TOKYO ATLAS
International Art Exhibition

PRESS RELEASE
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Tokyo Metropolitan Government
Executive Committee for the Tokyo International Festival of Arts and Culture
Tokyo Metropolitan Foundation for History and Culture

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1 ABOUT TOKYO ATLAS

The *TOKYO ATLAS* International Art Exhibition aims to create a platform where art fosters new ways of seeing, thinking, and interacting, grounded in Tokyo as a city shaped by intersecting international cultural currents. The waterfront area that serves as the venue quite literally represents a global city open to the sea, making it a setting that aligns closely with the exhibition's intent.

A defining feature of this exhibition is its decision to place diverse art projects outside of dedicated art venues such as museums. Instead, they are deliberately situated within urban spaces where civic life unfolds, allowing the works to exist alongside the city's everyday rhythms and sights.

The ATLAS in the title refers both to Atlas, the mythological figure who upholds the world, and to an atlas as a book of maps. As visitors move through the city and come across works installed in different locations, they experience a succession of discoveries, much like following a map of unfamiliar terrain. In doing so, they are also invited to look again at Tokyo itself, seeing the city from a renewed perspective.

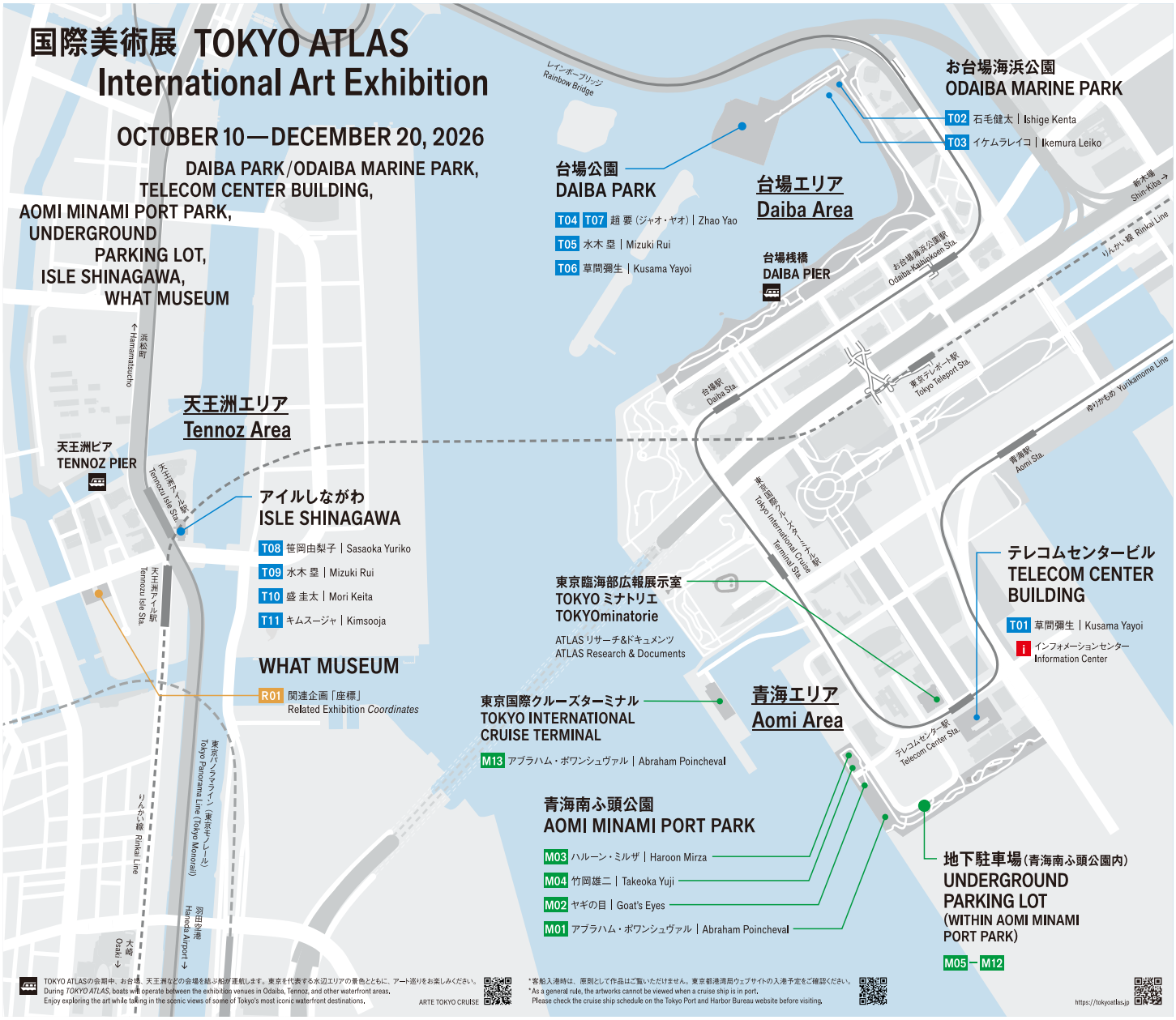
One of the exhibition's main venues, Daiba Park, is an artificial island built in the late Edo period (1603–1868) as a battery intended to repel ships demanding that Japan open its ports to trade, yet it ultimately marked the country's opening to the world without a single shot being fired. Works set within this historic park, which marked the beginning of the modern era in Japan, are sure to produce an extraordinary landscape in which history meets forward-looking art face to face.

Another of the main venues, the Aomi Minami Port Park area, lies next to a container terminal and overlooks the Port of Tokyo, including the Tokyo International Cruise Terminal, offering a panorama of the city's international maritime activity. Through a range of works and projects unfolding across outdoor and underground spaces, visitors are invited to reflect on the urban landscape, infrastructure, and locality from a perspective rooted in the site itself.

By taking existing urban spaces in new directions, the exhibition allows audiences to engage with the expansive imagination and varied perspectives of artists active on the international art scene, while also drawing attention to lesser-seen sides of Tokyo itself—what one might call its raw, untamed vitality.

The exhibition also includes a section dedicated to works by emerging artists supported by the Tokyo Metropolitan Government. It is hoped that this initiative, staged in the midst of the urban environment, will foster curiosity about the future and trace the outlines of a new atlas for the future.

Executive Committee for the Tokyo International Festival of Arts and Culture, TOKYO ATLAS Artistic Directors MIKI Akiko and TATEHATA Akira


