

SIAF 2020 Winter

札幌

Sapporo International
Art Festival

Usa Mosir un Askay utar Sapporo otta Uekarpa

Dec. 19, 2020 – Feb. 14, 2021

国際芸術祭

Announcement of Outline

Organized by Sapporo International Art Festival Executive Committee
and City of Sapporo



SIAF²⁰²⁰ Winter

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Foreword

Katsuhiro Akimoto

Mayor of Sapporo
Chairperson of the Sapporo International Art Festival Executive Committee



Over the hundred years or so since the introduction of the city system, the city of Sapporo has gone through enormous developments, overcoming the challenges of each age. Today, amid the dizzying social change, it is essential that we establish a sustainable community based on fresh perspectives and ideas if we are to pass on this beautiful city to future generations.

Sapporo declared its goal to become “Sapporo Ideas City” in 2006 and successfully applied to the UNESCO Creative Cities Network in 2013 as Asia’s first Media Arts City. In 2014, the city held the inaugural Sapporo International Art Festival (SIAF), to serve as the signature project of the Sapporo Ideas City initiative. Over its two previous installments, this triennial festival has provided people an opportunity to experience high-quality contemporary art, communicating all that Sapporo has to offer through its unique programs.

The city is scheduled to host the third installment of SIAF in December 2020. We have decided to stage it in the winter to leverage more of the distinctive traits of Sapporo, a big city with a cold climate and an average annual snowfall of over five meters.

In addition to outdoor exhibits that make the most of the winter setting, SIAF2020 will showcase works and programs highlighting the history, culture, and natural climate of Sapporo, Hokkaido, and of the northern regions at large. By taking care to present such works, we will turn this festival into a chance to rediscover the appeal of the city and the challenges it faces, and to stimulate new perspectives and ideas. We will also widely publicize the event in Japan and abroad in an effort to attract far-reaching attention, so that we may expand our global network and bring more diversity and creativity into our community-building efforts.

To realize such a festival, SIAF2020 has appointed a team of three directors, each with a different area of expertise: contemporary art, media art, and communication design. Making the most of the directors’ combined expertise, the festival hopes to offer programs that are nevertheless rooted in its setting of Hokkaido.

We are committed to staging an inspiring event for both local residents and visitors — from Japan and overseas — in this snow-covered city of Sapporo, working in close cooperation with many individuals, communities, businesses and other organizations. We hope you look forward to SIAF2020, a festival that will combine this city’s allures with art and culture.

Theme

Of Roots and Clouds

Sinrit/Niskur (Ainu *1)

SIAF2020 Team of Directors

Taro Amano, Agnieszka Kubicka-Dzieduszycka, Kanoko Tamura

Concept

The Sapporo International Art Festival 2020 (SIAF2020) is a forum for inquiring into art and wider society. Rather than simply present artworks to viewers, we aim to shape the festival experience through the mutual interplay of everyone involved, in order to create an environment where thoughts and ideas can be shared, exchanged and discussed. What unique perspectives can art offer each of us in our attempt to confront society and live with others in harmony? What tools and methods can it provide that will help us to reexamine the issues plaguing our world? We hope you will join us in contemplating these questions.

Below the ground, up in the sky

The theme of the third Sapporo International Art Festival (SIAF), scheduled for the winter of 2020, is “Of Roots and Clouds.” Roots that reach into the depths of the earth and clouds that drift in the sky — these are perfect symbols of the expansive natural beauty that Sapporo and the entire island of Hokkaido have to offer. One might also see them as the lower and upper bounds of humanity’s domain on this planet, a domain that contains endless cycles of change. Clouds are themselves a part of one such cycle: its water vapors condense to form rain or snow, seep into the earth, then, after collecting into rivers, seas and oceans, return to the sky once more.

Trees extend their roots deep into the earth out of our sight, and clouds float far above our reach. Humankind has spent millennia building its societies between these: between that we cannot see and that we cannot touch. The earth also holds roots of another kind — ancestral memories and past histories — while in the sky there are not only birds and clouds, but also invisible networks created by technology. Today, however, the vast quantity of information that society produces accumulates soundlessly like snow, and, like a blizzard in the mountains, can often leave us feeling lost, blinded, disoriented.

Even natural cycles, previously believed immutable, are now thought to be at risk. Over the past two decades, scientists have been proposing that the world has entered the Anthropocene, an epoch in which human activities have as large an impact on the planet’s geology as major earthquakes or volcanic eruptions.

