

An Evaluation of Artworks in the Perennial Exhibitions 2024: Yokohama, Venice, Busan, and Gwangju

FUJIKAWA Satoshi

Abstract

This article is a case study of applying Ozaki Tetsuya's contemporary art evaluation method to a total of thirty-two works from the 2024 Yokohama Triennale, Venice Biennale, Busan Biennale, and Gwangju Biennale. It examines the method, which uses seven motivational indices and one special index, and considers its possibilities and limitations, as well as the conditions for its application to biennales. In addition to specific evaluation results and analysis, it proposes three additional rules as modifications to the method. Finally, it compares and examines the evaluation results of each biennale, concludes with four conditions for applying the method to the artworks in biennales, and suggests the possibility of applying it to the historical analysis of biennales.

Keywords: contemporary art, biennial, triennial, evaluation

Introduction

This article reports on a set of case studies on a scoring method for artwork. The scoring methodology is that proposed by Ozaki Tetsuya for evaluating contemporary artwork.¹ Ozaki designed the method for viewers to understand an artwork through the artist's motivation. He argued that the motivation can be categorized by seven indices:

- 1) Pursuit of new vision and sensation
- 2) Exploration of medium
- 3) Comments on and objections to the system of art
- 4) Actuality and politicalness
- 5) Ideology, philosophy, and worldview
- 6) Self and world, memory, history, and community
- 7) Eros, Thanatos, and the sacred

In addition, Ozaki set up the special category:

- 8) Perfection and auxiliary lines²

The scoring method has two stages. In the first stage, a viewer presumes the motivation behind an artwork

¹ Ozaki Tetsuya, *What is Contemporary Art?* Tokyo: Kawade Shobo Shinsha, 2018, pp.357-376. (in Japanese)
小崎哲哉『現代アートとは何か』（河出書房新社、2018年）、357-376頁。

² *ibid.*, p.363.

and gives scores on a scale of 0 to 5, from least to most, for the seven categories of motivation and the one special category. Then, in the second stage, the viewer grades the degree of achievement on a scale from 0% to 100% in each of the eight categories. Ozaki demonstrated the method on six artworks and showed their radar charts.³ Ozaki encouraged readers to practice it by themselves.⁴

In the following chapters, I apply his scoring method to the artworks shown in four perennial exhibitions in 2024: the Yokohama Triennale, the Venice Biennale, the Busan Biennale and the Gwangju Biennale. For each of the four exhibitions, eight examples are selected and the scoring results are presented in tables and radar charts.

I set three goals. The first one is an accumulation of examples. Each of the examples is selected based on the “ease of use” for me. By evaluating a certain number of artworks in terms of variety, I would like to understand the characteristics of this scoring method. The second is identifying the limits and possibilities of the method. For instance, reviewers should estimate the artist’s motivation on their own. But the scarcity of information often makes it difficult to estimate the motivation behind an artwork. The eighth category can be considered a supplement to this difficulty. This is the reason why I began to accumulate examples based on ease-of-use selections. The third goal is to devise conditions for adapting this methodology to an artwork in a perennial exhibition, and to the exhibition itself.

1. Examples of Scoring

1-1. The 8th Yokohama Triennale: Wild Grass: Our Lives. Mar. 15 - Jun. 9, 2024⁵

The Yokohama Triennale 2024 (YT2024) showed the artworks of ninety-three artists and groups from thirty-one countries and regions. The theme of the YT2024 was “Wild Grass: Our Lives.” The directors of the YT2024 explain that the “Wild Grass” is taken from the title of the modern Chinese writer Lu Xun’s prose poetry collection, and a metaphor for “Our Lives” which are incessantly faced with difficulties.⁶ The artworks that questioned our worldview and those that commented on pressing political issues caught my eye.

