

TOP 30th Anniversary

Yebisu International Festival for
Art & Alternative Visions 2025

15 DAYS

PROJECT

Project Description

Date

Project Contacts

Documents enclosed

Notes

DOCS:

Images
and Records

31 Jan - 16 Feb 2025

総合開館30周年記念 恵比寿映像祭2025 Docs —これはイメージです—

**Yebisu International Festival for Art & Alternative Visions 2025 Announces
Theme and First Lineup of Participating Artists**

The Yebisu International Festival for Art & Alternative Visions 2025 will focus on transformations in the media sphere while surveying issues of words and images through diverse forms of expression from the nineteenth century to the present. The main venue will be the Tokyo Photographic Art Museum, which is celebrating its 30th anniversary in 2025.

TOP 30th Anniversary: Yebisu International Festival for Art & Alternative Visions 2025

“Docs: Images and Records”

TOP 30th Anniversary: Yebisu International Festival for Art & Alternative Visions 2025 – “Docs: Images and Records” will be held mainly at the Tokyo Photographic Art Museum and Yebisu Garden Place over 15 days from Friday January 31 to Sunday February 16, 2025. The festival is organized by the Tokyo Metropolitan Government, the Tokyo Photographic Art Museum operated by Tokyo Metropolitan Foundation for History and Culture, and Nikkei Inc.

This edition of the festival will focus on transformations in media and, by examining a wide range of works through the lens of images and words, will pursue a reconsideration of documents and the concept of documentary.

A document is a record of fact-based information, traditionally in the form of words but more recently also as images such as photographs and moving images. The word “documentary,” meanwhile, has come to be used not only as an adjective meaning “factual” or “consisting of documents,” but also as a noun referring to a film expressing facts.

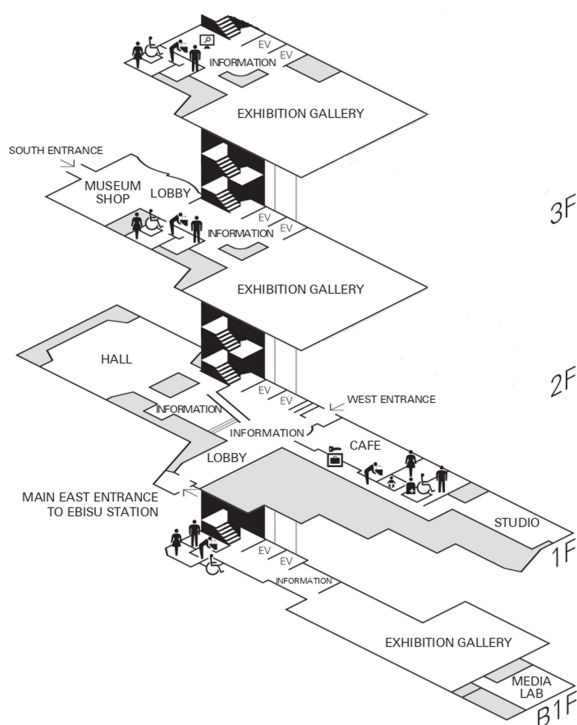
The Lumière brothers’ *Exiting the Factory* (1895), which is a record of people leaving a factory, is widely recognized as the starting point of the history of motion pictures. People at the time were astonished to see scenes from their everyday lives being recorded and replayed before their eyes as if the events were actually happening right there. Today, 130 years after the invention of moving images, it is entirely unexceptional for people to record and share their daily lives through photographs and videos. Meanwhile, the definition of a photograph has been expanded to include digital images and that of moving images now encompasses digital video; in digital form, these media can be manipulated more freely than before, resulting in a more complex and ambiguous relationship between facts and the images that represent them.

Held on the occasion of the 30th anniversary of the Tokyo Photographic Art Museum, the Yebisu International Festival for Art & Alternative Visions 2025 will extend across all floors of the museum. The program will include exhibitions of works by Japanese and international artists related to performance and the body in forms including moving images, photography, and documents, new works by the finalists of the second edition of the Commission Project, and works from the Tokyo Museum Collection, as well as screenings, performances, live events, talk sessions, and workshops. As such, the program will survey issues of words and images by presenting diverse forms of expression from the nineteenth century to the present and through a focus on archives and the recording of time.

