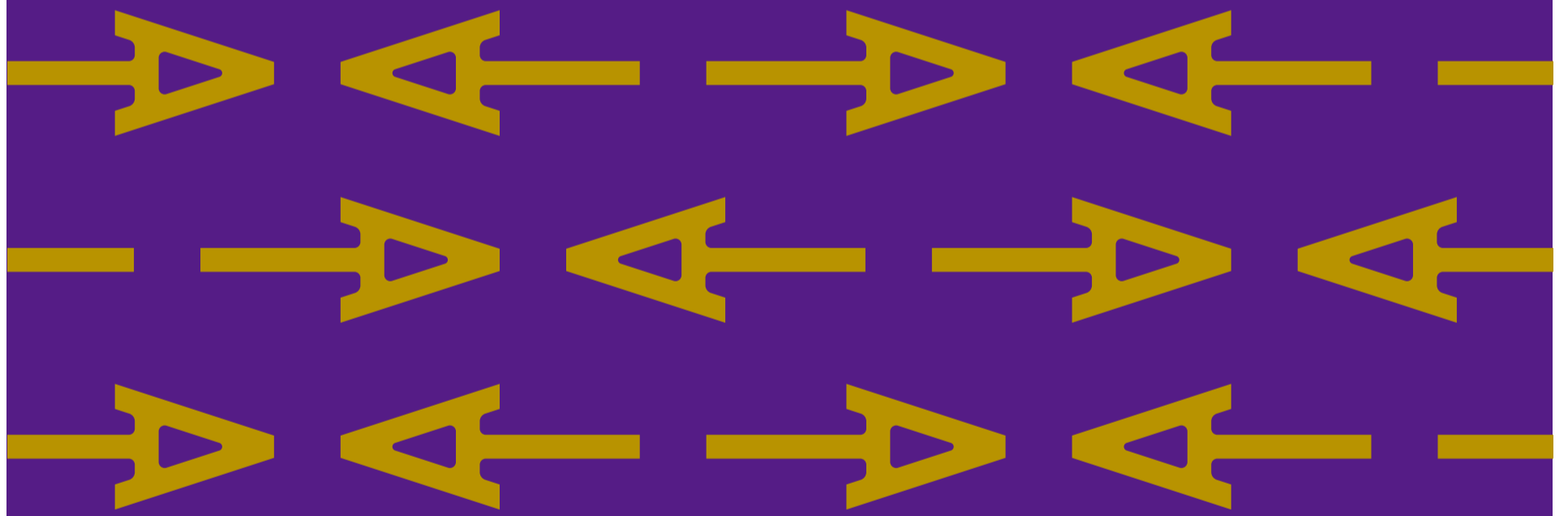


AICHI TRIENNALE 2019:  
Taming Y/Our Passion

English

あいち  
トリエンナーレ  
2019

情の時代



**Aug.1[Thu] to Oct.14[Mon], 2019 (75days)**

**Main Venues | Aichi Arts Center, Nagoya City Art Museum, Nagoya City (Shikemichi and Endoji), Toyota City (Toyota Municipal Museum of Art and other venues in the vicinity of Toyotashi station)**

IMAZU Kei. Long-Term Memory, 2019, Roppongi Crossing 2019: Connexions, Mori Art Museum, Tokyo (Japan). Courtesy of ANOMALY

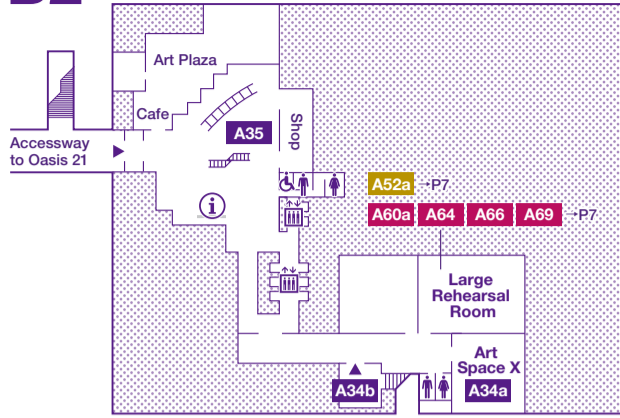
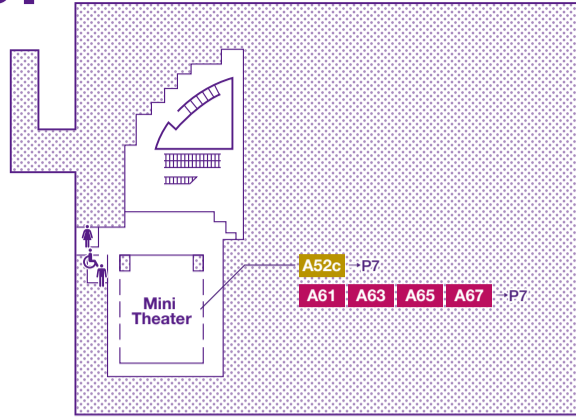
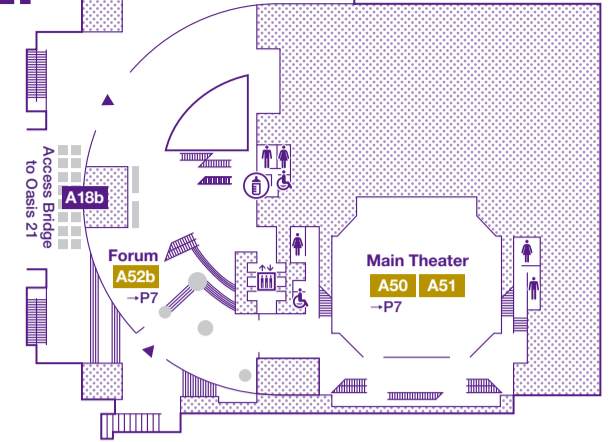
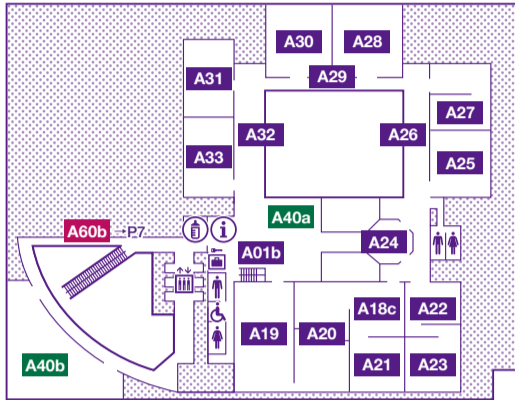
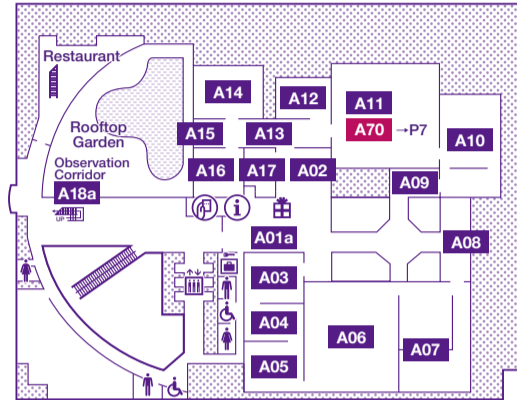
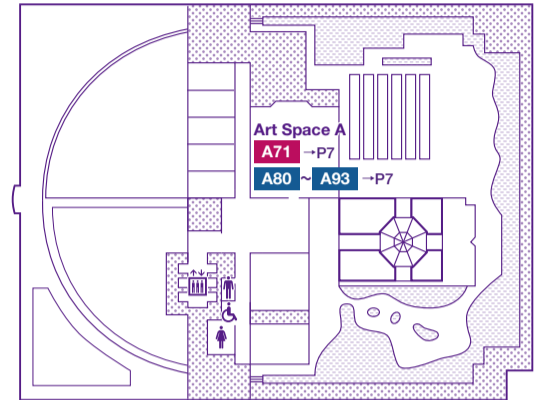
## Japan's largest international art festival kicks off again with 4 main venues in Aichi Prefecture.

Many concerns are shared around the world today. At the source is anxiety—the anxiety of an uncertain future, and the anxiety of feeling unsafe and vulnerable to danger. Uncertainty makes people anxious, makes them figure that it is more reasonable to treat gray matters as black and white, and understand the world in terms of oppositions.

