

Related Events

Streaming Live Online

1. Nissan Art Award 2020 / Yokohama Triennale 2020 Tie-Up Panel discussion Perspectives from Curators and Artists on the New Normal A New Age for Art Awards and International Exhibitions

Panelists **Ute Meta Bauer** (Founding Director, NTU Centre for Contemporary Art Singapore / Professor, Nanyang Technological University, School of Art, Design and Media / International Jury Member, Nissan Art Award 2020)

Fumio Nanjo (Senior Advisor, Mori Art Museum / Jury Chair, Nissan Art Award 2020)

Raqs Media Collective (Artistic Director, Yokohama Triennale 2020)

Mika Kuraya (Executive Chairperson, Organizing Committee for Yokohama Triennale / Director, Yokohama Museum of Art)

Moderator **Naoko Horiuchi** (Curator, Arts Initiative Tokyo [AIT] / Nissan Art Award Project Office)

August 4 (Tue) 7:00 – 8:30 pm



Co-Organized by Organizing Committee for Yokohama Triennale / In cooperation with SUPER DOMMUNE
Free admission, No reservations required, Japanese-English simultaneous interpretation available.

2. Ask the Grand Prix Winner!

We will be streaming live from the Grand Prix winner's studio and the Nissan Art Award venue. The artist will answer visitors' questions about his or her studio, future plans, and regular life. Viewers can watch online and submit questions using the chat function. Don't miss this chance to ask the artist questions and share your impressions of his or her work!

September 5 (Sat) 11:00 am – 12:00 pm



Free admission, No reservations required, Japanese only.

Other Ways to Experience the Nissan Art Award

Video Archive

1. Finalist Talks

A series of talks with the finalists, members of the Candidates Nomination Committee, and the exhibition curator is available on the Nissan Art Award website. In the talks, the finalists share insights into their careers and the work they made for the exhibition. Watch the talks to learn more about the exhibits directly from the artists who created them.

Ishu Han + Naoko Horiuchi (Curator, Arts Initiative Tokyo [AIT] / Nissan Art Award Project Office)

Sachiko Kazama + Eriko Kimura (Curator, Yokohama Museum of Art / Curatorial Head, Yokohama Triennale 2020)

Soichiro Mihara + Hiroko Tasaka (Curator, Tokyo Photographic Art Museum)

Nobuko Tsuchiya + Sayako Mizuta (Curator, Little Barrel / Nissan Art Award Project Office)

Ei Wada + Minoru Hatanaka (Chief Curator, NTT InterCommunication Center [ICC])

[Videos: approx. 20 minutes each]



2. #Art Viewing @ Home

Watch the video to enjoy the Nissan Art Award exhibition from the comfort of your home.

[Video: approx. 10 minutes]



The exhibition dates and events program details are subject to change. For the latest information, please check the Nissan Art Award website. www.nissan-global.com/EN/CITIZENSHIP/NAA

NISSAN ART AWARD

Nissan Art Award 2020 Finalists Exhibition NISSAN PAVILION

August 1 sat. – September 22 Tue., Public Holiday, 2020

Organized and Sponsored by Nissan Motor Co., Ltd.

Directed, Coordinated and Exhibition Curated by Arts Initiative Tokyo [AIT]

Exhibition Support by Light and Licht Ltd.

Supported by City of Yokohama Culture and Tourism Bureau

August 26 (Wed)

Grand Prix reveal and award ceremony will be live streamed online! For more details, please check the website.



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Measures for Preventing the Spread of the Coronavirus

In order to prevent the spread of the coronavirus and reduce the risk of infection, visitors are kindly asked to abide by the following:

- If you feel unwell, please ask a nearby member of staff for assistance. Visitors who seem unwell may be refused admission.
- Please observe cough etiquette.
- Please wear a face mask.
- Hand sanitizer is available in the venue. Please disinfect your hands.
- Please practice social distancing in the venue by staying at least one meter apart from others.
- In spaces where video works are exhibited, the number of visitors who may enter is restricted in order to maintain social distancing. Please be aware that you may be requested to wait until other visitors have left the space.