Efforts aimed at making culture and artistic expression easily accessible to a diverse range of people, including further improvements in exhibition accessibility and the provision of sign language interpretation for talks, will be taken to make the festival more inclusive and enjoyable for all. In addition, off-site exhibitions held around Yebisu Garden Place will offer visitors opportunities to experience works closely related to the theme, while places for enjoying a rich and diverse array of artistic and cultural experiences will be provided through partnerships with cultural venues in and around the Ebisu area.

Program | A Diverse Program of Exhibitions, Screenings, Talks, and more

*Program details will be announced in early January, 2025.



Commission Project (3F exhibition gallery)

The Commission Project was launched at the Yebisu International Festival for Art & Alternative Visions 2023 with the aim of promoting the works of commissioned artists internationally and supporting their creative endeavors. New works by the four finalists selected last year, **Oda Kaori**, **Komori Haruka**, **Nagata Kosuke**, and **Makihara Eri**, will be presented at the Yebisu International Festival for Art & Alternative Visions 2025.

Exhibition (2F, B1F exhibition galleries)

The exhibition will feature documentary works from a wide range of genres, with a focus on photography and moving images, in order to reconsider documents and documentary through the relationship between words and images. The diverse lineup of featured artists will include the likes of **Tony Cokes**, **Liu Yu**, who will be presenting works previously unseen in Japan, and **William Henry Fox Talbot**, **Fujihata Masaki**, and **Sugimoto Hiroshi**, by way of representative works from Tokyo Museum Collection.

Screening (1F hall)

The daily program of screenings will include past works by the Commission Project finalists and a program of films specially curated for the festival based on the overall theme.

Symposium, Special Talk Session (1F hall)

Symposiums and talk sessions welcoming a diverse lineup of panelists will be held to delve deeper into the overall theme "Docs: Images and Records" and moving image archives.

Educational Program (1F studio / etc.)

Encompassing events such as workshops and gallery talks, the educational program aims to make the Yebisu International Festival for Art & Alternative Visions more inclusive and enjoyable for all.

Partnership Program (Affiliated local facilities)

The Partnership Program encompasses exhibitions and various other events developed by art leaders operating in and around the Ebisu area and shown at their respective venues. A sticker rally around the participating facilities is an additional attraction designed to encourage visitors' enjoyment of the festival.

Live Event (1F hall / exhibition galleries / etc.)

Performances that transcend the conventional framework of moving images will be held in the 1st floor hall and exhibition galleries of the Tokyo Photographic Art Museum.

Off-site Exhibition (Yebisu Garden Place)

Bringing art outside the museum walls, the Off-site Exhibition will see artworks displayed throughout Yebisu Garden Place. The exhibits will include works by **Tony Cokes**, who is known for taking fragments of text, music, and moving images and placing them into new contexts in his distinctive visual practice.

Diversity and Inclusion Initiatives

Aiming to make the Yebisu International Festival for Art & Alternative Visions 2025 enjoyable for all, the Tokyo Photographic Art Museum is taking steps to further improve exhibition accessibility and will provide sign language interpretation for Gallery Talks. The inclusivity initiatives are intended to allow all visitors, regardless of physical or cognitive ability, to go, see, learn, and do as they like at the festival.