However, Humans are capable of lending a hand and offering solidarity to others in need on the spur of the moment, even if their traditions and ideals are different or it is against their rationally conceived interests. Though the problems facing humanity today have their causes in *jō* (emotion and information), it is this very same *jō* (compassion)

that can break through these problems. They say that the etymology of the word “art” can be traced to the Latin word *ars* and corresponds to the Greek word *techne*. “Art” referred generally to the “skill (*ars*) of commanding knowledge and methods informed by classical knowledge.” We must develop the skills (*ars*) for taming *jō*

(emotion and information) with *jō* (compassion). This is precisely the original definition of “art.” From Aichi, a leading region in the manufacturing industry, and a unique society that is at once a metropole and on the periphery, Aichi Triennale 2019 explores the middle grounds of various oppositions, to recapture the lost original domain of art.

**B2****B1****2F****8F****10F****12F**

# A Aichi Arts Center

Address 1-13-2, Higashi-sakura, Higashi-ku, Nagoya, 461-8525  
 Open 10:00-18:00 (Fri.-20:00, 9/14(sat)-21:00)  
 Last entry is 30min. before closing time.  
 Closed Every Monday (Except for Public Holidays)



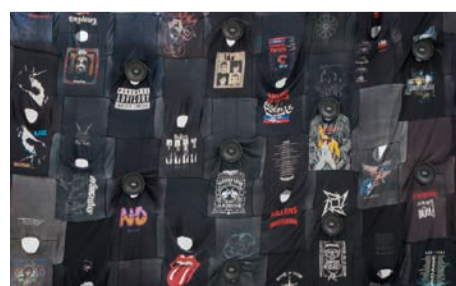
## Gateway to Aichi Triennale 2019, with greatest number of works and performances of any edition thus far

### Enter a brilliant world of art, with the official app in hand

Aichi Arts Center, one of the main venues, is a large-scale cultural facility that includes the Aichi Prefectural Museum of Art and the Aichi Prefectural Art Theater, capable of accommodating large, medium, and small concerts and performances. Located in the liveliest, central area of Nagoya City, it is surrounded by government offices, department stores, broadcasting stations, television tower, and high-rise offices of banks and securities companies. There is no visible evidence today that the city was bombarded more than 60 times during World War II and approximately one third of it was destroyed.

### Wide-ranging contemporary art with the theme of "Taming Y/Our Passion"

For those walking aboveground, the first work encountered may be the shadow of drone



Pia CAMIL, *Telón de Boca*, 2018, Photo: Ramiro Chaves courtesy of Museo Universitario del Chopo

Painted by James Bridle. However, many visitors will enter the venue via Oasis 21, which connects to various locations including subway Sakae Station, Hisaya-odori Station, and Meitetsu Sakaemachi Station. Awaiting viewers in the atrium, with a height of 20m, is a huge installation and stage created by Pia Camil. After taking the elevator to the 10th floor of the Aichi Prefectural Art Museum, where there is a ticket counter and information desk, the audience will be immersed in the world of contemporary art.

### What "Taming Y/Our Passion" means to artists

Dora Garcia's work at the entrance gives a premonition of what might await viewers. The works of Amanda Martinez, Murayama Goro, Imamura Yohei and Anna Witt appear at first autonomous and machine-like, but also convey a persistently continued physical presence. Noting that the number of foreign workers in Japan has reached a record high,



SAWADA Hana, *Gesture of Rally #1804*, 2018, *Bouncing Sounds of an Invisible Ball (solo)*, Gallery PARC, Kyoto, Japan, Photo: Hyogo Mugyuda, Courtesy of Gallery PARC



James BRIDLE, *Drone Shadow 006*, 2013, photo courtesy of Steve Stills

Regina José Galindo produced works in collaboration with Aichi's many Latin American immigrants. After being exposed to the gestures and expressions of each of Ugo Rondinone's clowns, viewers encounter Claudia Martínez Garay's installation consisting of many small items relating to Peru. Tanaka Koki presents an installation based on the concept of the quasi-family.

### New relationships between media and the arts

Nagata Kosuke and Ishiba Ayako, both of whose works extend the possibilities of photography, feature the fascination of the trompe l'oeil painting and the intrigue of interpretation. Ito Gabin reveals relationships between media art and immersion, presenting works that encourage discussion. *dividual inc.*

collects "last testaments" left for loved ones at the end of life, rendering visible traces of the hesitation inherent to this process. Heather Dewey-Hagborg shows a controversial work on the issue of the exploitation of biometric information by corporations and others. After a small but dramatic installation by Ceal Floyer and the dynamic drawings of Bunya Yukari, viewers encounter a huge three-dimensional object by *exonemo*. Suge Syunichi's work is simple, yet delivers an amazing experience to all. Following this, visitors descend to the 8th floor, where video work by Yuan Goang-Ming overflows with political anxiety. Park Chan-kyong and Lim Minouk present works on the theme of "passion" between North and South Korea. There are many works by people actively expanding journalism, such as the US non-profit news organization CIR, known for its investigative reporting, and the works previously featured in the exhibition

"Freedom of Expression" held in 2015.

## Being a concerned party in today's information society

Also on view are Pangrok Sulap's innovative woodcuts that convey the power to overcome difficulties and overturn adverse situations. The paintings of Miriam Cahn and Fujiwara

Aoi invite viewers to think about what it means to be a "concerned party." The works of Javier Téllez, who works with people with illnesses, and of Candice Breitz, who explore the conditions under which empathy is generated, can be viewed in a similar way. The works of Tania Bruguera and Kato Tsubasa compellingly show that the mind and body are contradictory and cannot easily be controlled.

Stuart Ringholt's enormous clock, an object that defies common sense; Walead Beshty's work, which is transformed in the process of presentation; and Sawada Hana's tenacious re-examination of what images reflect, and the confusion that results from them, offer diverse interpretations of what "Taming Y/Our Passion" means.



IMAMURA Yohei (Making a print at his solo exhibition, *live printing*)  
Photo: Kei Okano

