
Venues	19 locations: Below Nagoya TV Tower, Aichi Arts Center, Shououji Temple precincts (Matsumoto-cho Site), Mobile Triennale venue, Aichi elementary schools (Nagoya City Tsutsui, Anjo City Shinden, Nishio City Isshikinambu, Komaki City Kitasato, Aguicho Tobu, Aguicho Eibi, Aguicho Kusagi, Aguicho Nambu), Ama City Jimokuji Junior High School, Aguicho Central Community Center/Main Building, Aichi Children's Health and Medical Center * In addition, Nagoya Higashisakura Elementary School participated in a pre-Triennale event at Aichi Arts Center
Details	One of ONO Yoko's works. Participants followed her instructions to put their wishes and messages onto tanzaku paper and attach them to a tree.
Participants	22,148

■ Marlon GRIFFITH: *Song of the Sun* procession

Dates	August 11th, October 19th
Route	Aug 11: Choja-machi to Aichi Arts Center. Oct 19: Aichi Arts Center to Choja-machi (Ebisu Festival venue)
Details	Marlon GRIFFITH, from Trinidad and Tobago, organized a procession with a theme of Japan's recovery and renewal after 3.11, using a phoenix motif to symbolize revival.
Participants	Aug 11: 250, Oct 19: 350

■ TAKAHASHI Kyota: *Glow with City Project*

Dates	September 21st, 22nd
Route	Shirakawa Park, Choja-machi, Oasis 21, Aichi Arts Center
Details	Project synchronizing urban architecture with hand-held lanterns. Participants holding as many as 1,000 lanterns walked along a preset route, creating a special light scenery that transformed Nagoya's usual illuminated nightscape.
Participants	Sep 21: 2,300, Sep 22: 3,500

Distinguishing Features of Aichi Triennale 2013

Aichi Triennale 2013 adopted the theme of “Awakening - Where Are We Standing? - Earth, Memory and Resurrection”, and selected cutting-edge contemporary arts, performing arts, and opera from around the world.

■ Symbolic Theme

- In the Contemporary Arts section, many of the artists responded to the theme by using their own particular means of expression to produce work linked to the concepts of Earth, Memory and Resurrection.
- Yanobe Kenji, in addition to exhibiting *Sun Child*, a symbol of the resurrection of hope, created a glamorous wedding hall within the art museum, and in *Wedding of the Sun*, actually used it to perform wedding ceremonies. Part of this exhibit involved construction of a temple using stained glass designed by Beat Takeshi and displaying prints by Henri Matisse.
- Ono Yoko took the phrase “joy of life” into the city as a message bearing her prayers, and displayed it in neon on the Nagoya TV Tower. Altogether, she produced five projects, including *My Mommy is Beautiful* and *Wish Trees*, enabling anyone to express their own love and wishes, and *PARTS OF A LIGHT HOUSE*, creating a space full of light.
- Alfredo Jaar visited devastated areas of Tohoku and brought back a blackboard received from a school that had closed down, using it in an installation created as a memorial.
- In the Performing Arts section, the programs followed the Triennale theme and placed special emphasis on works that served as a bridge between performing arts and visual, formative art.
- Jiří Kylián, one of the top choreographers working today, was moved by the disaster in East Japan, and created a new dance work, inspired by Beckett’s philosophy, to express his feelings. Incorporating video produced by US-based Jason Akira Somma (USA), and piano composed and played by Amsterdam resident Mukaiyama Tomoko, it transcends genres to communicate empathy with those hit by the disaster.
- Yanagi Miwa performs a new work ZERO HOUR: Tokyo Rose’s Last Tape, which is interweaved with elements from Beckett’s drama, Krapp's Last Tape.
- In the Opera Production section, an up-and-coming stage director depicts the issue of identity that runs through “Madama Butterfly.”

■ Architecture

- The concept of “architecture” was incorporated into the selection process for artists and artworks.
- Richard Wilson, who has a reputation for bold architectural interventions, created a

dynamic work at a building in Nayabashi that used to be a bowling alley by extending a bowling lane outside the building.