国際美術展 TOKYO ATLAS
International Art Exhibition
OCTOBER 10—DECEMBER 20, 2026
DAIBA PARK/ODAIBA MARINE PARK,
TELECOM CENTER BUILDING,
AOMI MINAMI PORT PARK,
UNDERGROUND
PARKING LOT,
ISLE SHINAGAWA,
WHAT MUSEUM
レインボーブリッジ
Rainbow Bridge
お台場海浜公園
ODAIBA MARINE PARK
T02 石毛健太 | Ishige Kenta
T03 イケムラレイコ | Ikemura Leiko
台場公園
DAIBA PARK
T04 T07 趙 要（ジャオ・ヤオ）| Zhao Yao
T05 水木 塁 | Mizuki Rui
T06 草間彌生 | Kusama Yayoi
台場エリア
Daiba Area
台場桟橋
DAIBA PIER
新木場
Shin-Kiba
りんかい線 Rinkai Line
お台場海浜公園駅
Odaiba-Kaihinkoen Sta.
東京テレポート駅
Tokyo Teleport Sta.
台場駅
Daiba Sta.
ゆりかもめ Yurikamome Line
青海駅
Aomi Sta.
浜松町
Hamamatsucho
天王洲エリア
Tennoz Area
天王洲ピア
TENNOZ PIER
ゆりかもめ 天王洲アイル駅
Tennozu Isle Sta.
アイルしながわ
ISLE SHINAGAWA
T08 笹岡由梨子 | Sasaoka Yuriko
T09 水木 塁 | Mizuki Rui
T10 盛 圭太 | Mori Keita
T11 キムスージャ | Kimsooja
WHAT MUSEUM
R01 関連企画「座標」
Related Exhibition Coordinates
東京臨海広域防災公園駅
Tokyo International Cruise Terminal Sta.
東京臨海部広報展示室
TOKYO ミナトリエ
TOKYOminatorie
ATLAS リサーチ&ドキュメンツ
ATLAS Research & Documents
テレコムセンタービル
TELECOM CENTER
BUILDING
T01 草間彌生 | Kusama Yayoi
インフォメーションセンター
Information Center
東京国際クルーズターミナル
TOKYO INTERNATIONAL
CRUISE TERMINAL
M13 アブラハム・ポワンシュヴァル | Abraham Poincheval
青海エリア
Aomi Area
テレコムセンター駅
Telecom Center Sta.
東京ポートシティ竹芝（東京モノレール）
Tokyo Panorama Line (Tokyo Monorail)
りんかい線 Rinkai Line
羽田空港
Haneda Airport
大崎
Osaki
青海南ふ頭公園
AOMI MINAMI PORT PARK
M03 ハルーン・ミルザ | Haroon Mirza
M04 竹岡雄二 | Takeoka Yuji
M02 ヤギの目 | Goat's Eyes
M01 アブラハム・ポワンシュヴァル | Abraham Poincheval
地下駐車場（青海南ふ頭公園内）
UNDERGROUND
PARKING LOT
(WITHIN AOMI MINAMI
PORT PARK)
M05—M12
TOKYO ATLASの会期中、お台場、天王洲などの会場を結ぶ船が運航します。東京を代表する水辺エリアの景色とともに、アート巡りをお楽しみください。
During TOKYO ATLAS, boats will operate between the exhibition venues in Odaiba, Tennoz, and other waterfront areas.
Enjoy exploring the art while taking in the scenic views of some of Tokyo's most iconic waterfront destinations.
ARTE TOKYO CRUISE
*客船入港時は、原則として作品はご覧いただけません。東京都港湾局ウェブサイトの入港予定をご確認ください。
*As a general rule, the artworks cannot be viewed when a cruise ship is in port.
Please check the cruise ship schedule on the Tokyo Port and Harbor Bureau website before visiting.
https://tokyoatlas.jp

2 ARTISTIC DIRECTORS



Photo by KITAJIMA Akira

TATEHATA Akira (left in photo)

Art critic, poet / Director, Yayoi Kusama Museum; Director, Kyoto Art Center; Director, Kawaguchi Museum of Art; Professor Emeritus, Kyoto City University of Arts and Tama Art University

Tatehata has held positions including Chief Curator at the National Museum of Art, Osaka; Professor at Tama Art University; Director of the National Museum of Art, Osaka; President of Kyoto City University of Arts; President of Tama Art University; and Visiting Scholar at Columbia University. Alongside his work in planning contemporary art exhibitions and involvement in education and research at museums and universities, he has served in leadership roles for major international exhibitions, including Commissioner of the Japan Pavilion at Venice Biennale (1990, 1993) and as artistic director of Yokohama Triennale (2001), Aichi Triennale (2010), and Cultural City of East Asia Kyoto Asia Corridor (2017). His honors include the Order of Australia, Commendation for the 50th Anniversary of the Agency for Cultural Affairs, and Kyoto City Cultural Merit Award. As a poet, he has received the Rekitei Newcomer Award, Takami Jun Prize, Hagiwara Sakutaro Prize.

MIKI Akiko (right in photo)

Curator / Director, Naoshima New Museum of Art; International Artistic Director, Benesse Art Site Naoshima

Miki served as Chief and Senior Curator at Palais de Tokyo (Paris, France) from 2000 to 2014 as a founding member. She has taken on roles as artistic director and curator for major international contemporary art exhibitions, including Taipei Biennial (1998), Yokohama Triennale 2011 (Artistic Director), Yokohama Triennale 2017 (Co-Director), and Bangkok Art Biennale (2024). She has also worked as a guest curator on numerous exhibitions at institutions such as the Barbican Art Gallery (London); the Taipei Fine Arts Museum; the National Museum of Modern and Contemporary Art, Korea; the Mori Art Museum, the Yokohama Museum of Art, the Kyoto City KYOCERA Museum of Art, and the Hirosaki Museum of Contemporary Art. She has co-authored and co-edited many publications, including *Insular Insight* (Lars Müller, 2011), which received the DAM Architectural Book Award.

3 VENUES AND PARTICIPATING ARTISTS

TATEHATA Akira Artistic Director's exhibition

PROJECT AREA
［DAIBA AREA］ Daiba Park/Odaiba Marine Park
［TENNOZ AREA］ Isle Shinagawa
［AOMI AREA］ Telecom Center Building

PROJECT TEAM
KOH Muen (Assistant Curator)
NISHIYAMA Yuko (Project Coordinator)
MIZUTA Sayako (Coordinator)

DAIBA AREA | DAIBA PARK / ODAIBA MARINE PARK

VENUE

Daiba is an artificial island built in the late Edo period (1603–1868) as a coastal battery intended to repel ships demanding that Japan open its ports to trade, yet it ultimately marked the country's opening to the world without a single shot being fired. The former battery site, now a park, is a space where remnants of the fortifications are scattered among grass and shrubs, creating an environment in which nature and history coexist in close proximity. Meanwhile, the adjoining Odaiba Marine Park features a human-made beach and presents a broad, open landscape oriented toward the sea, with a sense of scale and movement that contrasts with Daiba Park.

In these areas, works that make use of the surrounding environment will be installed, including Kusama Yayoi's *Narcissus Garden* (1966/2026), Zhao Yao's *Something in the Air* (2019), and a sound installation by Ishige Kenta. In addition, a monumental sculpture by Ikemura Leiko, standing six meters tall, will be installed on the water off Odaiba Marine Park. As visitors move through the site, stopping, lingering, and occasionally turning back, they will experience relationships between the works and the site that differ from those of museums or conventional venues. Such moments will also offer an opportunity to rediscover the appeal of Tokyo itself.



Daiba Park
Opened on July 7, 1928, with an area of 29,963.40 square meters, the park stands on the site of a battery built by the Tokugawa shogunate to protect Edo (present-day Tokyo) following the arrival of Western ships in Japanese waters. Of the two surviving batteries, the Third Battery was later designated a metropolitan park. It preserves important historical features from the Edo period (1603–1868), including the remains of a guardhouse and a gunpowder magazine.



Odaiba Marine Park
Opened on December 1, 1975, the park covers an area of 510,809.79 square meters, of which 435,395 square meters is water. As an urban waterfront park that incorporates the sea, it offers sweeping views of clusters of high-rise buildings across the water. From Odaiba Beach, a constructed sandy shore stretching approximately 800 meters, visitors can enjoy panoramic views of the Rainbow Bridge, sunsets, and the night skyline.

ARTISTS

IKEMURA Leiko
Born in Tsu, Mie Prefecture. Lives and words in Berlin and Köln. After moving to Spain in the 1970s and studying at the University of Fine Arts in Seville, she lived in Switzerland before settling in Germany. Working across diverse media including painting, sculpture, drawing, photography, glass works and ceramics, she explores fundamental themes such as the creation and transformation of life, the relationship between humanity and nature, and the boundaries between life and death. Through organic motifs evocative of young girls, animals, and landscapes, she has developed a poetic and fantastical worldview where Eastern sensibilities intersect with the traditions of European painting and has gained high international acclaim. She served as a professor at the Berlin University oh the Arts from 1991 to 2015. In 2025, she was designated a Person of Cultural Merit by the Japanese government.