# The International Contemporary Art Exhibition starts here

<p><b>A01a,b</b> <b>Dora GARCÍA</b></p> <p>The audience becomes entangled in García's performance <i>the Romeos</i>, draw inspiration from a Cold War strategy designed by East Germany spymaster. The posters are a key element of the performance to inform the audiences of the possibility of encountering the Romeos.</p>	<p><b>A02</b> <b>exonemo</b></p> <p>Since the dawn of the Internet, exonemo has created and presented works that deal with the Net itself. Specializing in distinctive hacking-like methodologies, they exhibit works and stage performances in the real world.</p>	<p><b>A03</b> <b>Amanda MARTINEZ</b></p> <p>These sculptures, which appear to be mechanically carved but are actually made by hand, visually represent the diversity of music. Viewers can enjoy interpreting the rhythms and patterns found throughout her works, which utilize the most archaic techniques possible and show an interest in simple science and the natural world.</p>	<p><b>A04</b> <b>Regina José GALINDO</b></p> <p>Galindo stages performances dealing with human rights, gender discrimination, and the harassment intrinsic to social power structures. While her style exposes these realities and condemns violence and abuses of power, her works convey a generous gaze directed toward humankind.</p>												
<p><b>A05</b> <b>Anna WITT</b></p> <p>In this video work, actors playing typical office workers maintain forced, professional smiles for 60 minutes. Witt is known for works that emphasize human body movements in a social context, as defined by political or economic logic.</p>	<p><b>A06</b> <b>Ugo RONDINONE</b></p> <p>Clowns in psychedelic costumes carry out 45 actions that one person performs within a 24-hour period, such as dreaming, passing gas, wishing, and telling lies. What are their facial expressions and poses trying to tell us?</p>	<p><b>A07</b> <b>Claudia MARTÍNEZ GARAY</b></p> <p>Martínez Garay's artistic practice is concerned with socio-political issues related to Peruvian history. She focuses on how colonialism has influenced the use of tools from everyday life, creating an installation featuring plain and yet subtle tragic motifs.</p>	<p><b>A08</b> <b>NAGATA Kosuke</b></p> <p>Focusing on how our interpretations are largely defined by language and media, Nagata creates his works dealing with the uncertainty and diversity of perception. Here he presents photographs that utilize computer-based image processing, and video work dealing with the "translation" of languages and cultures.</p>												
<p><b>A09</b> <b>ISHIBA Ayako</b></p> <p>By intervening only slightly in shots of commonplace daily items, Ishiba creates photographic works that engender a sense of visual incongruity and unease. Looking at her works, which resemble trompe-l'œil paintings, the viewer comes to comprehend the mechanisms used to trick the eye and mind.</p>	<p><b>A10</b> <b>MURAYAMA Goro</b></p> <p>Murayama takes a strong interest in the biological patterns of cell division and proliferation, and is known for paintings seemingly created autonomously or systematically in accordance with rules he sets himself. Meanwhile, in a contrasting body of work, he is developing pieces expressing resistance to machine recognition.</p>	<p><b>A11</b> <b>TANAKA Koki</b></p> <p>Tanaka explores the question of "whether multiple people can share past, present, or even future experiences or events as their own" through various methodologies such as video, installation, text, and curating public talks and gatherings which he plans and executes.</p>	<p><b>A12</b> <b>ITO Gabin</b></p> <p>In recent years, as "immersive media art" has expanded in popularity beyond the art world to the general public, the question "Is XXX art?" is frequently discussed. Ito takes a strong interest in people's resistance to and/or acceptance of art, and has created a magazine-style installation that examines relationships between immersion and art.</p>												
<p><b>A13</b> <b>Heather DEWEY-HAGBORG</b></p> <p>Dewey-Hagborg is known for works that stimulate debate on unauthorized use of biological data, such as cells or DNA extracted without permission for commercial or academic purposes, and these works have sparked controversy around the world regarding issues of privacy and surveillance.</p>	<p><b>A14</b> <b>dividual inc.</b></p> <p>This startup will exhibit a new version of their TypeTrace, which renders visible as "digital vestiges" people's typing patterns, such as going back and correcting, hesitating and so forth. They are currently accepting "last words," messages people would like displayed at the end of their lives, which must be typed in 10 minutes.</p>	<p><b>A15</b> <b>Ceal FLOYER</b></p> <p>Floyer is known for works enabling viewers to recognize gaps between words and their meanings through slight modifications of familiar, everyday situations. Viewers do involuntary double takes and recalibrate their perceptions of the world, with fascinating results.</p>	<p><b>A16</b> <b>BUNYA Yukari</b></p> <p>Bunya creates drawings rooted in fine art, music, and architecture. Like improvised musical performances, these drawings balance orderly regularity with relaxed lines that expand freely and create spatiality in the work.</p>												
<p><b>A17</b> <b>SUGE Syunichi</b></p> <p>Suge is a writer, educator, and researcher who explores new forms of artistic expression employing human perceptive faculties. Those who encounter Suge's work, which effortlessly catches the eye and piques curiosity with arrangements of lines and shapes, will see the world in a new light.</p>	<p><b>A18a,b,c</b> <b>James BRIDLE</b></p> <p>Bridle is an artist, technologist, and journalist specializing in fields such as cognitive science and artificial intelligence. He is known for works that, rather than promoting new advances with excessive enthusiasm, sounds the alarm on the inherent risks of technologies. He presents two works here.</p>	<p><b>A19</b> <b>IMAMURA Yohei</b></p> <p>Silkscreen-printed images normally have no thickness, but when the process is repeated ten thousand times, ink layering produces a three-dimensional relief resembling a topographic map. The results of his mind-bogglingly time-intensive practice are truly breathtaking.</p>	<p><b>A20</b> <b>YUAN Goang-Ming</b></p> <p>Yuan uses drones and equipment of his own making to create video pieces in which images of daydream-like beauty conceal questions concerning reality. His works reveal political turmoil and uncertainties that lurk as if hidden in cracks in our world.</p>												
<p><b>A21</b> <b>PARK Chan-kyong</b></p> <p>Park produces works that philosophically interpret issues faced by North and South Korea, the history of Asian art and wars, and the continent's religious heritage. He focuses on the United States' relationship to all of East Asia, including the Korean peninsula and Japan, and on the negative legacy of the Cold War era.</p>	<p><b>A22</b> <b>The Center for Investigative Reporting</b></p> <p>CIR is an American nonprofit news organization established in 1977. While most reporting takes the form of a written video report created by the organization that launched the investigation, CIR presents the material it obtains in various forms of expression, from animation and drama to hip-hop music and apps. Six of the Center's finest works are exhibited.</p>	<p><b>A23</b> <b>After "Freedom of Expression?"</b></p> <p><i>Freedom of Expression?</i> was held in 2015, motivated by a serious sense of crisis concerning threats to freedom of speech and expression in Japan. Here, works refused exhibition at various venues since 2015 are displayed alongside those featured in the original exhibition.</p>	<p><b>A24</b> <b>Stuart RINGHOLT</b></p> <p>Ringholt explores human psychology and emotions from the perspective of compression and reduction. For example, a clock representing the world, which is compressed to 18 hours a day, philosophically inquires into our way of life and the magnitude of time's effects on living things and the environment.</p>												
<p><b>A25</b> <b>Walead BESHTY</b></p> <p>Beshty is an artist who shows how materials and information, transmitted through existing social systems and industrial structures, change through processes such as migration and transformation. While the techniques he employs are strikingly bold, the resulting two works shown here are elegant and beautiful.</p>	<p><b>A26</b> <b>Pangrok Sulap</b></p> <p>Composed of roughly ten members including artists, musicians, social activists, and more. Through woodblock prints, they draw attention to issues faced by indigenous communities and various local communities, and speak out against political decadence.</p>	<p><b>A27</b> <b>Javier TÉLLEZ</b></p> <p>Focusing on socially marginalized communities, such as immigrants and people with mental illness, Téllez produces video works that powerfully reflect their social and political conditions. This new work focuses on the current exodus from Venezuela to Peru and Ecuador.</p>	<p><b>A28</b> <b>LIM Minouk</b></p> <p>Lim explores topics such as the potential of communities that transcend the framework of the nation state, or the power of solidarity between individuals. In particular, she frequently refers to <i>jō</i> (emotions of love or sympathy) shared among people of nations that have been torn apart by history and the ideological operations of the media.</p>												
<p><b>A29</b> <b>SAWADA Hana</b></p> <p>Sawada creates works that investigate, from a number of angles, small unidentifiable objects that appear in printed materials or photographs on image-sharing websites. Mystery piles upon mystery as the volume of data grows, to compellingly surreal effect.</p>	<p><b>A30</b> <b>Tania BRUGUERA</b></p> <p>Bruguera stages performances and creates installations aimed at fostering social change. She exposes the dynamics and nature of political power, and addresses global issues of migration, censorship, and repression through participatory works.</p>	<p><b>A31</b> <b>Miriam CAHN</b></p> <p>Cahn produced a watercolor series in the late 1980s dealing with conflicts between aesthetics and ethics regarding the atomic bomb, and oil paintings depicting buildings, animals and plants, and refugees in flight. She raises questions about the uncertainty of our times and the way human beings react to difficult circumstances.</p>	<p><b>A32</b> <b>FUJIWARA Aoi</b></p> <p>Fujiwara produces paintings of diverse explosions, drawing from visual effects employed in Japanese anime. She has family members who were affected by the 2011 Great East Japan Earthquake and is an artist with a vital message based on first-hand experience, her work informed by real-life disasters, conflicts, and social phenomena.</p>												
<p><b>A33</b> <b>Candice BREITZ</b></p> <p>Breizt focuses on the "attention economy" of our media-saturated era, in which technologies designed to engage people's interest and emotions are considered more important than the actual content of information. While adopting a critical stance, her video works have a powerful and universal appeal.</p>	<p><b>A34a,b</b> <b>KATO Tsubasa</b></p> <p>Kato is known for projects in local communities whose existence is threatened by forces including natural disasters and urban development. His works evoke the fragility and ephemerality of temporary communities, and the alternating tensions and releases of communication.</p>	<p><b>A35</b> <b>Pia CAMIL</b></p> <p>In the installation shown here, music band T-shirts were exchanged with Camil's friends and passers-by, and the collected garments were sewn together into a single giant textile. The work hints at economic and trading systems underlying the band T-shirts as vehicles for cultural, social, and personal information.</p>	<p><b>A40a</b> <b>Art Playground TALK</b></p> <p>Art Playgrounds with five different themes will be set up at five exhibition venues as places where visitors can exercise their creativity. Here, with the theme of "talking," visitors can discuss their impressions of works together so as to interpret them more deeply.</p>												
<p><b>A40b</b> <b>Art Playground PLAY</b></p> <p>Art Playgrounds with five different themes will be set up at five exhibition venues as places where visitors can exercise their creativity. "Play" is a park where visitors can create playground equipment without specified uses from cardboard and with it freely.</p>	<p><b>[MAPA PICTOGRAM]</b></p> <table border="0"> <tr> <td> Information</td> <td> Restroom</td> <td> Lockers</td> <td> Entrance</td> </tr> <tr> <td> Ticket Counter</td> <td> Wheelchair Accessible Restroom</td> <td> Shop</td> <td> Shuttle Car Stand</td> </tr> <tr> <td> Nursing Room</td> <td> Elevator</td> <td> AED</td> <td> Bus Stop</td> </tr> </table>			Information	Restroom	Lockers	Entrance	Ticket Counter	Wheelchair Accessible Restroom	Shop	Shuttle Car Stand	Nursing Room	Elevator	AED	Bus Stop
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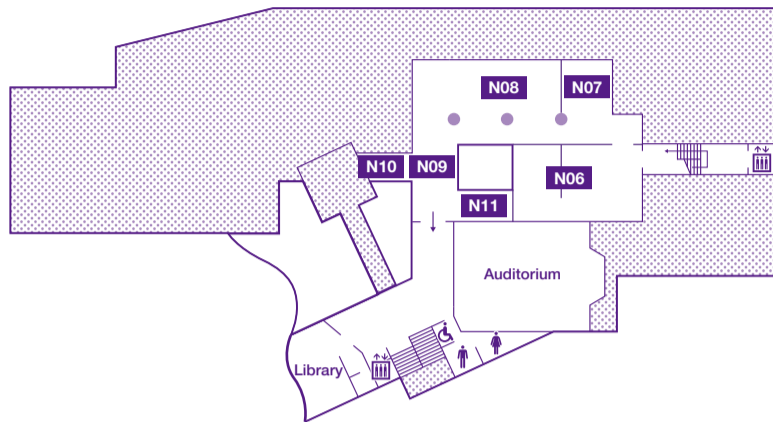
All images are for reference only.

