Outline
March 25, 2016
Saitama Triennale 2016

Home to some 1.27 million people, the city of Saitama is proud to launch a brand new international art festival, Saitama Triennale 2016. Open to the world, the event will serve as a platform for creativity and exchange. The theme for 2016 is “Envisioning the Future!” The festival is not just about appreciating art, but about making it and participating, too. The festival will take place at various locations, each offering perspectives on the attractions particular to this living city - its origins, little known nature and the history of its land. Artists from Japan and around the world will discover Saitama’s color and diversity. Citizens of the city, together with visitors, will discover their own future.

Greetings

Saitama City was born on May 1, 2001 as a result of the merging of Urawa City, Omiya City and Yono City. As a result, Saitama City has inherited the unique images nurtured by these three cities, such as “Urawa, the academic city,” “Omiya, the city of railways and commerce” and “Yono, the city of art and culture” as well as attractive cultures such as “soccer,” “eels,” “bonsai” and “manga.”

After becoming a designated city in 2003, Saitama City merged with Iwatsuki City in 2005, a city with a rich history as a castle town and culture including doll-making. Saitama City is now a major city with over 1.27 million people that is continually developing and growing.

To take full advantage of the potential of culture and art and make our city a place for vibrant and spiritually enriched living, the Creation of Culture and Arts City Ordinance was enacted on April 1, 2012 to create a “city of culture and art.” Saitama City has since been promoting comprehensive urban development utilizing its diverse historical cultural resources as well as culture and art including bonsai, manga, dolls and railways.

This year marks the fifteenth anniversary of the foundation of Saitama City.

Saitama Triennale 2016 will be held as one of the core projects and be a symbol of the creation of the Saitama City of Culture and Art in this milestone year.

The theme for this event is “Envisioning the Future!”

Set in Saitama City, home to over 1.27 million residents, this event will be more than just an art festival. Our wish is to make this event a celebration of the imagination of our citizens, where residents collaborate with artists in a search for the future. Reflected in this theme are the fervent wishes of Triennale director Takashi Serizawa.

Based on the theme “Envisioning the Future!” artists at the forefront of their fields in Japan and abroad will visit and reside in Saitama City, developing a variety of art projects throughout the city while interacting with residents.

We are confident that the Saitama Triennale 2016 will create and promote the innovative and urban culture of Saitama, developing human resources to support this culture. We also believe that the event will lead to the revitalization of areas, offering wonderful opportunities to envision the future for the citizens of Saitama City and for people all over the world.

Lastly, please allow me to extend my gratitude to all those who will provide their generous support and cooperation to Saitama Triennale 2016.

SHIMIZU Hayato (Mayor, Saitama City)
Chairman, Executive Committee of Saitama Triennale
Director’s Message

The aim of the Saitama Triennale is to create a common ground in the City of Saitama in 2016 that is wide open to the world for creation and interaction.

Japanese society is reaching a turning point. The conventional values and structures on which we have relied have been shaken to the core, a phenomenon that is being experienced throughout the world. It is becoming harder for us to project into the future. We need to re-examine our future by spreading the wings of our imagination. We cannot simply accept the future that appears before us, we need to use our own abilities to take a fresh look at where our lives will reside.

This idea led me to ‘Envisioning the Future!’ as the title for the Saitama Triennale 2016.

Numerous international bi-annual and tri-annual art festivals are being organized in various cities these days. Being held in an urban area, I would like to see the Saitama Triennale be open to everyone who has any relationship to the city. A city is not just a collection of buildings and roads, it is an aggregate of the lives of people and the temporal processes of history and culture. I would like to think of this Triennale as ‘soft-urbanism’. It will be a social experiment in rejuvenating urban life by breathing creativity through the windows of art and culture.

The creation of festive spaces is essential, but I would also like to emphasize low-profile efforts that sow the seeds of creative community activities that will continue to grow even after the Triennale, and prepare social structures to support the sustainable development of such activities.

Art vividly evokes alternate realities, different landscapes, forgotten feelings, faint screams, modest everyday pleasures, and unexpected possibilities. It gives us a window into our past and fresh eyes for dreaming our future. Saitama is the best representation of a ‘living city’ in Japan. It sustains the life of ordinary people and a variety of citizen initiatives are unfolding in the city. It is the perfect setting for envisioning the future in which we will reside.

Each art project will become an opportunity for artists and the people of Saitama to meet. Artists visiting the City of Saitama will stay for a period of time, interact with people living here, share creative processes with them, and produce work that could only have been conceived by living here. At the site of interaction and creation, you as a citizen sharing the moment with an artist will be inspired by his or her intuition and be led to envision the future of which you will be a part.

SERIZAWA Takashi
Director, Saitama Triennale 2016

SERIZAWA Takashi
Project Overview

Theme  Envisioning the Future!

Period  September 24 – December 11, 2016

Main Areas  ① Yonohonmachi station area – Omiya station area
            ② Musashiurawa station area – Nakaurawa station area
            ③ Iwatsuki station area
*Various events will be held in other places as well as the main areas.

Organizer  Saitama Triennale Executive Committee

Director  SERIZAWA Takashi (Executive director of P3 art and environments)

Projects  Projects Organized by the Executive Committee

Art Projects |
In the Art Projects, in which the director will be directly involved and develop, artists at the forefront of their fields in Japan and abroad will implement projects mainly using installation, video, theatrical plays, dance, performances and other physical expressions while mostly working on the site.

Saitama Studies |
In fiscal 2015, local research was conducted that took a cross-sectional and locally-oriented view of Saitama City from various perspectives such as geography, geology, vegetation, weather, history and culture. “Having deepened the understanding of the area,” study results will be publicized to participating artists and residents.

Related Projects Organized by Saitama City

Resident Projects |
In addition to theatrical plays, music and dance performances and art exhibits under the art festival’s theme of “Envisioning the Future!” by openly invited participants at the cultural facilities in the city, other projects will be developed in cooperation/collaboration with culture/art groups, private firms and resident groups.

Collaborative Projects |
We will boost the triennale by collaborating with various cultural facilities located in the city. Projects organized by those cultural facilities will be co-hosted, mutually advertised, etc. as a “Saitama Triennale 2016 Collaborative Project.”

Other Related Projects |
Using the triennale as momentum, we will provide the necessary support so that creative activities generated by businesses such as those in the city will be continuously developed.
Concept of Saitama Triennale 2016

Saitama Triennale 2016 will be held, under the concept of “soft-urbanism,” as a demonstration initiative to breathe creativity into the city’s activities with a core of culture and art.

The “locational characteristics” of Saitama are important.
Home to over 1.27 million people, three areas with unique characteristics are set as main venues and projects that take advantage of the locational characteristics will be developed. In the core “Art Project,” artists at the forefront of their fields in Japan and abroad will reside in the city and create projects that can only be conceptualized at the specific sites under the theme of “Envisioning the Future!”