Recent solo exhibitions include *Motherscape* (Albertina Museum, Vienna, Austria, 2025), *The Sea in the Mountains* (Bündner Kunstmuseum, Chur, Switzerland, 2025), *Light on the Horizon* (HEREDIUM, Daejeon, Korea, 2024), *Toward New Seas* (Kunstmuseum Basel, Basel, Switzerland, 2019), and *Our Planet – Earth & Stars* (The National Art Center, Tokyo, 2019)



"Plan Sketch for a work in TOKYO ATLAS" , 2026



©Leiko Ikemura
Photo by María Rúnarsdóttir

DAIBA AREA | DAIBA PARK / ODAIBA MARINE PARK

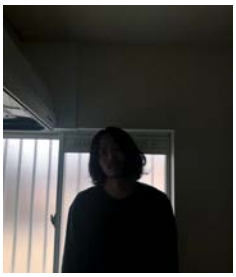
ARTISTS

ISHIGE Kenta

Born in 1994 in Kanagawa. Lives and works in Tokyo. After graduating from the Art and Media Course in the Department of Information Design at Tama Art University, he completed a master's degree in Intermedia Art at the Graduate School of Fine Arts, Tokyo University of the Arts. Working as an artist and exhibition installer, Ishige engages with a wide range of media, including painting, installation, and project-based works. His practice focuses on urban and everyday landscapes and on the relationship between perception and narrative. It is marked by hands-on projects rooted in specific locations and by structures that incorporate chance encounters between works and viewers.

Recent major exhibitions include the solo exhibition *Fever Dream* (FOC, Ishikawa, 2026), *A Personal View of Japanese Contemporary Art: Takahashi Ryutaro Collection* (The Museum of Contemporary Art Tokyo, Tokyo, 2024), and *JUNK'S PORTS* (ANOMALY, Tokyo, 2023).





Not just water, 2019. Installation view at *Le Jardin Convivial*. Kyoto Botanical Gardens, Kyoto, 2019

MIZUKI Rui

Born in 1983 in Kyoto, where he lives and works. Mizuki received a Ph.D. from the Media Art Program at the Graduate School of Fine Arts, Kyoto City University of Arts. His practice explores the intersections of urban culture and art historical discourse through themes such as suburbia, diversity, nature, street culture, and mobility. Working across photography, sculpture, and installation, he investigates the entanglements of landscapes, scenes, bodies, and objects in contemporary cities, seeking to envision new possibilities for social landscapes.

Recent exhibitions include *Inclusivity and L* (Kyoto Art Center, Kyoto, 2025), *EAST EAST* (Manggha Museum of Japanese Art and Technology, Krakow, Poland, 2025), the solo exhibition *In the Calm, the Sun Leans* (CAVE-AYUMI GALLERY, Tokyo, 2025), *Ways of Seeing, Ways of Touching: Emerging Japanese Artists Vol. 19* (Tokyo Photographic Art Museum, Tokyo, 2022), the solo exhibition *Azuma-kudari* (WAITINGROOM, Tokyo, 2019), and the solo exhibition *Mirror and Hole: Interface between Sculpture and Photography Vol. 3 – Rui Mizuki* (gallery αM, Tokyo, 2017).

*Mizuki also has works on display at Isle Shinagawa.





P⁴ (Pioneer Plants Printing Projects), 2025

ZHAO Yao

Born in 1981 in Sichuan. Lives and works in Beijing. Working across a wide range of media, including painting, installation, photography, video, and performance, Zhao adopts an approach that keenly examines epistemology, perception, everyday life, and institutional
frameworks. By bridging everyday experience and artistic experience, his work investigates how perception and meaning take shape, offering viewers perceptual and conceptual experiences that invite a rethinking of the familiar.

Recent exhibitions include *the 59th Carnegie International If the World We* (Carnegie Museum of Art, Pittsburgh, USA, 2026), *By and by it unfolds and then folds.*(Fosun Foundation, Shanghai, China, 2025) the *Thailand Biennale 2025* (Phuket, Thailand, 2025), *IT'S ORDINARY, BUT...*(Ota Fine Arts Tokyo/ 7CHOME, Tokyo, 2025), *Signals from Heaven, Signals from Heaven* (Beijing Commune, Beijing, China, 2018), and *A Painting of Thought* (Pace Gallery, Hong Kong, 2015), among others.





Something in the Air 2019. © Zhao Yao, Courtesy of Ota Fine Arts

TENNOZ AREA | ISLE SHINAGAWA

VENUE

This facility was once the city's garbage collection site. Through redevelopment, the surrounding waterfront plazas and promenades have been improved, and the area has been reborn as an urban space that carries traces of its past. In this setting, where built structures, open water, remnants of earlier uses coexist, works planned for display include a video installation by Sasaoka Yuriko, and the exhibition will feature installation works by Mori Keita, along with other artworks.

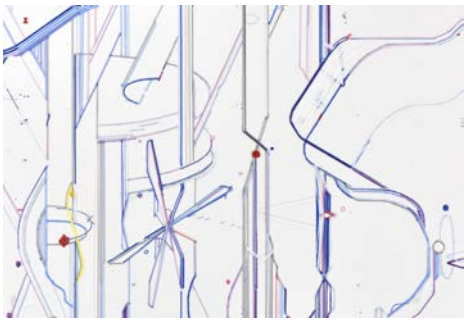


Isle Shinagawa
Opened in October 2022, with an area of about 900 square meters and a ceiling height of about 10 meters. This community hub was created by repurposing the former Higashi-Shinagawa cleaning work site. Located along a canal on Tennoz Isle, it helps generate local energy and activity through uses that include art-related programs, parasports, and other forms of community engagement.

ARTISTS

MORI Keita
Born in 1981 in Hokkaido. Lives and works in Paris. After graduating from the Department of Sculpture at Tama Art University in 2004, he moved to France as an overseas research fellow of the Agency for Cultural Affairs. He studied at the École Nationale Supérieure des Beaux-Arts de Paris and later completed the Advanced Art Program at the Graduate School of Fine Arts, Université Paris VIII. Known for his distinctive drawings made by affixing threads to paper and walls using a glue gun, Mori's practice is grounded in the hypothesis that the origin of the line lies in the thread. Through this approach, he explores "bugs" and errors embedded within architecture, textiles, urban structures, and various systems.

Recent major exhibitions include the solo exhibition / (Tama Art University Sculpture Building Gallery, Tokyo, 2026), the solo exhibition *A Drowsy Name* (agnès b. galerie boutique, Tokyo, 2023), *The Potentiality of Drawing* (Museum of Contemporary Art Tokyo, Tokyo, 2020), and *Walk The Line – New Paths in Drawing* (Kunstmuseum Wolfsburg, Wolfsburg, Germany, 2015).



Bug report, 2024. © ADAGP Keita Mori.
Photo by Rebecca Fanuel Courtesy the artist and Galerie Putman, Paris

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SASAOKA Yuriko
Born in 1988 in Osaka. Lives and works in Kansai. She is known for large-scale video installations in the style of puppet theater in which she performs herself. Her imagery and narratives, marked by humor and a handmade feel, draw on intimate subjects such as love and family, while at times presenting cultural observations and critical viewpoints that can feel sharp and unsettling.

The ambitious scale of her projects is also notable. She has spent extended periods in Central and Eastern Europe producing works that can be described as epic folk narratives, for which she writes both the lyrics and the music.

Recent major exhibitions include the solo exhibition *Yuriko Sasaoka' s Paradise Dungeon* (Shiga Prefectural Museum of Art, Shiga, 2026), the solo exhibition *Polonia x Skłodowska-Curie' s Magic Lab – The Power of Migration* (Osaka City Central Public Hall, Osaka, 2025), the solo exhibition Yuriko Sasaoka: Animale (PHD Group, Hong Kong, 2025), and the solo exhibition *Zniknij Z Ziemi* (Trafostacja, Szczecin, Poland, 2021).