# N Nagoya City Art Museum

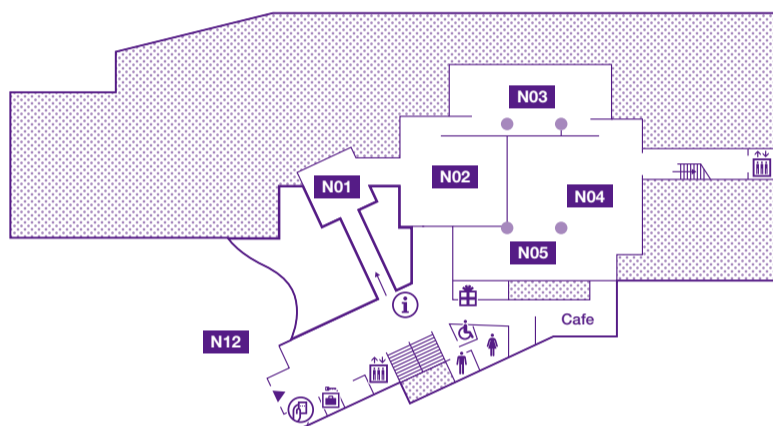
Address 2-17-25, Sakae, Naka-ku, Nagoya 460-0008  
 Open 9:30-17:00 (Fri.-20:00)  
 Last entry is 30 min. before closing time.  
 Closed Every Monday (Except for Public Holidays) and 9/17 (Tue)



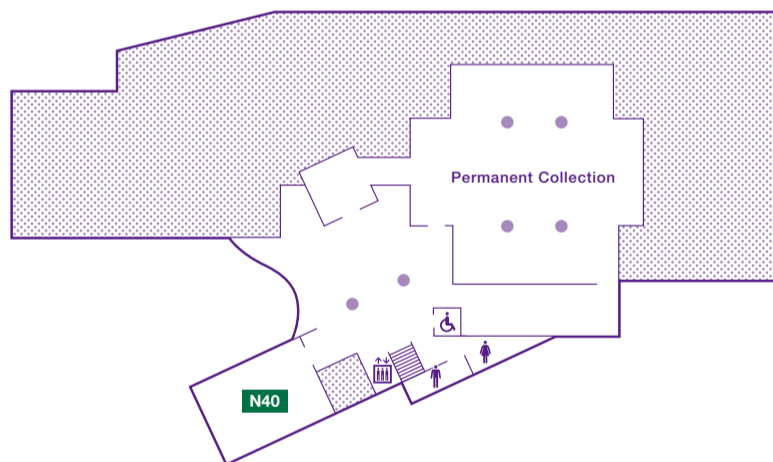
## 2F



## 1F



## B1



## To save our society from intolerance



**N01 USUI Yui**  
 As a woman living in Japanese society, Usui creates objects and installations that question the position of women in modern and contemporary history. Based on profound observation, her work explores gender imbalances, women and labor, and issues of life and reproduction.



**N02 IMAZU Kei**  
 Imazu creates sketches with Photoshop and CAD by spatially arranging and layering image data derived from media such as classical masterpieces of painting and photos on the Internet, and uses them as the basis for oil paintings on canvases. Her work brings together historical, cultural, and contemporary social issues and themes into one cohesive world.



**N03 FUJII Hikaru**  
 Fujii is known for video installations involving detailed research and fieldwork on historical and social matters. His critical and challenging methodology includes organizing workshops where specialists from diverse fields and other participants re-enact past events and exchange opinions during discussions.



**N04 Mónica MAYER**  
 Mayer is a pioneer of feminist art in Mexico. Since 1978 she has been presenting different iterations of the *Clothesline*, a powerful total to make gender inequities visible.



**N05 MASUMOTO Keiko**  
 Masumoto developed an interest in purely decorative "tea ceremony vessels with no practical purpose," and began producing ceramics with forms that dismantle the hierarchical relationship between the utensil itself and the motifs that decorate it. She works with long-established traditional techniques while compellingly exploring flexible, contemporary ideas.



**N06 pascaLEjandro**  
 Alejandro JODOROWSKY and Pascale MONTANDON-JODOROWSKY refer to collaborations between filmmaker Alejandro Jodorowsky and artist Pascale Montandon-Jodorowsky. Here they present a letter archive of "Psychomagic," the therapy technique Jodorowsky has developed over the course of 40 years.



**N07 AOKI Miku**  
 When she was 18 years old, Aoki's mother informed her that she had been born through an artificial insemination procedure. Since then she has produced works that focus on forms of purposely engineered life, including herself, such as installations, videos, and drawings created from soft lamé-thread embroidery.



**N08 Tania PÉREZ CÓRDOVA**  
 Pérez Córdoba is known for installations that combine everyday materials with seemingly impossible occurrences. Various techniques, materials, and flows of time are harmoniously united in these works, which involve intermittent happenings.



**N09 Sholim**  
 Sholim uses GIF animation, a technique used since the early days of the Internet, to create video loops of several seconds in which human faces and landscapes are bizarrely transformed. He humorously satirizes various topics such as religion, the global economy, and mankind's reliance on technology.



**N10 Katarina ZDJELAR**  
 Zdjelar's homeland is the former Yugoslavia, a country described as having "seven frontiers, six republics, five nationalities, four languages, three religions, two alphabets, and one state." Addressing relationships between speech and language, she showcases their complexities and tensions without focusing on tragic aspects.



**N11 Dora GARCÍA**  
 The audience becomes entangled in García's performance *the Romeos*, draw inspiration from a Cold War strategy designed by East Germany spy master. The posters are a key element of the performance to inform the audiences of the possibility of encountering the Romeos.



**N12 Barthélémy TOGUO**  
 Togo takes a strong interest in the relationship between African countries and their former colonies, as well as the flow of immigrants and merchandise between them. His work encompasses watercolor, wood sculpture, installation, photography, video, performance, and other media.



**N40 Art Playground CREATE**  
 Art Playgrounds with five different themes will be set up at five exhibition venues as places where visitors can exercise their creativity. Here, you can experience "creating while thinking / thinking while creating," the fundamental basis of creative production.

All images are for reference only.