Though this theory has its dissenters, it is at the very least a wake-up call about how our actions have the power to destroy the very planet that we live on. It reminds us that we cannot focus solely on human affairs if we are to solve current social and political issues, overcome the challenges that accompany everyday life, and preserve the world for future generations. In other words, these times call for us to extend our imagination beyond our everyday lives — looking past the blizzard before our eyes and question where it has come from, where it is headed — and to think seriously about the future.

Seeking hints for coexistence in the snow

Our reasons for moving the festival from the summer to the winter also lie here. Sapporo is one of the very few cities in the world with a population of over 2 million and an annual snowfall of over 5 meters (16.4 feet). Currently, many people in Japan are voicing concerns for the future beyond the 2020 Tokyo Olympics and Paralympics. Given that Sapporo combines the characteristics of a metropolis with severe natural conditions, it is surely an ideal setting for exploring how communities should coexist with nature in today’s world. Ever since the inaugural festival in 2014, SIAF has situated the theme of “City and Nature” at its heart, tackling the relationship between humanity and the natural world. In these challenging times, we must take another look at the history, geography and culture of the land in order to decide how best to forge our path to the future. Our proposed method is to reexamine our own society from the perspective of art.

In Hokkaido, there have long been attempts to engage with the terrible power of nature from different angles, such as by creating beautiful sights out of snow and ice or holding festivals that celebrate the winter. One example is the Sapporo Snow Festival, which has been a local fixture since 1950. Building upon such long-standing creative initiatives, we seek to encourage artistic perspectives that confront nature head-on — works created out of snow, practices that reconsider the snowy setting from a historical angle, and so on — in a quest for insight that will allow us to live creatively in the world to come

Learning from the land, facing the future

Integral to the land of Hokkaido is the long history woven by all the people who have inhabited the island. As an art festival based in Hokkaido, SIAF has always cherished the culture and creativity of the Ainu people. As a mark of our profound respect for all the experiences and knowledge that they have inherited, and our wish to work together with them in confronting the future, the title and theme of SIAF2020 is shown in Ainu (*sinrit* means “roots,” and *niskur* means “clouds”) alongside Japanese and English.

Addressing the history and environment of a particular region might seem on the surface to be a provincial approach. Such a local focus, however, can yield universally applicable insights that serve as hints for tackling region-specific issues throughout the world. Achieving a truly harmonious world that acknowledges and accepts different values and cultures is now a global challenge and mission. By reframing who we are and how we ought to be through the works of artists from Japan and overseas with this shared mission, we will attempt to attain both the local and global perspectives. SIAF2020’s aim is thus to be a festival where people living in the here and now can learn how to regard the world, as it proceeds into the future, from their own standpoint — a festival that fosters the exchange and circulation of such perspectives even after its conclusion, while remaining very much rooted in the local region.

*1 Ainu language is the native language of the Ainu people, an indigenous people who have inhabited parts of northern Japan, in particular Hokkaido. At SIAF2020, we will be showing the festival’s title and theme in Ainu (*sinrit* means “roots,” and *niskur* means “clouds”) alongside Japanese and English.

SIAF2020 Team of Directors

As of the 2020 installment, SIAF is shifting from having one guest director to having a team of three directors with different areas of expertise. Our hope is that this structure will allow the festival to make new strides, building on the theme and concept developed by the directors.

The two Curatorial Directors will plan and oversee the exhibitions and related programs, communicating closely with artists and curators, and playing to their own areas of expertise — contemporary art and media art respectively. Meanwhile, the Director of Communication Design will act as mediator between SIAF and the viewing public. Her role is to work with the Curatorial Directors from the planning stages, designing and overseeing various programs aimed at delivering SIAF to more people.

This trio will work together on an equal footing from the early stages, deliberating not only how to enhance and develop the festival’s exhibits and programs, but also how to promote SIAF to the general public in an accessible and attractive form. The Curatorial Director of Contemporary Art, Taro Amano, will be in charge of overall supervision of the festival.

Taro Amano

Curatorial Director of Contemporary Art
/Director in Chief



Amano is Curator in Chief of the Yokohama Civic Art Gallery Azamino and a part-time lecturer at universities including Tama Art University. He is a member of the International Association of Art Critics Japanese Section (AICA JAPAN). After working for the Hokkaido Museum of Modern Art, Amano was appointed curator of the Yokohama Museum of Art in 1987, when preparations for the museum’s opening were in full swing. He has curated numerous exhibitions, including many outside Japan. Amano served as the curator of the Yokohama Triennale 2005 and as the curatorial head of the 2011 and 2014 editions of the triennale. He doubles as Director in Chief for SIAF2020.

