

Setouchi Triennale 2028

Call for Art Proposals

Inquiries: Second round

Received by September 14, 2026

Setouchi Triennale Executive Committee Office

I .General Questions About the Open Call

■ About the Contents

Q1. Could you provide examples of artworks or projects selected under “7. Free Proposals” at previous editions of the Triennale?

A1. “Free Proposals” is a category intended to invite a broad range of proposals from diverse perspectives, including new forms of expression unconstrained by conventional artworks or event formats and proposals that expand the concept of an art festival. As the category does not assume any particular fixed format, we do not provide examples of individual proposals from the past.

Q2. Is it possible to submit a multifaceted art project as a single proposal if it combines several forms of expression or stages of production, such as musical performances, workshops, sound installations, field recordings, and interviews with local residents?

A2. Yes, it is possible. We accept proposals that combine exhibitions, performances, on-site research, community interaction, and other elements into a single, cohesive project. When applying, please select the one category that best matches the primary focus of your proposal. Your project proposal should clearly describe the overall structure, the implementation plan for each element, the schedule, and the budget plan.

■ About the Proposed Locations

Q3. As my work consists of photographs and would be difficult to exhibit outdoors, I am considering an indoor exhibition in a traditional house, vacant house, or similar space. Could you provide information before I apply about potential indoor photography exhibition sites or vacant properties in the eligible areas?

A3. As explained in the first round of inquiries (A3 and A5), the Executive Committee does not arrange or provide information about individual vacant houses, facilities, or other candidate properties before applications are submitted. You may prepare and submit a proposal based on assumed requirements for an indoor space. After selection, a suitable exhibition location will be determined and arranged in consultation with the Executive Committee, taking into account the concept of the artwork and its spatial requirements.

Q4. Are there museums or other cultural facilities where artists selected through the open

call can exhibit their work? Also, may I specify an existing theatre or hall as my preferred venue for a stage production requiring sound and lighting equipment?

A4. No museums, theatres, or other facilities have been designated in advance as exhibition venues, except for proposals for events at the Kasaya-tei Residence. You may name a particular theatre, hall, museum, or other facility as your preferred venue in your application, but its availability cannot be guaranteed in advance. If your proposal is selected, the venue will be arranged in consultation with the Executive Committee, taking into account the content of the work and its stage-equipment requirements.

Q5. Must applicants specify a particular location for their work, or may they list several preferred areas and the spatial conditions they require at the application stage, then determine the final location following suggestions from and discussions with the Executive Committee after selection?

A5. Either approach is acceptable. You do not need to identify a single specific location when applying. You may instead list several candidate islands or areas and clearly state the environmental and spatial conditions your work requires—such as size, facilities, and quietness—in your project proposal. The final installation or performance location will be determined in consultation with the Executive Committee if your proposal is selected.

■ About Eligibility Requirements

Q6. I am an artist living overseas. I do not speak Japanese, and I am not fluent in English. I am willing to arrange translation tools or an interpreter myself, but will my language proficiency affect my eligibility or how my proposal is screened?

A6. Language proficiency alone will neither disqualify an applicant nor place them at a disadvantage during screening. However, as specified in the Application Guidelines, application documents must be prepared and submitted in Japanese or English. If your proposal is selected, arrangements for communicating with the Executive Committee and carrying out activities on site will be discussed and confirmed individually.

■ About Selected Proposals (Production Subsidy)

Q7. May I include an “artist’s fee (production remuneration)” for myself in the production-subsidy budget estimate? If so, are there examples from past projects or guidelines for

the maximum amount or proportion of the budget?

A7. Applicants may include fees or production remuneration for their own planning, production, on-site work, and related activities in the budget estimate. We do not set a uniform numerical limit on the amount or percentage that may be included, or provide examples from past projects. The budget plan will be assessed as a whole for its appropriateness and feasibility.

Q8. Are the following expenses eligible for the production subsidy: performers' fees; sound-equipment and operation costs; venue setup; field recording; on-site research; travel and accommodation; documentation photography and filming; publicity and printing; community collaboration; specialist construction work in Japan; technical staff; equipment rental; electrical and telecommunications infrastructure work; transport to the islands; maintenance during the exhibition period; and deinstallation and disposal? Will the Executive Committee pay any expenses separately?