USUI Yui, shadow of a coin #5, 2016, Photo: Shinya Kigure



MASUMOTO Keiko, hair crab/akae pot, 2017, Photo: KENSE

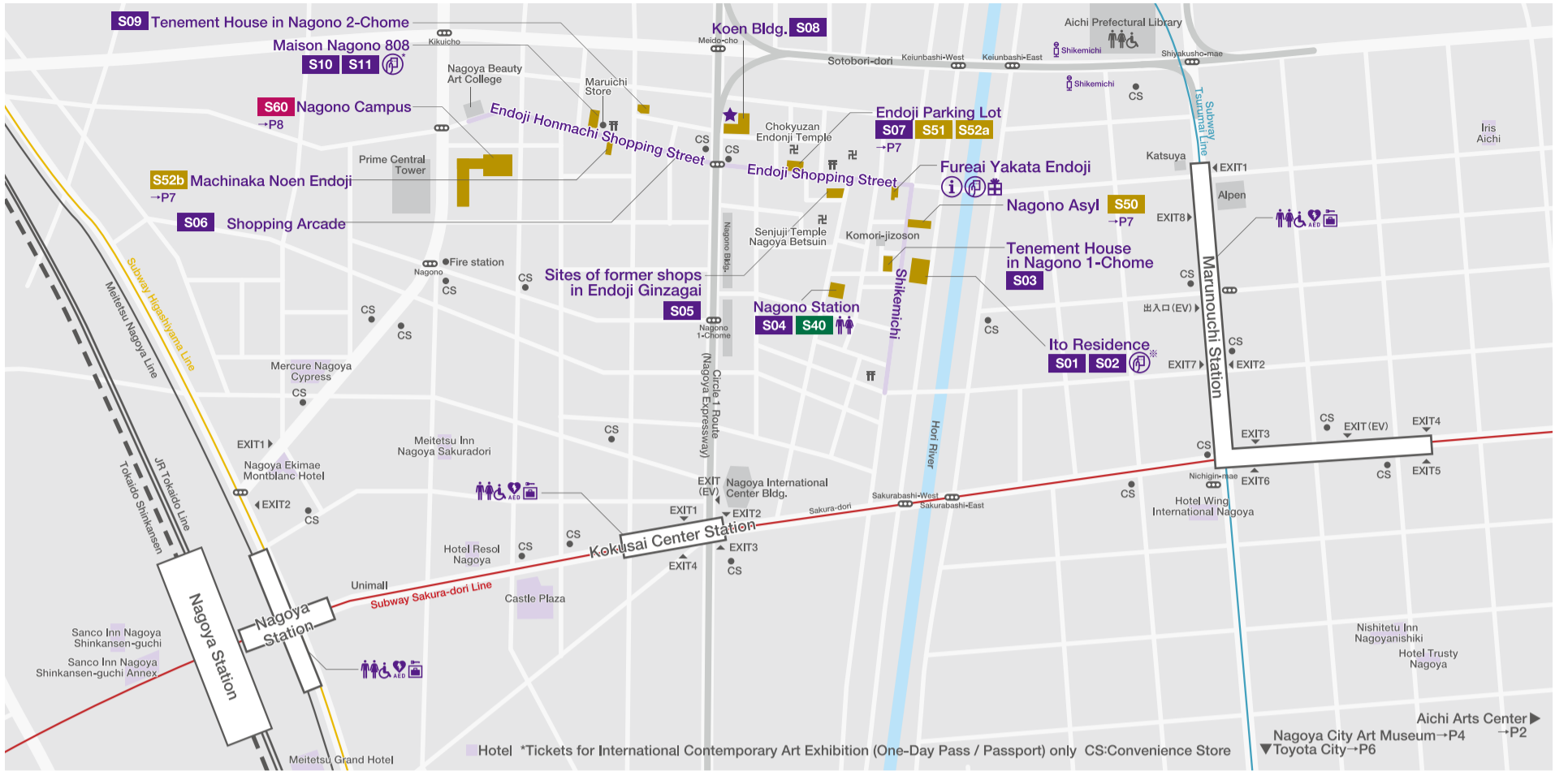
## A well-balanced arrangement of works with diverse interpretations of "Taming Y/Our Passion"

### A place accessible to people of all generations

Leafy Shirakawa Park is located just one train station away from the Aichi Arts Center. There are traces of people having lived here since the prehistoric Jomon Period, and in early modern times there was a high concentration of temples and shrines. After World War II it was a residential area for Occupation forces, but after being returned to the city in 1958 it became an urban oasis for the people of Nagoya once again. Its approximately 90,000 square meters contain the Nagoya City Art Museum, Nagoya City Science Museum, and a spacious public plaza, which are always bustling with families and other visitors.

The Nagoya City Art Museum, one of the Triennale's main venues, is a masterpiece of famed local architect Kurokawa Kisho. On the way from the park to the museum, encounter the colorful works of Barthélémy Togo. In the works of Usui Yui and Aoki Miku, which deal with issues of life and reproduction, the perspective of mothers and daughters intersect, and the two artists' works complement one another. Imazu Kei, who reconstructs paintings with a post-Internet approach, and Sholim, who loops contemporary satirical images using GIF animation, share a common stance of continuously updating frameworks of conventional expression. The work of Mónica Mayer, who symbolizes the "gender equality" advocated by Triennale, is intended

for all regardless of gender. Viewers will be powerfully moved by the works of Fujii Hikaru, who recreates propaganda films, and pascaLEjandro (Alejandro Jodorowsky and Pascale Montandon-Jodorowsky), which powerfully convey immensities of time and space. The masterful craftsmanship and uninhibited imagination of Masumoto Keiko's ceramics enchants viewers young and old. The works of Dora García and Tania Pérez Córdoba incur astounding happenings from time to time. Common to all is the sense that careful observation can result in immensely enjoyable works of art. Katarina Zdjelar's work generates resonance that closes this venue with an appropriate finish.



# S Shikemichi and Endo-ji

Address Nagono, Nishi-ku, Nagoya 451-0042  
 Open 12:00-20:00 (Fri.-21:00)  
 Last entry is 15 min. before closing time.  
 Closed Every Monday (Except for Public Holidays)



## Welcoming “Outsiders, Youngsters, and Weirdos,” as the drivers of regional revitalization are described

<p><b>S01</b></p>	<p><b>TSUDA Michiko</b></p> <p>Viewers see both spaces and themselves from various perspectives, with performers appearing on screen, empty frames through which the scenery beyond is visible, the viewers' own reflections and video images appearing in mirrors. The work questions our cognitive processes or bodily sensations and thereby the way we interpret the world.</p>	<p><b>S02</b></p>	<p><b>IWASAKI Takahiro</b></p> <p>Iwasaki creates intricate landscapes out of objects including toothbrushes, towels, ribbon bookmarks attached to paperbacks, and tape. In works that look everyday items from a distance but like a cityscape when approached, the artist, born and raised in Hiroshima, conveys a powerful awareness of how the city was instantly destroyed by the force of microscopic atoms.</p>	<p><b>S03</b></p>	<p><b>LEUNG Chi Wo + Sara WONG</b></p> <p>Leung majored in photographic culture, while Wong studied architecture and landscape design. They collaborate on an ongoing basis while continuing to pursue their individual practices. They present a work focuses on bystanders and random objects that happened to find their way into old unearthed snapshots, imbued with an affection for the overlooked.</p>	<p><b>S04</b></p>	<p><b>Song-Ming ANG and Jason MALING</b></p> <p>The two artists began collaborating in 2017, connecting through a mutual love of music. Believing that being an amateur has the potential to open people's artistic creativity, they present a participatory project that seriously but light-heartedly deals with an "impossible task."</p>
<p><b>S05</b></p>	<p><b>GE Yulu</b></p> <p>Ge's work explores the theme of individual resistance in the public space. Who owns public spaces? What functions do they comprise and for what purpose, and how are they managed? His works adopt critical and experimental approaches to these questions.</p>	<p><b>S06</b></p>	<p><b>Ayşe ERKMEN</b></p> <p>Erkmen is known for works based on careful interpretations of sites' unseen characteristics and possibilities, which astound the viewer through simple interventions in spaces. Here, she presents two works that symbolize the local community in two shopping streets in the Endo-ji area.</p>	<p><b>S07</b></p>	<p><b>WASHIO Tomoyuki</b></p> <p>Washio, who is self-taught, creates diverse work including illustration, graphic design, animation, photography, sculpture, fashion, and murals. Here, he will create a large-scale mural with the theme of "Taming Y/Our Passion" on the stage for the music program.</p>	<p><b>S08</b></p>	<p><b>Kyun-Chome</b></p> <p>Kyun-Chome is an artist unit comprised of the female-male duo Honma and Nabuchi. Their activities in areas with some form of social division, such as Fukushima Prefecture, Ishinomaki City, Okinawa Prefecture, Hong Kong and Berlin, have primarily been presented as video installations.</p>
<p><b>S09</b></p>	<p><b>ECHIGO Masashi</b></p> <p>Echigo creates installations, photographs, videos and sculptures in which the movement of the artist's body overlaps the movement of local people and events, characterized by deepening of the resulting relationships.</p>	<p><b>S10</b></p>	<p><b>YUMISASHI Kanji</b></p> <p>Yumisashi consistently deals with the themes of suicide and mourning. His mother, who had suffered mentally and physically since an earlier traffic accident, died by suicide in 2015, powerfully affecting his work. He has drawn attention for works that focus on past social incidents and transform them into art.</p>	<p><b>S11</b></p>	<p><b>DOKUYAMA Bontaro</b></p> <p>Dokuyama started his artistic practice after witnessing the utter change to his hometown of Fukushima brought about by the 2011 Great East Japan Earthquake. He focuses on changes in people's perceptions and social structures caused by historical context and circumstances, and exhibits works that enable viewers to imagine various changes.</p>	<p><b>S40</b></p>	<p><b>Art Playground INTERACT</b></p> <p>Art Playgrounds with five different themes will be set up at five exhibition venues as places where visitors can exercise their creativity. "Interact" features a research and development office that shares ideas about local products.</p>

All images are for reference only.

