



Aichi Triennale

The Aichi Triennale, which has been held every three years since 2010, is one of the largest international contemporary art festivals in Japan. In 2019, the festival's fourth iteration will feature an international contemporary art exhibition alongside film, performing arts and music programs, bringing together over 80 individual artists and artist groups across a range of expressive domains to showcase their cutting-edge works.

Mission

- Contributing to the global development of culture and art by creating and disseminating cutting-edge art.
- Bringing culture and art into people's daily lives by promoting and providing education on contemporary art.
- Enhancing the attractiveness of the region by vitalizing culture and art activities.

Outline of Aichi Triennale 2019

Theme | 情の時代 Taming Y/Our Passion

Artistic Director | TSUDA Daisuke (Journalist / Media Activist)

Tsuda Daisuke, born in 1973, was raised in Tokyo, Japan. Tsuda Daisuke is a professor at Waseda University, Faculty of Letters, Arts and Sciences. His writings cover the areas of media, journalism, copyright, content businesses, and freedom of expression. In recent years he has been reporting around the themes of solving regional problems, social entrepreneurship, and how technology changes society.

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 venues in the vicinity of Toyotashi station)

Organizer | Aichi Triennale Organizing Committee

Inquiries | Aichi Triennale Organizing Committee (Public Relations Department)

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 E-mail : press@aichitriennale.jp

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Programs

Contemporary Art

International Contemporary Art Exhibition

- The cutting edge of contemporary art will be showcased through the work of roughly 60 individual artists and groups from Japan and overseas.
- Exhibition sites include the Aichi Prefectural Museum of Art as the main venue, along with Aichi Arts Center, Nagoya City Art Museum, and other areas (Shikemichi and Endoji), in Nagoya City, as well as the Toyota Municipal Museum of Art and venues in the vicinity of Toyotashi Station, in Toyota City.

Film Program

- Film works by roughly ten artists and groups from Japan and overseas will be screened at the Aichi Arts Center and other venues.

Stage Performances

Performing Arts Program

- Roughly ten works of cutting-edge theater and performance will be staged at the Aichi Arts Center and other venues. Also part of the program are lecture performances by the artists taking part in the International Contemporary Art Exhibition as well as participatory projects realized through auditions and workshops that center around creation.
- A packed and multifaceted program engaging different people (performers and audiences from Japan and overseas), art forms (visual arts and theater) and spaces (the theater and city), will take place during the Performing Arts Focus Period (August 1–4, September 6–8, October 11–14).

Music Program

- Newly added to the program are captivating live performances of popular musical genres such as rock and pop.
- The Aichi Triennale 2019 Music & Arts Festival, a multidisciplinary program that brings together art and music, will be held at the Aichi Arts Center. Music events will also be held in the Shikemichi and Endoji area.

Programs

Learning

Opportunities for mutual learning will be offered to visitors through the program.

Keywords: receive, deepen, shape, and own

Art Playground

- Art Playgrounds, installed at multiple sites, are environments designed to enhance visitors' experience of art. Based on the distinct themes of a given site, programs will be held that focus on visitors' creativity and active participation. In one space, a kind of playground built of cardboard—the creative outcome of the Artist Outreach Program involving young children and students—visitors can not only let loose and play but also become creators of the site themselves by taking part in its formation. The Art Playgrounds serve as an open platform for visitors to share their experience of art: programs will be held that involve participants sharing their ideas to a group or translating their experience of a certain artwork into their own creation.

Artist Outreach Program

- Participating artists from the festival will visit schools in the prefecture. Together with young children and students, they will engage in an act of creation using cardboard as their material. The outcome will be presented at one of the sites of Aichi Triennale 2019, serving as a kind of playground that stimulates visitors' creativity.

Program for Schools

- Talks and guided tours will be offered to local children and students to enhance their experience of contemporary art.

Volunteer Training Program

- Aichi Triennale is supported by over 1,000 volunteers. The newly updated volunteer training program now includes workshops that touch on how visitors can experience interactive art. Volunteers trained under this program will help create an environment where visitors can enjoy the festival to its fullest, even if they are not very familiar with art.

Triennale School

- Events that combine lectures and discussions, designed to encourage participants to learn from each other, will be held throughout the festival period.

