

TOKYO ATLAS

International Art Exhibition

PRESS RELEASE
July 1, 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.

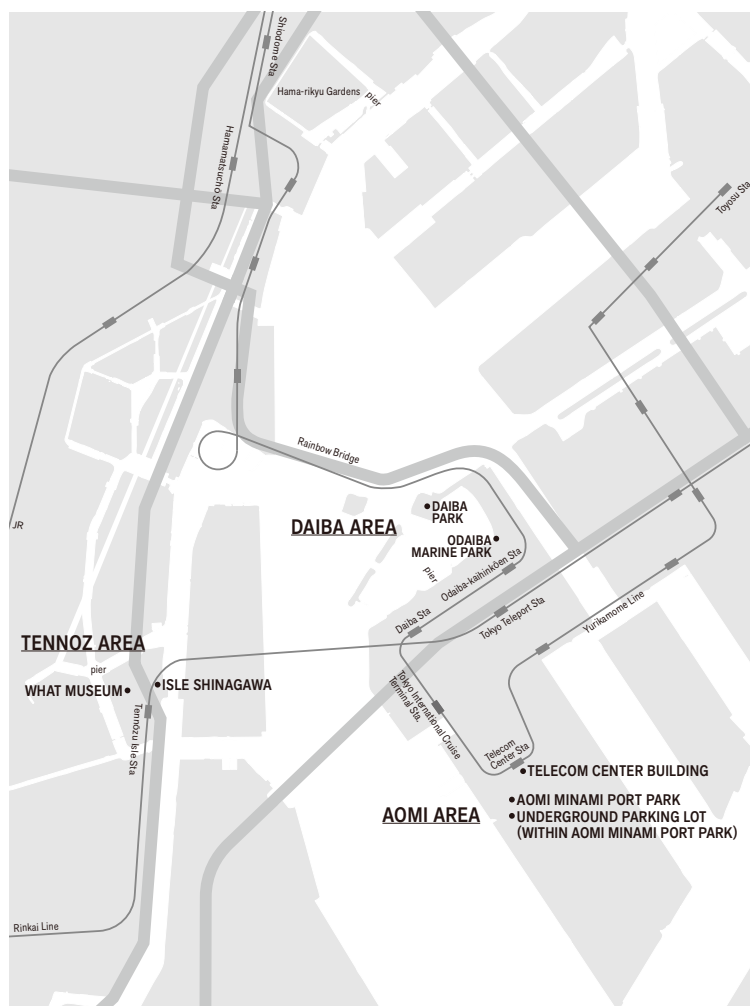
One of the exhibition's main venues, Daiba Park, is an artificial island built in the late Edo period (1603–1868) as a battery intended to repel ships demanding that Japan open its ports to trade, yet it ultimately marked the country's opening to the world without a single shot being fired. Works set 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 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 Sakutarō 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 *As of July 1, 2026

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 works 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 of 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

★ Indicates artists to be announced on July 1, 2026.

DAIBA AREA | DAIBA PARK / ODAIBA MARINE PARK

ARTISTS

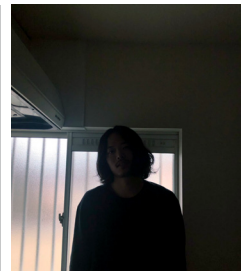
ISHIGE Kenta

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).



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/ TCHOME, 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



★ Indicates artists to be announced on July 1, 2026.

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.



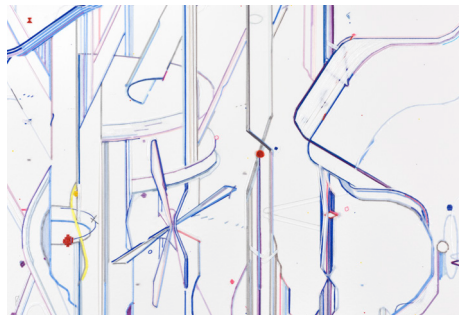
Isle Shinagawa
Opened in October 2022, with an area of about 900 square meters and a ceiling height of about 10 meters. This community hub was created by repurposing the former Higashi-Shinagawa cleaning work site. Located along a canal on Tennoz Isle, it helps generate local energy and activity through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

SASAKA 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).



