

• Aichi Triennale 2013 Curatorial Competition (Q&A)

• Support

(Q1) Can the Triennale Organizing Committee give advice on project contents and exhibits or help to procure materials necessary for projects?

(A1) No. Project planners shall take responsibility for planning, exhibition, and purchase of materials to implement projects.

• Guidelines for Application

(Q1) The guidelines state that solo exhibitions recommended from others or from applicants themselves are acceptable. Is it also acceptable that exhibitions are comprised of planners' own works only?

(A1) Yes.

(Q2) Are previously-released works acceptable for exhibitions?

(A2) Previously-released works can be exhibited, but projects should be planned based on unreleased and original works.

Production costs for released works are not covered by grants.

(Q3) Will guards be stationed during exhibitions?

(A3) The Aichi Triennale office will station volunteer guards. Volunteer guards can prepare for answering questions about works, if related information is provided by project planners beforehand.

(Q4) Are financial statements and receipts necessary for receiving grant payments?

(A4) As grants will be paid according to financial plans made at the time of contract, financial statements and receipts do not need to be submitted. However, project planners should keep such documents until exhibitions are completed as reports about situations against the financial plans may be requested.

(Q5) Is it necessary that the event theme "Awakening – Where are We Standing? – Earth, Memory and Resurrection" be reflected in projects?

(A5) No.

(Q6) Is it possible to make productions after installation?

(A6) It is possible if they are essential as a part of exhibitions and do not violate the exhibition and decoration rules.

(Q7) Is it possible to conduct workshops?

(A7) It is possible if they are essential as a part of exhibitions and do not violate the exhibition and decoration rules. In principle, transportation costs for workshop participants are not covered by grants.

(Q8) Will labor costs for installation and dismantlement be covered by grants?

(A8) Yes. (excluding labor costs on project planners)

(Q9) Are there other materials than the venue plans available?

(A9) Please refer to the following photographs to envisage the characteristics of the venues:

(1) Walls on the 1st floor of ARTISAN Building



Depth viewed from the entrance of the building



Wall



Picture rail

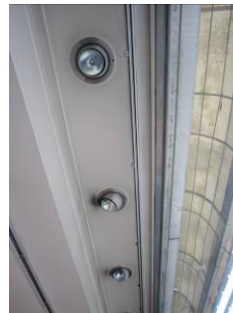
(2) Niwako Mix Building



Front (viewed from the street)



Ceiling (indoor)



Lighting near the window (indoor)

(3) Store of Fushimi Underground Shopping Street

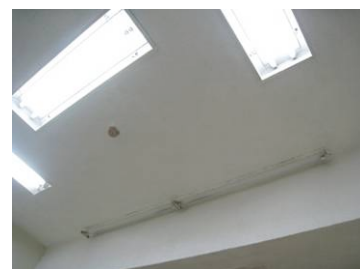
* The actual venue may be different from this store. Colors and materials of walls, floors, ceilings and entrance are subject to change.



Front



Inside the store



Ceiling

(Q10) Are nailing and taping allowed in the venues?

(A10) These are allowed in the store of Fushimi Underground Shopping Street, the walls on the 1st floor of ARTISAN Building, and the Niwako Mix Building, if safety is secured and conditions can be returned to the way they were. However, nailing and taping may not be allowed for some parts of the venues for structural reasons.

(Q11) Is it possible to exhibit works partly beyond the venues?

(A11) In venues (1), (2) and (3), works should be displayed within the ranges shown on the venue plans. Applicants who wish to exhibit overhanging works should choose (4) Other venues in Choja-machi district.

(Q12) Where are outlets located in the venues?

(A12) There are two wall outlets in the store of Fushimi Underground Shopping Street, and one in the Mikusu Building of Niwako Co., Ltd. For the walls on the 1st floor of ARTISAN Building, the power is available only from the lighting ducts. Power capacity of approximately 5A or smaller shall be assumed.