Concept 情の時代 Taming Y/Our Passion

“Politics is the art of the possible”—these are the words of the famous German statesman, Otto von Bismarck. Many politicians and political scientists, including Mikhail Gorbachev and Masao Maruyama who referred to it affirmatively, have quoted these words as a statement that neatly captures the essence of politics. Bismarck made similar statements throughout his lifetime, and once was recorded in parliament as declaring that “politics is not a science, but an art.”

The political commentator Minoru Morita describes these statements as arguing that “politics cannot be understood through scientific reason alone; it is important to be equipped with an intuition that we might say is closer to the domain of art,” and that “politics isn’t simply about rhetoric; it shares its roots with the arts.”

They say that the etymology of the word art can be traced to the Latin word *ars*. *Ars* corresponds to the Greek word *techné*, and so “art” referred generally to the “skill (*ars*) of commanding knowledge and methods informed by classical knowledge” until the first stages of the modern era.

Bismarck’s “art” is probably closer to that definition. It was not until the 19th century that the word “art” came to refer to “works of art” or “the fine arts.” Our definition of politics today, “the skill of obtaining the consent and agreement of the people,” resembles Bismarck’s words, and this is closely related to the fact that, etymologically speaking, “art” used to refer to “general scholarship and skills that include politics as their object.”



Words change over time.

Many concerns are shared around the world today, including anxieties related to the increase in terrorism, cutbacks in hiring domestic workers, crime, and making ends meet. Feelings of aversion towards refugees and immigrants have risen to unprecedented

heights in the United States and Europe. The United Kingdom voted to leave the EU in 2016. Donald Trump was voted president in the United States under the platform of “America First.” Xenophobic voices have become emboldened here in Japan as well. At the source is anxiety—the anxiety of an uncertain future, and the anxiety of feeling unsafe and vulnerable to danger.

The thirst for openness and connectivity has propelled the development of globalism since the dawn of modernity. At the same time, underlying the rise of contemporary nationalism is the reactive desire for relief gained by closing oneself off from such elements. The clash between these two forces has widened the gulf between the two sides, and polarization has continued to grow more extreme.

The over-proliferation of information has exacerbated matters. Our “emotions” are affected by information we encounter through various channels. Mass media foments anxiety and amplifies calls for justice for the sake of ratings and sales, while social media platforms encourage the spread of false information to those who want to attack their opponents. A breathtaking amount of information is transmitted for the purpose of agitating its users.

This is identical to the circumstances in which politicians who promote simple answers to complex social issues are more popular than those who pursue an agreement through deliberation and negotiation. With the rise of data-centric politics aimed only at winning elections, the old art (*ars*) of governance informed by the knowledge and skills of the humanities has grown obsolete.

To make matters worse, once emotions are “validated” by “information,” it is difficult to alter them. According to research conducted by computational sociologist Walter Quattrociocchi at the IMT School for Advanced Studies in Lucca, Italy, when readers of a website based upon false information are confronted with information uncovering the falsehoods of that website—in other words, the “truth”—the

likelihood of their continued readership of that website increases by a startling 30%. Researchers like David Rand at Yale University have reported similar findings.

People privilege the desire to believe in others over “facts” because “truth” doesn’t simply arise from an accumulation of facts. They need to be considered separately. It is also misleading to understand all problems in oppositional terms. Very few matters in this world can be understood in black and white——most take on a shade of gray.



According to the Fifth Revised Edition of the *Kanji* dictionary *Kanjigen*, the character *jō* (情) possesses three different meanings: “movements in the heart that arise from sensation or emotion (*kanjō*, *jōdō*),” “true things and true appearances, information (*jitsujō*, *jōhō*),” and “empathy and compassion (*ninjō*, *nasake*).”

It was a single photograph that captured the figure of a three-year-old Syrian refugee who had drowned and washed ashore that turned the tide of public opinion that staunchly, and with “emotion (*kanjō*),” rejected the thousands of people seeking refuge from war-torn Syria. The photograph spurred Germany and France to jointly propose to the EU a new system of accepting refugees, and England followed suit, shifting its former policies and announcing its own acceptance of refugees. Could we not say that it was “solidarity” and the “power to imagine other people,” the most primitive and quickly expressed forms of *jō* that humans possess, that washed away the information (*jōhō*)-generated anxiety that had overtaken Europe?

It is easier to understand the world in terms of oppositions. Uncertainty makes people anxious. They cannot bear being in the dark. Though they acknowledge that hardship brings perseverance, perseverance brings experience, and experience brings hope, more people today have given up on that process from the start, figuring that it is more reasonable to treat gray matters as black and white.

