

TOKYO ATLAS

International Art Exhibition

PRESS RELEASE
March 3, 2026

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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.

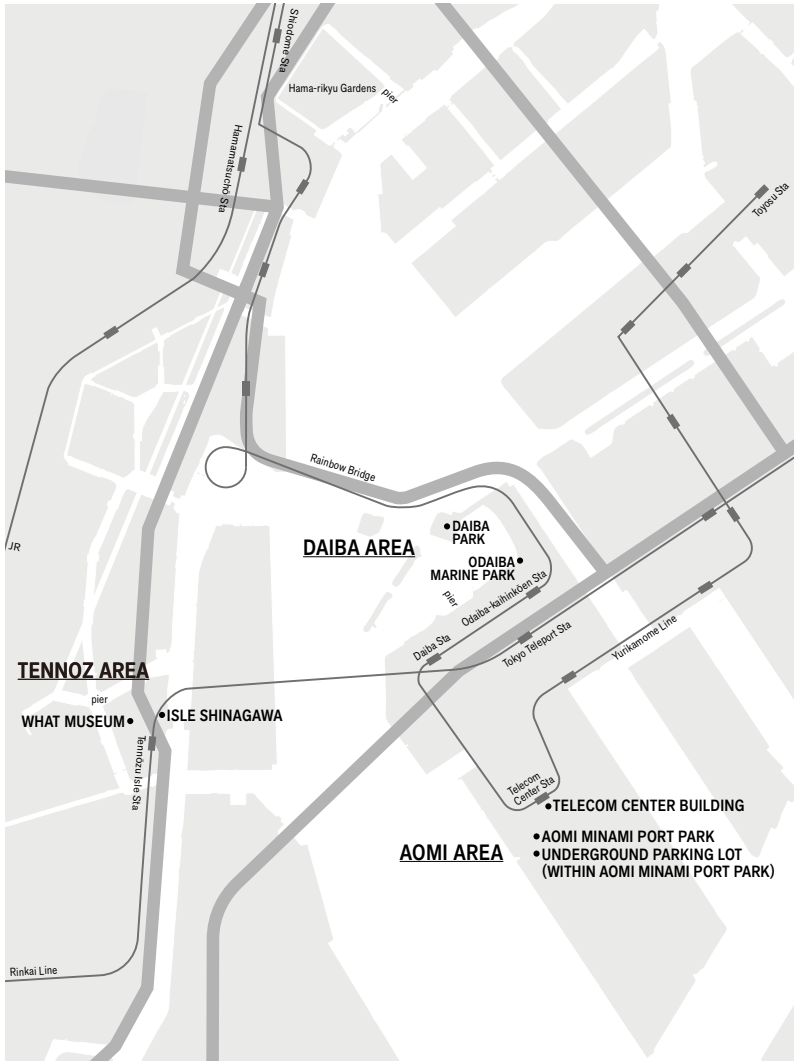
One of the exhibition's main venues, Daiba Park, is an artificial island built in the late Edo period (1603–1868) as a battery intended to repel ships demanding that Japan open its ports to trade, yet it ultimately marked the country's opening to the world without a single shot being fired. Works set 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



2 ARTISTIC DIRECTORS



Photo | 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.

AOMI MINAMI PORT PARK

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.

Abraham POINCHEVAL

Born in 1972 in Alençon, France. Lives and works in Marseille, France. 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).



Artwork image | *La Bouteille*, 2024, Paris, France
Photo by Hafid Lhachmi / ADAGP Paris 2024
Courtesy of Semiose
Portrait | Photo by Jean-Christophe Lett



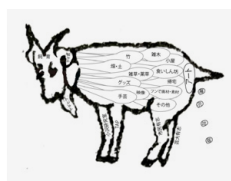
AOMI MINAMI PORT PARK

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.

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 *Learning/Sharing: Will the Future Open from Sharing?* (Tottori Prefectural Museum of Art, Tottori, 2023) and 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).



Artwork image | *Goat's Eyes*
Portrait | the conceptual map of *Goat's Eyes*

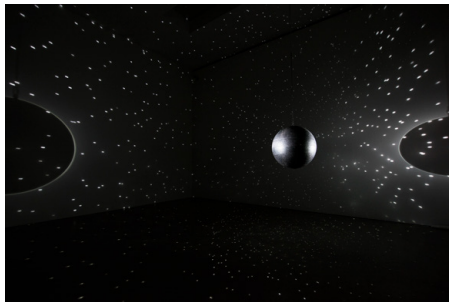
UNDERGROUND PARKING LOT (WITHIN AOMI MINAMI PORT PARK)

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.

Katie PATERSON

Born in 1981 in Glasgow, Scotland. Lives and works in Scotland. Paterson produces works that poetically engage with expansive, abstract matters rooted in the origins of existence and humanity's relationship 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 Čiurlionis 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).

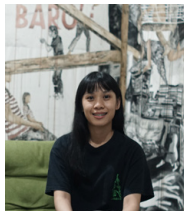


Artwork image | *Totality*, 2016
Photo © Julie Lovens, 2016
Courtesy of Kunsthau Pasquart, Biel
Portrait | Photo © James Bennet

Ipeh NUR

Born in 1993 in Yogyakarta, Indonesia, 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).



Artwork image | *Ombak Belum Tidur*, 2024
Photo by Ela Bialkowska, OKNO Studio for
PinchukArtCentre/Future Generation Art Prize 2024
Portrait | Photo by the artist and ara contemporary



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. This underground space, currently not in use, will be opened for a limited period as an exhibition venue.