We will aim for “an art festival that is made and participated in together.”
We emphasize projects that will arouse the interest of people living in Saitama City and that encourage them to participate in the creation process. Specifically, we will develop projects in which residents can participate in various manners, such as holding a music event as a collaboration of residents and artists, as well as artists interviewing many citizens, requesting the provision of materials and holding interactive workshops in the process of creating artwork. Through these projects, we aim for “an art festival that is made and participated in together.”

The art festival will form buds for continuous activities after it ends.
We will try to create as many buds of activities as possible that will enable residents to voluntarily and continuously develop after the triennale, which will have served as a trigger; such as implementation of participatory art projects and resident projects, as well as the establishment of an “Artist on Site,” a new initiative to connect art and communities.
Art Projects [Artists]

Basic Thinking Behind the “Art Projects”

The “Art Projects,” the core aspect of Saitama Triennale 2016, will be constructed based on the following three elements.

- Artist

Under the theme of “Envisioning the Future!,” we have selected artists with exceptional insight, imagination and creativity with the potential to shine on the global stage. Artists will come up with a concept for an art project that will lead audiences to envision the future from everyday scenes through spotlighting the hidden relationships and new possibilities after touring the site.

- Site

Three areas with unique characteristics that can highlight the features of the living city of Saitama were designated and specific exhibition sites were selected within those areas. While combining the sites with artists, specific contents of each project will be developed and finalized.

- Project

Through dialogue with artists, time will be taken to decide on the venue and content of each art project. Moreover, the overall focus of this triennale is to “participate” and “make it together.” Pursuant to this objective, various efforts will also be made for participation and collaboration in art projects.

Artists

<table>
<thead>
<tr>
<th>Name</th>
<th>Year of Birth (establishment)</th>
<th>Place of birth (establishment)</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKIYAMA Sayaka</td>
<td>1971</td>
<td>Japan</td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>Algars BIKŠE</td>
<td>1969</td>
<td>Latvia</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>CHOI Jeong hwa</td>
<td>1961</td>
<td>Korea</td>
<td>Yonohonmachi station area – Omiya station area and others</td>
</tr>
<tr>
<td>FUJISHIRO Hikari</td>
<td>1974</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Daniel GÖTTIN</td>
<td>1959</td>
<td>Switzerland</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>HIBINO Katsuhiko</td>
<td>1958</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area and others</td>
</tr>
<tr>
<td>HomeBase Project</td>
<td>2006</td>
<td>America</td>
<td>Iwatsuki station area and others</td>
</tr>
<tr>
<td>ISODE Yukihisa</td>
<td>1935</td>
<td>Japan</td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>JACSHA (TSURUMI Sachio,</td>
<td>2008</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>NOMURA Makoto, MOMIYAMA Tomoko</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KAWANO Ryuzu</td>
<td>1976</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Okui LALA</td>
<td>1991</td>
<td>Malaysia</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Long Film Theatre ★</td>
<td>2016</td>
<td>Japan</td>
<td>Others (to be announced)</td>
</tr>
<tr>
<td>Adam MAGYAR ★</td>
<td>1972</td>
<td>Hungary</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>MATSUDA Masataka</td>
<td>1962</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>(Mê (MINAMIGAWA Kenji,</td>
<td>2012</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>KOJIN Haruka, MASUI Hirofumi)</td>
<td></td>
<td></td>
<td>Others (to be announced)</td>
</tr>
<tr>
<td>MUKAIYAMA Tomoko</td>
<td>1969</td>
<td>Japan</td>
<td>Iwatsuki station area and others</td>
</tr>
<tr>
<td>NAGASHIMA Kaku</td>
<td>2015</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>NEW ANTIQUE (YAMASHITA Hikaru,</td>
<td></td>
<td></td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>SHITAMICHI Motoyuki, KAGEYAMA</td>
<td></td>
<td></td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Yuki)</td>
<td></td>
<td></td>
<td>Others (to be announced)</td>
</tr>
<tr>
<td>NISHIO Yoshinari</td>
<td>1982</td>
<td>Japan</td>
<td>Iwatsuki station area and others</td>
</tr>
<tr>
<td>NOGUCHI Rika</td>
<td>1971</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>OKADA Toshiki</td>
<td>1973</td>
<td>Japan</td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>OOZU Daisaku</td>
<td>1973</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>OTOMO Yoshihide</td>
<td>1959</td>
<td>Japan</td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>OZAWA Tsuyoshi</td>
<td>1965</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Wisut PONNIMIT ★</td>
<td>1976</td>
<td>Thailand</td>
<td>All area</td>
</tr>
<tr>
<td>SEO Min-Jeong</td>
<td>1972</td>
<td>Korea</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>SMF (Saitama Muse Forum) ★</td>
<td>2008</td>
<td>Japan</td>
<td>Yonohonmachi station area – Omiya station area</td>
</tr>
<tr>
<td>Duncan SPOKSMAN &amp; Sarah ANDERSON ★</td>
<td>1976/1981</td>
<td>UK</td>
<td>Others (to be announced)</td>
</tr>
<tr>
<td>SUZUKI Momoiko ★</td>
<td>1982</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>TAKADA Akiko &amp; Masako</td>
<td>1978/1978</td>
<td>Japan</td>
<td>Musashihara station area – Nakaura station area</td>
</tr>
<tr>
<td>TAWADA Yoko</td>
<td>1960</td>
<td>Japan</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Matej Andrež VOGRINČIČ</td>
<td>1970</td>
<td>Slovenia</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>Apichatpong WEERASETHAKUL</td>
<td>1970</td>
<td>Thailand</td>
<td>Iwatsuki station area</td>
</tr>
<tr>
<td>YOON Hansol</td>
<td>1972</td>
<td>Korea</td>
<td>Others (to be announced)</td>
</tr>
</tbody>
</table>

★ Additional artists
Along with the areas surrounding Omiya station and Saitama Shintoshin station that represent the urban landscape of Saitama city, this region has Sainokuni Saitama Arts Theatre that can afford enough space for a large number of people. It is here where one can feel its vibrant atmosphere and its fast paced way of living. In response to these characteristics, we will organise a variety of art events that take place at different times, spreading across various sites of the area, in addition to setting up a number of exhibition sites.

Main Sites
Sainokuni Saitama Arts Theatre | The former cafeteria in the basement at Omiya Ward Office | The former cafeteria in the basement at Saitama Civic Hall Omiya

AKIYAMA Sayaka
AKIYAMA was born in 1971 in Hyogo Prefecture and now lives and works in Kanagawa Prefecture. She creates artworks based on her experience of living and walking in different locations. From these experiences she explores “footpaths of time,” sewing threads onto maps to trace the routes she has taken, or making installations consisting of materials collected in the course of her travels. This unique method of expression demonstrates a strong and deep relationship between herself and the many locations she visits. Akiyama completed a Master of Fine Arts at Joshibi University of Art and Design in 2001. Major exhibitions include “MOZU-NO-HAYANIE” (solo exhibition, Joshibi Art Gallery and M-50, Shanghai, China, 2014), “Waiting for the First Train” (Tokyo Station Gallery, Tokyo, 2012), “Berlin-Tokyo/Tokyo-Berlin” (New National Gallery, Berlin, Germany, 2006), Maison Hermès Window Display(Tokyo, 2015), and “Nissan Art Award 2015” (BankART Studio NYK, Yokohama, Japan). Selected public collections include the Museum of Contemporary Art Tokyo, Kirishima Open-air Art Museum and the Niigata Prefectural Museum of Modern Art. She was the recipient of the Philip Morris Art Award (2000) and the 21st Takashimaya Art Award (2010).