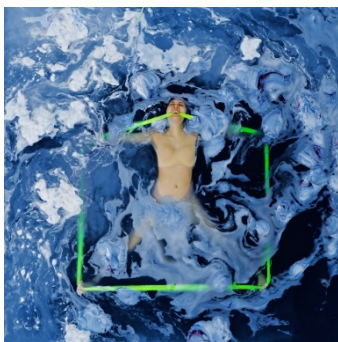
In line with its “Docs: Images and Records” theme, TOP 30th Anniversary: the Yebisu International Festival for Art & Alternative Visions 2025 will welcome American media artist **Tony Cokes**, known for re-contextualizing culture and history in his distinctive visual practice, for his masterpiece is exhibited first time in Japan. Cokes’s works will be displayed both throughout the museum and at off-site venues. Asian artists set to participate in this year’s festival include Taiwan’s **Liu Yu**, who will be presenting a spatial installation and video work, **Kawita Vatanajyankur** from Thailand, who will be contributing a video piece first presented at this year’s Venice Biennale, and the Singapore-based media artist **Priyageetha Dia**, who challenges dominant narratives through archival and field research. The theme will also be explored in depth by **Tsunoda Toshiya**, in the form of a new installation composed of moving images, and **Saito Eri**, whose practice expands the potential of film-based expression, as well as through an archival exhibition of the works of the late **Ito Tari**, a performance artist who throughout her career grappled with expressions of sexuality in art.



Tony Cokes *The Queen is Dead ... Fragment 2*. Installation view, 2021. Collection of the artist
 MACRO Contemporary Art Museum, Rome. Courtesy the artist and Greene Naftali, New York
 [Reference image]

Works from Tokyo Museum Collection to be exhibited include photography by the likes of **William Henry Fox Talbot**, **Julia Margaret Cameron**, and **Sugimoto Hiroshi**, and restored media works by **Furukawa Taku** and **Fujihata Masaki**, making for an attractive, border-crossing lineup of art from many different eras. The festival will feature works from a wide range of genres, with a focus on photography and moving images, in order to reconsider documents and documentary through the relationship between words and images. This overall theme also informs the selection of works from the collection, which are displayed with the aim of lending the exhibition additional depth.

Exhibited until March 23 in the exhibition gallery on the 3rd floor will be new works created for the Yebisu International Festival for Art & Alternative Visions 2025 by the four finalists of the second edition of the Commission Project. **Oda Kaori** will be showing a work exploring human memories through images and sound, while **Komori Haruka** will contribute a piece considering the nature of documentaries that pass on memories in distinctive ways. **Nagata Kosuke** will display a complex work with a variety of intersecting narratives based on his research into food and colonial history, and deaf filmmaker **Makihara Eri**, who approaches her practice by focusing on physical sensations, will present experimental methods in the genre of moving images. The theme of documents and documentaries will be explored through the finalists’ personal, social, and historical backgrounds as well as their approaches to the issue itself.



Kawita Vatanajyankur,
A Symphony Dyed Blue, 2021
 Collection of the artist and Nova Contemporary



FUJIHATA Masaki, *Beyond Pages*, 1995 Collection of Tokyo Photographic Art Museum
 Masaki Fujihata, *Augmenting the World*, LAZANIA Centre for Contemporary Art exhibition
 Gdańsk 2017, Photo: Paweł Józwiak

List of main participating artists (As of November 21, 2024)

*Alphabetical order by last name

	Artist name	Base	New work ● First exhibit in Japan ○ Tokyo Museum Collection ■
1	Julia Margaret CAMERON	England	■
2	Tony COKES	U.S.A.	○
3	Priyageetha DIA	Singapore	○
4	FUJIHATA Masaki	Japan	■
5	FURUKAWA Taku	Japan	■
6	ITO Tari	Japan	
7	LIU Yu	Taiwan	
8	SAITO Eri	Japan	
9	SUGIMOTO Hiroshi	Japan	■
10	William Henry Fox TALBOT	England	■
11	TSUNODA Toshiya	Japan	●
12	Kawita VATANAJYANKUR	Thailand	
Commission Project, Second Edition			
1	KOMORI Haruka	Japan	●
2	MAKIHARA Eri	Japan	●
3	NAGATA Kosuke	Japan	●
4	ODA Kaori	Japan	●

Main participating artists (exhibition, screening)

Tony COKES



Tony Cokes, installation view, Dia Bridgehampton, New York, 2023–2024. Courtesy the artist, Dia Art Foundation, New York, and Greene Nafalli, New York. Photo: Bill Jacobson Studio, New York [Reference image]