In his book *The Taming of Chance*, Ian Hacking invoked Foucault’s concept of “biopower” in expertly explaining how, beginning in the 19th century, modern society developed in tandem with the birth of statistics and methods of efficiently managing people as groups as if they were herds of animals. Society in the 21st century is an extension of this. We are managed as though we were animals by power and media.

But humans are not animals. Humans are capable of lending a hand and offering solidarity to others in need in 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.

We must develop the skills (*ars*) for taming *jō* with *jō*. This is precisely the original definition of “art.” Art can take up anything that exists in this world. It liberates us from the world of rational choice where big numbers always win, and eschews the simplification of a gray, mosaic world into black and white.

Aichi, a leading region in the manufacturing industry (*ars*) since the modern era, is a unique society that is at once a metropole and on the periphery, populated by people who consider themselves to be “ordinary Japanese.” With nationalism and globalism, elitism and anti-intellectualism, universalism and relativism, idealism and realism, metropole and periphery, young and old, the stage is set for recapturing the lost original domain of art.

Aichi Triennale 2019 Artistic Director
TSUDA Daisuke

(English translation by John PERSON)

Curatorial Team

Artistic Director | TSUDA Daisuke

Tsuda Daisuke, born in 1973, was raised in Tokyo, Japan. Tsuda Daisuke is a professor at Waseda University, Faculty of Letters, Arts and Sciences. His writings cover the areas of media, journalism, copyright, content businesses, and freedom of expression. In recent years he has been reporting around the themes of solving regional problems, social entrepreneurship, and how technology changes society.

His published works include *Jōhō Sensō wo Ikinuku* (Surviving the information war, Asahi Shimbun Publications); *Webu de Seiji wo Ugokasu!* (Moving politics through the web!, Asahi Shinsho); *Twitter Shakairon* (Social theory and Twitter, Yosensha Shinsho yY); *Dōin no Kakumei* (Mobilization revolution, Chuko Shinsho La Clef); *Jōhō no Kokyūhō* (Breathing information, Asahi Press); and *"Posuto Shinjitsu" no Jidai* (The post-truth era, Shodensha), written with Yoshitaka Hibi. Tsuda was selected by the World Economic Forum (Davos) for their Young Global Leaders Class of 2013, and received the 17th Japan Media Arts Festival Entertainment Division New Face Award.

Planning Adviser | AZUMA Hiroki

Azuma Hiroki was born in Tokyo in 1971. He is a writer and critic, and is the former representative of Genron Company Limited. He received his Ph.D. from the University of Tokyo's Graduate School of Arts and Sciences.

Azuma debuted as a critic in 1993. His areas of specialty include contemporary thought, representational culture, and information society. He is the author of many published works including *Ontological, Postal* (Shinchosha), winner of the Suntory Prize for Social Sciences and Humanities; *Otaku: Japan's Database Animals* (Kodansha); *Quantum Families* (Shinchosha), winner of the Mishima Yukio Prize; *General Will 2.0* (Kodansha); *Genron 0: A Philosophy of the Tourist* (Genron), winner of the 71st Mainichi Publication Culture Award; *Yuruku Kangaeru* (Thinking loosely, Kawade Shobo Shinsha); and *Shin-kiōron* (New semiotics, Genron), co-written with Hidetaka Ishida.

Chief Curator (Head of Curatorial Team) | IIDA Shihoko

Iida Shihoko was born in 1975 in Tokyo. She is a curator based in Nagoya. She worked at the Tokyo Opera City Art Gallery for eleven years since 1998 when it was preparing for inauguration. Major curated exhibitions to date include *Wolfgang Tillmans: Freischwimmer* (2004) and *Trace Elements: Spirit and Memory in Japanese and Australian Photomedia* (TOCAG, 2008 / Performance Space, Sydney, 2009). From 2009 to 2011 Iida was a visiting curator at the Australian Centre of Asia Pacific Art (ACAPA), the research arm of the Queensland Art Gallery and the Gallery of Modern Art in Brisbane. In 2011 she stayed four months in Seoul as a 2011 International Fellowship Researcher at the National Museum of Modern and Contemporary Art, Korea. After returning to Japan she has curated a string of international exhibitions, including the 15th Asian Art Biennale Bangladesh 2012 (official curator of Japan participation); Aichi Triennale 2013; and Sapporo International Art Festival 2014. From October 2014 to March 2018 she was an Associate Professor at the Tokyo University of the Arts. Her areas of interest include contemporary art in Asia region, co-curation, and the relationships between society and art institutions such as art museums and biennials. She has worked on co-curated exhibitions in Seoul, multiple cities in Australia, New Deli, and Jakarta, among other places.