Torch, 2026. Photo by Mugyuda Hyogo



Photo by S.C.Felix Wong

Kimsooja
Born in 1957, in Daegu. Lives and works in Seoul. Through diverse forms of expression, including painting, sewing, installation, performance, video, light, and sound, she explores the totality of life and art beyond distinctions of medium and form. Her pursuit of the non-material and her adoption of "non-doing, non-making" as an aesthetic framework underpin her longstanding engagement with diverse media and methodologies, through which she continues to question art and humanity from conceptual and contemplative perspectives.
Recent major exhibitions include *Dimensions of a Needle* (Museum of Contemporary Art Toronto, Toronto, Canada, 2026), *To Breathe – Mokum* (Oude Kerk, Amsterdam, The Netherlands, 2025), *To Breathe* (He Art Museum (HEM), Foshan/Guangzhou, China, 2025), *To Breathe – Constellation* (Bourse de Commerce – Pinault Collection, Paris, France, 2024)



A Needle Woman, 1999-2001.



Portrait at EMST
by Giannis Vastardis

AOMI AREA | TELECOM CENTER BUILDING

VENUE

In the atrium at the heart of this building, a landmark in the Aomi area with a commanding presence, two balloon works by Kusama Yayoi will be exhibited: *Yayoi-chan* (2012/2023) and, for the first time in Japan, *A Bouquet of Love I Saw in the Universe* (2021). This marks the first-ever presentation of this combination of works. *Yayoi-chan* represents an "inner universe," appearing as an avatar of the artist herself, while *A Bouquet of Love I Saw in the Universe* gives form to an "outer universe" in which life and love expand without limit. Their meeting creates a setting where inner and outer, the individual and the cosmos, are in dialogue.

The soft balloon material resonates with the solidity of the architecture, enveloping the entire atrium in a celebratory atmosphere. As visitors move between upper and lower levels, they can experience the works from multiple viewpoints, and the space, changing in character between day and night, will deliver the powerful impression of a fantastical universe created by Kusama Yayoi.



Telecom Center Building
Opened in February 1996, with a total area of 158,050.18 square meters, this landmark in Tokyo Waterfront City is characterized by its fully glass-clad exterior and is designed for high level of safety as well as a pleasant working environment. It features a large atrium soaring to 37 meters and extending through five floors.
*Photo shows the atrium

ARTISTS

KUSAMA Yayoi
Born in 1929 in Matsumoto, Nagano, Lives and works in Tokyo. Kusama experienced visual and auditory hallucinations from childhood, and began producing paintings featuring net and polka-dot motifs. In 1957, she moved to the United States, where her work took on forms ranging from the Infinity Net painting series and soft sculptures to installations incorporating mirrors and electric lights and public happenings, making her a leading figure on the New York art scene. She returned to Japan in the mid-1970s. In the 1990s, her personal cosmos of self-obliteration through obsessive repetition and the proliferation of single motifs came to be reappraised.

Retrospectives have been held at major museums in Japan and abroad, including the Museum of Modern Art in New York in 1998, while a large-scale solo exhibition, *Yayoi Kusama* is currently touring three European countries. The Yayoi Kusama Museum was established in Tokyo in 2017 and, based on the artist's unique vision, presents her work and ideas on an ongoing basis.

*Kusama also has works on display at Daiba Park.





A Bouquet of Love I Saw in the Universe, 2021. Installation view at *Yayoi Kusama: A Retrospective*. Gropius Bau, Berlin, Germany, 2021
© YAYOI KUSAMA, Courtesy of Ota Fine Arts

3 VENUES AND PARTICIPATING ARTISTS

MIKI Akiko Artistic Director's exhibition

PROJECT AREA
［AOMI AREA］ Aomi Minami Port Park, Underground Parking Lot Within Aomi Minami Port Park, Tokyo International Cruise Terminal, TOKYOminatorie

PROJECT TEAM
KANEHIRA Hikotaro (Curator)
SAKAGUCHI Chiaki (Project Coordinator)
OHZONE Tomomi (Coordinator)

COLLABORATOR
FUJIWALABO
HIGURE 17-15 cas
Takiguchi Yusho
Feminyan

AOMI AREA | AOMI MINAMI PORT PARK

VENUE

Aomi Minami Port Park is located next to the Aomi Container Terminal, a customs-controlled port area lined with large cargo containers and gantry cranes. From the park, visitors can look out over the Port of Tokyo's international maritime traffic, including views across the water toward the Tokyo International Cruise Terminal and Oi Pier. Planned projects include Abraham Poincheval' s performance La Bouteille (2015–), in which the artist lives inside a giant bottle to examine questions of privacy and public space, and Goat' s Eyes (2020–), a project led by Ozawa Tsuyoshi's laboratory at Tokyo University of the Arts and collaborators that explores sustainable sites for artwork production, research, and creative activity through the practice of caring for goats. Set on the waterfront in the global city of Tokyo, the site is envisioned as a campsite or small village where dialogue among artists and participants, and coexistence not only among people but also with animals and plants, open space for thinking about alternative social practices and future forms of community.



Aomi Minami Port Park
Opened on April 1, 1997, with an area of 43,760.40 square meters. It is an L-shaped park located at the southern end of the waterfront subcenter area, adjacent to the Aomi Container Terminal. The park offers broad, open views across the port, with ships, airplanes, and large container terminals forming part of the scenery.

ARTISTS

Abraham POINCHEVAL
Born in 1972 in Alençon, France. Lives and works in Marseille. Poincheval is driven by a constant impulse to explore. His projects center on direct engagement with his own body, and his habitable sculptures serve at once as spaces for reflecting on the passage of time and states of stillness, and as structures that contain the artist himself. These objects function so as to render familiar landscapes uncanny and to give physical form to the narratives witnessed by viewers.

Recent major exhibitions and performances include the performance *La Bouteille* (Paris, France, 2024), in which he lived for 10 days inside a giant bottle floating on the Canal Saint-Denis to coincide with the Paris Olympics, as well as La Collection, *Rendez-vous avec le sport* (Fondation Louis Vuitton, Paris, France, 2024) and *Bangkok Art Biennale 2024* (Bangkok, Thailand, 2024).

Support: Embassy of France in Japan/Institut Français
Sponsor: agnès b.

*Poincheval also has works on display at Tokyo International Cruise Terminal.



La Bouteille, 2024. Paris, France
Photo by Hafid Lhachmi / ADAGP Paris 2024. Courtesy Semiose



Photo by Jean-Christophe Lett

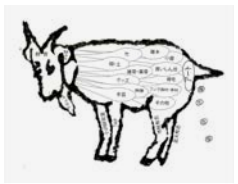
GOAT'S EYES
Established in 2020. Students, faculty, and local residents connected to Professor Ozawa Tsuyoshi' s laboratory in the Department of Intermedia Art at Tokyo University of the Arts, together with volunteers from the neighboring residents, the Toride Art Project, came together around the practice of raising goats. With this activity as a platform, they operate as an arts center without walls or a roof. Through the everyday involvement of diverse members working with goats, the group examines sustainable approaches to creativity in contemporary society and new models for next-generation communities.

Major exhibitions include the first and second *Goat' s Eyes Biennale* (both at Taiken Bijutsuba VIVA, Ibaraki, 2021 and 2023). The group has also published a book documenting its activities, *The Goat's Eye Project Archive Book* 2020–2023 (2023) and *The Goat's Eye Project Archive Book* 2023–2025 (2026).