Tony Cokes is a media artist creating video works and installations that recontextualize historical and cultural moments. Since the 1980s, his work has surfaced the latent ideologies of popular culture, confronting issues of structural racism, power, and visibility. His tightly choreographed video essays layer found text over vibrant colors and dissonant soundtracks, exploiting the gaps between sensory regimes to heighten and complicate the reading experience. Cokes lives and works in Providence, Rhode Island, where he serves as Professor in the Department of Modern Culture and Media at Brown University. Cokes was awarded a MacArthur Foundation Fellowship in 2024 and the Rome Prize in 2022–23. In 2022 he was the subject of a major survey jointly organized by the Haus der Kunst and Kunstverein in Munich. Other recent solo exhibitions include those at Dia Bridgehampton etc.

LIU Yu



LIU Yu, *If Narratives Become the Great Flood*, 2020

Born in 1985, Taiwan. Liu Yu is a visual artist whose creative mediums primarily consist of video and spatial installations. She developed a series of field studies of documentary nature as a kind of working methodology for her artistic practice, prompting her to reorganize interconnected narratives. Through integrating fragmented segments of space, history, imagery, and storytelling, she undertakes some integrative project that establishes close connections and supplements the narratives. Recent solo exhibitions include “Ladies” at the National Taiwan Museum of Fine Arts (2023) and “If Narratives Become the Great Flood” at Hong Foundation/Project Seek (2020). The group shows include “Expeditionary Botanics” at Long March Space in Beijing (2024), The Brooklyn Rail Industry City in New York (2023), “Aqua Paradiso” at ACC in Gwangju (2022), “Asian Art Biennial: Phantasmapolis” at the National Taiwan Museum of Fine Arts (2021).

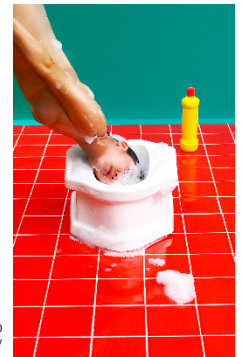
Priyageetha DIA



Priyageetha Dia, *The Sea is a Blue Memory*, 2022. Courtesy the artist

Priyageetha Dia works with time-based media and installation. Her practice braids themes of Southeast Asian labor histories, speculation of the tropics, and ancestral memory meeting machine logics. Through archival and field research, she explores nonlinearity and practices of refusal against dominant narratives. Recent exhibitions include Manifesta 15, Barcelona (2024); 60th La Biennale di Venezia, Venice (2024); Arts House, Melbourne (2024); Diriyah Biennale, Saudi (2024); Frieze Seoul (2023); Singapore Art Museum (2023); Kochi-Muziris Biennale, Kerala (2022); La Trobe Art Institute, Australia (2022); National Gallery Singapore (2020); and Art Science Museum, Singapore (2019). She was an artist-in-residence at the NTU Centre for Contemporary Art Singapore in 2022 and the SEA AiR—Studio Residencies at the Jan van Eyck Academie in the Netherlands in 2023.

Kawita VATANAJYANKUR



Kawita Vatanajyankur, *The Toilet*, 2020. Courtesy of the artist and Nova Contemporary

Born in 1987 and based in Bangkok, Thailand. Vatanajyankur is a media and performance artist. She graduated from RMIT University (BA, Fine Art) in 2011. Vatanajyankur uses her body to interrogate and challenge the intersections of womanhood, labor, and consumerism. Assuming the repetitive and strenuous tasks of domestic objects and mechanical tools, she hybridizes humans and machines and embodies the role of a cyborg. Recent group exhibitions include “Everyday Practices” at the Singapore Art Museum (2024), “The Spirits of Maritime Crossing” at the Venice Biennale (2024), “Dasein: Born to be Human” at the Jut Art Museum, Taipei (2023), “Uncanny World” at the Museum of Contemporary Art (MOCA) Busan (2022), etc.