In the venue, we are implementing the following measures to prevent the spread of the coronavirus:

- Hand sanitizers are available throughout the venue.
- Members of staff regularly sterilize the exhibits and handrails.
- Members of staff conduct daily temperature checks and carefully monitor their health. They also wear face masks and eye shields.
- A ventilation system is installed in the venue and replaces the air regularly (twice per hour).

About artworks

Please refrain from touching the exhibits, the exhibit cases, and fixtures. Certain exhibits may be picked up.

Please disinfect your hands with the hand sanitizer provided before and after picking up an exhibit.

1 Sachiko Kazama

Converting her indignation at the unfairness of the world into the motivations for her work, Sachiko Kazama scrupulously researches and interprets old texts, philosophy books, and even sometimes manga, connecting historical subjects to contemporary contexts through the medium of woodblock printing.

For this exhibition, Kazama has researched the history of national celebrations like the Olympics and world expositions, and the monuments and ideas that symbolize modernization, creating richly ironic and humorous new works. Produced after a long period of conception, these woodblock prints are deeply insightful about society while also inscribed with dramatic comic book touches throughout and, at times, allegorical motifs, guiding the viewer to an elaborate, spectacular fictional world.

Dyslympics 2680

2018

2424 x 6405 mm
Woodcut print (Japanese paper, oil ink)
A.P.

PAVILION—White Elephant (MONJU)

2020

915 x 1450 mm
Woodcut print (panel, Japanese paper, oil ink)

COUNT ZERO

2020

390 x 260 mm
Linocut (paper, oil ink), calendar

PAVILION—Earthy Fart

2020

915 x 1450 mm
Woodcut print (panel, Japanese paper, oil ink)

¥=∞

2020

778 x 1080 mm
Linocut (paper, oil ink, acrylic frame)

2 Soichiro Mihara

Developing a practice that fuses natural phenomena and media technology, Soichiro Mihara has harnessed a wide range of materials to date, including sound, bubbles, radiation, rainbows, microorganisms, moss, air currents, and electrons, and intersects art with society to present systems that reflect society.

For this exhibition, Mihara has created a work dealing with water, one of the essential components of life. The water molecules, which float in midair thanks to the device set up on the ceiling and floor, visualize changes in three states of matter (ice, water, vapor), and continue to shift in subtle and easy ways. By experiencing afresh the nature of water, something that most of us come into contact with nonconsciously on a daily level, we envision a new type of relationship with life, including water and humankind, visible in such examples as the floods and droughts recently caused by global climate change, signs of apparent extraterrestrial life, and a river that was granted the same legal rights as a person.

Res nullius

2020

Dimensions variable / Semiconductor, electricity, metal, wood, moss

Production Support : Makoto Hirabayashi (device assembly), Tomohiko Ogawa (wooden frames), Kinoshita Lab. Kazuki Saita (power source design)

Kyoto Art Center Artists-in-Studios program

3 Nobuko Tsuchiya

From wool to silicone, pieces of iron, cotton, and plastic, Nobuko Tsuchiya uses the things around her or scrap and waste materials that she picks up to create sculptures that at times resemble futuristic cities seemingly removed from geographical or temporary contexts. For this exhibition, she has chosen not to make something according to a predetermined theme, but rather attempt to visualize society and our everyday lives that are so disrupted by the recent pandemic as well as her personal psychological changes that arise from this, deriving the materials and forms through automatism, a method of expressing images in the subconscious.

The large and small sculptures arranged in the space are each different and with their distinctly own worldviews, while also existing in an accidental harmony with one another. From this emerges a mental landscape of fear of nature and unease about what is unforeseeable.