Ozaki originally designed his method for a single artwork. But I treat an ensemble of exhibits by one artist as “one work” in this study. For example, Aneta Grzeszykowska exhibited twenty-seven works: twenty-one ink-jet prints, three head statues, two dolls and one relief. It seemed to me that the whole ensemble forms a single vision of the artist and an evaluation of one piece cannot be separated from the whole. Similar consideration can be admitted to the artworks of Miles Greenberg’s two statues, Kitajima Keizo + Morimura Yasumasa’s four photographs, and Niwa Yoshinori’s videos and paintings. Strictly speaking, it is possible to evaluate each piece of artwork separately, but evaluations tend to be almost identical within each group of works. It seems reasonable to evaluate such artworks as “one work” for this scoring method.

In addition to the three artists and one unit mentioned above, I also selected another three artists and one group: Clément Cogitore, Jeremy Deller, Shiga Lieko, and Open Group.⁷ The eight tables and the eight radar charts of evaluation results are shown in Appendix 1 (Tables 1-1 to 1-8, Charts 1-1 to 1-8). The

³ The six artworks are Jeff Koons’s *Balloon Dog*, Murakami Takashi’s *My Lonesome Cowboy*, Ai Weiwei’s *Snake Bag*, Damien Hirst’s *Mother and Child (Divided)*, dumb type’s *S/N*, and Naito Rei + Nishizawa Ryue’s *Teshima Art Museum*. *ibid.*, pp.364-376.

⁴ *ibid.*, p.376.

⁵ On site survey: Jun. 6-7, 2024.

⁶ Press release of the YT2024, Jun 28, 2023.

⁷ Open Group (est. 2012): Yuriy Biley, Pavlo Kovach, and Anton Varga.

tables and charts are arranged alphabetically by the artist's family name. The seven categories of motivation are abbreviated to M1-7, and the eighth special category to SC.

Cogitore's *Braguino* is a film depicting the antagonism between two families. The camera focuses on the children of both families, portraying them as caught up in the conflict between their parents. They seemed like metaphors for the nation and its people. Deller's *The Battle of Orgreave* is a documentary film about the re-enactment of the clash between miners and police in 1984. The various interviews interspersed throughout the film seem to highlight multiple perspectives on a single incident. Greenberg's *Mars* and *Janus* are sculptures which were created from the artist's performance with assistance of a three-dimensional scanner. I felt a new sensation from their composition of multiple scenes. Grzeszykowska's *MAMA* and other works are enigmatic depictions of the relation between a daughter and her mother. A young girl took care of a realistically crafted bust of a woman in what seemed to be a role reversal. Kitajima and Morimura's *Portraits for the Wild Grass* consists of four photographs enlarged. Morimura impersonated Lu Xun in the one of them. Morimura's artworks in which he impersonates various people can be seen as a way of measuring the distance between himself and the world. Kitajima's portraits usually feature a person wearing a white shirt against a white background. This regular format heightens our concentration and creates new sensations. Shiga's *Dialog in the Fog* was a wall display of eleven enlarged photographs with hand-written texts and small photographs on each of them. I learnt about the life and the thought of a hunter living in Miyagi prefecture after the 2011 Tohoku earthquake and tsunami from her artwork, and felt that the motivations behind her works were multi-layered, including the desire to express urgent issues, to revise our view of the society, and to reexamine her own relationship with the world. Niwa exhibited his works in the two venues: five video documentations of his performances and eleven signboard-style drawings in the Yokohama Museum, and two video works in the BankART KAIKO. His artworks as a whole seems like nonsense at first glance, but I interpreted them as a criticism of capitalism as a system of exploitation at their core. The titles of his works accurately reflect this. A typical one is *Exchanging Between Turkish Lira and Euros in Istanbul Until There Is Nothing Left*. The Open Group's *Repeat After Me* is a single-channel video work of testimonies from Ukrainian people who talk about life during the Aggression War. They mimic the sounds of various weapons, then tell us to repeat after them. It is saddening to realize that the ability to distinguish invisible weapons by sound is necessary for survival.

As a result of my focusing on artworks that address urgent issues in our society, many of the selected works were expressed in films, videos or photographs. Furthermore, the scores for M3: Comments on and objections to the system of art, were relatively low.