Support: JST Support Program for the Formation of Places for Co-Creation, "Arts-based communication platform for co-creation to build a convivial society" (JPMJPF2105).
Sponsor: Monochrome Co., Ltd.



Goat's Eyes



the conceptual map of Goat's Eyes

AOMI AREA | AOMI MINAMI PORT PARK

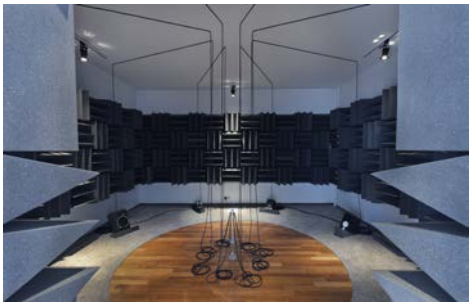
ARTISTS

Haroon Mirza

Born in London in 1977. Based in London. Using media including sculpture, installation, and performance, Mirza incorporates interference and other phenomena occurring between electricity and sound or light into his practice to question conventional rules and understanding of the processes involved. His interests also span areas from acid house socio-political commentaries to cymatics and shamanism.

Recent solo exhibitions include *Everything Was, Is and Always Will Be* (Fire Station, Qatar, 2026), *Waves and Forms* (Aberdeen Art Gallery, Scotland, 2020), and *The Construction of an Act* (The Australian Centre for Contemporary Art, Australia, 2019). He participated in Sharjah Biennial 11 (UAE, 2013), the 7th Shenzhen Sculpture Biennale (China, 2012), and was awarded a Silver Lion at the 54th Venice Biennale (Italy, 2011).

Support : British Council
Sponsor: Monochrome Co., Ltd.



Adam, Eve, Others and a UFO, 2013
Installation view at Marres House for Contemporary Culture, 2014
Photo by Gert Jan van Rooij



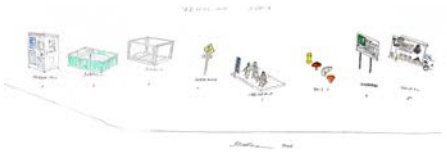
Courtesy the artist.

TAKEOKA Yuji

Born in Kyoto in 1946 and lives and works in Dusseldorf. Takeoka has a strong interest in forms relating to contemporary ways of exhibiting art, and his themes range from creating "things" to "showing things." Treating the pedestal itself as a sculpture, he creates works that give rise to fresh perceptions and meanings through spatial presentation that reveals the work by stripping away extraneous elements.

Major exhibitions include *From a Pedestal into Space* (National Museum of Art, Osaka, 2016 and the Museum of Modern Art, Saitama and Toyama Memorial Museum, Saitama, 2016), and *Nullpunkt der Bildhauerei/Sculpture at Square Zero*, Gerhard Marcks Haus, Bremen, Germany, 2012), *Yuji Takeoka: Museo* (Josef Albers Museum, Bottrop, Germany, 2011), and *Documenta 9* (Kassel, Germany, 1992).

Sponsor: TOKYU CORPORATION



"Plan for Public Sculpture, TOKYO ATLAS 2026" , 2026



Photo by Tamon Takeoka

AOMI AREA | UNDERGROUND PARKING LOT (WITHIN AOMI MINAMI PORT PARK)

VENUE

Beneath Aomi Minami Port Park extends an underground space measuring 197.5 meters in total length. For this exhibition, this site—currently closed to public use— will be opened as a special venue. An exhibition is planned that offers a counterpoint to the projects above ground, building on the unique property of this immense, usually inaccessible space.

*This venue requires a reservation for a specific time slot.



Underground Parking Lot
(Within Aomi Minami Port Park)
Started to use in April 1997, this parking facility with an area of 7,603.75 square meters accommodates 216 vehicles.

ARTISTS

Moon Kyungwon & Jeon Joon

Moon was born in Seoul and Jeon in Busan, both in 1969, and they live and work in Seoul. As solo artists, Moon worked mainly in painting and experimental film and Jeon in sculpture and installation. They teamed up to work as a duo in 2009. Their News from Nowhere project interrogates the social function and role of art in the contemporary world through conversations and collaborations with experts in a variety of fields.
Recent major exhibitions include *Every Island is a Mountain* (Palazzo Malta, Venice, Italy, 2025), *Seoul Weather Station* (Art Sonje Center, Seoul, Korea, 2022), *News from Nowhere* (21st Century Museum of Contemporary Art, Kanazawa, 2022), and *Minds Rising, Spirits Tuning* (Gwangju Biennale, Gwangju, Korea, 2021).





News from Nowhere: Eclipse
Installation view at Basel Unlimited, Basel, 2022. Courtesy of the artists.

Kawita VATANAJYANKUR

Born in Bangkok in 1987, where she lives and works. Vatanajyankur is known for her video and photography installation works in which she uses her own body to create representations of the domestic labor that is performed by women and of the workings of industrial machines. The central theme of her work is human alienation in a mass-consumption society, and in recent years she has been using AI to explore memory and the body. Yuz Museum in Shanghai is presenting her solo exhibition Memory Machine this year (2026).

Major group exhibitions include *Everyday Practices at the Singapore Art Museum* (Singapore, 2024), *The Spirits of Maritime* Crossing at the Venice Biennale (Venice, Italy 2024) and *Bangkok Art Biennale* (Bangkok, Thailand, 2022). At TOKYO ATLAS, she will present a new video work created in the underground parking lot in Aomi.





Photo by Anantaporn Intravisit

The Machine Ghost in the Human Shell, 2024.
In Collaboration with Pat Pataranutaporn

Ipeh NUR

Born in 1993 in Yogyakarta, where she lives and works. Nur's practice draws on personal experience, everyday concerns, memory,resilience, and historical context. Influenced by theatrical imagery, she focuses on drawing, while also employing a wide range of media and techniques including batik, ceramics, printmaking, sculpture, installation, video, and murals. In recent years, she has produced works that reference maritime culture, the passing on of knowledge, and ancient mythology.

Recent major exhibitions include *Setelah Padam* (Kedai Kebun Forum, Yogyakarta, Indonesia, 2025), *Sharjah Biennial 16* (Emirate of Sharjah, UAE, 2025), *Constellations* (47 Canal, New York, USA, 2025), *Small World Cinema* (SculptureCenter, New York, USA, 2024), and the solo exhibition *Menghanyut: Tubuh dan Perjalanan* (Soboman 219 Art Space, Yogyakarta, Indonesia, 2022).





Photo by the artist and ara contemporary

Ombak Belum Tidur, 2024. Photo by Ela Bialkowska, OKNO Studio
for PinchukArtCentre/Future Generation Art Prize 2024

AOMI AREA | UNDERGROUND PARKING LOT

ARTISTS

HAN Ishu

Born in Shanghai in 1987 and lives and works in Tokyo. Informed by his experiences and the perspective of someone who moved from Shanghai to Aomori as a child, Han reflects on the questions and confusion that arise in the relationship between society and the individual. By using his own body in this practice, he challenges the viewer to question the nature of the ideologies and norms inherent within what they are seeing. Using a variety of media including video, performance, installation, photography, and painting, he creates works that are sincere yet full of humor.

Recent major exhibitions include his solo exhibition *Art Must Be Beautiful* (Aomori Museum of Art, Aomori, 2025), *MOT Annual 2021 A sea, a living room and a skull* (Museum of Contemporary Art Tokyo, Tokyo, 2021) along with *Home Sweet Home* (The National Museum of Art, Osaka, 2023, and Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, 2024), and the *11th Asia Pacific Triennial of Contemporary Art* (Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, Australia, 2024).