CHOI Jeong Hwa
CHOI was born in 1961 in South Korea and resides there today. He is one of the country’s leading contemporary artists, working also in the fields of art direction and interior design. Choi takes inspiration from objects and situations in everyday life. Using motifs closely related to Korean culture or ubiquitous in Korean society, he creates dynamic and unusual works often highlighting the humorous, little-noticed aspects of things. He has had numerous solo and group exhibitions in Asia, Europe and the United States.

ISOBE Yukihisa
ISOBE was born in 1935 in Tokyo and lives there now. While still a high school student he became the youngest member of the Democratic Artists Association and also studied under Ei-Q. Having made reliefs and prints involving the repetition of emblems and multi-layered paintings referencing primitive art, Isobe was praised in the 1960s as representing a link between the abstraction of the 1950s and the everyday image-based collages of 1960s Pop Art. However, after traveling to the United States in the late 1960s and studying environmental design, the focus of his career shifted and he has been a pioneer in that field ever since. In recent years, he has been creating works on the subject of the relationship between the transformation of the natural environment and regional societies. In 2007 he held a solo exhibition, “Summer Happening,” at the Museum of Contemporary Art, Tokyo. He participated in the Echigo-Tsumari Art Triennale between 2000 and 2015. In 2013 he participated in Art Setouchi.

Exhibition (Installation Art)

Based on the findings from a few-month stay in Saitama city, the artist is going to create spatial artwork, employing fabrics and threads or found objects.

He is going to set up a huge open-air sculpture, using recycle plastic cube produced in Saitama. Prior to the festival, his older work ‘Breathing Flower’ will also be exhibited at different parts in the city.

He is going to place an air dome on the street in Saitama city for a limited time. The immense dome obstructively appearing within the familiar landscape will create an unusual space. The air dome will be an experience-based installation wherein people can enter in.
OKADA Toshiki

OKADA is a playwright/director who was born in Yokohama in 1973. He formed the theater company chelfitsch in 1997. Since then he has written and directed all of the company's productions, practicing a distinctive methodology for creating plays, and has come to be known for his use of hyper-colloquial Japanese and unique choreography. In 2005, his play Five Days in March won the prestigious 49th Kishida Kunio Drama Award. Okada participated in the Toyota Choreography Award 2005 with his work Air Conditioner (Cooler) (2005), garnering much attention. In February 2007 his collection of novels The End of the Special Time We Were Allowed debuted and was awarded the Oe Kenzaburo Prize. He has been a member of the judging panel for the Kishida Kunio Drama Award since 2012. In 2013, his first book on dramaturgical theory was published by Kawade Shobo Shinsha. He was recently commissioned to direct his works in a repertory program at the Munich Kammerspiele, one of the foremost theaters in Germany, for three seasons starting in 2016.

Okada’s newest script written specifically for Saitama will be presented as a video work. It depicts people living in contemporary society and their daily life.

OTOMO Yoshihide

OTOMO was born in 1959 in Yokohama, and now resides in Tokyo. He is an experimental musician, guitarist, turntable composer, soundtrack composer and producer. He spent his teenage years living in the city of Fukushima. He works simultaneously as an independent improvisation performer and a noise artist and at the same time makes pop music. Recently he has branched out into works that transcend the category of music, collaborating with different people under the name “Ensembles” and creating exhibitable works of music and special-format concerts, while at the same time putting great energy into workshops for disabled children and participatory projects. After the Great East Japan Earthquake of 2011, he partnered with artists from various disciplines in “PROJECT FUKUSHIMA!” He has also received high praise in the field of visual arts for his installations using turntables and exhibition-style presentations incorporating music. He has won many awards including the Minister of Education, Culture, Sports, Science and Technology’s Art Encouragement Prize in 2012, the Tokyo Drama Award in 2013 and numerous album awards.

He is planning an interactive live performance on the street where audience can also join.

Saitama Muse Forum (SMF)

Saitama Muse Forum (SMF) is a cross-genre curatorial platform which sets up a variety of art programmes that are free from traditional boundaries between genres, meaning to bring people close to each other. It aims to create the sphere where many people with different backgrounds gather and stimulate each other to produce and see something new, to view something differently, and to enrich their lives. SMF has its headquarter in Saitama Prefectural Modern Art Museum and is also based at various museums all around Saitama prefecture. It is made up of a variety of members who specialise in many different fields from art, architecture, music, literature, dance, performance to community activity.

They will set up a base in the town which functions as ‘school’ which offers lectures and workshops grown-up and children can join together. Inviting various artists as a lecturer, it will organise experience-based lectures in various location including in the midst of the street.
We chose this area as it encapsulates Saitama’s residential area as the ‘daily living city’. We set a walking path starting from the area around Musashiurawa station where lots of residential land development projects are still going on. The audience will be led to walk along the JR Saikyo line towards its quiet residential area, through to Beshonuma Park and finally onto Nakaurawa station. In doing so, audiences are able to experience the many different art projects as well as the scenes of daily life along the way. We are especially focusing on converting the four buildings which used to be the residence of the department directors of Saitama Prefecture into a multifunctional site which consists of exhibition space as well as a rest station.

Main Sites
The second former official residence of the department directors of Saitama Prefecture | Besshonuma park | Flower and Green promenade

Aigars BIKŠE
BIKŠE was born in 1969 in Riga, Latvia, and continues to reside there now. His work is mostly sculpture in wood, bronze or stone. In various sculptural installations and art projects, he explores places and the people who live in them, in particular problems such as the establishment of and conflict between social identities. He also works on space design and performing arts such as opera and theater. His major works, exhibitions, projects and workshops include Pink House, a collaboration with Kristaps Gulbis in the Generation Europe Pavilion, 51st International Venice Biennale (2005); Object 1/10 of Mother Earth’s Office at 2 Klusa Street dedicated to the main Cemetery of Riga City, Latvia; and European Space, a co-curation project with Kristaps Gulbis at the International Riga Sculpture Quadrennial, Latvia (2002-04).

Daniel GÖTTIN
GÖTTIN was born in Switzerland in 1959 and currently resides in Basel. His practice encompasses a wide range of media, from installations and public art to objects and paintings. His installations consist mostly of common industrial material as there can be tape, wood, metal, polystyrene, plastic, carpet or paint. The concept for an installation depends on the site and its conditions. The concept for such an art work is to examine the subjective nature of perception, and playfully responds to the specific characteristics of an architectural site and activate the viewer’s relationship to it. He has held numerous solo exhibitions in Switzerland and throughout Europe, Australia, Japan, Mexico, USA. His work has been included in many group shows, international art fairs and public collections.