(Q13) Are there any information on lighting in the venues?

(A13) According to the awarded projects, renovation will be planned in the store of Fushimi Underground Shopping Street.

The venue plan for the walls on the 1st floor of ARTISAN Building shows lighting ducts for reference. If safety is secured, lighting fixtures can be added/removed or replaced.

(Q14) It is unclear whether some project details provide qualification for permission to use the venues or are feasible in terms of strength and other structural factors of the venues. Is it still possible to submit project applications without prior confirmation?

(A14) Prior visits to the venues for investigation, and advanced contacts with the owners for inquires and negotiations are strictly prohibited to avoid causing inconvenience to the owners. Projects should be feasible assuming strength and other structural factors of the venues within the bounds of common sense. For those projects whose exhibition becomes feasible with corrections according to the judgment of selection committee members in the preliminary screening, the exhibition method may be confirmed in the secondary screening.

(Q15) Are Internet connections available in the venues?

(A15) Internet connections are not available in venues (1), (2) and (3). Planners shall prepare wireless Internet connections if needed. Such expenses are accepted as expenditures and will be covered by grants.

(Q16) What are the opening hours for the venues?

(A16) Opening hours for the exhibition will run from 11:00 to 19:00 in venues (1), (2) and (3). The stores of Fushimi Underground Shopping Street may be closed on Sundays. Although the walls on the 1st floor of ARTISAN Building are open space, no guards are stationed after opening hours.

(Q17) When are installation and dismantlement scheduled?

(A17) In principle, installation and construction are allowed to be started two days before each exhibition schedule. For schedule B, planners can negotiate with planners for schedule A. In principle, dismantlement shall be completed on the day after the last day of each exhibition schedule.

(Q18) Where is the Choja-machi district?

(A18) The area enclosed by Sakura street, Nishiki street, Honmachi street, and Fushimi street shall be assumed.

• **Application form**

(Q1) Is there a limit to the number of group members?

(A1) No.

(Q2) When awarded, is it possible to request anonymity or use a pen name?

(A2) Yes.

(Q3) Is it possible for any person to submit multiple projects, or to join multiple group projects?

(A3) Only one project may be submitted by each person or group. Joining multiple groups means joining/submitting multiple projects, but all members should be named in the relevant field of the application form.

• **Income/expenditure (budget) form**

(Q1) Is it possible to record costs for purchasing exhibition equipment as expenditures?

(A1) Exhibition equipment including video players and projectors are not accepted, but rental costs of such equipment can be recorded as expenditures.

(Q2) Are quotations from operators needed for recording expenditures?

(A2) These can be used as reference materials but are not required to be submitted.

(Q3) Is it possible to record costs for renting sites for work production as expenditures?

(A3) Yes.

(Q4) Is it possible to record labor costs on project planners for work production as expenditures?

(A4) No.

(Q5) Are travel costs for production regarded as production costs or travel expenses?

(A5) These shall be recorded as travel expenses.

(Q6) Is it possible to record operator fees for exhibition as expenditures?

(A6) Yes.

(Q7) Is it possible to record costs for shooting as expenditures?

(A7) Costs for photographing for documentations and editing are not accepted.

(Q8) Is there a guideline amount for accommodation expenses?

(A8) If accommodations are decided, the exact amount should be recorded as expenditures. If not, approximately 7,000 yen per night per person should be recorded as expenditures.

- **Curriculum vitae**

(Q1) If applicants have no exhibition histories to be added as curriculum vitae, is it possible for them to apply for the competition?

(A1) It is possible regardless of exhibition histories. If there are no exhibition histories, applicants shall describe basic biographies in the relevant field. If there is no exhibition history for the group, it is possible to add the exhibition histories of the group representative.

(Q2) Should curriculum vitae of planners be filled in, rather than those of artists?

(A2) Curriculum vitae of planners should be filled in. Curriculum vitae of artists should be described in the field for project details.