A8. Any of the expense items mentioned in the inquiry may be included as estimated costs in the budget estimate, provided they are necessary to produce, implement, or deinstall the proposal. The subsidy amount will be determined by the Executive Committee upon selection, based on the submitted estimate and the final proposal content. No costs other than the decided production subsidy will be paid separately by the Executive Committee, so please include all necessary expenses in your estimate.

Q9. In addition to the production subsidy, may an artist obtain external grants from government bodies, funds, or private foundations, or corporate sponsorships, and use them to cover production costs? Can the Executive Committee issue documents needed for grant applications, such as a certificate of selection or an invitation letter?

A9. Whether external grants, sponsorships, or other funding can be used for an individual work cannot be determined categorically, as such funding may affect the Triennale's overall grants, sponsorships, and artwork production plans. The same applies to the issuance of documents such as certificates of selection or letters of recommendation. If you intend to use external funding, do not assume that it can be applied. Instead, describe the funding and its details in the budget (income and expenditure plan) included with your application. If your proposal is selected, the matter will be discussed individually.

Q10. Does the production-subsidy ceiling of “approximately 2,500,000 yen” stated in the Application Guidelines include consumption tax, or is it an amount before tax?

A10. The amount includes consumption tax.

■ About Documents for Submission

Q11. For “2. Reference materials such as a curriculum vitae (CV) or example(s) of previous work,” the English CV should be about half an A4 sheet in length. Should it be written as a summary rather than a list? Must reference images of previous works also be reduced to fit within half an A4 page? Are there restrictions on the number of images or their layout?

A11. The lengths specified in the Application Guidelines—“around 400 characters in Japanese or on half of an A4 sheet in English”—are guidelines intended to prevent CVs from becoming excessively long and to allow reviewers to understand applicants’ principal achievements concisely. You may use either a short summary or a chronological list of selected career highlights and achievements. Please choose a format that conveys your activities concisely.

The length guideline applies to the text; images do not need to fit within half an A4 page. You may place one image on each page or arrange several images on a page. There is no limit on the number of images. However, “1. Project Proposal” and “2. Reference materials such as a curriculum vitae (CV) or example(s) of previous work” must together meet the submission requirements: no more than 10 A4-size pages in total when printed, and no more than 2 GB of data in total.

■ About Requirements

Q12. The Application Guidelines limit submissions to “no more than 3 proposed plans per person/group.” May the same person submit three proposals in their own name and participate in a further three proposals as a member of a group or collaborative team—a total of six proposals?

A12. Individual and group/organization applications are treated separately. The same person may therefore submit up to three proposals in their own name and participate as a member of a group submitting up to three proposals in the group’s name. However, substantially identical artwork proposals may not be submitted more than once under

different names. An application fee of 1,500 yen is required for each proposal.

Q13. Given the nature of a work or its maintenance needs, may I propose to exhibit it during a particular session, such as Spring only or Autumn only, rather than throughout all three sessions (117 days in total)? May I also propose one of several possible sessions, such as either Spring or Autumn?

A13. In principle, permanent or continuously displayed works at venues open across all three seasons—Naoshima, Teshima, Megijima, Ogijima, Shodoshima, Oshima, Inujima, Takamatsu Port area, and Uno Port area—are expected to remain on display in good condition throughout the Spring, Summer, and Autumn sessions (117 days in total). For proposals in areas open during only one session—Seto Ohashi Bridge area, Shido/Tsuda area, and Hiketa area in Spring; Honjima, Takamishima, Awashima, Ibukijima, and Utazu area in Autumn—or for time-limited programs such as events and performances, please specify your preferred exhibition period or session in your proposal. The final exhibition location and period will be determined by the Executive Committee upon selection.

Q14. For an outdoor work, may I drive anchor screws into the ground or drill holes to secure a supporting structure? Are there technical or safety standards relating to typhoons, strong winds, salt damage, and other environmental conditions, or restrictions on attaching works to existing walls or trees?