Into waves, 2026
Courtesy of the artist and ANOMALY



Photo by Sakiko Nomura

Muhannad SHONO

Born in Riyadh in 1977, where he lives and works. Shono's wide-ranging practice includes installation, drawing, and sculpture. With questions about his own roots and identity as a jumping-off point, he critically examines the monolithic structures of history, ideology, and narrative. Focusing on the equivocal relationship between nature and humanity, many of his works are poetic and imbued with a sense of narrative. These works, such as an installation that uses desert sand and wind and one with plants that survive on drainage from urban buildings, dispassionately look at the complex relationship between nature and humanity. He represented Saudi Arabia at the 59th Venice Biennale in 2022.

Recent major exhibitions include *What Remains, Desert X,* (Coachella Valley, CA, USA, 2025), *Sea Art Festival* (Busan, Korea (2023), and *the Islamic Arts Biennale* (Jeddah, Saudi Arabia, 2023).



The Teaching Tree, 2022.
59th Venice Biennale, the National Pavilion of Saudi Arabia, 2022



Photo by Artur Weber

Katie Paterson

Born in 1981 in Glasgow. Lives and works in Scotland. Paterson produces works that poetically engage with expansive, abstract matters rooted in the origins of existence and humanity' s relation-ship to these origins, including the history of the Earth, geological time, connections with nature, and distances to the moon, stars, and the wider cosmos, translating these concepts into tangible, physical experiences. Her work has been presented internationally and includes numerous collaborative projects with partners from a broad range of fields, including research institutions, researchers, and novelists.

Recent major exhibitions and projects include *FROM AMBER TO THE STARS* (Mikalojus Konstantinas Ciurlionis National Art Museum, Kaunas, Lithuania, 2025), the solo exhibition *–there lay the Days between–* (MIT List Visual Arts Center, Massachusetts, USA, 2024), and the solo project *Future Library* (100 Year Commission, Oslo, Norway, 2014–2114).

Support: Daiwa Anglo-Japanese Foundation



Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon), 2007
Photo © Ben Blackall, 2016. Courtesy of the Lowry



Photo by © James Bennet

Shinoda Taro

Born in 1964 Tokyo and died in 2022. After studying landscape gardening, Shinoda began his artistic career. His practice consistently and deeply interrogated the relationship between humans and nature, spanning drawing, sculpture, video, and installation, and earning wide international recognition. Major solo exhibitons and projects include Sharjah Art Foundation (Sharjah, 2016), balzerArtprojects (Basle,2015), Mori Art Museum (Tokyo, 2010), Isabella Stewart Gardner Museum (Boston, 2009), REDCAT (Los Angeles, 2005) and Hiroshima City Museum of Contemporary Art (Hiroshima, 2002). Major international exhibitions include Saitama Triennale (Saitama, 2020), "Garden of Earthly Delights" at Martin-Gropius-Bau (Berlin, 2019), Sydney Biennale (Sydney, 2016), Sharjah Biennale (Sharjah, 2015), Istanbul Biennale (Istanbul, 2007), Busan Biennale (Busan ,2006) and Yokohama Triennale (Yokohama, 2001)



Space Camp Site, 2005



Courtesy of
MISA SHIN GALLERY

AOMI AREA | UNDERGROUND PARKING LOT

ARTISTS

Julian Charrière

Born in Morges in 1987. Lives and works in Berlin. Charrière works across performance, sculpture, film, and photography, creating works that stem from fieldwork in liminal places, ranging from sites of resource extraction to volcanic calderas, remote ice fields, and nuclear testing grounds. By immersing himself in places deeply marked by geological and cultural histories, he imagines alternative ways of perceiving planetary time and explores shifting concepts of nature.

Major exhibitions include *Hard Core* (Mona, Tasmania, Australia, 2026), *Midnight Zone* (Kunstmuseum Wolfsburg, Wolfsburg, Germany, 2026), and *Kairos Resounding*, a two-person exhibition with Laurent Grasso (798CUBE, Beijing, China, 2026).



Midnight Zone, 2024
Installation view: Museum Tinguely, Basel, 2025. Photo by Jens Ziehe



© The Artist
Photo by Art/beats, 2026

AOMI AREA | TOKYO INTERNATIONAL CRUISE TERMINAL

VENUE

Serving as Tokyo's gateway to the sea, the Tokyo International Cruise Terminal accommodates a variety of cruise ships, including some of the world's largest cruise ships. While equipped with functions to receive cruise ships, including CIQ services, the terminal is also used as an event venue when no cruise ships are in port. Here, a video work by Abraham Poincheval is screened, inviting a dialogue with this transitional space—a place where people from around the world arrive and depart, evoking a subtle sense of floating.

*As a general rule, the artworks cannot be viewed when a cruise ship is in port. Please check the cruise ship schedule on the Tokyo Port and Harbor Bureau website before visiting.



Tokyo International Cruise Terminal
Opened in 2020, this four-story cruise terminal spans a total floor area of 19,000 square meters and is capable of accommodating even the world' s largest cruise ships.

AOMI AREA | TOKYOminatorie

VENUE

ATLAS Research & Documents

TOKYOminatorie traces the history of Tokyo Port and Tokyo Waterfront City from the Edo period through the present and into the future. From its large windows, located 100 meters above ground level, visitors can look over Tokyo's waterfront area and enjoy a panoramic view of Aomi Minami Port Park, which is also one of the *TOKYO ATLAS* venues. Here, under the title *ATLAS Research & Documents*, we present a glimpse into the process used by Tanaka Yoshihisa + centre Inc. to construct the visual identity of this exhibition based on their site research, as well as some of the artists' research processes.



TOKYOminatorie
TOKYOminatorie takes its name from a combination of "Minato" (port), "histoire" (history), and "atelier." The facility introduces the history and development of Tokyo Port and the Tokyo Waterfront Subcenter from the Edo period to the present and into the future.

4 VISUAL IDENTITY









1 | Source:Geospatial Information Authority of Japan website 2 | Created by centre Inc. using a modified aerial photograph (Minato City and Shinagawa City areas; photographed by the Geospatial Information Authority of Japan in 2001; sourced from the GSI website). 3 | "Shinagawa Odaiba Model (Phase 2)," Permanent Exhibition, Shinagawa Historical Museum

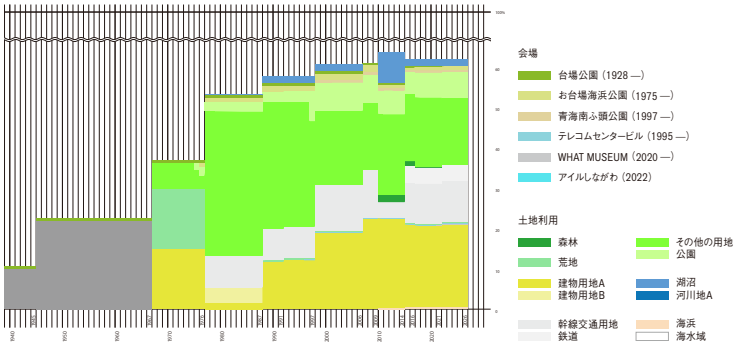
The word "atlas" in the title carries the sense of a book of maps, signifying an approach to mapping the character and history of each location. The waterfront area, the site of the first TOKYO ATLAS exhibition, consists of reclaimed land developed in stages under different roles over time: Daiba, built as a gun battery in the Edo period; Aomi, a hub for shipping and logistics; and Tennoz, a warehouse district turned center for cultural activity, each with its own distinct character.

The visual identity was designed to establish TOKYO ATLAS as an international art exhibition while also offering a framework for understanding its venues. Drawing on archival materials and data, we researched the changes the land has undergone and the human activity that has shaped it, and translated this into a visual form. Rather than a single fixed logo, it takes shape as a design that responds to place and context, forming the foundation for the exhibition experience.