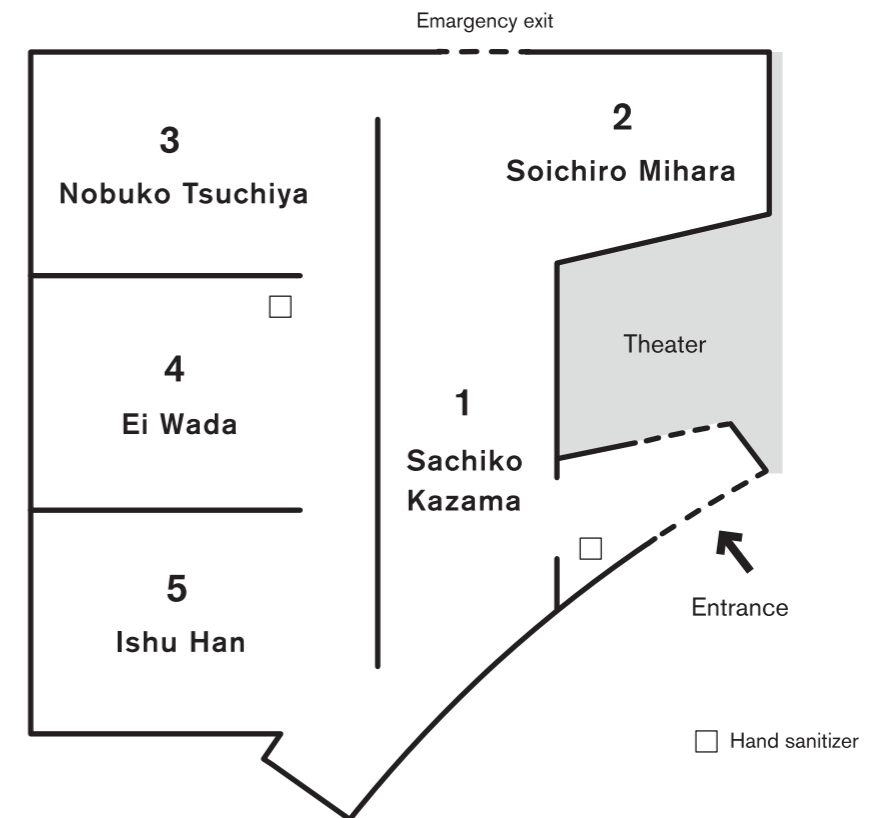
Mute-Echoes

Mute-Echo, Breve, Repeat, Creotchet, Key, Rest, Sharp, Quaver

2020

Dimensions variable / Mixed media

BankART1929 Artist-in-Studio program



4 Ei Wada

Ei Wada creates new musical instruments and styles of performance by fusing contemporary technology with electrical appliances whose original use has come to an end, such as reel-to-reel tape recorders and CRT televisions.

For this exhibition, Wada presents a new work developed from his ongoing participatory art project ELECTRONICOS FANTASTICOS!, which transforms old appliances into musical instruments. The exhibit comprises video footage of people, who live in five different places and have never met, each finding an old appliance in their respective location, and then attempting to reconfigure it into a musical instrument and play it. The exhibit also includes what Wada calls the Electromagnetic Instruments Manual, containing information on how to make these instruments and the ideas behind them. This forms the initial experiment and practice for a “story” performed with various kinds of participants in the project regardless of nationality—what Wada conceives as Electromagnetic Native Music, an Electromagnetic Dance Festival, and so on. Beginning when people from different places across the world put the tools around them to alternative uses, this little story explores possibilities for new forms of ensembles.

ELECTROMAGNETIC ORCHESTRA WITHOUT BORDERS: pre-era

2019 -

Dimensions variable / Papers, used electrical appliances, others

- To not disturb the other pieces in this installation, the film alternates between sound and mute versions. (Approximately 10 minutes each)

5 Ishu Han

Spending his childhood in Shanghai and then relocating to Aomori in the north of Japan, Ishu Han’s practice confronts his personal experiences while also visualizing the various divisions that society creates as well as the bewilderment of his own body caught between them.

Alongside a new video work, Han here exhibits an installation with a tetrapod. The tetrapod is covered in a space blanket, which is ordinarily used to prevent body temperature from dropping such as during a disaster or evacuation, and is one of the first things given to refugees. The material used for the blanket was, as the name suggests, originally developed for space travel. Crinkled and with a dull luster, the tetrapod evokes traces of human migration and sits in the space like a spacecraft that has drifted to an uncharted place. This visualizes the historical relationship between humankind and migration while also bringing to mind the vast numbers of people who have lost their homes in the chaos that accompanies change on a global scale, not least in the current situation around the world.

where are you now

2020

Dimensions variable / Installation, space blanket, video

Equipment Support : Graduate School of Film and New Media, Tokyo University of the Arts

*Information on exhibits is given in the following order: title, year of production, dimensions (height, width, and depth in millimeters), materials/media and method of production, and owner.