1-2. The 60th Venice Biennale: Foreigners Everywhere. Apr. 20 - Nov. 24, 2024⁸

The 60th Venice Biennale (VB2024), titled "Foreigners Everywhere," showcased the artworks of three hundred and thirty-one artists and artist collectives in the International Exhibition and of eighty-seven countries in the National Participation section.⁹ The biennale also admitted thirty Collateral Events. The artistic director of the São Paulo Museum of Art, Adriano Pedrosa was appointed general director of the International Exhibition.

⁸ On site survey: Oct. 14-20, 2024.

⁹ The official announcement stated that the number of countries was eighty-eight, but the Congo pavilion was not realized due to unsuccessful negotiations with venue's owner. "Democratic Republic of the Congo scrambles to salvage its Venice Biennale show," *The Art Newspaper*, Jun. 11, 2024. <<https://www.theartnewspaper.com/2024/06/11/democratic-republic-of-the-congo-scrambles-to-salvage-its-venice-biennale-show>>, accessed Nov. 2024.

He aimed to re-evaluate modern art from non-Western countries such as those in Asia, Africa, the Middle East, and Latin America. The International Exhibition was organized in the context of the rise of the “Global South.”

A unique feature of this biennial is its award system. Based on the decision of the International Jury, the organizer awards the Golden Lions to the most outstanding exhibition in both the International Exhibition and the National Participation. In the 60th edition, the Mataaho Collective in the former and the Australian Pavilion in the latter got the prizes. Just as I evaluated an ensemble of exhibits as if it was a single piece of artwork above, I would like to score a national exhibition as if it was a single artwork below.

Appendix 2 (Tables 2-1 to 2-8, Charts 2-1 to 2-8) shows the scoring results. The selected artworks and exhibitions are: Karimah Ashadu’s *Machine Boys*, Pablo Delano’s *The Museum of the Old Colony*, and the Mataaho Collective’s *Takapau* from the International Exhibition, the Croatian Pavilion: Vlatka Horvat’s “By the Means at Hand,” the Japanese Pavilion: Mohri Yuko’s “Compose,” and the Australian Pavilion: Archie Moore’s “kith and kin” from the National Participation, and Artists + Allies x Hebron’s “South West Bank,” and Shahzia Sikander’s “Collective Behavior” from the Collateral Events. The tables and charts are rearranged alphabetically by the artist’s family name.

The exhibition “South West Bank” showed artworks by twenty artists from the southern West Bank in Palestine. Amid the ongoing Israeli military onslaught, the exhibition, which focused on the region’s daily life and cultural heritage, appeared to me as an act of quiet but strong protest. In addition, the Collateral Events also included quasi-national exhibitions from Taiwan, Hong Kong, Macao, and Catalonia. Ashadu’s *Machine Boys*, which got the Silver Lion for a Promising Young Artist in the International Exhibition, is a film on the young men who offer an alternative taxi service by motorbikes in Lagos, Nigeria. I interpreted this film as a unique documentary of the state of masculine culture in Lagos after the 2022 law banning the motorcycle taxis, realized by a British-born Nigerian female artist. Delano’s *The Museum of the Old Colony* is an archival collection on the modern history of Puerto Rico. I could learn about the life and culture of the “old colony” not only from many photographs and news footage, but also from language textbooks and souvenir designs. Viewing the exhibits prompted me to reflect on the nature of colonialism. Horvat’s “By the Means at Hand” was an exhibition showcasing the entire project of the same name. The project was intelligently constructed, aligned with the overall theme of the Biennale: *Foreigners Everywhere*, and enlightening, with a modest budget. Mataaho Collective’s *Takapau* was a large-scale site-specific installation, which was based on the traditional mat for childbirth in Maori culture, woven by the contemporary High Visibility Straps. I admit that this is a perfect piece to update the outdated image of indigenous art. Mohri’s “Compose” was an installation of combined sculptures of everyday objects found in Venice. They were powered by electrodes inserted into the fruits, which made them circulate water, produce sounds, and cause some lights to glow and dim. I was inspired by her keen observational skills and playful mind, and felt that by developing such abilities and senses, we could enrich our own lives. Moore’s “kith and kin” was an exhibition focused on the history of his Aboriginal ancestors. The pavilion’s interior black walls displayed chalk-drawn family trees stretching back sixty-five thousand generations, and the piles of reports on Aboriginal people who have died in police custody were placed on a central plinth. I sensed that these extraordinary works were the counterpart to the predominance of Northern-Hemisphere-centric biennials. Sikander’s “Collective Behavior” was a retrospective exhibition showcasing her career spanning thirty-five years through her signature artworks. It traced her development from her native Pakistani miniature paintings to a unique style that modernizes traditional Western techniques, such as stained

glass and mosaic, with an oriental imagination.