A14. The island venues are designated as Setonaikai National Park, and compliance with the Natural Parks Act and other applicable laws and regulations is required. Alterations that have not been approved by the land or building owner, and construction that would cause irreversible damage to the environment or landscape, are not permitted. Ground anchors, driven piles, and similar methods may be proposed if they do not interfere with underground utilities or land rights and allow the site to be fully returned to its original condition after the exhibition period. Outdoor works must also have sufficient structural safety to withstand typhoons, strong winds, heavy rain, salt damage, and other conditions. Specific construction methods and restrictions will be discussed and adjusted individually upon selection, taking into account conditions on site.

Q15. Will all works selected through the open call be removed after the festival, or might

some remain installed or on permanent display? How will the work and costs of deinstallation, restoring the site, return shipping overseas, or disposal in Japan be handled?

A15. As stated in the Application Guidelines, artworks must, in principle, be removed and the site returned to its original condition after the exhibition period. However, the Executive Committee may decide, with the artist's consent, to continue displaying a work after the festival. Whether a work will be removed or remain on display, and the specific arrangements involved, will be determined in consultation with the Executive Committee. If you wish to store or take your work home, please include the costs of deinstallation and return shipping in the budget plan submitted with your proposal.

Q16. For a work using electrical equipment or electronic devices, can on-site staff assist during the exhibition period with opening and closing the venue, switching the power on and off, cleaning, basic checks, and simple restarts? Are there arrangements for a local technician to respond to equipment problems, or for temporarily closing a work to the public?

A16. During the exhibition period, venue staff and volunteer supporters will open and close venues and provide routine observation and basic checks. Please avoid, as far as possible, proposing works that require specialist knowledge or skills, dedicated supervision, or specialist maintenance. If the specifications of your work make dedicated management or special maintenance unavoidable, clearly describe in your proposal how you will organize its maintenance and operation.

On-site staff may assist with routine power operation, simple restarts, and similar tasks if you submit an operating manual in advance and the Executive Committee agrees to the scope of their assistance. If equipment failure or another problem makes exhibition difficult during the festival, we will consult with the artist on the response, which may include temporarily closing the work to the public.

Q17. If I propose a sound installation or music program, does the Triennale have standards or procedures concerning volume, noise, and consideration for nearby residents? Can power capacity, noise-control measures, and other conditions be discussed after selection?

A17. There is no uniform numerical limit, but consideration for nearby residents' living environment and existing artworks in the vicinity is essential. If your proposal includes sound that may affect the surrounding area, please specify the anticipated volume, directionality, performance times, soundproofing measures, and other relevant details in the project proposal. Upon selection, operating conditions will be determined in consultation with relevant parties, taking into account the location's surroundings, power capacity, and noise-control measures.

■ About Screening

Q18. After passing the first screening (document review), may I further develop or refine the materials, scale, or exhibition method of the proposed work before the secondary screening (interview), based on site visits and research, provided that I maintain its concept?

A18. Yes, it is possible. Provided that the basic concept and core elements proposed at the first screening are maintained, you may develop, refine, or improve the plan based on site research and feasibility studies. Please explain any such changes during the secondary screening interview.

■ About On-site Tours

Q19. Will the on-site tours include specific indoor properties suitable for proposed uses such as photography exhibitions, or theatres and other facilities that could accommodate performances?

A19. The on-site tours are intended to help participants understand the geography and atmosphere of the target areas. We also plan to introduce some candidate sites and facilities along the tour routes. Please note, however, that the tours will not provide comprehensive access to the interiors of vacant houses or specific facilities for the purposes of individual proposals.

■ About Copyright and Ownership

Q20. May I publish or use, including in an online archive after the Triennale, environmental recordings, audio interviews with residents, documentary photographs, and videos collected during the production of my work? Are there guidelines concerning

portrait rights and personal information?

A20. Any subsequent publication or archiving of activities undertaken or materials produced for the Triennale—including environmental recordings, interviews, photographs, and video—must be discussed with the Executive Committee in advance. Such discussions will address matters including the privacy and portrait rights of local residents and the treatment of the materials as records of the Triennale.

■ Other Questions

Q21. Is there a dedicated coordinator whom overseas artists can consult about on-site production and implementation, including language support, communication with the community, construction, technical matters, transport, and administrative procedures?

A21. If your proposal is selected, you will discuss the matter individually with the staff member responsible for production.

Q22. May a representative in Japan—such as a collaborator, coordinator, or gallery—complete the application procedure and pay the application fee on behalf of an overseas artist who does not speak Japanese? May the representative also attend the secondary screening interview without the artist?