Curator (International Contemporary Art Exhibition) | NOSE Yoko

Nose Yoko was born in Okayama Prefecture and currently works primarily in Aichi Prefecture. She is a curator at Toyota Municipal Museum of Art since 1997. Exhibitions she has curated to date include *Feature Exhibition: Kodai Nakahara* (Toyota Municipal Museum of Art, 2001); *Gardens* (Toyota Municipal Museum of Art, 2006); *Florescendo: Brasil-Japão O seu lugar* (Toyota Municipal Museum of Art, 2008); *Twist and Shout: Contemporary Art from Japan* (Bangkok Art and Culture Center, 2009. Organized by the Japan Foundation); *Junya Ishigami: Another Scale of Architecture* (Toyota Municipal Museum of Art, 2010); *Antigravity* (Toyota Municipal Museum of Art, 2013); *Hiroshi Sugito: Particles and Release* (Toyota Municipal Museum of Art, 2016); and *Building Romance* (Toyota Municipal Museum of Art, 2018). She is a frequent contributor to the art monthly *Bijutsu Techo* and webzine *Artscape*.

Curator (International Contemporary Art Exhibition) | Pedro REYES

Pedro Reyes was born in 1972 in Mexico City, where he currently lives. He studied architecture and has published many forms of sculptures, structures, and projects incorporating aspects of theater, psychology and activism. Major works to date include *Palas por Pistolas* (Vancouver Art Gallery, 2008), which involved tree-planting employing shovels made from recovered firearms; *Disarm* (Lisson Gallery, 2013), which turned firearms into musical instruments; *Sanatorium* (Guggenheim Museum, 2011); and *pUN (The People's United Nations)* (Queens Museum, 2013 / the 21st Century Museum of Contemporary Art, Kanazawa, 2015). Reyes is the recipient of a 2015 U.S. Department of State Medal of Arts, and a Ford Foundation Art of Change Fellowship. In 2016 he was appointed as a visiting scholar at the Massachusetts Institute of Technology, where he is Dasha Zhukova Distinguished Visiting Artist at MIT Center for Art, Science & Technology. He has also worked on numerous exhibitions as a curator.

Curatorial Team

Curator (International Contemporary Art Exhibition) | WASHIDA Meruro

Washida Meruro was born in Kyoto Prefecture in 1973 and currently lives in Kanazawa. He was a curator at the 21st Century Museum of Contemporary Art, Kanazawa until March 2018. He received his master's degree from the University of Tokyo, where he studied art history.

Washida specializes in contemporary art history and museum studies, and curates contemporary art and architecture exhibitions and projects with a focus on the community and community participation. His major curatorial exhibitions for the 21st Century Museum of Contemporary Art, Kanazawa include *Kanazawa Art Platform 2008*; *Kazuyo Sejima + Ryue Nishizawa / SANAA* (2005); *Atelier Bow-Wow, Iki-Iki Project in Kanazawa* (2007); *Jeppé Hein 360°* (2011); *Shimabuku: Noto* (2013 - 2014); and *Sakano Mitsunori: Visible Breath* (2016). He has also curated solo exhibitions such as Masashi Echigo's show at Gallery Muryow (2017). He co-founded the NPO Center for Art and Architecture, Kanazawa (CAAK) in 2007, where he was a board member until CAAK was dissolved in 2017. He was the curator of the Japan Pavilion at the 57th Venice Biennale, held in 2017.

Curator (Film Program) | SUGIHARA Eijun

Sugihara Eijun was born in Fukui Prefecture in 1982. He held the position of film and moving image curator at the Yamaguchi Center for Arts and Media [YCAM], until March 2019. He completed his undergraduate studies at the Department of Aesthetics and Art History, Faculty of Fine Arts, Tokyo University of the Arts in 2005, and postgraduate studies at the Department of Film Production, Graduate School of Film and New Media of the same university in 2007.