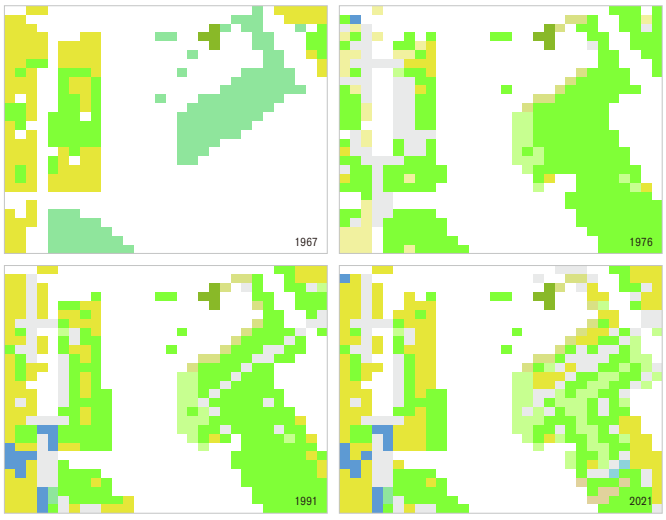
Visualizing land transformation in the form of graphs

The designers obtained land use data for the waterfront area by year and focused on changes in the area of land associated with each type of usage. They then visualized this data in the form of graphs. The expansion of the waterfront area through land reclamation and the rise of human activity on the newly created land define the visual identity of the land.

By refreshing the use data for each exhibition venue area (Daiba, Aomi, and Tennoz), the designers will create a separate graph for each area. Visuals derived from these graphs will represent the unique characteristics of each venue.



The area of each land-use category shown in the figure on the right was calculated and presented as a graph.



Changes in Land Reclamation and Land Use in the Daiba, Aomi and Tennoz Areas (Excerpt).

TANAKA Yoshihisa + centre Inc.

Born in 1980. Graduated from the Department of Scenography, Display and Fashion Design at Musashino Art University, and completed a Master's Degree in Media and Governance at Keio University Graduate School. Through centre Inc., which he leads, he collaborates with government, educational, and corporate institutions, researching contemporary design fields starting from the expansion of visual language in print media, and putting the results into practice in society. Major projects include visual identity programs for the Tokyo Photographic Art Museum, the Japan Pavilion at the 58th Venice Biennale, Aichi Triennale 2022, and Tokyo Art Book Fair, as well as the Takeo Paper Show 2018 and art direction for Issey Miyake. He is also active as one half of the artist duo Nerhol. He received the 2024 (75th) Art Encouragement Prize for New Artists from the Minister of Education, Culture, Sports, Science and Technology.

Top figure: Created by centre Inc. based on modified data from the National Land Numerical Information (Detailed Land Use Mesh Data) and the National Land Survey (Land Classification Survey and Water Survey), Ministry of Land, Infrastructure, Transport and Tourism (MLIT).
Sources: https://nlftp.mlit.go.jp/ksj/gml/datalist/KsjTmplt-L03-b.html
https://nlftp.mlit.go.jp/kokjo/inspect/landclassification/land/land_history_2011/index_tile.html

5 RELATED PROGRAMS

In addition to the Coordinates exhibition that presents emerging artists and curators to a broad audience on an international stage, workshops for children, and a corporate information fair with the theme of “Art × Business.” Information about specific programs will be announced as it becomes available.

COORDINATES

The related exhibition "Coordinates" aims to showcase the artists and curators supported by the Tokyo Metropolitan Government and to encourage their future careers to flourish. As their pursuits, current positions, wide-ranging perspectives, and practices accumulate and intertwine, a new set of coordinates takes form on the international podium, TOKYO ATLAS.

DATE: Saturday, October 10—Sunday, December 20, 2026.
VENUE: WHAT MUSEUM



Tokyo Arts and Space

ARTS COUNCIL TOKYO

AFTER THE DREAM OF ELECTRIC SHEEP: AN UNREALIZED EXHIBITION BY JUNYA YAMAMINE

A documentary exhibition presenting the unfinished curatorial project of the late Yamamine Junya, who played a key role in developing the exhibition's initial concept. Through archives of his distinctive practices in Japan and abroad, the exhibition traces the trajectory of his work and thought.

DATE: Saturday, October 10—Sunday, December 20, 2026.
VENUE: Telecom Center Building 5F

Sponsored by NYAW inc.



ART&BUSINESS GALLERY

This panel exhibition introduces art-related initiatives by companies, including support for artists and collaborative projects. By highlighting the diverse ways in which businesses engage with art, the exhibition seeks to deepen understanding of the wide range of actors who sustain arts and culture, while exploring possibilities for creating a sustainable and mutually beneficial relationship between art and business.

DATE: Saturday, October 10—Sunday, December 20, 2026.
VENUE: Telecom Center Building 5F



SHINAGAWA HISTORICAL MUSEUM

The area of water now occupied by the Port of Tokyo was once known as Shinagawa Bay. Since the Jomon period, people have lived along its shores, and Shinagawa later flourished as an important center of transportation and trade. This exhibition explores the history of the area's transformation and growth from Shinagawa Bay into the modern Port of Tokyo, highlighting changes to the waterfront following the construction of the Odaiba fortifications and the evolving relationship between the city and the sea since the Meiji era.

DATE: Saturday, October 10—Sunday, December 20, 2026.
VENUE: Shinagawa Historical Museum



6 COLLABORATIVE PROGRAMS

Throughout the exhibition period, TOKYO ATLAS will engage in a variety of collaborative initiatives with neighboring communities and partner organizations. We hope you will enjoy following these unique efforts as they unfold.

GOAT'S EYES WITH TOKYO METROPOLITAN RINKAI AOMI SPECIAL NEEDS SCHOOL

Goat's Eyes presented at Aomi Minami Port Park, will be accompanied by an exchange program with students from the neighboring Tokyo Metropolitan Rinkai Aomi Special Needs School. Prior to the exhibition, the artist will visit the school and conduct workshops. During the exhibition, works created by the students will be displayed at the venue. Through this program, the artist and students will engage with one another, creating opportunities to nurture the students' creativity while connecting visitors with the local community. Several workshops are also planned during the exhibition period.



PILOT PROGRAM FOR EVENT SECURITY

SECOM, NTT DOCOMO BUSINESS, and Asilla will conduct a pilot program to test next-generation event security. Using real-time video transmission via a closed mobile network and AI-powered video analytics, the program will assess the effectiveness of crowd analysis and behavior detection. In addition, the security robot "cocobo" will work alongside human security staff to explore ways to improve security and operational efficiency at large-scale outdoor venues.

Locations: Daiba Park, Odaiba Marine Park, Aomi Minami Port Park, Telecom Center Building



autonomous security robot "cocobo"

TOKYO ATLAS VIRTUAL EXHIBITION

The TOKYO ATLAS VIRTUAL EXHIBITION will offer an online experience of the exhibition at Daiba Park. The venue will be digitally documented and recreated as a virtual space, allowing visitors to explore the exhibition from a computer, smartphone, or other device as if they were walking through the actual site.

By recreating the venue in a virtual environment, the project aims to make the exhibition accessible to a wider audience, regardless of time or location.



SPECIAL CRUISE BOAT "ARTE TOKYO CRUISE"

Period: October 10 – December 20
Operating Days: Primarily Saturdays, Sundays, and public holidays
Route: Odaiba Marine Park – Tennozu Pier
Various routes offer passengers the opportunity to experience Tokyo's attractions from the waterfront.
Operating Hours: Primarily 10:00 am – 4:00 pm
Frequency: Approx. 4 services per day
Fare: ¥1,500 one way per adult between Odaiba and Tennozu Pier
(Up to one preschool-age child may ride free with each adult or high school student.)
Capacity: Approx. 40 passengers
Co-organized by: Shinagawa City
Tickets: mizubetokyo.com/artetokyocruise/



7 EVENTS

EVENT LIST

*Event details are subject to change.