There were many attempts to modernize the traditional cultural strength of the place where artists were born and raised, resulting in high scores for M6: Self and world, memory, history, and community, and M7: Eros, Thanatos, and the sacred.

1-3. The 12th Busan Biennale: Seeing in the Dark. Aug. 17 - Oct. 20, 2024¹⁰

The Busan Biennale 2024 (BB2024) exhibited the artworks of seventy-eight artists and groups from thirty-six countries.¹¹ The Artistic Directors, Vera Mey and Philippe Pirotte, view our circumstances as “dark” and find potential in “Pirate Utopias” and “Buddhist Enlightenment” as alternatives to the European Enlightenment, choosing the contradictory expression “Seeing in the Dark” as the theme of the biennial.¹²

Appendix 3 (Tables 3-1 to 3-8, Charts 3-1 to 3-8) shows the scoring results. The tables and charts are arranged alphabetically by the artist’s family name. Chinese, Korean, and Japanese artists are listed in family name-given name order; however, this is not always the case in the BB2024 catalog. Vietnamese artists’ names are listed in the order of family name, middle name, given name.

Cha Ji Ryang’s *Like everything being seen has a bow* was a multi-channel video installation based on his journey. I estimated his motivation of the artwork from the poetic diary which was divided into sheets by date and displayed on the outer walls of the exhibition area. Choi Daejin’s *Kim ChooJa Medley No. 2* was an installation with extra-prolonged songs by a popular singer in the 1970s, and with a fine mist. It was an auditory and visually meditative experience. Han Mengyun’s *Night Sutra* was a three-channel video installation depicting the histories and lives of female subalterns in four countries: China, Cambodia, the UK, and Switzerland. I considered her own experiences of pregnancy and childbirth to be at the heart of the artwork. Hong Jin-hwon’s *Double Slit* alternates between present and past footage, centering around salvaging archival footage of past defeated labor disputes. The tune sung by the people protesting against unfair dismissals was heartbreaking. Ishikawa Mao’s *The Great Ryukyu Photo Scroll Part 10* is a piece from the series documenting the history of Okinawa’s oppression. The photographs that make up the scrolls are selected in collaboration with her friends, the people of Okinawa. The scrolls are collections of reality seen through the eyes of a single photographer, but at the same time, they are expressions of the community to which she belongs. Nguyễn Phương Linh & Trương Quế Chi’s *Sourceless Waters: The Whip & The Knife* was a combined installation of the whipping machine and the knife dropping gimmick. The two exhibits were separated by a curtain, allowing visitors to see the whip work first and then the knife one. The artwork seemed to me like a metaphor for dominant power. Terauchi Yoko presented two artworks; *One is Many Many is One* and *Pangaea*. The former is an artwork in which holes have been punched by a cone into a roll of paper and then unfolded, while the latter is an artwork in which a single square piece of paper has been rolled into a sphere. These two contrasting artworks provide us with an insight into the artist’s imagination. Yun Suknam’s *Women of Resistance Series* consists of fifty-seven portraits of overlooked but outstanding figures in Korean history. Each figure is represented in a triplicate set: a large colored full-length portrait, a pencil drawing of the portrait from the shoulders, and a color version of it. Nineteen sets of portraits were exhibited at the BB2024. The lively expression of each figure, who is not well-

¹⁰ On site survey: Sept. 24, 25, 2024.

¹¹ “The exhibition features about 350 artworks by 62 individual artists / teams (78 artists in total) from 36 countries.” Hong Junyoung ed., *2024 Busan Biennale: Seeing in the Dark*, Busan: Busan Biennale Organizing Committee, 2024, p.53.