Agnieszka Kubicka-Dzieduszycka

Curatorial Director of Media Art



Kubicka-Dzieduszycka is a media art curator based in Poland. As a member of the WRO Media Art Center Foundation, she has worked to organize 14 successive editions of the WRO Media Art Biennale, a major forum for media art in Poland and a key international event. Her continued work with Japanese media artists includes the “reversible//irreversible//presence” series of exhibitions and screenings by artists from Japan, presented at the WRO Art Center in 2016-2017, and the Japanese exhibition for the WRO 2019 Media Art Biennale, which is on view until December 29, 2019.

Kanoko Tamura

Director of Communication Design



Tamura is the organizer of Art Translators Collective, a team of interpreters and translators specializing in the field of art. She explores the possibilities of creative communication and translation as a mediator while working in many fields, including interpretation, translation, editing and publicity in Japanese and English. Tamura also works as a translation director responsible for coordinating optimal dialogue strategies according to the context of a given event or publication.

Three Areas of Direction

Contemporary Art

The festival will feature artists of diverse backgrounds, both from Japan and overseas. They will be creating and presenting works that apply the above concepts to scenes familiar to themselves, reinterpreting and reaffirming their meanings. Among these will be initiatives that explore the region’s special character, for instance by recontextualizing the geopolitical makeup of Hokkaido within the larger flow of people, things and events, using historic examples (e.g. the *kitamaebune* shipping route, which connected the northern regions with the rest of Japan back in the Edo and Meiji periods). We will also be collaborating with curators in Hokkaido to include works from collections held by local museums, to shed new light on the cultural value that the island holds.

The passage of time is intrinsic to the idea of cyclical processes that the festival’s theme evokes. This is tied to another key focus of SIAF2020: to consider what we can learn about the course of art history and the passage of time that it

chronicles. For example, the rise of digital media has produced a world of new visual images that redefine the ideas of “original” and “copy,” upsetting such fundamental notions of fine art as autonomy and authenticity. This development raises critical questions regarding not only the future of artworks and artists, but also the issues of archiving and preservation. What artworks should be left to future generations, and how? When the march of progress leaves behind the technologies on which certain artworks hinge — cassette tapes, early computers and such — can those works of art survive as works of art in future eras? In this age, when our very thought processes and memories are reliant on technologies such as smartphones and the internet, we need fresh ideas for connecting the past and the future.

Media Art

Humanity’s realm between land and sky is constantly undergoing great changes. In discussing the future, it is not enough only to consider history and geopolitics, as argued above; we must also ask how we are to face the present. Today’s world is dictated by algorithms and shaped by the ongoing fourth industrial revolution — that is to say, the advancement of digitalization and artificial intelligence. One could draw analogies between the clouds above our heads and cloud technology — the worldwide communication infrastructure — and between the snow that accumulates on the earth and the proliferation of information through ever-diversifying channels. For this reason, at this installment of SIAF there will be a separate “media art” category for all artworks that relate to technology. This is not to assert some conclusive distinction between contemporary art and media art, but rather to express our focus on the significance of such artistic endeavors.

SIAF2020 will explore how communication and technology — and all the specialized skills, methods and tools associated with them — have always shaped and redefined humanity’s awareness, societies, cultures, conceptions regarding everyday life and nature. This is why we have chosen to spotlight media art as one concrete means of observing society from an artistic perspective. A city that has long engaged with this relationship between technology and cities, Sapporo applied to the UNESCO Creative Cities Network in 2013 and became the first Asian city to be designated as a “Media Arts City.” Media art does not exist for the simple purpose of appreciating and promoting understanding for technology; rather, it questions the role of technology in our daily lives from a variety of unique perspectives. Moreover, it would not be too far to say that it is the form of expression most closely relevant to our present day-to-day life, an area of art that reflects humanity’s creativity and its quest to understand the world. Through interaction with works of media art, we believe that people can acquire insights and means by which to get along better with the technologies and devices that directly relate to their daily lives — smartphones, cameras and so on — and gain a critical perspective on contemporary challenges.

As Nam June Paik, a pioneer of media art who left behind works that reflect his calm insight on the relationship between society and ever-evolving technologies, once remarked as follows:

“Our life is half natural and half technological. Half-and-half is good. You cannot deny that high-tech is progress. We need it for jobs. Yet if you make only high-tech, you make war. So we must have a strong human element to keep modesty and natural life.”(quoted in McGill, Douglas C., “Art People,” *The New York Times*, October 3, 1986.)