- Aoki Jun, in a collaboration realized via creative dialogue with Sugito Hiroshi, reconstructed the space of Nagoya City Art Museum, which was designed by Kurokawa Kisho. A new interpretation resulted in a temporary renovation of spaces and circulation in and around the museum.
- studio velocity worked on the top of CIBICO, the Triennial Site at Okazaki, painting the roof white to create a powerful physical experience through the reflection of sunlight. Thin threads are stretched overhead, creating a space that has a large transparent ceiling with the sky as its background.
- Through the Open Architecture program, a guided tour format was used to give visitors access to architecture that is not usually open to the public.
- Through this program, visitors were able to participate in guided tours that opened up the delights of architecture that is normally out of bounds, including the late Kawai Kenji's Corrugated Pipe House (Toyohashi City), in which Kawai, an engineer, had envisaged a house like an oil drum rolling over the land, and the Ito House in Shikemichi (Nishi-ku, Nagoya), which is designated by Aichi prefecture as a cultural property.

■ Extension of projects bringing art into urban spaces

- In addition to the urban sites in Nagoya that were popular during the previous Triennale, this approach was extended to sites in Okazaki City.
- At the Choja-machi Site, 28 artists and groups (including Curatorial Competition winners) exhibited their works and presented performances. As with the 2010 Triennial, the Choja-machi Ebisu Festival was scheduled to coincide with the Triennale, as the community and Triennale worked in unison to make this a success.
- At the Kosei Site in Okazaki, Shiga Lieko, a native of the City, presented *RasenKaigan (Spiral Coast)*, which she had first shown as a solo exhibition in Sendai. She modified the composition of the exhibiton for the venue on floor 6 of Okazaki CIBICO. This is her first major exhibition in her home town.
- At the Matsumoto-cho Site Aoki Noe exhibited her works at an old hair salon adjacent to a wooden arcade constructed in front of Shououji Temple.

■ Enhancement of Activities for Spreading Art and Art Education

- The Kids Triennale was organized to provide a place where children could experience art.
- Aichi Prefectural Museum of Art made Gallery J on Floor 8 available as a studio that anyone could use at any time for creative activities. At weekends and during the school summer vacations, a total of 27 workshops were held for children or for both children and their parents, including workshops where the instructors were artists participating in the Triennale.
- Kits including worksheets and official goods were available for loan at the venue. This program encouraged children and parent-child groups to view and enjoy the contemporary art at the Aichi Arts Center exhibition venue.

- Programs for schools were also provided, with the aim of helping more children gain the opportunity to grow their artistic sensitivity and creativity through encounters with art.
- A group visit program for schools incorporated ideas for classes, field trips, school club activities, and other school events with the aim of giving elementary and junior high school students the chance to come into contact with world-leading contemporary arts.
- To create opportunities for schoolchildren to become familiar with contemporary art as part of their classes, artists participating in the Triennial were sent to schools to run workshops or to make artworks together with the children.

- A Public Program was implemented to help ordinary members of the public become more familiar with the Triennale.
- Through events such as talks and discussions led by participating artists, people were encouraged to take a deeper approach to the Triennale, broadening and transforming their way of thinking, and opportunities were provided to think about the relationship between contemporary society and art (42 events).

VI Visitor Numbers and Impact of Triennale

1 Visitor numbers

■ Numbers by program and venue

- The total number of visitors was 626,842, exceeding the 2010 Triennale total of 572,023.
- Examined by program, the International Arts Exhibition had the largest number of visitors (479,847), accounting for 76.5% of the total.
- Examining International Arts Exhibition visitor numbers by venue shows that the Aichi Arts Center, the main venue, had the greatest number (143,913).
- Number of visitors to the Okazaki Area, included for the first time in 2013, was 81,399, accounting for over 13.0% of total visitor numbers.

2 Economic impact

- The Triennale is estimated to have generated an economic impact of approximately ¥6.90 billion (including approximately ¥5.82 within Aichi prefecture).