¹² Busan Biennale 2024 / Theme <<https://busanbiennale2024.com/en/about/theme>>, accessed Nov. 2024.

known, substantiates Yun's unique interpretation. I felt that this liveliness updated traditional Korean painting techniques.

There was a tendency for M5: Ideology, philosophy, and worldview to have high scores. The scores of M4: Actuality and politicalness are relatively lower than those of M5. I interpret the results as reflective of the artistic directors' perception of the current situation and their efforts to find alternatives by changing perspective.

1-4. The 15th Gwangju Biennale: PANSORI, A Soundscape of the 21st Century. Sept. 7 - Dec. 1, 2024¹³

The Gwangju Biennale 2024 (GB2024) celebrated its 30th anniversary, and consisted of two sections: PANSORI and Gwangju Biennale Pavilion. The main exhibition: PANSORI, curated by Nicolas Bourriaud, showed the artworks of ninety-three artists and groups from thirty-one countries and regions. The curator explains the theme: PANSORI, as to listen to the voices of the subaltern.¹⁴ The Gwangju Biennale Pavilion included thirty-one exhibitions. Twenty-four of them were crowned with the names of countries, and the others were named by region, such as Africa, or by institutions like ASEAN, the CDA Holon, the Korea Foundation, and the British Council. Also present were the Gwangju Pavilion, and the UNION Pavilion. The latter was organized by the institution P////AKT in Amsterdam, the Netherlands.

Appendix 4 (Tables 4-1 to 4-8, Charts 4-1 to 4-8) shows the scoring results. The author selected five artworks from the main exhibition, and three from the Pavilions. The tables and charts are arranged alphabetically by the artist's family name, as shown above.

The National Museum of Qatar organized the group show "Knock, Rain, Knock" for the Qatar Pavilion. I got a multifaceted understanding about the impact of rain on life in Qatar through the artworks of seven artists. Abdulrahman Al Muftah's *Rain on Materiality*, for example, was a set of three copper sheets exposed to droplets of rain. Mira Mann's *objects of the wind* was an installation based on research into the history between Korea and Germany from 1960s to 1970s. I conceived significance in the visualization of the supply of workers from Korea by a German artist who is living in the country that once received these workers. Saadia Mirza's *Iceberg Collision* was a fifteen-minute sound and video installation providing visual images of a compressed two-year sound recording of a glacier cracking and calving into an iceberg. I got a new worldview through sounds I had never heard before. Zarina Muhammad exhibited two video essays: *Turn Your Face to the Wind* and *Follow the Movement of the Sun*, for the Singapore Pavilion. Videos depicting the ecology of shallow-water marine life and religious life in Singapore were projected onto two walls of the exhibition hall, and related objects were lined up on the floor. Collectively, they evoked a sense of travel. Park Mimi's *Shining Us* was an installation combining various materials. The scene, with isolated precarious figures, looked like a psychic landscape of our near future. Harrison Pearce's *Valence* was an installation with eight units of kinetic sculptures that trembled to heart-beat-like sounds. I could understand from the commentary that the work reflected the results of a brain scan of the artist himself. Jura Shust's *Neophyte III* is a film that reinterprets a traditional Slavic ritual on the summer solstice. The artwork seemed to align with the artistic director, Bourriaud's intention of bringing the shamanistic power of *pansori* to life in our society. The Japan Pavilion: "We (Still) Have Things to Remember" consisted of two solo exhibitions by Utsumi Akiko and Yamauchi Terue. Each was a poetic project that aimed to hear the

¹³ On site survey: Sept. 20-22, 2024.

¹⁴ Nicolas Bourriaud, "Pansori or the Sound of Ecosystems: A Topological Opera," *The 15th Gwangju Biennale. PANSORI: A Soundscape of the 21st Century*, Gwangju: Gwangju Biennale Foundation, 2024: 12.

voices of silences by listening carefully and feeling through one's own body.