In 2011 Sugihara became the program director of Auditorium Shibuya, a small independent movie theater that opened in Tokyo the same year (closed in 2014), actively showcasing independent film trends, while organizing thematic screenings from films all over the world, ranging from classics to contemporary. He joined YCAM in 2014 as a cinema curator, where he is responsible for organizing the YCAM Cinema film screening program, and selecting the contents for screening events such as YCAM Bakuon Film Festival, which screens films with subtle and high volume using professional high specification sound equipments. In 2015 he launched YCAM Film Factory series, a film-producing project where he produced and curated both films and art installations in YCAM.

Curator (Performing Arts) | SOMA Chiaki

Soma Chiaki was born in Iwate Prefecture in 1975. She lives and works in Tokyo as an art producer and the representative director of NPO Arts Commons Tokyo. She completed her undergraduate studies at Waseda University, and postgraduate studies at the Lumière University Lyon 2. In 2006 she became the inaugural director of the performing arts center Steep Slope Studio in Yokohama, a post she held until 2010. She was appointed as the inaugural program director of the international performing arts festival Festival/Tokyo, and held this post from the Festival/Tokyo Spring 2009 to Festival/Tokyo 2013. She served as a member of the Agency for Cultural Affairs Advisory Board for Cultural Policy from 2012 to 2015. She founded the NPO Arts Commons Tokyo in 2014, and currently serves as its representative director. She received the Chevalier des Arts et des Letters award from the French Ministry of Culture in 2015. Since 2016, Soma has been a Specially Appointed Associate Professor of Body Expression and Cinematic Arts, in the Collage of Contemporary Psychology, Rikkyo University. Since 2017 she has been the executive committee chairperson and director of Theater Commons. She produces and curates numerous projects that transcend the boundaries of theater, fine arts, and social art, both at home and abroad.

Curator (Music Program) | OYAMA Takuya

Oyama Takuya was born in Hokkaido in 1971 and went on to attend Hokkaido University's Faculty of Letters. He is the founder of Natasha Inc. Oyama worked as an editor for magazines and websites at Mediaworks Inc. (now Kadokawa Corporation) for seven years before becoming the founder and representative director of Natasha in 2006. The company is known for its music news website "Natalie," launched in February 2007. Oyama currently serves as an advisor to the company.

Curator (Learning) | AIDA Daiya

Aida Daiya was born in Tokyo in 1976. He completed his studies at the Institute of Advanced Media Arts and Sciences (IAMAS), and worked at the Yamaguchi Center for Arts and Media (YCAM), an art institution with a focus on media art, from 2003 to 2014, where he was responsible for education and outreach, namely the planning and operation of film screenings, community participation programs, media workshops, and outdoor installations. His work at the YCAM earned him the Kids Design Award Grand Prize, Good Design Award, and Jury Selections for the Media Arts Festival Award. In 2013 Aida joined the 13-member, seven-nation curatorial team for *Media/Art Kitchen*, a media art exhibition—organized by the Japan Foundation to mark the 40th anniversary of ASEAN—Japan friendship and cooperation—that toured Japan and Southeast Asia. For five years, since 2014, he held the position of Project Assistant Professor, teaching workshop design for the Graduate Program for Social ICT Global Creative Leaders at the University of Tokyo.

Consultant | HOU Hanru

Hou Hanru was born in 1963 in Guangzhou, China. He has worked from Paris and San Francisco as an art critic and exhibition organizer, and in recent years makes Rome his home. Appointments include artistic director of MAXXI, the National Museum of the 21st Century Arts, Italy, and consulting curator of the Robert H. N. Ho Family Foundation Chinese Art Initiative at the Solomon R. Guggenheim Museum. He received his bachelor's degree in 1985 and master's degree in 1988 from the China Central Academy of Fine Arts in Beijing.

The numerous exhibitions he has curated to date include *Cities on the Move* (1997 - 2000); Shanghai Biennale (2000); Gwangju Biennale (2002), Venice Biennale (French Pavilion, 1999; *Z.O.U.—Zone Of Urgency*, 2003; and Chinese Pavilion, 2007); Istanbul Biennial (2007); and Lyon Biennial (2009). Recently he has worked on the Shenzhen & Hong Kong Bi-city Biennale of Urbanism/Architecture (2017) and on *Art and China after 1989, Theater of the World* (2017). He also works extensively as lecturer, consultant and adviser for museums and educational institutes across the world.