Communication Design

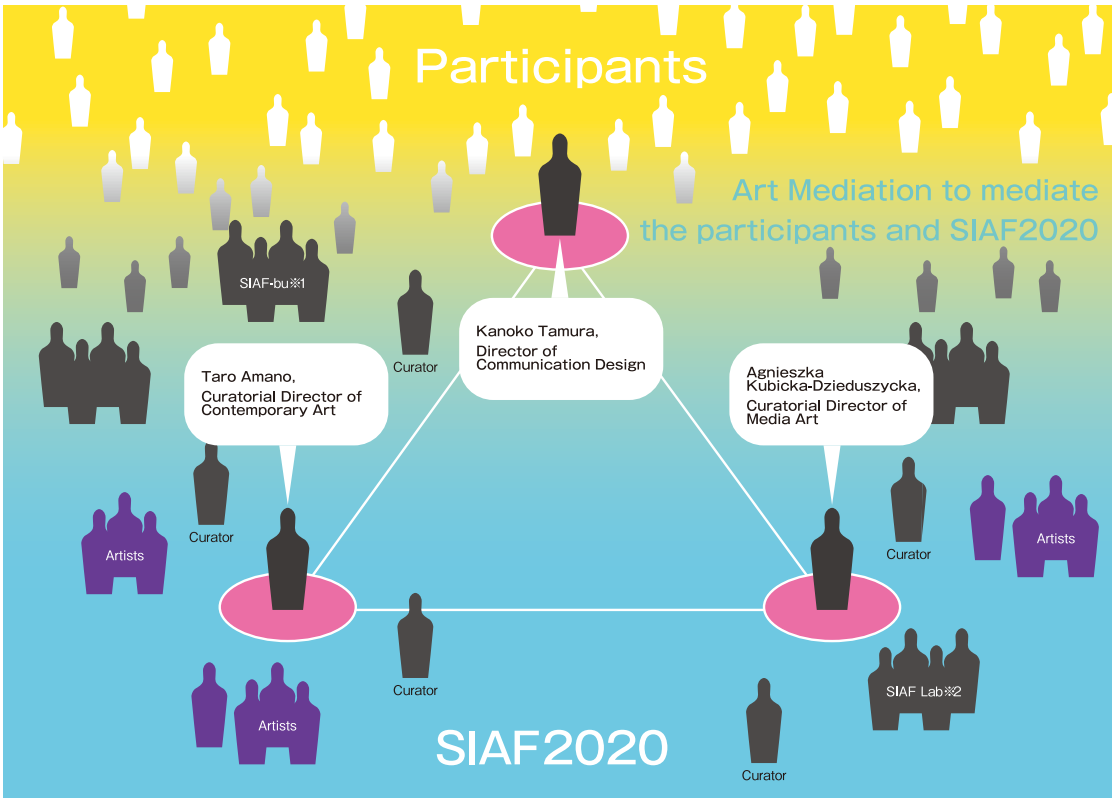
Finally, SIAF’s goal is not simply to put the above questions and perspectives to the visitors. By including the communication aspect in its directorial decisions from the preliminary stages, we intend to explore what role SIAF itself ought to play within the cycles of society.

It is to this end that we have newly installed the communication design section, which will serve as the third pillar of the festival’s organizational architecture. At the heart of SIAF2020’s communication design policy is the idea of “art mediation,” a practice whose goal is to weave connections between artworks, their viewers and their creators. The aim is to establish a platform that interconnects all those involved with SIAF through five actions: getting to know the other, seeing/participating, studying/contemplating, creating a setting for dialogue, and communicating oneself to others. The idea is then to actively explore the questions that arise from multiple angles. We seek to create a diverse, organic network that will include not only residents of Sapporo and Hokkaido as a whole, local communities, and local businesses, but also those from outside the island, outside Japan. By creating such an open and accessible setting, we hope to arrive at a creative approach to communication, which steps beyond the conventional methods of public relations management.

Combining the individuality and expertise of our three directors with the diverse perspectives afforded by all those involved — including our visitors — we hope to shape SIAF2020 into a whole new art festival. We hope you stay tuned for what is to come.

Organizational Structure

The team of three directors and the members with different areas of expertise will work together for SIAF2020. More members are to be appointed to join the team.



- ※1.SIAF-bu: The nine-member SIAF-bu aims to acquire skills for running art projects and thus bring SIAF and visitors together. The members engage in various activities, including coordinating exhibitions and events, and supporting artists.
- ※2. SIAF Lab: SIAF Lab is an ongoing project launched in 2015, whose aim is to mediate between SIAF and the local residents. Its goal for SIAF2020 is to build a platform for various skills and human resources that will support the festival, while continuing its programs that explore themes such as icicles and snow removal

Curators will provide specialist support to the directors regarding the curation and management of SIAF. They will consist primarily of curators from museums in Hokkaido. At present, the following three curators have been appointed.