HIBINO Katsuhiko
HIBINO was born in 1958 in Gifu Prefecture. He graduated with a Master of Fine Arts from the Tokyo University of the Arts and now resides in Tokyo. Hibino conducts collaborative projects with people in local areas, pursuing systems by which art can be made to function in society. His art projects tend to throw the spotlight on the strengths of their viewers. Major art projects include the “Day After Tomorrow Morning Glory Project,” “Project for the Museum of Seabed Inquiry Ship” and “the ASIA DAIHYO Project.” He currently serves as Professor in the Department of Intermedia Art at Tokyo University of the Arts and as a director of the the Museum of Fine Arts, Gifu.

During the term of the Triennale, Hibino will organise events wherein visitors board a seed-formed ship called ‘TANeFUNe’ that will drift down the Arakawa river. He is also planning a related exhibition and a participatory workshop on a separate site. Documentary footage of the earlier sails will be screened here.
MATSUDA Masataka

MATSUDA was born in 1962 in Nagasaki Prefecture and currently resides in Tokyo. He is the director of Marebito Theatre Company. He won the Kishida Drama Award for Sea and Sunshade in 1996, the Yomiuri Theatre Award for Best Play for Cape Moon in 1997 and the Yomiuri Prize for Literature for Over Summer Sands in 1998. In 2003, he established Marebito Theatre Company in Kyoto to explore the potential of theater. Major works include Cryptograph (2007); Voiceprints City - Letter to Father (2009); PARK CITY (2009), which was produced with photographer Keiko Sasaoka; HIROSHIMA-HAPCHEON: An Exhibition of Two Cities (2010); A record of travels to Antigone and its presentation (2012) and Producing Nagasaki (2015).

NOGUCHI Rika


SUZUKI Momoko

Born in Kanagawa, Japan in 1982, currently lives in Tokyo, works in Japan, London, Hong Kong. Momoko Suzuki focuses on creating participatory time-based performances, using her pencil drawings. After receiving BA in Fine Art 4D from Central Saint Martins College in 2009, London, she was selected as a finalist at the annual exhibition ‘Future Map 09’, hosted by the internationally renowned Zabludowicz Collection, London. She has started her career as an artist in the UK since then. Her recent commission works include ‘Sojourn: Momoko Suzuki & Sarah Tse’ which was featured extensively in Hong Kong media.

TAKADA Akiko & Masako


Making good use of an abandoned house, the artist employ both video works and text to create a theatrical space.

She will depict her hometown Saitama for the very first time as a photographer and set up a photo installation featuring the work.

During her stay in Saitama, she will develop a participatory time-based performance / installation, using her pencil drawings. The image will represent spectacular life cycles in the universe. It will evolve and transform over and over again into nothing, as if it goes back to the empty space = “formless universe” in the end.

They will present a series of artworks exploring the history of water veins, geographical and natural features in Saitama from the Jomon period.
The former Saitama Prefectural Folklore Museum is located 1.5 km away from Iwatsuki station. Despite its location, only a short distance from Route 16 running by the outer edge of the Greater Tokyo Area, this old building seems to be somewhere unreal; isolated temporally and spatially and fully imbued with a magical atmosphere. We chose this place as a main exhibition site to create an overwhelmingly unusual space. In addition to this, we have set up a base for the artist-in-residence project in the area around Iwatsuki station, which will enable visiting artists to communicate with, as well as derive inspiration for their works from the locals.

**Main Sites**
The former Saitama Prefectural Folklore Museum | The Dormitory of Tougyoku Doll Corporation

---

**FUJISHIRO Hikari**

FUJISHIRO was born in 1974 in Tochigi Prefecture. She graduated from the Education Faculty of Saitama University and currently resides in Fukushima Prefecture. After participating in “Zero-go Exhibition” at Tokyo Wonder Site and Spiral Independent Creators Festival, she held a solo exhibition at Gallery ROCKET (2010), conducted an open studio at 3331 Arts Chiyoda (2010-2011) and exhibited at events such as the Nishinomiya Funasaka Biennale (2012), Art Point Iwaki “Gen-gen-ten” (2014, 2015) and Route D’Argent Art Festival in Ikuno (2014). Fujishiro was living in the Fukushima Prefecture city of Iwaki when the Great East Japan Earthquake and nuclear crisis struck, and she soon started the “PRAY+LIFE” project, aimed at listening to the stories of the Fukushima people and recording their faces and thoughts. She was also involved in launching the “Future Meeting” sessions, aimed at creating a forum for cross-disciplinary dialogue.

The artist will exhibit installation work called ‘PLAY+LIFE’ which represent interviews done after the 2011 Tohoku earthquake and tsunami about Fukushima prefecture. The artwork consists of sound and objects symbolising people’s experiences and life.

---

**HomeBase Project**

The HomeBase Project is an international nomadic artist-run residency program founded in 2006. It transforms vacant sites including houses, abandoned factories and historical buildings, located in urban areas undergoing change into temporary ‘artistic home’ where selected artists create site-specific installation. This program has already been implemented 6 times in various countries such as NY, Berlin and Jerusalem, collaborating with local artists and curators. For the HomeBase Project SAITAMA 2015 which was held as one of pre-events for Saitama Triennale 2016, a group of 6 artists from different backgrounds and cultures lived and worked together in Iwatsuki district to create site-specific works and organise “OPEN HOUSE” events.

Continuing from last year, they will open an artists-in-residence program in Iwatsuki station area with both domestic and international artists. They ask what “Home” really means and try to express it from the artists’ point of views through conducting a research on the history, natural features, industry and issues related to the area of Saitama and gaining inspirations through meeting people.

---

**JACSHA**

The Japan Association of Composers for Sumo Hearing Arts (JACSHA) is an association of composers who practice “sumo hearing arts” in an attempt to create a new form of expression by listening to sumo. Founded in 2008 by three board members - Sachiyu Tsurumi, Makoto Nomura, and Tomoko Momiyama - JACSHA believes that sumo is simultaneously a sacred ritual, an entertainment, a performing art, and a sport, and a body of wisdom that reflects the traditional as well as the contemporary culture of Japan. JACSHA has organized various events including “Let’s Sumo Music” (Eko-in Temple), “Sumo Hearing Arts Forum” (Yanaka House), “Sumo Seminar: Sumo and Art” (HAPS), and “Scheming Sumo Hearing Arts” (Asahi Art Square).