A22. A representative may complete the application procedure and pay the application fee on an artist's behalf. Please enter the artist's own information in the application form, and specify the representative's contact information and the application-fee payment details in the form's "Remarks" field.

As stated in the first round of inquiries (A16), the artist is generally expected to attend the secondary screening interview. An interpreter or gallery representative may accompany an artist living overseas or in similar circumstances. Whether a representative may attend without the artist will be discussed individually, according to the circumstances, after the applicant passes the first screening.

Q23. As part of my research before applying, may I visit the site and interview local residents, neighborhood associations, or businesses? May I tell them that I am considering applying to the Setouchi Triennale 2028? Could visiting the area and building relationships from the year before the festival be treated as part of the

production process?

A23. You may independently visit a site before applying to observe the landscape or the environment on an island. However, please strictly refrain from directly interviewing, reporting on, or contacting local residents, neighborhood associations, or related organizations before applying. Even if you visit in a personal capacity as a prospective applicant, local people may mistakenly believe that your project has been formally approved, potentially causing confusion for artwork planning in the area as a whole.

For proposals involving relationship-building with the local community, please present your ideas and assumptions at the application stage. If your proposal is selected, formal coordination with the community will take place through the Executive Committee. Travel, accommodation, research, and other costs incurred during pre-application site visits are not eligible for the production subsidy and must be borne entirely by the applicant.

Q24. For a music project involving local residents, could I seek advice based on past examples of community collaboration about inviting residents to share everyday experiences and local memories rather than appear as performers? Can the Executive Committee introduce me to neighborhood associations or community organizations and help build those relationships?

A24. For the reasons stated above, the Executive Committee does not make individual introductions to, or act as an intermediary with, local organizations before applications are submitted. If a project involving collaboration with the community is selected, the Executive Committee will assist with consultation and coordination with local neighborhood associations and relevant organizations as needed to support smooth production and interaction.

Q25. May I propose to charge a participation fee for a workshop, live music event, or other program? If so, are there rules on setting fees, selling tickets, or using participation-fee revenue to cover production and operating costs?

A25. Yes, it is possible. However, the Executive Committee will make the final decision on admission or participation fees and sales methods, taking into account consistency with the Triennale's overall admission passport and the venue's capacity to accommodate visitors. The allocation of revenue and whether it may be applied to production costs will

also be decided in consultation with the Executive Committee after selection. At the application stage, please state your proposed participation fee and projected income and expenditure in your proposal.

Q26. If an island music event or an evening or early-morning program takes place outside the scheduled ferry service hours, may I discuss or request special services, additional sailings, or shuttle boats through the Executive Committee and the transport operators? How would the operating costs be handled?

A26. Operating a special service or charter boat for a particular performance would require coordination with ferry operators and other parties. Whether this is feasible, and the conditions under which a service could operate, will vary considerably depending on the circumstances. If your proposal is selected, you may discuss the matter based on a specific plan.

Q27. May I offer optional evening or following-morning activities in addition to a core program that can be completed as a day trip? In that case, may visitors book their own accommodation on the island and pay for it separately from the event participation fee or production costs?

A27. Yes, it is possible. You may also structure an event so that participants arrange their own accommodation separately from the event participation fee. However, accommodation capacity on the islands is limited, so please plan for a manageable number of participants.

Q28. If producing or installing my work requires foundation work, securing structures, or electrical wiring, can the Executive Committee introduce or arrange qualified technicians or contractors in Japan or locally? Could it also introduce local manufacturers or university laboratories that might assist with procuring specialist equipment?

A28. In the interest of fairness, we do not introduce or arrange individual construction contractors, cooperating companies, university laboratories, or similar partners before applications are submitted. If your proposal is selected, the Executive Committee can provide information about construction companies and relevant organizations, and

discuss options as necessary.

Q29. If an existing artwork is temporarily brought from overseas for exhibition and returned overseas (re-exported) after the festival, who is responsible for temporary importation, customs clearance—including designation of the importer of record, duties, or deposits—and re-export procedures? Can the Executive Committee act as the importer of record or arrange customs clearance?