Kohei Sato

In charge of Sapporo Art Park



Photo by Noriko Takuma

Kohei Sato is the sub-section chief of museum management at the Sapporo Art Museum, where he began working in 2011. His curatorial projects include exhibitions featuring artists with ties to Sapporo or Hokkaido, such as *Sprouting Garden* (SIAF2014 associated exhibition) and *Sapporo Art Exhibition: On the way to Journey*, as well as exhibitions related to manga, anime and subcultures, such as *Hokkaido Manga Exhibition*. After working at the Japan Foundation for Regional Art-Activities from 2017, he assumed his present post in 2019.

Seiji Nakamura

In charge of Hokkaido Museum of Modern Art & Migishi Kotaro Museum of Art, Hokkaido (mima)



Seiji Nakamura is the chief curator of the Kushiro Art Museum, Hokkaido. He began working as a curator at the Hokkaido Museum of Modern Art in 1987. In 2009, while head of the Curatorial Division at the Hokkaido Asahikawa Museum of Art, he curated the *Hiroshi Abe's Animal Orchestra* exhibition in collaboration with local residents. In 2010, he became the head of the Curatorial Division III of the Hokkaido Museum of Modern Art, where he went on to curate various exhibitions of works from the museum's collection. In 2016, as deputy director of the Migishi Kotaro Museum of Art, Hokkaido (mima), he took charge of the renovation of the museum and the renewal of its programs. His other curatorial projects include *Ultraman Art!*, *Godzilla at the Museum*, *Kotaro Migishi Exhibition for Children*, and *Art of Uneasy Poetry*.

Magdalena Kreis

In charge of Art Mediation



Photo by Jerzy Wypych

An art mediator and curator of educational projects, based in Poland. Since 2010, she's been cooperating with cultural institutions around Poland, developing unique workshops, exhibitions and projects in the field of contemporary art based on sharing, engaging and experiencing. Since she joined the WRO Art Center's curatorial team in 2013, she has been responsible for programming and developing audience-oriented activities.

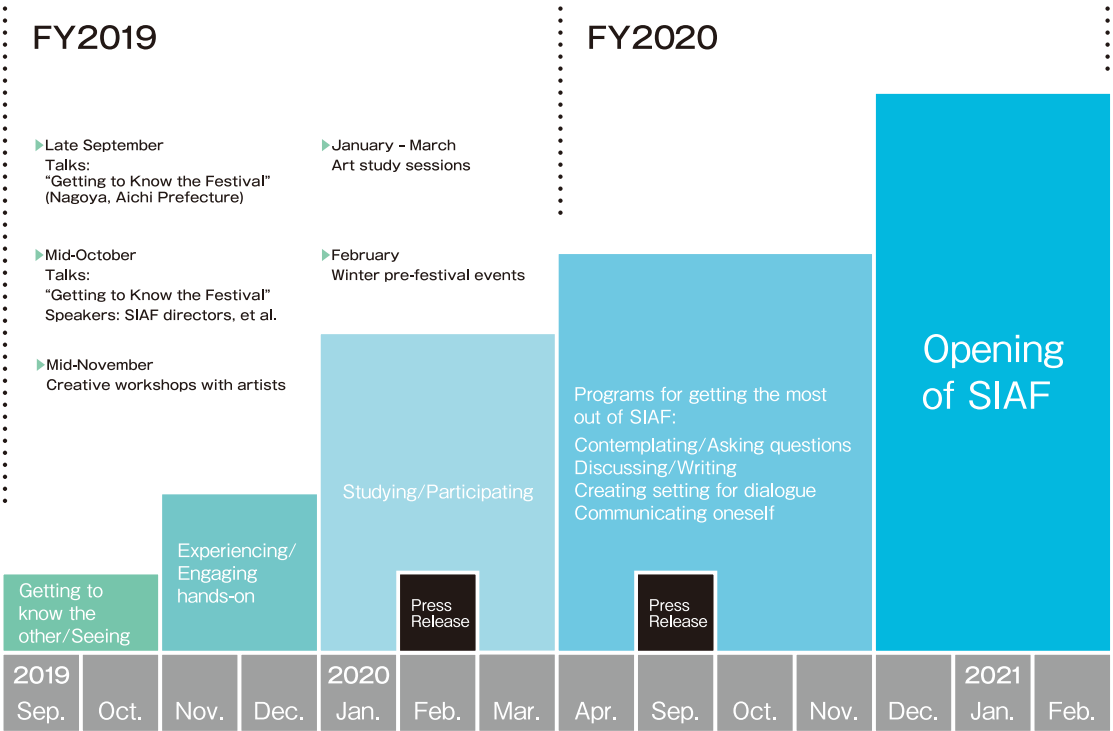
Pre-Festival Events

The SIAF Executive Committee views the run-up to the festival as a part of the festival. For this reason, we will hold regular pre-festival events over the next year and a half, engaging the public in discussions about the future direction of SIAF and society at large, so that more people will be able to enjoy SIAF in their own ways. By creating these opportunities for learning and exchange, we aim to foster mutual understanding over time between SIAF and a wide range of participants — including residents of Sapporo — in order to stage a fruitful art festival that is open to all.