List of Participating Artists

- in alphabetical order - Artist Name [Place of Birth/Activity]

International Contemporary Art Exhibition

After "Freedom of Expression?" [Japan] / **Song-Ming ANG** and **Jason MALING** [Singapore/Germany, Australia] / **AOKI Miku** [Japan] / **Walead BESHTY** [UK/USA] / **Candice BREITZ** [South Africa/Germany] / **James BRIDLE** [UK/ Greece] / **Tania BRUGUERA** [Cuba/Cuba, USA] / **BUNYA Yukari** [Japan/Belgium] / **Miriam CAHN** [Switzerland] / **Pia CAMIL** [Mexico] / **The Center for Investigative Reporting** [USA] / **Heather DEWEY-HAGBORG** [USA] / **dividual inc.** [Japan] / **DOKUYAMA Bontaro** [Japan] / **ECHIGO Masashi** [Japan] / **Ayşe ERKMEN** [Turkey/ Germany] / **exonemo** [Japan/USA] / **Ceal FLOYER** [British/Germany] / **FUJII Hikaru** [Japan] / **FUJIWARA Aoi** [Japan] / **Regina José GALINDO** [Guatemala] / **Dora GARCÍA** [Spain/Spain, Norway] / **GE Yulu** [China] / **HO Tzu Nyen** [Singapore] / **Anna HULAČOVÁ** [Czechoslovakia/Czech Republic] / **IMAMURA Yohei**[Japan] / **IMAZU Kei** [Japan/Indonesia] / **ISHIBA Ayako** [Japan] / **ITO Gabin** [Japan] / **IWASAKI Takahiro** [Japan] / **KATO Tsubasa** [Japan] / **Kyun-Chome** [Japan] / **LEUNG Chi Wo + Sara WONG** [Hong Kong] / **LIM Minouk** [South Korea] / **Amanda MARTINEZ** [USA] / **Claudia MARTÍNEZ GARAY** [Perú/Netherlands] / **MASUMOTO Keiko** [Japan] / **Mónica MAYER** [Mexico] / **MURAYAMA Goro** [Japan] / **NAGATA Kosuke** [Japan] / **Reynier Leyva NOVO** [Cuba] / **ODAWARA Nodoka** [Japan] / **Pangrok Sulap** [Malaysia] / **PARK Chan-kyong** [South Korea] / **pascALEjandro (Alejandro JODOROWSKY and Pascale MONTANDON-JODOROWSKY)** [France] / **Tania PÉREZ CORDOVA** [Mexico] / **Stuart RINGHOLT**[Australia] / **Ugo RONDINONE** [Switzerland/USA] / **SAWADA Hana** [Japan] / **Sholim** [Serbia] / **Taryn SIMON** [USA] / **Studio Drift** [Netherlands] / **SUGE Syunichi** [Japan] / **TAKAMINE Tadasu** [Japan] / **TANAKA Koki** [Japan] / **Javier TÉLLEZ** [Venezuela/USA] / **Barthélémy TOGUO** [Cameroon/Cameroon, France] / **tomotosi** [Japan] / **TSUDA Michiko** [Japan] / **USUI Yui** [Japan] / **WADA Yuina (Shinkazoku)** [Japan] / **WASHIO Tomoyuki** [Japan] / **Anna WITT** [Germany/Austria] / **YUAN Goang-Ming** [Taiwan] / **YUMISASHI Kanji** [Japan] / **Katarina ZDJELAR** [Yugoslavia/Netherlands]

Film Program

KOMORI Haruka [Japan] / **TOMITA Katsuya** [Japan]

Performing Arts

Monira AL QADIRI [Senegal/Germany] / **ICHIHARA Satoko (Q)** [Japan] / **KOIZUMI Meiro** [Japan] / **Nature Theater of Oklahoma + EN-KNAP Group** [USA, Slovenia] / **Milo RAU (IIPM) + CAMPO** [Switzerland/Germany, Belgium] / **Saeborg** [Japan] / **TAKAYAMA Akira (Port B)** [Japan] / **Theater Urinko + MIURA Motoi + KUWAKUBO Ryota** [Japan]

Music Program

Junretsu [Japan] / **Sakanaction** [Japan]

Learning

ENDO Mikiko and HIBINO Katsuhiko [Japan]

* "Participating artists" include names of individuals and groups.

Tickets for International Contemporary Art Exhibition

Ticket Types

■ One-Day Pass

Valid for unlimited access to all sites on the day of visit.

■ Passport

Valid for unlimited access to all sites for the duration of the festival (complimentary original hand towel included).

*Hand towels can be collected during the festival upon showing a passport at the information desk located at each site.