ITO Tari



ITO Tari, From the performance video, *One Response for Bae Bong-gi and Countless Other Women*, "Women In Between: Asian Women Artists 1984-2012," Okinawa Prefectural Museum & Art Museum, 2012 December [Reverence image] Courtesy tarinokai

Ito Tari (1951–2021) was born in Tokyo. She enrolled at the Faculty of Art at Wako University in 1969, when social movements including the student movement were gathering pace in Japan, and started pantomiming after becoming interested in forms of expression involving the body. She studied performance in the Netherlands from 1982 to 1986, a period when she took an interest in issues including feminism and the human rights of sexual minorities. In 1996, she came out as lesbian in the performance *Self-Portrait*, which she continued to perform for many years. She founded the Women's Art Network (WAN), and organized the "Women Breaking Boundaries 21" exhibition in 2000. In 2003, she established PAF Space, a site where performance art and feminism meet, in Waseda, Tokyo. The space hosted events highlighting sexual minorities and was used by a broad audience. Ito passed away from amyotrophic lateral sclerosis (ALS) in 2021.

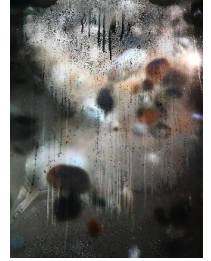
FUJIHATA Masaki



FUJIHATA Masaki, *Beyond Pages*, 1995 Collection of Tokyo Photographic Art Museum
 "Masaki Fujihata: Augmenting the World", LAZANIA Centre for Contemporary Art exhibition
 Gdańsk 2017, Photo: Paweł Józwiak

Media artist, born 1956 in Tokyo. Following a number of works made using computer graphics in the 1980s, in the '90s he began to incorporate more advanced technologies such as GPS and the Internet. Received a Golden Nica at the Ars Electronica Festival '96 for *Global Interior Project #2*, while *Beyond Pages*, focusing on interactive books, continued to be exhibited around the world since 1995. The "Field-Works" series that continued from 1992's *Impressing Velocity* through 2012's *Voices of Aliveness*, was a continuous exploration of new possibilities in recording and memory, focusing on the establishment of connections between real and virtual spaces through videos with added positional information (via GPS). In 2016, *anarchive #6 Masaki Fujihata*, an archive book showcasing the artist's main works from the '70s up to the present using AR technology, was published in France. After presenting *BeHere Hong Kong* in Hong Kong in 2018, Fujihata commenced work on *BeHere / 1942* as the latest installment in his project the med around memory and identity, recreating contents of archival photographs of various human activities by way of photogrammetry and AR. The work this time is about Japanese concentration camps in 1942.

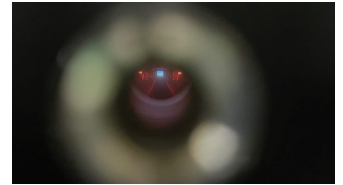
TSUNODA Toshiya



TSUNODA Toshiya, Screening vol.1, 2024
 From "Photography Mine/Screening vol.1"
 (Sprout Curation project's sequel)

Born in Kanagawa, 1964. M.F.A. Tokyo National University of Fine Arts and Music. Sound production by field recording. In parallel with recordings, he also works on video and installations. Recent exhibitions include "Photography Mine/Screening vol.1" (Curated by Sprout Curation, The White, Tokyo, 2024), "Landscape and Voice" (soto, Kyoto, 2021), and "Trans / Real: The Potential of Intangible Art vol.5 Atsuhiko Ito, Toshiya Tsunoda: Transmission / Sound" (gallery aM, Tokyo, 2016). "Leader As Gutter" (with Luke Fowler) (Taka Ishii Gallery, Tokyo, 2013) and "Soundings: A Contemporary Score" (The Museum of Modern Art, New York, 2013).

FURUKAWA Taku



FURUKAWA Taku, *Nickelodeon Movie Theater*, 1988
 Collection of Tokyo Photographic Art Museum

In 1964, Furukawa worked at Yōji Kuri Experimental Manga Studio, and helped with the animation work by artists such as Tadanori Yokoo, Makoto Wada, and others. In 1969, Furukawa's work *Oxed Man* won an award at the Annecy International Animation Film Festival. Gaining recognition for his simple imagery and humorous worldview. Furukawa's field of work ranges from animation, illustration, manga, to children's book. *TAKUPEDIA*, an anthology of his works, won the 2024 Japan Cartoonists Association Award Grand Prize in the Cartoon category.

