

Setouchi Triennale 2028

Call for Art Proposals

Inquiries : First round

Received by August 24, 2026

Setouchi Triennale Executive Committee Office

■ About the Contents

Q1. Is it possible to propose a plan that reconfigures and develops an existing artwork previously exhibited elsewhere, tailored to the environment and themes of the Setouchi region? Also, will the costs for such iteration, adaptation, and re-production be covered by the production subsidy?

A1. Yes, it is possible. As stated in the Call for Art Proposals, proposals based on existing artworks are acceptable as long as they are site-specific developments that utilize the local resources of each venue. Furthermore, expenses required for the development, adaptation, and re-production of the work can be included in the budget as part of the production subsidy.

Q2. What is the difference between "7. Free Proposals" and other proposal categories (such as site-specific works)?

A2. This category is intended to broadly invite proposals through diverse approaches that go beyond conventional artworks and event frameworks, or transform the concepts or means of expression of art festivals, which do not fall strictly under categories 1 to 6. Please choose the category that best matches the primary focus of your proposal.

■ About the Proposed Locations

Q3. Is it possible to propose artwork installation sites outside of the venues listed in the Application Guidelines (such as islands or coastal areas not specified in the guidelines)? Also, could you let us know whether specific facilities or detailed locations within these areas are eligible to be proposed?

A3. You cannot propose locations outside the venues listed in the Application Guidelines. Please select and propose from the "Sites Eligible for Proposals" specified in the guidelines (Naoshima, Teshima, Megijima, Ogijima, Shodoshima, Oshima, Inujima, Takamatsu Port area, Uno Port area, Seto Ohashi Bridge area, Shido/Tsuda area, Hiketa area, Honjima, Takamishima, Awashima, Ibukijima, and Utazu area). Furthermore, since the detailed scope of venues within each area (specific facilities and exact locations) has not yet been officially finalized, we cannot respond individually regarding whether a specific facility or location can be proposed.

Q4. The official website lists all 17 venues under "Sites Eligible for Proposals," but the official SNS (such as Instagram) only listed a limited number of areas. Which list of locations should applicants follow?

A4. The "Sites Eligible for Proposals" for the open call are all 17 venues listed in the Application Guidelines and on the official website. The SNS post that listed only certain areas was an announcement regarding the target venues for the "On-site tours."

Q5. Must applicants identify a specific building or precise location at the time of application? If it is difficult to inspect the site in advance due to residing overseas, is it possible to specify the preferred island and necessary spatial conditions in the proposal, and then determine the exact location in consultation with the Executive Committee after selection?

A5. It is not necessary to identify a specific building or detailed installation location at the time of application. If you have a preferred exhibition location, please specify the desired island or area, along with the detailed environmental and spatial conditions required for your artwork (dimensions, wall surface, location, electricity, telecommunications, structural requirements, etc.) in your proposal. Please note that we do not provide information regarding candidate sites matching your desired conditions prior to proposal submission. After selection, suitable candidate sites for the artwork will be finalized through individual consultation. Please also note that we cannot guarantee exhibition at your requested location.

■ About Eligibility Requirements

Q6. For research and community collaboration, I would like to stay on site for a few months prior to the festival to produce the work. Can the Executive Committee help arrange, mediate, or provide local traditional houses, vacant houses, or accommodations? Also, will lodging and utility fees be provided free of charge?

A6. The Executive Committee does not individually arrange, mediate, or provide free accommodations or residences for artists, including for research prior to selection and during the production period. After selection, if desired, artists will arrange their own accommodations on each island or in surrounding areas in coordination with the Executive Committee. Furthermore, rental fees, utilities, and living expenses during the stay must

be managed within the production subsidy (capped at approximately 2,500,000 yen (tax included)).

■ About Selected Proposals (Production Subsidy)

Q7. What kinds of expenses are eligible for the production subsidy (up to approximately 2,500,000 yen)? (e.g., material costs, purchase of sensors/audio/communication equipment, venue facilities, transport/installation/deinstallation costs, cloud API fees, server maintenance, artist lodging and travel expenses, etc.)

A7. Applicants may include any expenses in the budget estimate that they consider necessary for the production, transportation, installation, maintenance, and deinstallation of the artwork (material costs, equipment purchase/rental fees, software/communication costs, construction and installation costs, on-site activities, and travel/lodging expenses for the artist and assistants). The final subsidy amount will be determined after selection, based on the estimates submitted and the final proposal content.

Q8. When an artist exhibits an existing artwork, will the rental fee (loan fee) for the work or the cost of equipment already owned by the artist be eligible for the production subsidy?

A8. The purchase cost of equipment you already own is not eligible for the production subsidy. However, if you wish to request rental fees for pre-existing artworks owned by the artist, transportation, installation/adjustment, maintenance, or adaptation costs tailored to the local venue, please include a detailed breakdown of these items in your budget estimate.

■ About Documents for Submission

Q9. For the estimated budget in the project proposal, is it sufficient to submit only a lump-sum amount, or is a detailed breakdown required?