**TSURUMI Sachiyu**

TSURUMI was born in Ibaraki Prefecture in 1976. She received her Bachelor’s degree from Tokyo University of the Arts. She was awarded an honorable mention in the annual International Gaudeamus Music Week with her guitar duo piece “Toy” in 2000. She was an invited composer in the Annual Takefu International Composition Workshop in 2002 and the Oslo Contemporary Music Festival ULTIMA 2005 in Norway. Her compositions involve both traditional Japanese and western instruments. She works in a wide range of genres from classical music to movie soundtracks, pop music, folk, and children’s music. Her ability to create unique and fresh blends of different genres has won her high praise both inside and outside of Japan.
NOMURA Makoto

NOMURA is a composer, practitioner of collaborative composition, improviser, unique pianist and innovative melodica player. His compositions have incorporated traditional Japanese instruments, the Javanese gamelan, the western orchestra, rock bands, roof-tiles, children's toys, body percussion, found objects, environmental sounds, and much more. He has collaborated not only with professional musicians but also children, amateurs, animals, dancers, visual artists and counselors. He has occasionally participated in art events, too. In 2014 he composed "Senju-no-Senju-nin" which was presented by 1,010 performers. His work has been played in more than 20 countries, including at the Yogyakarta Gamelan Festival in Indonesia, Zommer Jazz Fiestour in the Netherlands and Wide Open School in the United Kingdom. He has been invited as a lecturer and visiting professor at many universities in Japan, Asia and Europe. He is currently the director of the community program of the Japan Century Symphony Orchestra.

MOMIYAMA Tomoko

Born in 1977 in Fukui Prefecture, and raised in New York and California, MOMIYAMA is now based in Tokyo. After graduating from Stanford University with a Bachelor of Arts in Music and Human Biology, she studied musical composition at the Royal Conservatoire in The Hague under the Japanese Government Overseas Study Programme for Artists. Her site-specific works have been presented throughout Japan as well as at various international art and music festivals in different parts of Asia, Europe, North and Central Americas and Africa. In order to create music that belongs to the lives of people today, Momiyama collaborates with communities of social minorities and specialists from different disciplines in addition to working with internationally acclaimed musicians and ensembles. Her projects range across a wide spectrum of media, varying from participatory theater pieces to interactive sound installations and ritual performances.

KAWANO Ryuzo

KAWANO was born in Kobe in 1976 and currently resides in Kasaoka, Okayama Prefecture. Self-taught, he has since his teenage years possessed an exceptional talent for the plastic arts and a diverse style of work that defies classification by genre or material. Kawano is particularly skilled at creating environments that reproduce the worlds of his works, often composing his own musical accompaniments. Since opening his own gallery, Lagarto, in Kurashiki, Okayama Prefecture, in 2008, he has exhibited both his past and new works while also continuing to create new plans and works. As an independent artist, he has focused on his own artistic activities without becoming beholden to existing values. In recent years, in addition to exhibiting his own work in solo exhibitions, he has also been creating public artworks accessible to the public at anytime. In these works, he aims to uncover now-dormant traditions and make them visible by creating symbolic artworks in a process that involves the local people. One example was GodDog -Inujima Doghouse Project- (2013), a public artwork set in the Seto Inland Sea that he instigated and realized along with some 2,000 collaborators from around the country.

Okui LALA

LALA was born in Malaysia in 1991 and currently resides in Penang. She makes artworks using photography, video and installation. Since studying media art at Multimedia University in Kuala Lumpur, she has made works in various media. Her working process tends to involve research in regional areas and interviews with their inhabitants. In recent years, she has also been active as a facilitator for children's workshops. Major works include Sewing Sew Eng, an installation exhibited at “The Good Malaysian Woman Group Exhibition” (2014); It takes a decade to grow a tree, a century to shape mankind, at “People’s Court”, an event held at a housing complex in Penang’s Georgetown (2014); and Let’s Drink and Eat Tea! at Penang State Art Museum, for which she researched the lives of Burmese immigrants.

She is planning to present the video work based on discreet interviews given by the people living in Saitama.
Adam MAGYAR

Adam Magyar (born 1972) is a Berlin-based Hungarian photographer and video artist captivated by high-tech cities. His work depicts life in the urban environment and his process is a symbiosis between technology and creative instinct. He is fascinated by the flow of time in the endless stream of lives in the world’s biggest mega-cities, and his work depicts his dream of capturing the different parts of a person or of a group of people at different times, in one single image. His works are included in the collections of New York Public Library, Museum of Fine Arts Houston, Hong Kong Heritage Museum and Bidwell Projects. His photographs have been published in the book In the Life of Cities by the Graduate School of Design Harvard University, Light and Lens by Robert Hirsch, in photography magazines including PDN and PQ Magazine in the USA, Flash Art in Hungary, Digital Camera Magazine in UK and the Katalog, in Denmark.

He will film people in public spaces such as streets and rail stations, and edit the footage in a unique way to produce audiovisual artwork.

[Mé]

[Mé] is a three-person artist team that emphasizes cooperation and makes artworks with highly unique qualities. Its members are director MINAMIGAWA Kenji, artist KOJIN Haruka, and producer MASUI Hirofumi. The trio believe in the possibility of a vastly ambiguous world, and by creating such works, they hope to guide audiences to the same realization. Major works include Arrangement of Conditions at Mitsubishi-Jisho Artium, Fukuoka (2014), Unreliable Reality - The Where of This World at Shiseido Gallery, Tokyo (2014), Day With a Man's Face Floating in the Sky as an off-site project of the Utsunomiya Art Museum.

MINAMIGAWA Kenji

MINAMIGAWA was born in Osaka in 1979 and graduated with a Master of Fine Arts from Tokyo University of the Arts in 2009. He started a form of expression called “wah document,” for which he appeals to the public for ideas and then progresses those from conception to completion. “Wah documents” projects have now been developed in many parts of Japan (http://wah-document.com/). He established “ME” in 2012.

KOJIN Haruka

KOJIN was born in Hiroshima Prefecture in 1983, and graduated with a Master of Fine Arts from Tokyo University of the Arts in 2009. She is a contemporary artist who has presented her works in countries including the United States and Brazil. In her installation art she intuitively extracts “unusual space” from daily scenes, and re-constructs it in the exhibition space as a phenomenon. Major exhibitions include Art Setouchi (2013).

MASUI Hirofumi

MASUI was born in Shiga Prefecture in 1980. He is a field overseer who has carried out activities as an active member of “wah document”. He graduated from the teachers training course at Bukkyo University in 2008 and has taught at Kyoto University of Art and Design since 2009.

They are planning an extensive open-air installation through which viewers will be reminded of the fact they exist within the universe, where they further intend to give viewers the sensation of déjà vu.

NISHIO Yoshinari

NISHIO was born in Nara Prefecture, Japan, in 1982. He lives and works in Nara. After obtaining a Ph. D. in Fine Arts from Tokyo University of the Arts in 2011, Nishio stayed in Nairobi, Kenya for two years as a grantee of the Japanese Agency for Cultural Affairs. He currently works as a Junior Associate Professor at Nara Prefectural University. His works have consistently referred to relationships between fashion and communication, as he has developed art projects with the cooperation of citizens and students around the world. Based on his unique long-term study of clothing through the lens of a contemporary artist, he set up his own fashion label FORM ON WORDS. He has been active in planning and organizing art projects that link Africa and Japan.