*Participating Artists (as of March 3, 2026)

DAIBA PARK AND ODAIBA MARINE PARK

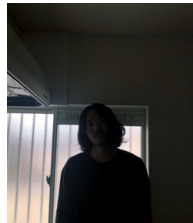
Daiba is an artificial island built in the late Edo period (1603–1868) as a coastal battery intended to repel ships demanding that Japan open its ports to trade, yet it ultimately marked the country's opening to the world without a single shot being fired. The former battery site, now a park, is a space 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 *Jing Zhen Hong RGB (I & II)* (2022–2025), and a sound installation by Ishige Kenta. 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.

ISHIGE Kenta

Born in 1994 in Kanagawa. 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 *New Ground* (The 5th Floor, Tokyo, 2021), the solo exhibition *Aeon* (BIYONG POINT, Akita, 2020), and *Playground for the Senses* (ANB Tokyo, Tokyo, 2022).

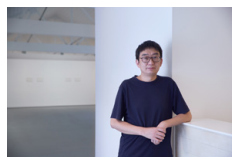


Artwork Image | *Not just water*, 2019,
Installation view at *Le Jardin Convivial*,
Kyoto Botanical Gardens, Kyoto, 2019

ZHAO Yao

Born in 1981 in Sichuan, China. Lives in Beijing, China. 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 major exhibitions include *Thailand Biennale* (Phuket, Thailand, 2025), the solo exhibition *It's Ordinary, But...* (Ota Fine Arts Tokyo 7CHOME, Tokyo, 2025), the solo exhibition *Signals from Heaven, Signals from Heaven* (Beijing Commune, Beijing, China, 2018), and the solo exhibition *A Painting of Thought* (Pace Gallery, Hong Kong, 2015).



Artwork image | *Something in the Air*, 2019,
© Zhao Yao, Courtesy of Ota Fine Arts



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.

*Participating Artists (as of March 3, 2026)

TELECOM CENTER BUILDING

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.

KUSAMA Yayoi

Born in 1929 in Matsumoto, Nagano. 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.



Artwork image | *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



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

ISLE SHINAGAWA

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, and remnants of earlier uses coexist, works planned for display include a video installation by Sasaoka Yuriko.

SASAKA Yuriko

Born in 1988 in Osaka. Currently based in the Kansai region and Hong Kong. Sasaoka 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).



Artwork image | *Torch*, 2026,
Photo by Mugyuda Hyogo
Portrait | Photo by S.C.Felix Wong



ISLE SHINAGAWA

Opened in October 2022, with an area of 900 square meters and a ceiling height of 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, paraspots, and other forms of community engagement.

*Participating Artists (as of March 3, 2026)

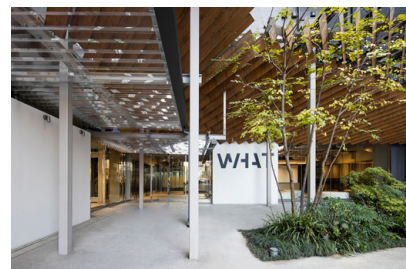
4 RELATED PROGRAMS

With the aim of discovering emerging talent, energizing the art scene, and expanding opportunities for learning, the exhibition will present a range of special programs. Details, including those of the special exhibition for young artists, will be announced as they become available.

SPECIAL EXHIBITION FOR EMERGING ARTISTS

During the exhibition period, WHAT MUSEUM will host a special exhibition featuring emerging artists and creative professionals.

Led by the Tokyo Metropolitan Foundation for History and Culture, which has a long track record in developing emerging talent, this initiative builds on years of experience supporting young artists in Japan and abroad across a wide range of fields and experimental practices through the operation of Tokyo Arts and Space (TOKAS), as well as running programs to train arts management professionals. Working in collaboration with the Tennoz area, the foundation aims to provide a platform where new talent can gain visibility and play active roles.



WHAT MUSEUM

Established in December 2020, with an area of 1,300 square meters. Managed by Warehouse TERRADA, this museum transforms storage space into a site where contemporary art, architecture, and diverse creative practices come together, drawing on the unique perspective of a warehouse operator. It functions as the core of the Tennoz art community, sharing art and culture with audiences around the world.

5 EVENT OVERVIEW

EXHIBITION NAME

TOKYO ATLAS International Art Exhibition

WHEN

Saturday, October 10, 2026—Sunday, December 20, 2026 [72 days]

WHERE *Admission is scheduled to be free except for selected exhibitions.

[DAIBA AREA] DAIBA PARK, ODAIBA MARINE PARK

[AOMI AREA] AOMI MINAMI PORT PARK, UNDERGROUND PARKING LOT (WITHIN AOMI MINAMI PORT PARK),
TELECOM CENTER BUILDING

[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

ARTISTIC DIRECTORS

MIKI Akiko, TATEHATA Akira

OFFICIAL WEBSITE

<https://tokyoatlas.jp/>

*The currently active site is a teaser site. The fully realized site will launch on May 1, 2026 (the URL will not change).

SPONSORS (AS OF MARCH 3, 2026)

Warehouse TERRADA, Tokyo Teleport Center Inc., Mizuho Bank, Ltd.



LINKS FOR REFERENCE

1. <https://www.metro.tokyo.lg.jp/information/press/2025/07/2025070911>
2. <https://www.metro.tokyo.lg.jp/information/press/2025/09/2025093013>
3. TOKYO ATLAS International Art Exhibition Press Release | December, 2025 | teaser website



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PRESS INQUIRIES

TOKYO ATLAS International Art Exhibition Public Relations Office

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Official Materials Download

https://drive.google.com/drive/folders/1iu0AqYWT9fwYj-_KUq1LQTPa1Y6J1Yo9?usp=drive_link