SAITO Eri



SAITO Eri, *Social Circles*, 2023

Born 1991 in Fukushima, Saito Eri works mainly with moving images, focusing her practice on such invisible and uncertain dynamics as memory and cognition. Her major exhibitions include "how to make friends" (Art Center Ongoing, Tokyo, 2023) and "Until It Gets Dark" (Tokyo Metropolitan Art Museum, 2021). Her works have been screened at events such as the 21st Experimental Film & Video Festival in Seoul (Korean Film Archive, 2024) and *Prismatic Ground* (Anthology Film Archives, New York City, 2024). She received the Second Prize at the e-flux Film Award, held in New York in January 2024.

Commission Project, Second Edition

The Commission Project is a new initiative of the Festival that was launched at the Yebisu International Festival for Art & Alternative Visions 2023 with the aim of promoting the works of commissioned artists internationally and supporting their creative endeavors. Utilizing the domestic and international networks forged by the festival to date, several up-and-coming Japan-based artists are selected as candidates. From among the candidates, a jury composed of domestic and international experts selects finalists, who are commissioned to create and exhibit moving-image works as products of a new Yebisu International Festival for Art & Alternative Visions. Since the 2024 edition of the Festival, the Commission Project has been organized in three-year cycles. The finalists selected in Year 1 present their works in Year 2, which is also when the winner of a Special Prize is decided. Year 3 sees a solo exhibition by the recipient of the Special Prize, as well as the selection of the next cohort of finalists.

[Jury] Oki Keisuke; media artist
 Saito Ayako; film scholar, professor at Meiji Gakuin University
 Leonhard Bartolomeus; Gudskul Ekosistem curator at the Yamaguchi Center for Arts and Media [YCAM]
 May Adadol Ingawanij; film and media scholar, curator, professor at the University of Westminster
 Tasaka Hiroko; Curator at the Tokyo Photographic Art Museum / Yebisu International Festival for Art and Alternative Visions.

The four finalists of the second edition

ODA Kaori



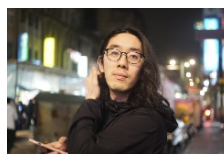
Born in 1987 in Osaka Prefecture. Filmmaker/artist. Oda Kaori explores human memory (voice)—Where did we come from and where are we going?—through images and sound. In 2013, she participated in film.factory, a program aiming to nurture young filmmakers led by filmmaker Béla Tarr, as a member of its inaugural class and completed the program in 2016. Her first feature film *ARAGANE* (2015), about a coal mine in Bosnia, won a special award in the New Asian Currents section of the Yamagata International Documentary Film Festival. In 2019, *Cenote*, which features an underwater cave in Mexico, was completed. In 2020, she received the first Oshima Prize. She was awarded the 71st Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists in 2021. Her latest film *GAMA* (2023) has been screened at MoMA Doc Fortnight, Cinéma du Réel, and Festival du cinéma de Brive (Prix du Jury SFCC de la Critique).

KOMORI Haruka



Born 1989 in Shizuoka, Komori Haruka received her master's degree from the Department of Intermedia Art, Tokyo University of the Arts. She has also completed an elementary course in fiction at the Film School of Tokyo. Her experience as a volunteer in the Tohoku region after the Great East Japan Earthquake of 2011 led her to form an artistic unit together with artist and writer Seo Natsumi. In 2012 she moved to the city of Rikuzentakata, Iwate, where she has recorded people's stories and lives, as well as the local scenery, in visual form. Komori has been based in Niigata since 2022. She is a member of the general incorporated association NOOK. Her major works include *Trace of Breath* (2016), *Listening to the Air* (2018), *Double Layered Town / Making a Song to Replace Our Positions* (2019, co-directed with Seo Natsumi), and *Radio Shimo-Kajiro: The Songs that Led Us Here Today* (2023).