Focusing on laundry as a daily act in the life, the artist will organise a creative workshop that aims to recapture a series of practices associated with laundry. A documentation of the workshop and the artwork depicting the reconstruction of laundry practices will also be exhibited.
OOZU Daisaku

OOZU was born in 1973 in Osaka and currently resides in Yokohama. With photography as his medium of choice, he examines the endeavors of man in landscapes. Representative works include his "Sequences of Light" series, in which he pursues light and shadow in the familiar scenery captured in the windows of trains and buses, and his "Panoramic Window" series. He held solo exhibitions including "Afterglow" (POETIC SPACE, Tokyo, 2016) and "Sequences of Light" (Galerie PARC, Kyoto, 2014). He also joined "Fly me to the AOMORI" (Aomori Museum of Art, 2015) and "Waiting for the First Train" (Tokyo Station Gallery, Tokyo, 2012).

He will produce installation work based on his findings from commuter's trains in Saitama and their windows which light and shadow reflected on and life and landscape seen from, as well as photographic works that can change according to the locals' voice.

OZAWA Tsuyoshi

OZAWA was born in 1965 in Tokyo and currently resides in Saitama Prefecture. While still a student at Tokyo University of the Arts, he began making a series of photographs in which he placed a small handmade statue of Jizo, a guardian deity, in various landscapes. From 1993 he created his "Nasubi Gallery" series, in which milk delivery boxes were converted into miniature portable galleries, and his "Sodan Art" series. From 1999, he created the "Museum of Soy Sauce Art," with recreations of famous paintings in soy sauce, and from 2001 he launched "Vegetable Weapons" - photographs of women from different countries holding "guns" made from vegetables. His major solo exhibitions include "Answer with Yes and No!" at the Mori Art Museum (2004) and "The Invisible Runner Strides On" at Hiroshima City Museum of Contemporary Art in 2009.

He will present Saitama version of "The return of series; an installation work made up of the mixture of real story about the historical figures and fictional elements, based on his research both in Asian countries and Japan.

SEO Min-Jeong

SEO was born in Busan in 1972 and currently resides in Berlin. After studying printmaking at the College of Fine Arts of Hong-ik University, Seoul, and Tama Art University, Tokyo, she studied art at Stuttgart State Academy of Art and Design between 2003 and 2008. With a multicultural perspective acquired from her own experience of multiple cultures - her homeland of Korea and also Japan and Germany - and her rich knowledge of the fine art genres of printmaking and ceramics, Seo uses various materials to create works in as diverse media as drawing, film, photography, sculpture and objects. In 2014 she held an open-atelier-style exhibition "IN SITU-1" at Espace Louis Vuitton Tokyo.

She will produce a video installation featuring the footage shot in the Hikawa shrine.

TAWADA Yoko

TAWADA was born in 1960 in Nakano Ward, Tokyo, and has resided in Germany since 1982. She was raised in Kunitachi, attended the Tokyo Metropolitan Tachikawa High School and graduated with a degree in Russian literature from Waseda University. She completed postgraduate studies at the University of Zurich. She received the Akutagawa Prize for The Bridegroom Was a Dog in 1993 and the Tanizaki Junichiro Prize for Yogisha no Yakoressha (The suspect's overnight train) in 2003. Her works written in German won her the Adalbert-von-Chamisso Prize in 1996 and the Goethe Medal in 2005. Many of her works have been published in translation, including five in French, four in English and others in many Asian and European languages. She has also held more than 800 readings and performances in more than 20 countries.

As a writer who has produced a number of novels focusing on the differences that occur within society and multiple languages, Tawada is going to edit her written works based on the theme of Saitama Triennale 2016, as well as the inspiration she derives from the exhibition space. She will offer viewers unique reading experiences of encountering the texts within the gallery space.
VOGRINČIČ was born in Ljubljana, Slovenia in 1970. He has been creating site-specific work in urban and natural environments since the 1990s and has built an international reputation by creating installations specific to local places, traditions, and histories – filling the most ordinary or neglected places with even more ordinary objects. With all his work, Vogrinčič starts with the space but always leaves room to alter and develop the idea mid-process. His projects rely on a direct connection with the local community. Vogrinčič's work has been exhibited in Italy, Japan, China, Russia, Slovenia, UK, New Zealand and Australia.

Using a volume of familiar found objects, the artist will produce an outdoor artwork.

Apichatpong WEERASETHAKUL

WEERASETHAKUL was born in 1970 in Bangkok and currently resides in Chiangmai, Thailand. He studied architecture in Thailand before completing a Master of Fine Arts in Filmmaking at The School of the Art Institute of Chicago. He was later given an honorary doctorate from the same school. He has been active in the fields of both art and film since the 1990s. He creates artworks that mix personal and communal memories. In 2010 his work Uncle Boonmee Who Can Recall His Past Lives was awarded the Palme d'Or at the Cannes Film Festival. He also has deep connections with Japan. A special screening of his films was held at Skip City Sai no Kuni Visual Plaza Audio Visual Hall, Saitama Prefecture, in 2007; he won the Fukuoka Prize in 2013 and in 2014 he held a large-scale solo exhibition at Kyoto City University of Arts Gallery. In 2016 he is planning to release of a new film, Cemetery of Splendour, and also to hold an art exhibition.

Getting inspiration from landscape and sound in Saitama, he will present a film which is based on his dream and recaptures familiar landscapes in a completely different way.
Long Film Theatre

Long Film Theatre is a special film screening project which was organised specifically for Saitama Triennale 2016, built on the belief that everyday life out in front of us today is the most important starting point from which to think about the future for us in the daily living city; Saitama. Long Film Theatre sheds light on the long films which are rarely screened in usual. Under the theme of Saitama Triennale 2016; “Discovering the future!”, it selects and screens films featuring ‘daily life’ which programmers think of as a base for exploring the ‘future’. What do we rely on in everyday life? And where do we think of as home? In consideration of the situation where people are pressed for the time and do not often take time to put themselves in the dark of the theatre anymore, Long time Theatre aims to create the occasions where people could rediscover their innermost life force through the variety of films, and where people could relive the ‘daily life’ which were constructed delicately in the screen, staying away from the bustle and hustle.

MUKAIYAMA Tomoko

MUKAIYAMA is a Dutch-Japanese pianist who has worked with many prestigious orchestras and ensembles throughout the world. Her unique approach to the piano has inspired many composers to write new work for her. For two decades Mukaiyama has also worked as a visual artist. She uses her experience as a concert pianist to add a new dimension to the concert space. She also creates performance and installation art. As an unconventional multimodal artist, she develops art installations and performing arts projects that combine music with contemporary dance, fashion and visual art. She has cooperated with many artists, including Marina Abramović, Jiří Kylián and Michael Gordon. Mukaiyama has performed at the Royal Concertgebouw, Sydney Opera House, Yokohama Triennale and the Holland Festival. The core of her work is communication with the audience, which is why she creates a wide variety of projects in different kinds of spaces, always striving to present her art projects in a specific and communicative form. She moves between performing to large audiences in prestigious venues to creating intimate musical experiences for even just single listeners.

