

## **The Policy for Setouchi Triennale 2025**

Setouchi Triennale Executive Committee  
September 10<sup>th</sup>, 2023

## **Chapter 1 Setouchi Triennale 2025 Policy**

### **Restoration of the Sea**

#### **1-1 The basis of the Triennale**

- ① The Shikoku and Chugoku mountain ranges rise from north to south, and seawater has been entering this area for about 12,000 years, creating a shallow sea characterized by straits and open sea, and surrounded by the Kii Channel, Bungo Channel, and Kanmon Straits. The Triennale aims to make the most of this topography and of the climate of the Seto Inland region.
- ② To have artists- who are the adventurers and spectators of modern day- come and create works in an area built on the livelihood, lifestyle, culture, and history nurtured by people who came from the continent, peninsulas, and Nansei Islands some 20,000 years ago.

In today's hectic world, where there is a divide between nature and modern society, you may find yourself asking the question, "Where did we come from and where will we go from here?", and it is this question that became the starting point and foundation of the Setouchi Triennale.

#### **1-2 "Restoration of the Sea" and "Smiles of Grandma and Grandpa"-- using catchphrases to tell stories, and putting them into practice**

[Exchange and Education].

Artists learn from residents in the process of creating their artworks, and the community is opened up through interaction between artists, residents and supporters.

[Collaboration]

No matter what difficulties may arise, artists, residents and supporters consult with each other and create artworks by making use of local materials and techniques.

[Delight and Discovery]

Visitors not only view artworks and discover the Seto Inland area, but also get the chance to sample local foods, and be invited to participate in local festivals. Through these experiences, visitors will see just how much the area has to offer, stirring up new enthusiasm, and reawakening the pride of local residents.

The Triennale has become an example for national policy as a successful model of regional development through art, culture and tourism, including inbound tourism from overseas.

According to a survey conducted for the 2022 Triennale, there is a very strong nationwide fan base for the Triennale, with more than half of all visitors being repeat visitors. 40% of visitors cited the sea (island) scenery and art as the best parts of the Triennale, and 10% cited contact with the local community through guided tours. The Setouchi Triennale is truly an experience that highlights the splendor of the sea and islands through art.

## 1—3 Preparing for the Setouchi Triennale 2025

### Going back to the basics, reworking the plan, and launching events

Now that the Setouchi Triennale has become a world-class art festival, we will work harder than ever to showcase the real lives of residents, the wonderful sea and the native landscape, and what it means to live there, so that local pride can live on. Through this, we hope people will feel a difference between the excitement and stimulation of their every-day urban lives, and the natural world, and allow the richness of nature to remind them of who they really are. We will work so that visitors can experience the world of the Seto Inland Sea, and to feel for themselves just how much the sky and sea influence our emotions and fulfill us.

Also, in order to show more of what the Seto Inland Sea has to offer, we will add a new venue, establishing a site on the Kagawa Prefecture side of the coast. This addition will help to highlight the history of the Seto Inland Sea, where ships have come and gone since ancient times, spreading with them diverse cultures from port to port, and also help to increase visitors.

#### [Basic Concepts]

(1) To keep artistic concepts and experiences at the base of everything we do.

(2) To carefully promote the idea of community (of each city/town) and daily life on the islands.

To help achieve this, each city/town will take the initiative in actively uncovering its own local culture. Cities/towns will also be involved from the planning stage, so that the values of these areas can be experienced and enjoyed island-wide.

We will also ensure that the cities and towns of Kagawa prefecture understand the importance of retaining and utilizing the base locations and artworks on each island, and in order to make the most of these artworks, a system will be established to maintain them as permanent installations.

(3) Be conscious of maintaining the Triennale's position as an art hub not only in Japan, but all of Asia.

In particular, works for Shodoshima Island will be planned with an awareness of its connections with other Asian countries, and in doing so, strengthen its reputation. In addition, following connections made with Bangladesh (2013) and Thailand (2016), a collaborative project will be implemented with another Asian country.

(4) Begin devising a plan for the future vision of Oshima Island ("parkification"). Specifically, we are considering creating a playground that stimulates the senses, and presenting a play within the Triennale starring children from Japan and all over the world.

(5) The islands of the central and western regions will hold regular discussions and study meetings with key persons in all regions and cities/towns, and will take great care to take the ideas and initiative of everyone into account when formulating plans.

We will also work to utilize not only the islands, but also the mainland area to create a flow of people from the mainland to the islands, encouraging them to stay over in areas other than Takamatsu City, and have unique and enjoyable experiences.

(6) Artists of the Triennale will conduct workshops with junior and senior high school students in Kagawa Prefecture at production sites and give classes at schools to deepen cooperation with schools so that children, who will be responsible for the future, can mature and grow through experiencing art first-hand and having opportunities to think for themselves.

## 1-4 Name, Dates, Venue, etc.

### (1) Name

Setouchi Triennale 2025

### (2) Dates

Season	Dates	Days
Spring	April 18 (Fri.) - May 25 (Sun.) ※2 days off for each island	38 days
Summer	August 1 (Fri.) - August 31 (Sun.)	31 days
Autumn	October 3 (Fri.) - November 9 (Sun.) ※2 days off for each island	38 days
Total		107 days

### 【The Triennale Seasons】

The Setouchi Triennale will be held, as it has been the previous four times, in three seasons (spring, summer, and fall). This is to allow visitors from overseas to experience the four seasons of Japan, an arc-shaped archipelago in the temperate zone.

In spring and autumn, each island will have two days off to coordinate of artworks and prepare for visitors.

### (3) Venues

Naoshima Island, Teshima Island, Megijima Island, Ogijima Island, Shodoshima Island, Oshima Island, Inujima Island, Shamijima Island (Spring) , Honjima Island (Autumn) , Takamijima Island (Autumn) , Awashima Island (Autumn) , Ibukijima Island (Autumn) , Takamatsu Port, Uno Port, Kagawa Prefecture coastline (Sanuki City (Summer) , Higashikagawa City (Summer) , Utazu Town (Autumn) ; Locations to be determined)

### (4) Organizer

Setouchi Triennale Executive Committee

President : IKEDA Toyohito (Governor of Kagawa Prefecture)

Honorary President : MANABE Takeki (Former Governor of Kagawa prefecture)

HAMADA Keizo (Former Governor of Kagawa prefecture)

Vice President : IZUMI Masafumi (Chairperson of Kagawa Federation of Chambers of Commerce and Industry)

ONISHI Hideto (Mayor of Takamatsu City)

General Producer : FUKUTAKE Soichiro (Chairman of the board, Fukutake Foundation)

General Director : KITAGAWA Fram (Art Director)