Pre-festival events between September 2019 and March 2020 will consist of programs that focus on the elements of “getting to know the other,” “seeing art,” and “participating,” the contents of which will be accessible even for those who have never had a proper chance to engage with art. Events will include talks where fundamental questions — such as “What is an art festival?” and “How should I look at art and appreciate it?” — will be broken down and addressed, as well as hands-on workshops that anyone can join and enjoy, regardless of prior interest in or knowledge of art and art festivals.

Pre-festival events from April 2020 onward will consist of programs with more focus on “contemplating,” so as to allow visitors to get the most out of the festival. These programs will involve a more multilateral approach, inviting participants to “create settings” where they can discuss their own personal awareness of issues, and to “communicate to others” their own interpretations and opinions, rather than remain a passive viewer of art. More specifically, events during this period will be based on the theme and concept of SIAF: talks where artists will share their works and creative processes and exchange opinions with participants, study programs aimed at bringing SIAF’s artists and viewers together, and others.

Steps for Enjoying SIAF2020



Main Venues

Sapporo Art Park

2-75, Geijutsunomori, Minami-ku, Sapporo



Photo by Noriko Takuma

Located on a 40-hectare plot surrounded by great natural splendor, this park, which opened in 1986, is an art complex housing the Sapporo Art Museum, which hosts exhibitions of all kinds, the outdoor Sapporo Sculpture Garden that showcases 74 sculptures, Craft Studio, Art Hall, and more. The Art Park provides a wide range of facilities for appreciating, presenting and producing art, providing art-related vocational training, and sharing information about art.

Hokkaido Museum of Modern Art

Kita 1-jo, Nishi 17-chome, Chuo-ku, Sapporo



Photo by Noriko Takuma

This museum, which opened in 1977, is working to enrich its collections, host unique and diverse exhibitions, and provide a broad array of educational and information services, with a focus on Hokkaido's local characteristics and global outlook. Based on its fundamental principles of accessibility to local communities and cultivation of the local fine art culture, the museum aims to develop further as a cultural hub for Hokkaido.

Sapporo Odori 500-m Underground Walkway Gallery

Odori Nishi 1-chome/
Odori Higashi 1-chome, Chuo-ku, Sapporo



This gallery, which opened in 2011, is located along the 500-meter underground walkway connecting the Odori and Bus Center-mae subway stations. Used as a platform for promoting art and culture from Japan and overseas — though with a focus on works by local artists — the gallery showcases a wide range of artworks throughout the year, providing local residents with opportunities to encounter diverse art and culture.

Moerenuma Park

Moerenuma Koen 1-1, Higashi-ku, Sapporo



Photo by Noriko Takuma

This park was based on a preliminary design by world-renowned sculptor Isamu Noguchi (1904-1988), who envisioned the entire park as a single sculpture. The vast 189-hectare park is home to neatly arranged facilities, including the Glass Pyramid and Mt. Moore, and offers splendid sights that fuse art and nature. Construction began in 1982, and the park opened in 2005.

Sapporo Community Plaza

Kita 1-jo, Nishi 1-chome, Chuo-ku, Sapporo



Photo by Noriko Takuma

This facility, which opened in 2018, is a cultural complex housing three facilities: Sapporo Cultural Arts Theater hitaru, which puts on high-quality performing arts and other performances from Japan and abroad; Sapporo Cultural Arts Community Center (SCARTS), dedicated to supporting and advancing cultural and artistic activities in the city; and the Sapporo Municipal Library and Information Center, a solution-oriented library in the city center that provides information useful for work and daily life.

Migishi Kotaro Museum of Art, Hokkaido (mima)

Kita 2-jo, Nishi 15-chome, Chuo-ku, Sapporo



Photo by Noriko Takuma

Sapporo-born Kotaro Migishi (1903-1934) added luster to the history of modern Western-style painting in Japan during the Taisho and early Showa periods. This museum was originally founded as the Hokkaido Prefectural Art Museum (Kotaro Migishi Memorial Room) in 1967 after the painter's family donated 220 of his works to Hokkaido's government. The museum was renamed the Migishi Kotaro Museum of Art, Hokkaido in 1977, and moved to its present location in 1983. Its nickname, "mima," was chosen through a public contest held in 2017.