NAGASHIMA Kaku

NAGASHIMA was born in 1969 in Tokyo. As one of Japan’s pioneering dramaturges, he has collaborated with many theater directors and choreographers. Recently he has become interested in bringing theatrical ideas and techniques out of the theater and into the town. He actively takes part in art projects. For this event he will work in a team alongside Shinya Satoh (Dept. of Architecture, Nihon Univ.), Kyoko Fujitani (FAiFAI), Aki Miyatake (ima theater). He is a member of Mixed Media Product and Shigeki Nakano + Frankens. His recent works include the “The House of Atreus” series, “Kaku Nagashima’s How-To-Make-Laboratory: Someone’s Dream” (Tokyo Art Point Project), “Yotsuya Zotanshu + Yotsuya no Kaidan” (dir. Shigeki Nakano, F/T13), “Rashomon | Yabunonaka” (dir. Yukari Sakata, F/T14), “The World” (Kakuya Ohashi and Dancers) and “Obake School” (Sotofra, Toshima Summer Art Festival).

Based on people’s narratives of daily life he collects in Saitama, he is going to represent well-worn routes or daily landscapes that individuals have physicalised as an art form. The visitors will be invited to walk around the town to relive them.
NEW ANTIQUE

NEW ANTIQUE is an experimental space where the members, who are based in different areas such as Tokyo, Nagasaki, and Nagoya, seek out and discuss “that which may be termed ‘new antique’.” Their latest activities can be viewed online.

YAMASHITA Hikaru

YAMASHITA was born in Nagasaki Prefecture and now lives in Omura City of the same prefecture. He is the former owner of the vintage clothes shop Shiroto no Ran Shiranpuri in Koenji, Tokyo. While presenting clothes under the label Tochu de yameru (Giving up halfway), he carries out various activities such as seeking out interesting information on the internet - for example, about Bookseller Atom, a publishing company that was established in front of Hiroshima’s Atomic Dome after the war - and linking it to the present.

SHITAMICHI Motoyuki

SHITAMACHI was born in 1978 in Okayama Prefecture and currently lives in Nagoya. He graduated in 2001 with a Bachelor’s degree in painting from Musashino Art University. Using photography and text as his means of expression, Shitamachi conducts fieldwork and travels, pursuing his interest in the way that things remain and disappear and the nature of the landscapes that appear before us. He has been involved in many exhibition and publishing projects.

KAGEYAMA Yuki

KAGEYAMA was born in 1982 in Tokyo and currently resides in Toshima Ward. After working in a publishing company and in the editorial office of a magazine, he went freelance. While working on publishing projects for art and culture-related books, his own published works include Secret Hideouts for Grown-Ups (DU BOOKS).

Under the theme of ‘Envisioning the Future’, they are going to develop an art project linking past and present in their own way to create interactive relationships with participants and to encourage participants’ ‘envisioning’ of themselves.

Wisut PONNIMIT

PONNIMIT was born in Thailand in 1976 and now lives in Bangkok. He is manga and animation artist. Well-known for his nick name “Tam”. Debut with his first manga work in Thailand in 1998. Studied in Japan in 2003, and afterwards, published his manga such as “Blanco”, “Mamuang” in Japan. Has several serial publications both in Japan and Thailand. Won a prize for “hesheit aqwa” at Manga Division, encouragement award, Japan Media Art Festival in 2009. He also has active as a musician, hold a lot of musical event with Japanese musicians such as Haruomi Hosono, Umitaro Abe, Gen Hoshino and so on. Released a CD “Baan” with Ikuko Harada in 2013.

The illustration featuring his character Mamuang will be exhibited in various locations in the city. They will function as signs to bridge between each exhibition site.

Duncan SPEAKMAN & Sarah ANDERSON

SPEAKMAN and ANDERSON have collaborated together since 2008, most recently as directors of the artists collective Circumstance. They work with music, mobile technology, the politics of public space and the narrative of experience. They wrap their questions in melancholy and romance.

Duncan Speakman

SPEAKMAN was born in Bristol in 1976. He originally trained as a sound engineer at Liverpool Institute for Performing Arts and subsequently worked as a documentary maker. Since 2005 he has focused on creating performance works in public and uncontrolled space, using music and emergent technology to explore how we navigate our social and physical environments. He has been a senior lecturer in Media Practice at the University of The West Of England and guest lecturer on the ArtScience programme at Royal Conservatory Den Haag.

Sarah Anderson

ANDERSON was born in London in 1981. She is a composer and multi-instrumentalist specialising in violin, viola and voice. She performs extensively and globally as well as writing soundtracks for film, theatre, and experiential sound pieces. She has arranged and performed with artists including Jarvis Cocker, DJ Fresh, Bo Ningen, Julie Slick, Brian Eno, and Damon Albarn. Sarah is leading string player and composer in Chrome Hoof, and is currently working with Bas Jan, Deep Throat Choir and leads The London Electronic Orchestra.

The artist will produce sound installations mixing real elements, such as street landscapes and the life within it, with fictional sounds to offer a new type of art experience. The visitors will be invited to walk along the street with headsets, to experience the sounds and music linked to the particular street scenes.
YOON was born in 1972 in Korea and currently resides there. He obtained an Master of Fine Arts in theatre directing from Columbia University, New York. Since 2006 he has been the artistic director of theatre group greenpig. In 2007 he was selected as the Arts Fund New Artist for I am Happy. One of Korea's leading dramaturges, he premiered his Step-memories: return of the oppressed at the 2010 Seoul Marginal Theater Festival and in the same year his HomoHominilupus was awarded a prize at the National Theatre of Korea Festival. In 2013 he was named Young Theatre Artist of the Year at Secret Friend. In 2015 he premiered Nation at the Kyoto Art Center. He is currently a professor at Dankook University.

As an artist who has presented a number of remarkable works exploring social issues, Yoon is planning a site-specific theatrical performance for Saitama Triennale.
Logo Sign / Key Visual

Logo Sign

NAKAJIMA Hideki / Designer

Design Concept
The vast Kanto plain, clear and expansive skies, abundant water – I have expressed the many charms of Saitama City in the form of colors.
To lead into the Triennale's concept of “Envisioning the Future!” I used a blue base to express the infinite breadth of the sky and the water.
The parallelogram evokes the shape of Saitama City, while the blue lines on either site represent its rivers.
The rectangle with added angles evokes the shape of Saitama City, while the blue lines on either site represent its rivers.

Key Visual

NOGUCHI Rika / Artist

Message from Artist
As someone who had grown up and stayed in the Minuma district of Saitama city until the age of 20, the rice field in Minuma seemed like the centre of the world to me. It was somewhere I could always come back to, no matter where I went. Anywhere can be a precious place that can seem like the centre of the world to those who are inhabiting it; no matter how subtle it seems to be to the other. I dream of shooting beauty in something which is too natural to realise, even if one can always see it. With these photographs, I wish to create artworks wherein people can sense exactly how rich the world is.