Photo by S.C.Felix Wong

Torch, 2026. Photo by Mugyuda Hyogo

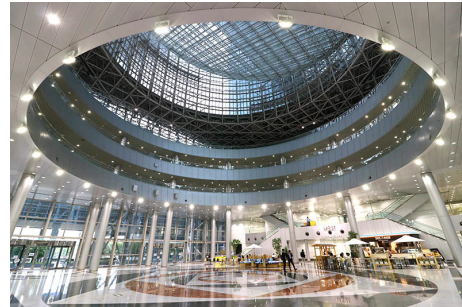
★ Indicates artists to be announced on July 1, 2026.

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.



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 *As of July 1, 2026

MIKI Akiko Artistic Director's exhibition

PROJECT AREA

[AOMI AREA] Aomi Minami Port Park, Underground Parking Lot
Within Aomi Minami Port Park

PROJECT TEAM

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

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

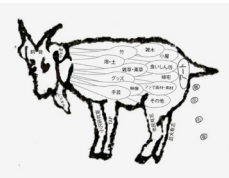
GOAT'S EYES

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).



Goat's Eyes



the conceptual map of Goat's Eyes

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).



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



Photo by Jean-Christophe Lett

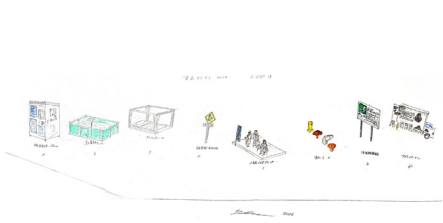
AOMI AREA | AOMI MINAMI PORT PARK

ARTISTS

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).



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

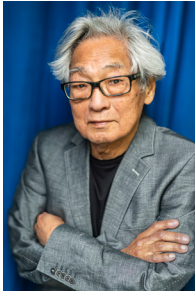


Photo by Tamon Takeoka

★ Indicates artists to be announced on July 1, 2026.

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.



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

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).



Cultivating the Waves - Sea of Japan, 2024

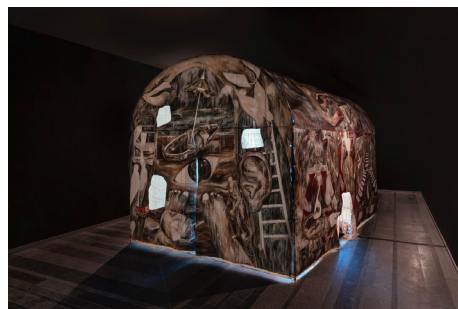


Photo by Sakiko Nomura

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).



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



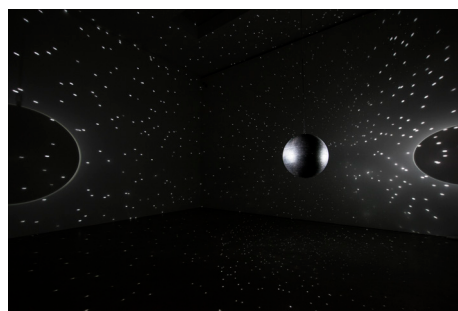
Photo by the artist and ara contemporary

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 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 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



Totality, 2016. Photo by © Julie Lovens, 2016. Courtesy of Kunsthaus Pasquart, Biel



Photo by © James Bennet

★ Indicates artists to be announced on July 1, 2026.

AOMI AREA | UNDERGROUND PARKING LOT

ARTISTS

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

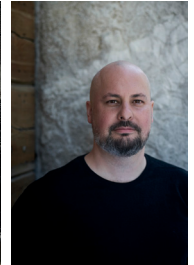


Photo by Artur Weber

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.



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

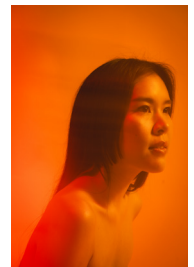


Photo by Anantaporn Intravisit

★ Indicates artists to be announced on July 1, 2026.

4 VISUAL IDENTITY



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.