## A historic site retaining vestiges of the Edo Period, and a shopping district engaged in active change

### A historic merchant district that accepts newcomers

The moat to the west of Nagoya Castle was dug in 1610, for the purpose of transporting food, fuel and other materials to the castle town, while also playing a defensive role. Cross the Gojo Bridge from the castle keep and go 150 meters north along the moat, and you will find the residence of the Ito family, wealthy merchants since the Edo Period (1603-1868). Here in this place which was unharmed by World War II and retains the atmosphere of the Edo Period, Tsuda Michiko and Iwasaki Takahiro, known for their amazing installations, will exhibit their works. Nearby U-zhaan, who plays the classical

Indian instrument the tabla, will practice 10 hours a day for 40 days. Shikemichi is a street just to the west of the canal where the Ito residence is located. After a great fire in 1700, the road was widened by about 7 meters to prevent fires from spreading, and today it is a historic district offering glimpses of the era when the castle town flourished through aquatic transport. In the Shikemichi and Endo-ji area there are multiple works by Leung Chi Wo + Sara Wong in various locations, including one with a rooftop of a house that enshrines the *yanegami*, a deity guarding against fires and other ill fortune. Adjacent to Shikemichi, Endo-ji Shopping Street and Endo-ji Honmachi Shopping Street are among the city's oldest shopping streets. A 10-minute walk from

Nagoya Station, they are well known for the summer and the autumn, which bustle with numerous visitors. The shopping arcade and nearby stores will feature works by Ayşe Erkmen, known for gifted interpretations of the characteristics of places. The works of Song-Ming Ang and Jason Maling can be seen at Nagono Station, the Endo-ji area base of the Triennale. A music program stage will be set up at Chokyu-zan Endonji Temple, the origin of the Endo-ji name, and at the Machinaka Noen, and a mural by Washio Tomoyuki will appear. Also, don't miss the simultaneous exhibition of works by young, recently emerging artists of the same generation, such as Ge Yulu, Kyun-Chome, Yumisashi Kanji, Dokuyama Bontaro, and Echigo Masashi.

### [Rules for viewing works in communities]

Areas where Triennale works are exhibited are also ordinary communities where people live and work.

- Parking is limited. Please use public transportation when possible
- Please refrain from acts that bother others, such as making loud noises
- Please let others pass on narrow streets
- Littering is strictly prohibited

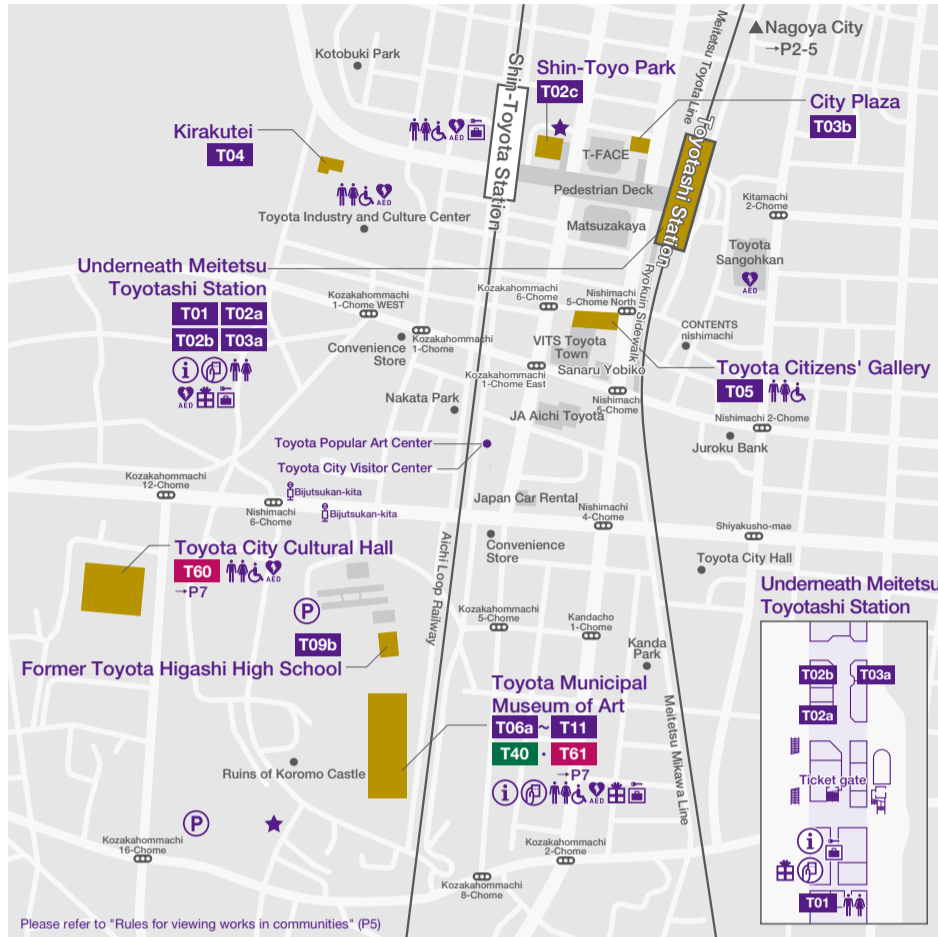
### [Precautions for venues]

Please make sure to give other people space and observe good manners at small venues or businesses

- Please do not cause trouble for others when viewing works
- Please follow written instructions and staff directions for taking photos
- No smoking
- No eating or drinking inside buildings
- Please do not touch columns, walls, or other parts of the architecture

# Toyota City

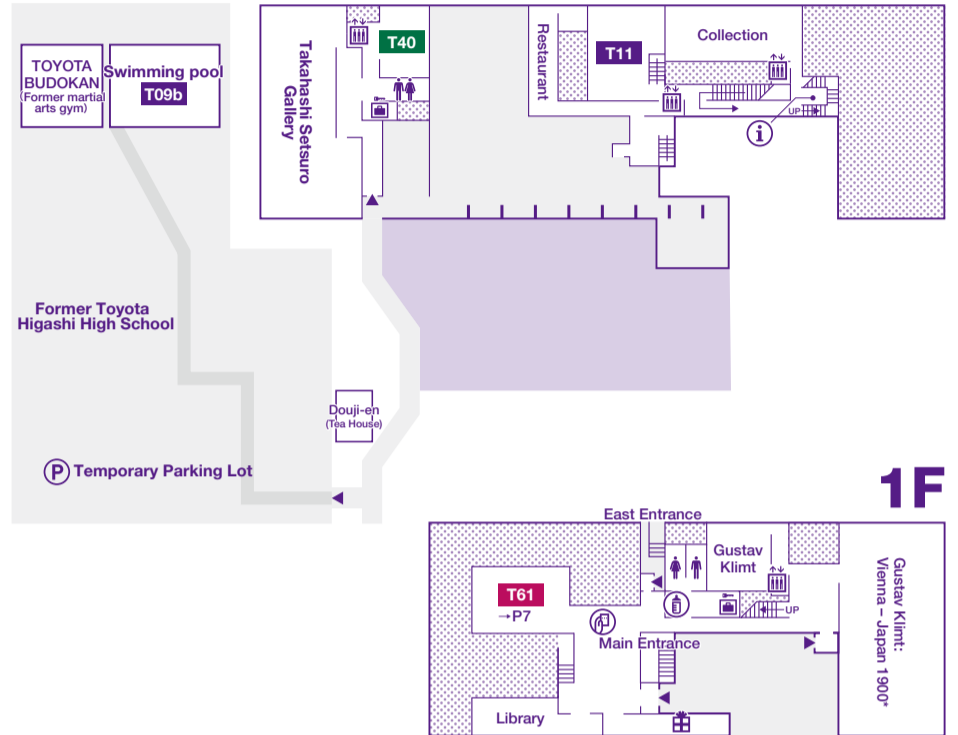
Toyota Municipal Museum of Art and venues in the vicinity of Toyotashi station



**[Toyota Municipal Museum of Art]**  
 Address 8-5-1, Kozakahonmachi, Toyota, 471-0034  
 Open 10:00-17:30 \*Last entry is 30 min. before closing time.  
 Closed Every Monday (Except for Public Holidays)  
**[Venues in the vicinity of Toyotashi Station]**  
 Open Underneath Meitetsu Toyotashi station 10:00-18:00  
 Shin-Toyo Park 10:00-18:00, Toyota Citizens' Gallery 10:00-18:00  
 Kirakutei 10:00-17:00, Former Toyota Higashi High School 10:00-17:30  
 Last entry is 15 min. before each closing time.  
 Closed Every Monday (Except for Public Holidays)



## Toyota Municipal Museum of Art



\*Gustav Klimt: Vienna - Japan 1900 requires a ticket "Klimt Exhibition Package" or a separate admission fee.