■ Estimation of economic impact

Economic impact [1] + [2] + [3]	Expenditure by organisers, etc. [1]	Visitor expenditure	Primary impacts [2]	Secondary impacts [3]
¥6,900 mil	¥1,350 mil	(¥2,850 mil)	¥4,750 mil	¥800 mil
(within Aichi) ¥5,820 mil	¥1,250 mil	(¥2,210 mil)	¥3,910 mil	¥660 mil

(Estimate provided by Nikken Sekei Research Institute)

3 Publicity effect

- Media coverage of the Triennale generated an estimated publicity effect (advertising value equivalent) of at least ¥5.5 billion.

■ Estimation of publicity effect

Media	Mentions	Value	Notes (period monitored)
Newspapers (general, block, regional, etc.)	731	¥1,519 mil	July, 2011 - December, 2013
Magazines (art, architecture, general, etc.)	286	¥171 mil	August, 2011 - January, 2014
TV	134	¥3,744 mil	July, 2012 - November, 2013
Radio	61	¥70 mil	June, 2012 - October, 2013
Total	1,212	¥5,504 mil	

* Cost of purchasing an equivalent amount of advertising in the same media was calculated for each mention. The total value is used as a metric for publicity effect.

Newspapers/magazines: Publicity effect = Unit cost x column-inches
 TV/radio: Publicity effect = Unit cost x airtime

* Only confirmed mentions are included in calculations. Actual effect is expected to be larger than ¥5.5 bil.

Supplement: Aichi Triennale 2010 and 2013

	2010	2013
Title	Aichi Triennale 2010	Aichi Triennale 2013
Theme	Arts and Cities	Awakening - Where Are We Standing? - Earth, Memory and Resurrection
Artistic director	TATEHATA Akira (Director, National Museum of Art, Osaka)	IGARASHI Taro (Professor of Architecture and Building Science, Tohoku University Graduate School of Engineering)
Period	2010 August 21st - October 31st (72 days)	2013 August 10th - October 27th (79 days)
Venue	<ul style="list-style-type: none"> - Aichi Arts Center - Nagoya City Art Museum - Choja-machi Site - Nayabashi Site * Other venues including Nagoya Castle, Oasis 21, Chuo-Hirokoji Building, Nanatsudera Kyodo Studio, etc. 	<p>Nagoya Area</p> <ul style="list-style-type: none"> - Aichi Arts Center - Nagoya City Art Museum - Choja-machi Site - Nayabashi Site * Other venues including Chuo-Hirokoji Building, Oasis 21, Nagoya TV Tower, Wakamiya Odori Park, etc. <p>Okazaki Area</p> <ul style="list-style-type: none"> - Higashi-Okazaki Station Site - Kosei Site - Matsumoto-cho Site
Artists participating	131 artists/teams from 24 countries/regions	122 artists/teams from 34 countries/regions
Exhibits	208	182
Visitor numbers	572,023	626,842
International Arts Exhibition space	18,127m ²	33,963 m ²
Opera Production	Offenbach's "Les contes d'Hoffmann"	Puccini's "Madama Butterfly"
Overall budget (settled accounts)	(FY2008 - FY2010) ¥1,207,537,000	(FY2011 - FY2013) ¥1,257,803,000*
Economic impact	Approx. ¥7.81 billion	Approx. ¥6.90 billion (Including approx. ¥5.82 within Aichi prefecture)
Publicity effect (advertising value equivalent)	At least ¥4.7 billion	At least ¥5.5 billion
Volunteers registered (discrete individuals)	1,289	1,310
Distinguishing features (New initiatives)	-	<ul style="list-style-type: none"> - Symbolic theme - Architecture - Extension of projects bringing art into urban spaces (to include Okazaki) - Architecture-related Projects - Mobile Triennale (mobile exhibitions) - Public Program

* For FY2013, accounts had not been finalized as of March, 2014, so calculation is based on budget.