Saturday, October 10 | 11:00 am–12:30 pm
Opening Symposium

Overview: Artistic Directors Tatehata Akira and Miki Akiko, Aoyagi Masanori and Hoashi Aki will discuss the significance and potential impact of holding an international art exhibition in Tokyo.

Venue: MONO Future Center (Telecom Center Building, 14F)
Speakers: Tatehata Akira, Miki Akiko, Aoyagi Masanori, Hoashi Aki(Moderator)
Capacity / Admission: 150 people / Reservation required
Note: English subtitles provided

Saturday, October 10 | 2:30–4:00 pm
Aomi Area: Artist Talk

Overview: An opening-day talk featuring artists participating in the Aomi area, curated by Artistic Director Miki Akiko. The artists will introduce their works and discuss the ideas and processes behind them.

Venue: TOKYO Minatorie
Speakers: Miki Akiko, Kawita Vatanajyankur, Ipeh Nur, Haroon Mirza
Capacity / Admission: 50 people / No reservation required
Note: Japanese and English subtitles planned

Monday, October 12 (Public Holiday) | 3:00–5:00 pm
Daiba and Tennoz Area: Artist Talk

Overview: A talk featuring artists participating in the Daiba and Tennozu areas, curated by Artistic Director Tatehata Akira. The artists will introduce their works and discuss the ideas and processes behind them.

Venue: Odaiba Marine Park
In case of rain: Telecom Center Building, 5F
Speakers: Tatehata Akira, Ikemura Leiko, Ishige Kenta, Mizuki Rui, Mori Keita
Capacity / Admission: 50 people / No reservation required

Monday, October 12 (Public Holiday) | 5:00–6:15 pm (Talk) / 6:30–9:00 pm (After Party)
Talk Event & After Party

Overview: A talk at the Museum of Imaginary Narrative Arts (MINA) in Shibuya featuring artist Takeoka Yuji, architect Fujiwara Teppei, and Artistic Director Miki Akiko. An after party will follow the talk.

Venue: Museum of Imaginary Narrative Arts (MINA)
Speakers: Takeoka Yuji, Fujiwara Teppei, Miki Akiko.
Admission: Priority given to guests with reservations
Fee: Talk | 5:00–6:15 pm / Reservation priority / Free admission (1drink order)
After Party | 6:30–9:00 pm / No reservation required / ¥1,100 (tax included)
Supported by: TOKYU CORPORATION

OFFICIAL WEBSITE
https://tokyoatlas.jp/en/events

ArtSticker
https://artsticker.app/events/157214

7 EVENTS

EVENT LIST

*Event details are subject to change.

Saturday, October 17 | 11:00 am–12:00 pm / 2:00–3:00 pm
"Make a Recycled Mobile with Petit Bateau Fabric and Loss Flower®"

Overview: Create an original mobile using Petit Bateau fabric samples and offcuts, together with Loss Flower® flowers that are still beautiful but would otherwise be discarded. (TOKYO Culturelle Debut Workshop)

Venue: Telecom Center Building, 5F
Participants: Ages 5 through 6th grade / 20 participants per session / Reservation required (Application deadline: October 16)
Organized by: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)
Workshop Instructor: Petit Bateau Japan Co., Ltd.

Sunday, October 25 | 11:00 am–12:15 pm / 1:00–2:15 pm / 2:45–4:00 pm
Upcycled Milk Carton Printmaking Workshop (Kitchen Lithography: Art × Environmental Education)

Overview: A collaborative program with Tama Art University exploring "upcycling"—giving used materials new value by repurposing them. Participants will experience printmaking using familiar milk cartons as printing plates.
(TOKYO Culturelle Debut Workshop: Next Creation Program)

Venue: Telecom Center Building, 5F
Participants: Children in grades 3–6 and their guardians / 10 pairs per session / Reservation required (Application deadline: October 21)
Organized by: Tokyo Metropolitan Government, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), Tama Art University

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Sunday, November 8 / Monday, November 23 (Public Holiday) / Saturday, December 5 / Saturday, December 12
TOKYO ATLAS Guided Exhibition Tours

Overview: Guided tours for the general public exploring the exhibition areas.

Venue: Designated exhibition areas
Capacity / Admission: 30 participants per tour / Reservation required
Reservations will open sequentially from October.
Fee: Free / Some programs require a fee
Co-organized by: Culture Vision Japan Foundation, Culture Convenience Club Co., Ltd.
Planned by: Culture Convenience Club Co., Ltd.

Monday, November 23 (Public Holiday) | 1:00–4:00 pm
TOKYO ATLAS Work Map Workshop

Overview: An experiential program that visualizes different kinds of work and roles, encouraging participants to think about their connections with society and the city. The program includes a map exhibition visualizing the various professions involved in TOKYO ATLAS, as well as interviews conducted by young reporters.

Venue: Telecom Center Building / Aomi Minami Port Park
Participants: Junior high school students / Capacity: 40 / Reservation required
Reservations will open around mid-October.
Co-organized by: Culture Vision Japan Foundation, Culture Convenience Club Co., Ltd.
Planned by: TAM Inc.

OFFICIAL WEBSITE
https://tokyoatlas.jp/en/events

ArtSticker
https://artsticker.app/events/157214

7 EVENTS

EVENT LIST

*Event details are subject to change.

Saturday, December 5 | 2:00–4:00 pm
Shinagawa Historical Museum Talk

Overview: A talk connecting the history and culture of the local area with the *TOKYO ATLAS* exhibition, offering perspectives on the project from the local community.

Venue: Shinagawa Historical Museum
Speakers: Tomikawa Takeshi (Curator, Shinagawa Historical Museum), Kimura Kokoro, Nakagawa Chieko(Moderator)
Capacity / Admission: 100 people / Reservation required
In collaboration with: Shinagawa Historical Museum

Sunday, December 6 | 10:00 am–12:00 pm
Keio Mori Workshop

Overview (tentative): Based on the theme “100 Threads Connecting Tennozu (tentative),” this program invites participants to experience connections between the local community and its people. The program combines a walk through the neighborhood with a creative workshop.

Venue: Tennozu Area
Capacity / Admission: 30 people / Reservation required
Reservations open November 2.
Co-organized by: Culture Vision Japan Foundation, Culture Convenience Club Co., Ltd.
Planned by: Fujiwara Haneda LLC

OFFICIAL WEBSITE
https://tokyoatlas.jp/en/events

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8 OVERVIEW

EXHIBITION NAME
TOKYO ATLAS International Art Exhibition

DATES
Saturday, October 10—Sunday, December 20, 2026［72 days］*Closed Mondays (except October 12 and November 23, public holidays; closed the following Tuesday instead).

VENUES *Free Admission (Fees apply to some programs and exhibitions.)
［DAIBA AREA］ Daiba Park/Odaiba Marine Park
［AOMI AREA］ Telecom Center Building, Aomi Minami Port Park, Underground Parking Lot Within Aomi Minami Port Park, Tokyo International Cruise Terminal, TOKYOminatorie
［TENNOZ AREA］ Isle Shinagawa, WHAT MUSEUM

ORGANIZERS
Tokyo Metropolitan Government, Executive Committee for the Tokyo International Festival of Arts and Culture, Tokyo Metropolitan Foundation for History and Culture

OFFICIAL WEBSITE
tokyoatlas.jp Instagram: @tokyoatlas_official

PRESS INQUIRIES
TOKYO ATLAS International Art Exhibition Public Relations Office
E-mail：tokyo_atlas_pr@ssu.co.jp

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https://tokyoatlas.jp/en/pressrelease

9 PARTNERS *As of October 8, 2026

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