## A community home to abundant art and culture



**T01 tomotosi**  
 tomotosi is known for works that reveal the hidden interstices of communities, and involve taking actions that break unwritten social rules. His tenacious practice showcases society's reactions of acceptance or rejection based on the sense of incongruity this practice creates.



**T02a,b,c ODAWARA Nodoka**  
 Odawara investigates, and creates artworks based on, the trajectory of Japanese public sculpture in the modern era and during World War II. She is also highly acclaimed for intensive research into such topics as the arrow-shaped pillar that formerly marked the epicenter of the atomic bomb blast in Nagasaki, and the proliferation of female nude statues in the postwar era.



**T03a,b WADA Yuina (Shinkazoku)**  
 Wada's interest in kawaii culture has inspired her to create complex paintings with vivid colors and glittering surfaces. She runs an art class, and in collaboration with her students, she has staged a series of projects including the *Shinkazoku* (New, True and Evolving Family) exhibition.



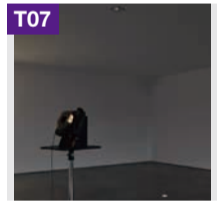
**T04 HO Tzu Nyen**  
 Ho carefully researches historical records and folklore and creates video, installation, and theatrical works. His works shed light on the issues of modern and contemporary Asia by using cross-boundary approaches mixed with fiction and historical facts.



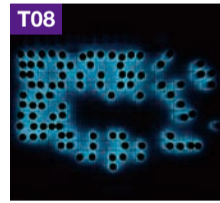
**T05 Anna WITT**  
 Witt takes an interest in people from diverse social strata, and incorporates them into her performance and video installation works. She renders visible social systems created by the logic of politics and economics, and emphasizes the movements of the human body that enable these systems to function.



**T06a,b Anna HULAČOVÁ**  
 Hulačová's sculpture combines elements of science fiction with ancient mythology, East Asian thought, and traditional Czech culture and art. She is known for works uniting a wide range of contradictory elements, mixing inorganic industrial materials and natural, organic substances.



**T07 Ceal FLOYER**  
 Floyer is known for making subtle interventions in familiar, everyday situations and drawing viewers' attention to gaps between words and their agreed-upon meanings. Viewers are delighted and frequently prompted to do double-takes by her poetic and elegant presentation.



**T08 Taryn SIMON**  
 Simon is a multidisciplinary artist working in photography, text, video, and performance. Her projects direct our attention to hidden power structures, the precarious nature of survival, and the divide between the privileged access of the few and the limited access of the public.



**T09a,b TAKAMINE Tadasu**  
 Takamine is recognized for his power to reveal buried issues in society through the lens of his own personal experiences and physical senses, through various media including video, installation, and stage performance. In Toyota, he will present a work bound to astonish both people familiar with the artist and those encountering him for the first time.



**T10 Reynier Leyva NOVO**  
 Novo examines official documents to create photographs, videos, and installations dealing with people and history that have begun to be forgotten in Cuba, a country in the process of change. His works employ contemporary approaches to convey the presence of tempestuous history and power.



**T11 Studio Drift**  
 Studio Drift is an artist collective established in 2007 by Lonneke Gordijn and Ralph Nauta. They work across a range of media, navigating the boundaries of art, technology and mankind.



**T40 Art Playground OUTREACH**  
 Art Playgrounds with five different themes will be set up at five exhibition venues as places where visitors can exercise their creativity. "Outreach" offers various tools and methods for people to express and broadcast what they want to communicate to the world.



tomotosi, *THE NEVERENDING CEREMONY*, 2019



WADA Yuina (Shinkazoku), *Shinkazoku* Exhibition by Home of Painting

## Art that thinks outside the box, disrupting conventional ways of thinking

### Between the visible and the invisible

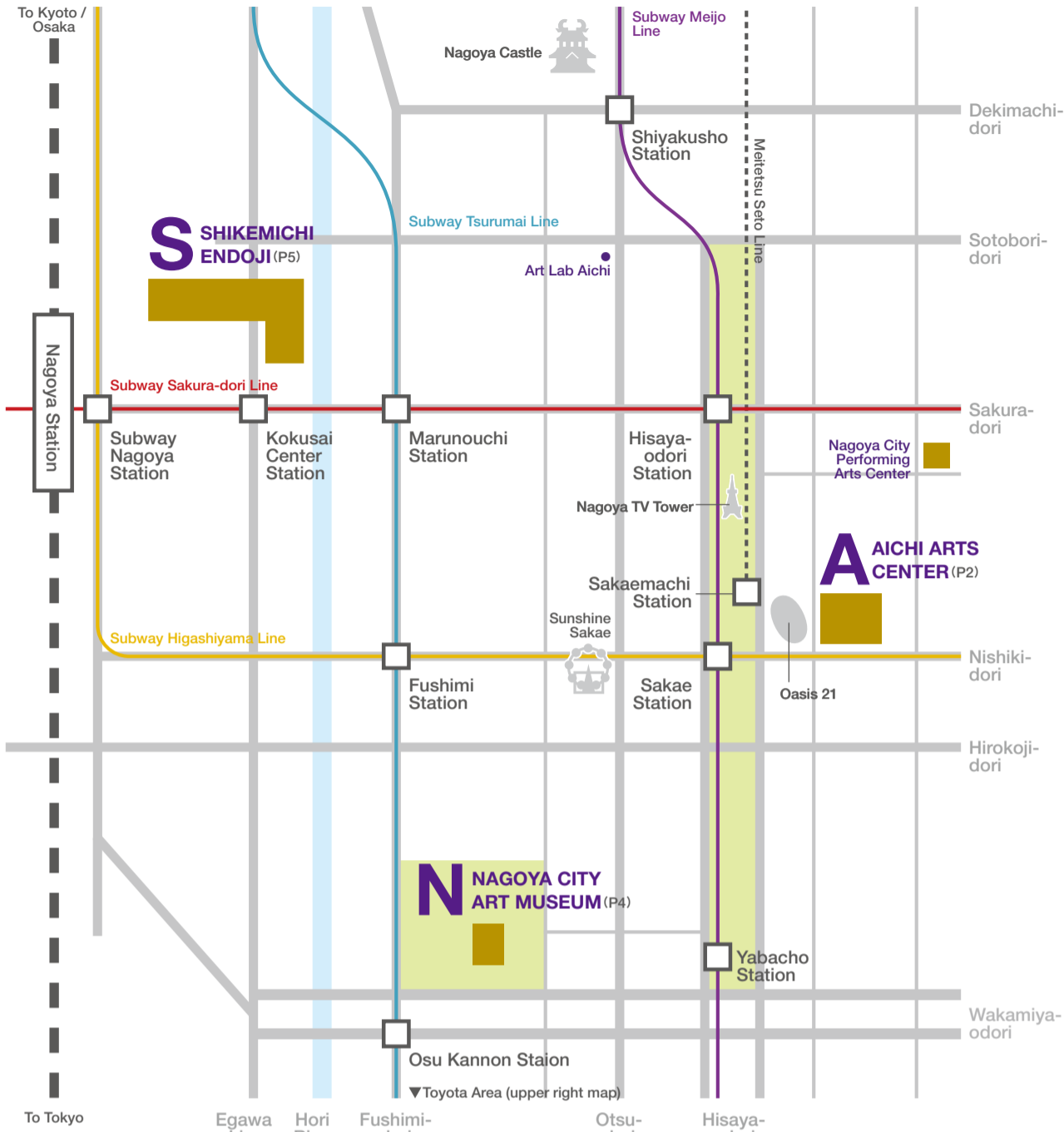
Toyota City is home to Toyota, one of the world's top companies, and is known worldwide as an industrial capital. Japanese mass production of vehicles began here in the late 1930s, when the automobile industry was what we would today call a venture business. Currently about 114,000 city residents work in manufacturing, 85% of them in the automotive industry. Many South American workers, mainly Brazilians, also live here. tomotosi unearths the sleeping heritage of this area from the premises of Meitetsu Toyotashi Station. Odawara Nodoka, known for her work reinterpreting modern sculpture,

presents a massive "unoccupied" pedestal in the middle of the space. Toyota Citizens' Gallery near the station presents Anna Witt's work with auto industry workers. Wada Yuina (Shinkazoku) creates participatory works that promote the deconstruction of conventional family values and the creation of new families. Kirakutei, a well-loved, top-class restaurant and inn founded in the late Meiji Era (1868-1912), was patronized by sericulture (silkworm farming) industry before World War II, by kamikaze pilots during the war, and by the auto industry after the war. The current building was built between the late Taisho (1912-1926) and early Showa (1926-1989) eras, and after three reconstructions, was recreated in its current location. Ho Tzu Nyen presents a video