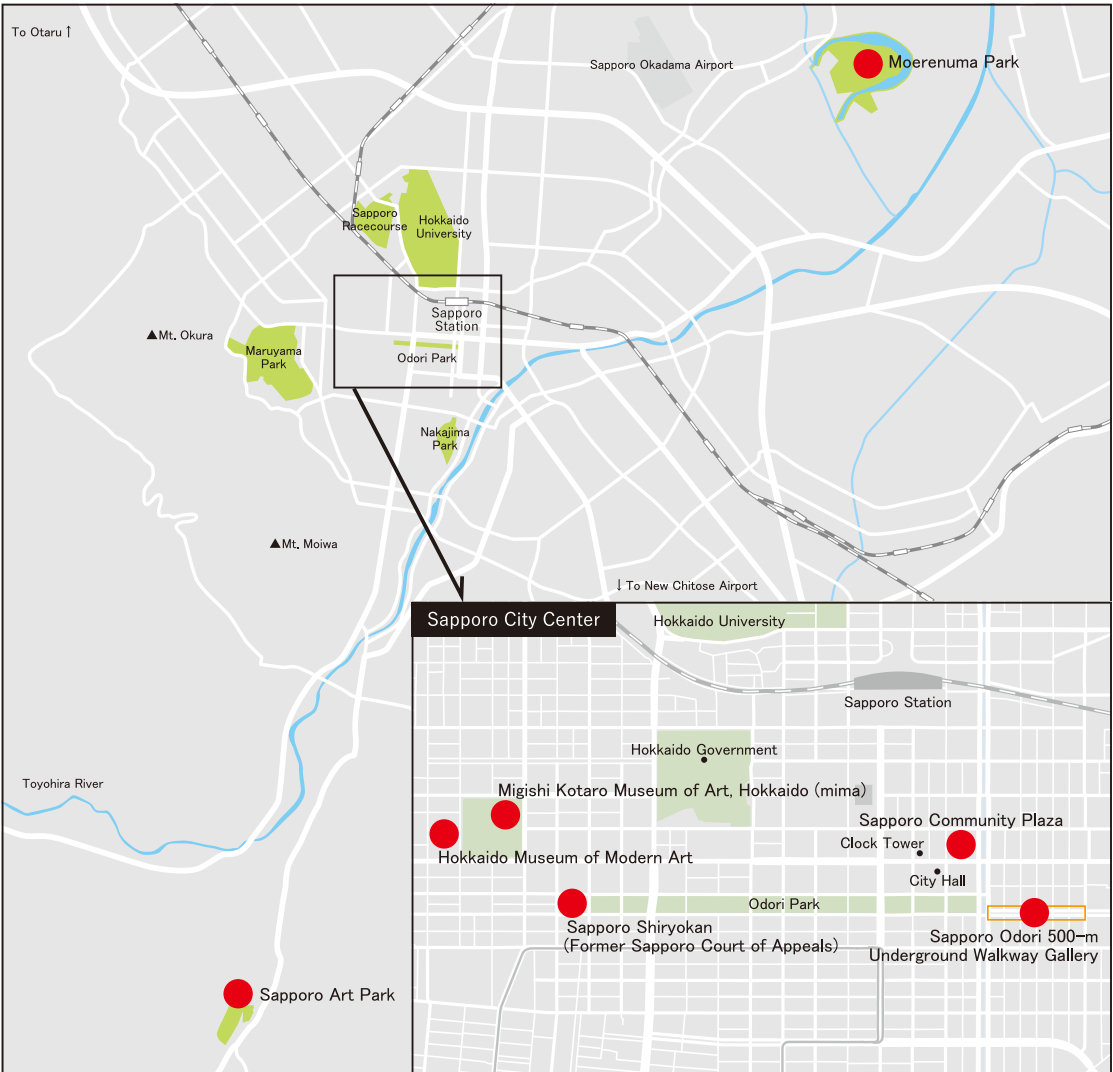
Sapporo Shiryokan (Former Sapporo Court of Appeals)

Odori Nishi 13-chome, Chuo-ku, Sapporo



Photo by Noriko Takuma

This building was constructed in 1926 to serve as the Sapporo Court of Appeals (later the Sapporo High Court). Following the court's relocation in 1973, the building reopened as the Sapporo Shiryokan, the city's archive museum. Made from Sapporo soft stone, this valuable building was designated as a Tangible Cultural Property of Sapporo in 2018. The building houses the SIAF Lounge café where visitors can get information about SIAF, a small gallery available for art exhibitions and other events, and more.