Message from Director
As can be clearly seen in this photograph, Rika Noguchi reveals the undiscovered mystique of ordinary landscape, and in doing so, brings a revitalised radiance to it. And this is exactly what I look for in art, what is to say; its magical power.
Noguchi, a photographer based in Berlin, looks at the landscape of Saitama where she was born and has grown up through a new lens. The river featured in this image is Shibakawa, one of the many rivers running through the city. Despite the fact that river is always out there, many people cease to realise its particularly special moment; as a quiet and presentient face of the river. And to realise this beautiful but often fleeting blink would be exactly what I think of as ‘envisioning the future!’. Thus I have no hesitation in featuring this photo image as a symbolic representation of the spirit of Saitama Triennale 2016.
Related Projects (Organised by Saitama City)

Open-Invitation Projects
Projects which include theatrical plays, music and dance performances and art exhibits under the art festival's theme of “Envisioning the Future!” will be held at cultural facilities in the city. They will be projects produced by residents, in which the individuals/groups interested in participating will be invited to join, and planning/implementation of performances/exhibits will be carried out after establishing executive committees. We will call for participants in May and set up an executive committee at each facility in June to start planning and discussions.

Cultural Projects by Cultural/Art Groups in the City
We will co-host projects with cultural/art groups in the city.

Art Workshop Festival (Late September – early December)
Many workshops where people can casually enjoy creating artwork will be held at community centers and other facilities in the city.

Partnership Logo Project
We will cooperate/collaborate mainly in promotion through a partnership logo with those who hold culture/art-related events and those who can cooperate in PR activities in support of the objectives of the triennale.

Collaboration with Cultural Facilities in the City
Projects organized by various cultural facilities in the city that are in line with the objectives of Saitama Triennale 2016 will be co-hosted, mutually promoted, etc. as a “Saitama Triennale 2016 Collaborative Project.”

Cultural Facilities
The Museum of Modern Art, Saitama | Sainokuni Saitama Arts Theater | The Railway Museum |
Urawa Art Museum | Bonsai Art Museum | Saitama Culture Center and others

Publication of Triennale Guidebook in Collaboration with the Saitama University Consortium
Information booklet (triennale guidebook) that highlights the triennale, comments on artwork and a walking guide of the venue areas written by student reporters will be produced and published in collaboration with the Saitama University Consortium.
Organization

Saitama Triennale Executive Committee

Adviser
UEDA Kiyoshi (Governor, Saitama Prefecture)

Chairman
SHIMIZU Hayato (Mayor, Saitama City)

Vice-Chairman
OKEMOTO Daisuke (Chairman, Saitama City Council)
SAEKI Kohei (Chairman, Saitama Chamber of Commerce & Industry)
SHIMIZU Shimako (Chairman, Saitama Tourism and International Relations Bureau)
ENDO Shuichi (Vice-Mayor, Saitama City)

Auditor
HASHIMOTO Shinichi (Director and certified tax accountant, the Urawa branch Certified Public Tax Accountants’ Associations)
TANAKA Yoichi (Accounting Administrator of Saitama City)

Committee member
Director, the Museum of Modern Art, Saitama / Executive Vice President, the Japan Foundation / Executive Vice President, Japan National Tourism Organization / Associate professor, saitama university faculty of education / Director, the Railway Museum / President, Saitama University / Professor, College of Systems Engineering and Science, Shibaura Institute of Technology / President, Seigakuin University / Chairman, Saitama City Council’s Association of Cultural Affairs / President, Saitama City Local Community Association Federation / Chair, Federation of Saitama Prefecture Chamber of Commerce and Industry / President, Saitama Prefectural Federation of Societies of Commerce and Industry / Chairman, Saitama Prefectural Federation of Small Business Association / Chair, Saitama Employers’ Association / Chair, Saitama Association of Corporate Executives (2) / Representative Director, Saitama Association of Small Business Entrepreneurs / President, Saitama Resona Bank, Ltd. / President, the Musashino Bank, Ltd. / President, Junior Chamber International Saitama Chuo / President, The Saitama Simbun / President, Television Saitama Co.,Ltd. / President, FM NACK5 Co.,Ltd. / President, Bunka-kyokai City Saitama / President, Saitama Arts Foundation / President, Saitama City Culture Promotion Agency / Executive Director, Department of Public Services, Saitama Prefectural Government / Superintendent, the Board of Education of Saitama City / Director, Department of City Management Strategy of Saitama City / Director, Bureau of Sports and Culture of Saitama City / Director, Bureau of Economic Affairs of Saitama City

Advisor General
KATO Taneo (Executive director, Association for Corporate Support of the Arts)

Directors

Director
SERIZAWA Takashi (Executive director, P3 art and environment)

Project Director
ITO Shinobu (Director for projects, P3 art and environment)

MIURA Tadashi (Chairman and Secretary General, NPO Toshizukuri NPO Saitama)

MIZUTA Sayako (Curator, Little Barrel Inc.)

Visual Director
NAKAJIMA Hideki (Art director, graphic designer)
Others

- Admission fee to the art projects
As ‘an art festival which we create together and join together’, we sincerely hope as many people as possible to join and view the artworks. Thus, the admission to the art projects is free, except for some projects and events like special performances.

- Supporter
We have been calling for support members to help with Saitama Triennale 2016 since March 1, 2016. Various activities are available.
**Main Activities:** Operation of the art festival, interpretation, guidance, art production assistance to artists, PR, event planning/operation, etc.

- Saitama Art Station
It is a base facility to communicate information on Saitama Triennale 2016. Various supporter events such as talk shows with artists are also held.
**Address:** Nakaginza Building, 2-8-9, Takasago, Urawa-ku, Saitama City
**Hours of operation:** 1:00 p.m. to 7:00 p.m. (as of March 2016)
**Days of operation:** Tuesdays, Fridays and Sundays (as of March 2016)

- Crowdfunding (Hometown Support Donations)
You can support Saitama Triennale 2016 through crowdfunding utilizing the “hometown tax (donation).” Hometown tax portal site “Furusato Choice” allows for participation through a simple procedure. (http://www.furusato-tax.jp/gcf)

Transport Access

- To Omiya Station
**From Tokyo Station** About 35 minutes by JR Utsunomiya Line (Takasaki Line, Keihin-Tohoku Line)

**From Sendai Station** About 70 minutes by Tohoku Shinkansen (Akita Shinkansen)
**From Niigata Station** About 90 minutes by Joetsu Shinkansen
**From Kanazawa Station** About 125 minutes by Hokuriku Shinkansen

- To Musashi-Urawa Station
**From Tokyo Station** About 30 minutes by JR Utsunomiya Line (Takasaki Line, Keihin-Tohoku Line), JR Saikyo Line (Transfer at Akabane Station)

- To Iwatsuki Station
**From Omiya Station** About 10 minutes by Tobu Urban Park Line

Saitama Triennale Executive Committee Office (Saitama City / Culture promotion Division / Triennale Unit)
6-4-4 Tokiwa, Urawa-ku, Saitama-city, Saitama Tel. +81 (0)49 829 1226 Fax. +81 (0)49 829 1922
Email bunka-shinko@city.saitama.lg.jp http://saitamatriennale.jp