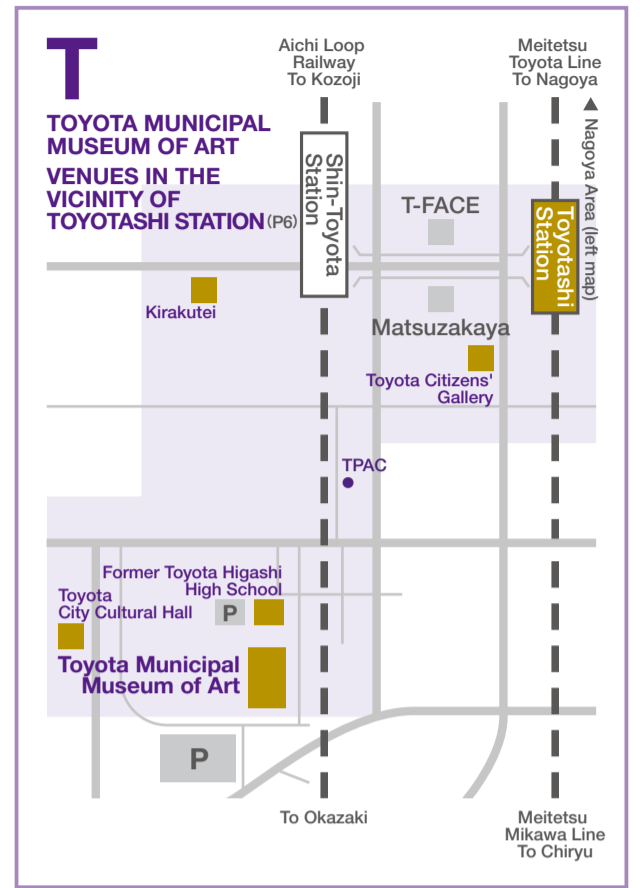
installation that thoughtfully ties together Kirakutei's history and complex stories unfolding across Asia. The Toyota Municipal Museum of Art, one of the main venues for Triennale, is a masterpiece by leading Japanese architect Taniguchi Yoshio. Here Anna Hulačová exhibits works combining socialist sculpture and science fiction. Studio Drift and Ceal Floyer enchant audiences with graceful and delicate installations, albeit on different scales. Taryn Simon presents a thought-provoking series critiquing power and authority. Reynier Leyva Novo produces largescale monumental sculptures. At the Former Toyota Higashi High School next to the Toyota Municipal Museum of Art, Takamine Tadasu turns the bottom of the school pool vertical.



# NAGOYA AREA



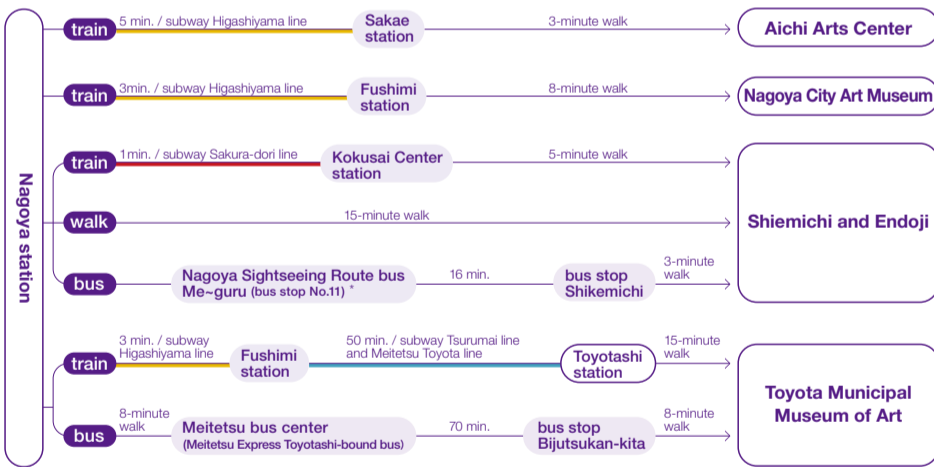
# TOYOTA AREA



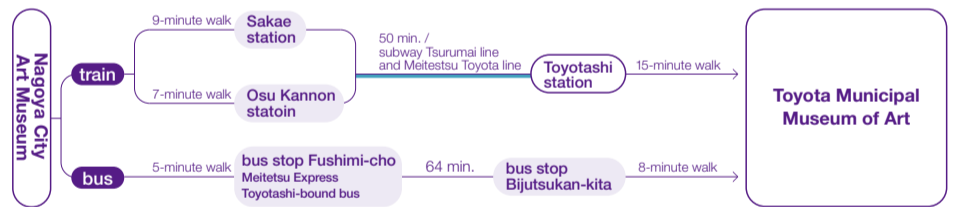
\*Please refer to the official App or website for more information about the access to the venues

## Access to each venue of the Aichi Triennale from Nagoya station

No service on Monday (except public holidays)



## Access to Toyota city from Nagoya City Art Museum



## Inter-Venue Shuttle

Image-wrapped inter-venue shuttle in service!

### ■Aichi Art Center ↔ Shikemichi / Endoji Route

Time | 12:00-18:00 (two departures per hour)  
No service on Monday (except public holidays)  
Vehicles | Welcab Hiace, Mirai (one each)  
Fares | Free (Please show your Triennale ticket)

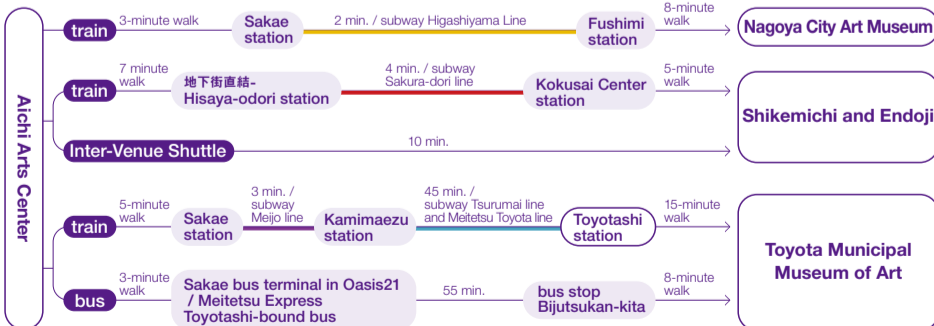
### ■Shin-Toyota Station ↔ Toyota Municipal Museum of Art Route

Time | 9:45-17:38  
(2 departures per hour, no service from 13:00 to 14:00)  
Operates only on Saturdays, Sundays and holidays  
Vehicle | Microbus \*Inaccessible to wheelchair  
Fare | 200 yen



Wrapping: Harmo (one vehicle), other PR activities scheduled as well

## Access to each venue of Aichi Triennale from Aichi Arts Center



Times are estimates. By taxi, it is possible to get from venue to venue in Nagoya in about 10 minutes.

## Official app (free)

Enjoy the Triennale to the fullest!  
Only with this official app, you can hear easily understandable talk about the intent and points of interest of the works with the "Voice Guide"! Use this app get the most out of the Triennale!



Official app



Aichi Triennale 2019 Theme | Taming Y/Our Passion Period | August 1 (Thursday) to October 14 (Monday, public holiday), 2019 [75 days]

Main Venues | Aichi Arts Center, Nagoya City Art Museum, Nagoya City (Shikemichi and Endoji), Toyota City (Toyota Municipal Museum of Art and other venues in the vicinity of Toyotashi station)

[Inquiries] The Aichi Triennale Organizing Committee (Office) (Triennale Section, Culture and Arts Division, Department of Community Affairs, Aichi Prefectural Government)

Address | Aichi Arts Center 6F 1-13-2 Higashi-sakura, Higashi-ku, Nagoya, Aichi 461-8525, Japan Tel | +81-52-971-6111 Fax | +81-52-971-6115

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#aichitriennale #Taming YOUR Passion  
For the latest information and details, please visit the official website  
<http://aichitriennale.jp/>



Official web site