Why visit Sapporo?

Sapporo is the capital of Hokkaido, the northernmost island of Japan. It's Japan's fifth largest city with a population of approximately 1.96 million. As a dynamic urban center, Sapporo can offer various attractions: the culinary delights of fresh seafood, ramen, and Japan's finest beer, nature and parks, and sparkling night views. It's an all-year-round destination for tourists with cool summer and frosty winter. With an annual snowfall of 5 meters, the famous Sapporo Snow Festival in February attracts more than 2 million visitors every year. Winter activities abound, including skiing, snowboarding, snowshoeing and snowmobiling, to name but a few. Taking a dip in an outdoor hot springs bath amidst the snowy scenery is a truly special way to warm your body after a cold day outside.



Sapporo International Art Festival Executive Committee

Advisors:	Naomichi Suzuki (Governor of Hokkaido)
	Keigo Iwata (Chairman, Sapporo Chamber of Commerce and Industry)
Chairperson:	Katsuhiro Akimoto (Mayor of Sapporo)
Vice-Chairpersons:	Toshiya Ishikawa (Vice Mayor of Sapporo)
	Hideyuki Nakajima (President, Sapporo City University)
Members:	Yuji Sakai (Executive Director, Sapporo Electronics and Industries Cultivation Foundation)
	Kyoichi Hirota (President, Sapporo Chamber of Commerce and Industry)
	Kenzo Hirose (President and Representative Director, The Hokkaido Shimbun Press)
	Hisaaki Wakaizumi (Director General, Sapporo Regional Headquartdrs, NHK)
	Ryu Shibata (Chairman, Sapporo Tourist Association)
	Tetsuaki Nagasawa (President, Sapporo Parks and Greenery Association)
	Takeshi Shiratori (President and Representative Director, Sapporo Ekimae Street Area Management Co.)
	Yoshihiro Shimaguchi (President, Sapporo Odori Area-Management Co., Ltd.)
	Hiroyuki Otomo (Vice President, Sapporo Cultural Arts Foundation)
	Koki Koide (Senior Director, Bureau of Cultural Affairs, Department of Environment and Lifestyle, Hokkaido Government)
	Masayuki Soeda (Senior Director, Bureau of Lifelong Learning Promotion, Office of Education, Hokkaido Government)
	Hidehiko Murayama (Director General, Economic & Tourism Affairs Bureau, City of Sapporo)
	Kazuhito Kawakami (Director General, Community & Cultural Promotion Bureau, City of Sapporo)

Sapporo International Art Festival Committee

To organize and promote public awareness of SIAF, this committee offers practical advice and support to the Secretariat from an expert point of view.

Shihoko Iida (Chief Curator, Aichi Triennale 2019 / Associate Curator, SIAF2014)
Chieko Kinoshita (Associate Professor, Co-Creation Bureau, Osaka University / Public Program Director, Okayama Art Summit 2019)
Akihiro Kubota (Professor, Department of Information Design, Tama Art University / Project Leader, SIAF Lab)
Motoaki Yoshizaki (Program Director, Sapporo Cultural Arts Community Center)
Mitsuhiro Yoshimoto (Director, Center for Arts and Culture, NLI Research Institute)

SIAF2020 Outline

[Title]
Sapporo International Art Festival 2020 Usa Mosir un Askay utar Sapporo otta Uekarpa (Ainu)
[Theme]
Of Roots and Clouds Sinrit/Niskur (Ainu)
[Team of Directors]
Taro Amano, Curatorial Director of Contemporary Art Agnieszka Kubicka-Dzieduszycka, Curatorial Director of Media Art Kanoko Tamura, Director of Communication Design
[Curators]
Kohei Sato, Curator in charge of Sapporo Art Park Seiji Nakamura, Curator in charge of Hokkaido Museum of Modern Art & Migishi Kotaro Museum of Art, Hokkaido (mima) Magdalena Kreis, Curator in charge of Art Mediation
[SIAF2020 Ainu Culture Coordinator]
Mayunkiki
[Dates]
Saturday, December 19, 2020 – Sunday, February 14, 2021 <58 days>
[Main Venues]
Sapporo Art Park Sapporo Community Plaza Hokkaido Museum of Modern Art Migishi Kotaro Museum of Art, Hokkaido (mima) Sapporo Odori 500-m Underground Walkway Gallery Sapporo Shiryokan (Former Sapporo Court of Appeals) Moerenuma Park
[Organizers]
Sapporo International Art Festival Executive Committee and City of Sapporo

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