■ Upgrades

During the festival period, a one-day pass can be upgraded to a passport by paying the difference in price (complimentary original hand towel not included).

(Adults: ¥1,400, College Students: ¥1,100, High School Students: ¥500)

| International Contemporary Art Exhibition | | Special Advance (April 1-30) | Advance (May 1-July 31) | Door (August 1-October 14) |
|---|-----------------------------|---------------------------------|--------------------------------|-------------------------------|
| One-Day Pass | Adults | ¥1,100 | ¥1,400 | ¥1,600 |
| | College Students | ¥700 | ¥900 | ¥1,200 |
| | High School Students | ¥300 | ¥500 | ¥600 |
| Passport | Adults | ¥2,500 | ¥2,800 | ¥3,000 |
| | College Students | ¥1,800 | ¥2,000 | ¥2,300 |
| | High School Students | ¥800 | ¥1,000 | ¥1,100 |
| Klimt Exhibition Package (sites in the Toyota area only) | College Students and Adults | - | ¥1,800 (April 20 - July 31) | ¥2,000 |

* Free admission for junior high school students and younger children.

* Free day passes for high school students participating in a school event or extracurricular activities (reservation required).

* Free admission for holders of a disability certificate and one caregiver. Please show your certificate at the ticket booth.

* Some of the film, performing arts, and music programs may require a separate admission fee.

* Holders of college student or high school student tickets may be asked to show their ID.

* A ticket package that includes access to *Gustav Klimt: Vienna – Japan 1900*, an exhibition concurrently held at the Toyota Municipal Museum of Art, allows access to sites in the Toyota area only.

Buying Tickets

- Tickets are scheduled to go on sale at additional locations later on.
- Aichi Prefectural Museum of Art, Nagoya City Art Museum, and other locations (excluding the Klimt Exhibition Package)
- Major ticket agencies in Aichi Prefecture including Aichi Art Center (excluding the Klimt Exhibition Package)
- T-FACE
- Conveniences stores (7-Eleven, Family Mart, MINISTOP, Lawson)

*Tickets for performing arts, and music programs will start becoming available from June.

*Ticket information may be updated from time to time.

Main Venues

Aichi Arts Center

Opened in 1992, the Aichi Arts Center is the country's leading culture and arts venue, housing under one roof the Aichi Prefectural Museum of Art and Aichi Prefectural Arts Theater, which includes the Theater, Concert Hall, and Mini Theater.

Nagoya City Art Museum

Opened in 1988 and located in leafy Shirakawa Park in central Nagoya, this museum is housed in a building designed by Kisho Kurokawa. Among the highlights of its collection of approx. 6,000 artworks is *Girl with Pigtaileds* by Amedeo Modigliani, which can be seen in the museum's Permanent Collection Gallery. It also holds special and touring shows at its Temporary Exhibition Gallery.

Shikemichi and Endoji

Shikemichi and Endoji, located roughly in between Nagoya Station and Nagoya Castle, still retain the atmosphere of the old downtown neighborhood. The area, filled with old-fashioned warehouses and traditional architecture from the Edo period, make up the heart of the Shikemichi Preservation District. Artworks will be on exhibit at locations including the Ito family house (designated by the prefecture as an important cultural property), as well as the shopping arcades of Endoji and Endoji Honmachi (spanning 500 meters from east to west and lined with household supply stores and places to eat or drink).

Toyota Municipal Museum of Art and Other Venues in the Vicinity of Toyotashi Station

Toyota City, classified as a "core city" by the Japanese government, is located near the central part of Aichi Prefecture. The city has a population of about 420,000. Besides being well known for its manufacturing industry, Toyota is also a verdant city with its pastoral landscapes and its nature that changes with the seasons. Festival locations in this area include: Toyota Municipal Museum, which was designed by Yoshio Taniguchi (acclaimed for his museum architecture) and opened in 1995; the former traditional Japanese inn and restaurant Kirakutei, a classic Taisho-era townhouse designated by the government as a Registered Tangible Cultural Property; and the areas in the vicinity of Toyotashi Station (Nagoya Railroad) and Shin-Toyota Station (Aichi Loop Railway). Alongside the festival, the Toyota Stadium, one of the venues of the Rugby World Cup Japan 2019, will be hosting international matches featuring national teams from Japan and other countries. Likewise, the Toyota Municipal Museum of Art will be holding *Gustav Klimt: Vienna – Japan 1900*, an exhibition held concurrently with the festival.