NAGATA Kosuke



Born in 1990 in Aichi, Nagata Kosuke is based in Kanagawa. Through photography, moving image, and installation, his practice explores the self and the other, nature and culture, the body and the environment, and other binary oppositions that undergird modern thinking, and their latent ambiguity. His recent work has focused on video essays and performances in the form of meal courses, reflecting on how food culture shapes national identity, the body techniques and power relations contained within table manners, and the control of animal and plant life in food production. Nagata's major solo exhibitions include "Eat" (gallery αM, Tokyo, 2020) and group exhibitions include "Seeing as though touching: Contemporary Japanese Photography vol.19" (Tokyo Photographic Art Museum, 2022) and the Aichi Triennale (Aichi Prefectural Museum of Art, Nagoya, 2019).

MAKIHARA Eri

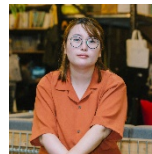


Photo: Hiroshi Ikeda

Makihara Eri (b.1986) is a filmmaker. She approaches her practice by focusing on the physical sensations of people communicating mainly through sign language and other visual means. Although her works take a variety of forms, including moving images and performance, they all function as devices that make visible the phenomena they give rise to. Being committed to a sustained exploration of our commonalities and differences, Makihara seeks to bring to light alternative concepts and the social structures that underlie our world. Her major works include *The Tanaka Family* (2021) and the art documentary film *LISTEN* (2016).

Event Overview

- Title** TOP 30th Anniversary
 Yebisu International Festival for Art & Alternative Visions 2025
Docs: Images and Records
- Period** Friday January 31 – Sunday February 16, 2025 (15 days).
 Closed Mondays
 *The Commission Project (3rd floor exhibition gallery) is open until Sunday March 23
- Venues** Tokyo Photographic Art Museum (TOP), Yebisu Garden Place,
 affiliated local facilities, etc.
- Time** 10:00–20:00 (until 18:00 on the final day)
 *The Commission Project (3rd floor exhibition gallery) is open 10:00–18:00
 (February 18 – March 23; until 20:00 on Thursdays and Fridays only).
 *Last admission is 30 minutes before closing.



Tokyo Photographic Art Museum

Organized by The Tokyo Metropolitan Government / Tokyo Photographic Art
 Museum operated by Tokyo Metropolitan Foundation for History
 and Culture / Nikkei Inc.

With assistance from J-WAVE 81.3 FM

Sponsored by Corporate Membership of Tokyo Photographic Art Museum

Admission Free

*Admission will be charged for some programs such as screenings.

*Kindly note that opening hours and program details are subject to change. Please see the website for the latest information on exhibitions etc.

Venues (tentative)

① Tokyo Photographic Art Museum

Exhibition (including Commission Project), Screenings,
 Live Events, Symposiums, Educational Program

② Yebisu Garden Place

Off-site Exhibition

③ Affiliated local facilities

Partnership Program



About the Festival

Founded in 2009, the annual Yebisu International Festival for Art & Alternative Visions is a comprehensive international festival of moving images and art taking place in Ebisu, Tokyo that combines exhibitions, screenings, live performances, and talk sessions. Since its inception, the festival has aspired to invigorate creative activities in the field of moving images and to provide a forum for broad discussion on the question of how the development of moving images and media can be nurtured and sustained. In recent years, the festival has been further enhanced and developed through a strengthening of its local ties and international networks

TOP 30th Anniversary

The TOP Museum will celebrate the 30th anniversary of its official opening in January 2025. Over these three decades, the circumstances surrounding photography and moving images have changed dramatically. Since its inception, the Yebisu International Festival for Art & Alternative Visions has promoted art and culture in Japan and internationally by examining these fluid and diverse forms of expression while presenting a new theme with each edition that asks anew “What is a ‘moving image’?” This time, through a focus on the transformation of photographic and moving-image media, and by examining a wide range of works through the lens of images and words, the festival will pursue a reconsideration of documents and documentary. The exhibition will feature works from historical masterpieces to contemporary creations, looking back at the museum’s 30-year history while drawing up a new vision for the future together with the participating artists.

Press Inquiries

For details regarding coverage of the festival
and publication inquiries (limited to members of the press/media), please contact us at:
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