A29. In principle, artists (applicants) are responsible for arranging and paying for the international transport, customs clearance, and import and export procedures associated with bringing works into and out of Japan. These costs must be covered within the approved production subsidy or from the artist's own funds. In principle, the Executive Committee will not act as the importer of record or as an agent for customs clearance.

Q30. Who will arrange and pay for artwork insurance or liability insurance during international transport, on-site installation, the exhibition period, and deinstallation and return shipping? Who is responsible for repairing damage caused by a typhoon or a visitor?

A30. The Executive Committee will cover insurance for artworks during the exhibition period. If insurance is needed during international transport or on-site production, installation, or deinstallation, please include its cost in your proposed production-subsidy budget. The scope of compensation for damage during the exhibition period and responsibility for repairs will be set out in an individual contract after selection, based on the terms of the applicable insurance policy.

II. Proposals for Events at the Kasaya-tei Residence in the Hiketa Area (Contents 2-(2))

Q1. There is a permanently installed illuminated artwork on the floor of the Kasaya-tei Residence. May its lighting be temporarily turned off during a performance, for example to create darkness for a shadow play? May audience seating be placed on or around the circular section of the work?

A1. Yes, it is possible. We accept both proposals that leave the existing artwork's lighting

as it is and proposals that temporarily turn it off. There are no restrictions at the proposal stage on temporarily turning off the existing work or incorporating it into a performance. However, as the circular section is made of glass, whether audience seating can be placed on it will need to be assessed. The extent of space available, audience placement and routes through the space, and related matters will be discussed individually when arrangements are made for the screening performance held after the first screening.

Q2. As the Kasaya-tei Residence has no permanently installed stage, sound system, or lighting equipment, are basic items such as tables, stage platforms, chairs, or audience seating available for performances?

A2. The site is not permanently equipped with a performance stage, sound or lighting equipment, stage platforms, tables, or fixed audience seating. A limited number of raised seating platforms and folding chairs are available on site. In principle, applicants must arrange and plan for any other equipment or audience seating required for their performances.

Q3. May I spend several days on site before the performance to develop the work in response to the venue, including on-site rehearsals and adjustments to the space?

A3. As the building itself is exhibited as an artwork, production work may be carried out outside its public opening hours, but the specific times will need to be discussed. If you anticipate on-site rehearsals or a setup period before the performance, please state this in the production schedule in your project proposal. After selection, arrangements will be made individually, taking into account the dates on which the venue is available and its capacity to accommodate the production.

Q4. If admission is charged for a performance at the Kasaya-tei Residence, how many audience members are anticipated per performance? Are there guidelines or conditions concerning the number of performance days, the number of performances, or admission fees?

A4. For performances at the Kasaya-tei Residence, we currently anticipate an audience of approximately 50–70 people per performance and approximately one or two performances during the Hiketa area's Spring session. Specific admission fees,

performance schedules, and reservation and sales methods will be determined through discussions concerning the screening performance after the first screening and following selection. At the proposal stage, please submit an income and expenditure plan based on your own assumptions about audience size, the number of performances, and ticket prices.

Q5. For the puppet show or shadow play proposals at the Kasaya-tei Residence in the Hiketa area, how will the costs of the “screening performance (secondary screening)” for applicants who pass the first screening—including travel and equipment transport—be shared between the Executive Committee and the applicant? Are any guidelines available at this stage?

A5. As stated in the Application Guidelines, the cost conditions for a screening performance at the Kasaya-tei Residence differ from those for the standard production subsidy. Costs equivalent to approximately the actual expenses of the screening performance are anticipated. Specific conditions and the scope of support will be explained and discussed in detail with applicants who pass the first screening (document review).

Q6. For a performance such as a puppet show or shadow play, the Application Guidelines state that “in principle, the ownership of the selected artwork shall belong to the Executive Committee.” Which elements does this cover—for example, the script, direction, music, physical objects such as puppets, or recorded video? Would repeat performances at other art festivals or independently organized events after the Triennale be restricted? Would the Executive Committee have the right to restage or alter the work without permission?

A6. The ownership provisions in the Application Guidelines apply to tangible artworks and similar items; they do not apply to intangible programs such as events and performances. In principle, repeat performances are not expected to be prohibited, provided the Executive Committee gives its consent. The Executive Committee has no right to restage or alter a work without permission. Details will be confirmed through individual discussions and a contract upon selection.