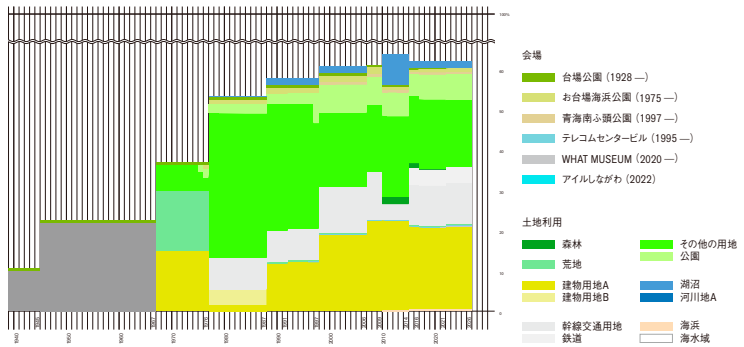


1 | Source: Geospatial Information Authority of Japan website 2 | Created by centre Inc. using a modified aerial photograph (Minato City and Shinagawa City areas; photographed by the Geospatial Information Authority of Japan in 2001; sourced from the GSI website). 3 | "Shinagawa Odaiba Model (Phase 2),"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

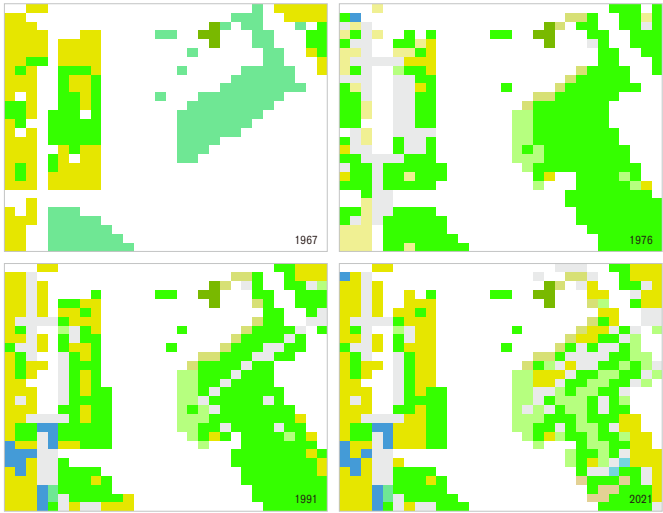
Visualizing land transformation in the form of graphs

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.

PROJECT TEAM

1F Exhibition

This program is curated by two alumni of the Overseas Study Visit Program for Arts Management Professionals (Tokyo Metropolitan Foundation for History and Culture, Arts Council Tokyo). The program sends young practitioners who will go on to connect artists and society on short-term placements at arts festivals and similar events, giving them a first step toward international careers by building networks with arts and culture professionals abroad.

IWATA Tomoya (Curator)(Participant, 2024 Overseas Study Visit Program for Arts Management Professionals, 60th International Art Exhibition of La Biennale di Venezia)

KIMURA Kokoro (Associate Curator)(Participant, 2025 Overseas Study Visit Program for Art Management Professionals, Bienal de São Paulo)

DRESKLER Erika (Associate Curator)

2F Exhibition

Organized by Tokyo Arts and Space (TOKAS), which supports a wide spectrum of artistic activities and experimental projects by artists and creators in Japan and abroad, this exhibition features artists who have taken part in programs run by TOKAS or Arts Council Tokyo.

IKONDO Yuki (Program Director, Tokyo Arts and Space)

OSHIMA Ayako (Curator, Tokyo Arts and Space)

NAKAGAWA Chieko (Curator, Tokyo Arts and Space)

Project Management

MIKI Akane (Participant, 2024 Overseas Study Visit Program for Arts Management Professionals, 60th International Art Exhibition of La Biennale di Venezia), IKEZAWA Kana, KEMMOKU Haruka



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.



ARTS COUNCIL TOKYO



6 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

[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



PARTNERS *As of July 1, 2026

SUPPORT: British Council, Daiwa Anglo-Japanese Foundation

SPONSERS: JTB Corp., Warehouse TERRADA, Tokyo Teleport Center Inc., Mizuho Bank, Ltd., Takenaka Corporation,
The Chain Museum Inc., Tokyo Monorail Co., Ltd., Shinagawa City, NTT DOCOMO BUSINESS, Inc., MISAWA HOMES CO., LTD.



PRESS INQUIRIES

TOKYO ATLAS International Art Exhibition Public Relations Office

E-mail: tokyo_atlas_pr@ssu.co.jp

Official Materials Download

<https://drive.google.com/drive/u/0/mobile/folders/1Q4HL24g3Y9aoIMWNKFaim9X0Jgh7NqZ->



Past Press Releases

<https://tokyoatlas.jp/en/pressrelease>