A9. In order to evaluate the feasibility and validity during the screening process, please provide a detailed breakdown by expense item as much as possible. For goods sales, food projects, or other projects that will generate revenue, an income and expenditure plan must also be submitted. Please note that the final subsidy amount will be decided based on the estimates submitted after selection and the final proposal content.

■ About Requirements

Q10. Is it possible to apply as an artist-in-residence group or project team with works by multiple participating/collaborating artists submitted together as a single proposal? Or must a separate application be submitted for each individual artist?

A10. If the project is planned, operated, and executed as a single, cohesive collaborative project, it is possible to apply under a single group/organization name. However, if the works are independent, separate projects by individual artists, application documents must be prepared for each artist (or project), and the application fee must be paid for each submission (up to 3 proposals per applicant/group).

Q11. Is it possible for the artist to visit the site periodically during the exhibition period to perform repairs, touch-ups, and maintenance on the artwork?

A11. Yes, it is possible. If periodic maintenance is required—such as for works that change in appearance due to natural elements or the passage of time—please clearly state this and describe your maintenance plan in the project proposal. Please note that travel expenses and material costs for maintenance during the exhibition period must be covered within the approved production subsidy (or at your own expense).

Q12. For venues open across all three seasons (Spring, Summer, and Autumn), is it possible for large-scale artworks to remain installed at the same location throughout the entire festival, including the periods between sessions, without being dismantled?

A12. Although it depends on the site environment and the nature of the artwork, tangible works installed at venues open across all three seasons generally do not need to be removed between sessions.

Q13. Is it possible to use living plants as a component of the artwork and attach sensors to them? Also, are post-festival restoration methods such as transplanting the plants to another location acceptable?

A13. Proposals using living plants are acceptable. However, as many of the island venues are designated as Setonaikai National Park, artists must comply with environmental laws and regulations, such as the Natural Parks Act, and take great care not to cause irreversible damage to the existing natural environment. Please include your plans for

returning the site to its original condition after the exhibition period (removal, transplantation to an appropriate location, conservation, etc.) in your proposal. Specific arrangements will be coordinated with relevant authorities after selection.

Q14. Would an intervention involving temporary painting of the interior walls of an existing building (such as a traditional house) be permitted, provided the surfaces are fully restored to their original condition after the festival?

A14. In principle, such proposals are acceptable provided that the approval of the building owner and the Executive Committee is obtained, and that the space can be completely returned to its original condition (repainting to the original state, repair, etc.) after the exhibition. Please specify the method and schedule for restoring the site to its original condition in your proposal.

Q15. Will internet connectivity (wired LAN, Wi-Fi, etc.) and power supply be provided at exhibition venues? Also, is it possible to perform external API communication and remote maintenance?

A15. Available facilities and infrastructure vary greatly depending on the exhibition location. As many locations lack existing telecommunications infrastructure, applicants requiring communication lines (mobile Wi-Fi routers, temporary line installations, etc.) must procure and contract them on their own and include these costs in their budget. While remote maintenance is permitted, we recommend a local backup configuration in case of network outages. Technical conditions and limitations will be discussed individually after selection based on the infrastructure of the site.

■ About Screening

Q16. Will the secondary screening (interview) be conducted in person or online? For overseas artists, can gallery representatives attend as proxies, or may an interpreter be present?

A16. The secondary screening (interview) can be conducted either in person or online. As attendance by the artist in person is standard, the presence of an interpreter or gallery representative to assist an overseas artist, as well as whether attendance by a proxy alone is permissible, will be guided and consulted on an individual basis upon passing the

first screening.

■ About On-site Tours

Q17. If the on-site tours are fully booked, will additional spots be added or is a waitlist available? Also, is it possible to attend only the opening lecture on the first day?

A17. Applications for the on-site tours will close once capacity (40 participants per day) is reached; however, in that case, waitlist registration is available via the application website ([<https://www.kotobus-tour.jp/tour/bus/KTG032.html>]). Please note that separate registration solely for the lecture on the first day is not offered. Participation in the on-site tours will not affect the screening in any way, so you may still apply for the open call even if you cannot join the tours.

■ About Copyright and Ownership

Q18. The guidelines state that "in principle, the ownership of the selected artwork shall belong to the Executive Committee." How does this apply to pre-existing artworks temporarily exhibited by an artist/gallery, or to electronic devices and equipment purchased with the production subsidy?

A18. While ownership of the selected artwork belongs to the Executive Committee in principle, the treatment of temporary loans of pre-existing artworks, as well as artworks, equipment, hardware, and data intended to be returned to the artist or repurposed after the exhibition, will be determined through individual contracts and discussions after selection.

Q19. For participatory works that utilize text data provided by visitors (including potential personal information) or AI-generated logs, what are the administrative responsibilities regarding personal data and the scope of archive/publicity use by the organizer?

A19. When handling information provided by visitors, the responsible parties and implementation methods for privacy policy disclosure, obtaining prior consent, appropriate anonymization, and data security management must comply with the decisions of the Executive Committee based on the final artwork content. Furthermore, the detailed rights and scope of use regarding artwork software and collected data (including use in official record books, publicity materials, etc.) will be discussed and

finalized with the Executive Committee after selection.