Through the artworks on display at the main exhibition, I realized again that we all belong to the same globalized community. On the other hand, I experienced the diversity of practices in contemporary art at the Pavilions. The scoring results also show different trends between the artworks in the main exhibition and those in the Pavilions.

2. Reviewing

For my first goal, the accumulation of cases, I chose thirty-two diverse examples. I calculated that the maximum number of radar charts that can be laid out on one page is eight. The four perennial exhibitions selected as samples each had similarities and differences, which allowed us to examine the advantages and disadvantages of the scoring methods in a variety of cases.

And for my second goal, which is identifying the limits and possibilities of the method, I gained the following four insights by evaluating the artworks mentioned above:

First, it is better to score the artworks after viewing the exhibition. I brought the scoring sheets to the venues and attempted to grade the artworks while viewing them, but later I ended up revising the scores by reading the exhibition catalog and doing research on the internet. Just as writing a critique helps us understand the artwork better, scoring the artwork deepens our understanding of it.

Second, evaluating a set of exhibits and a group exhibition as a single artwork can work both well and poorly. As pavilions are awarded prizes at the Venice Biennale, so we can evaluate the artworks in an exhibition as a whole; on the other hand some of the individual exhibits are so unique that evaluating them together seems inadequate. For example, two artists' exhibitions at the Japan Pavilion at GB2024 gave me quite different impressions under the same curator's concept. By scoring them together, there were times when the virtues of each artwork were canceled out. The total scores may have been higher if each artist's work had been scored separately.

Third, a major advantage of this scoring method is that it makes it possible to compare the scores and calculate totals and averages. I have often been overwhelmed by the most distinctive elements of each artwork, and the impressions are scarcely comparable. I believe that it is meaningful progress that the use of common indices to score the artworks makes them comparable, and that it is now possible to calculate totals and averages for each exhibition and compare them.

Fourth, in order to make it easier to compare works, I felt a need to deviate slightly from Ozaki's instructions. I added three rules of my own after finishing the scoring of all cases, and then re-evaluated. The first rule is to avoid assigning a "0" in motivation, the second is to limit the maximum grade of "5" to only one index in motivation, and the third is to narrow the range of achievement to from 60% to 95%. One reason for my first additional rule is that all the examples Ozaki shows in his book have no "0" in motivation. Another reason is that it is difficult to confirm that there is no motivation in an index. The second rule was added as a convention for comparison. I found that by narrowing down the eight indices to the one that had the maximum value, it became easier to group artworks that shared similar trends together. The third rule is resultant in some way. Ozaki explains that the reviewer can give a score based on his likes and dislikes.¹⁵ It is possible that an artist is deeply concerned with solving social problems, but I do not agree with the solutions that his or her

¹⁵ Ozaki, *op. cit.*, p.362.

work suggests. In this case, I would evaluate the achievement of the artwork with a low score, ranging from 0% to 50%, indicating a negative assessment. However, when publishing my personal evaluation as a paper, I am hesitant to include such negatively judged examples, and so I have decided not to. If a study is to score all artworks, rather than an arbitrary selection from a large number of exhibits, the full range from 0% to 100% should be used.

3. Comparative Study

Appendix 5 shows the scoring results of the total and average for each of the four perennial exhibitions (Tables 5-1 to 5-4, Charts 5-1 to 5-4) and the total and average of all of them combined (Table 5-5, Chart 5-5). Regarding the artist's motivation, the maximum value for the total of the eight works is 40, but in our results, the maximum was 35, so the axes of the radar charts have 35 as the maximum (Tables 5-1 to 5-4, Charts 5-1 to 5-4).

Comparing the totals and averages for each of the four exhibitions, I speculate that the differences in numbers are due to arbitrary sampling. The highest score in motivation was in YT2024, which is the domestic perennial exhibition for me, and the second highest was in VB2024, which is the largest perennial exhibition in the world. In YT2024, three examples of artwork are by Japanese artists and a unit: that might help me to understand and highly evaluate their artworks. In VB2024, three examples of artwork are prize winners, and the large number of exhibited artworks and exhibitions might allow me to select relatively high-quality samples.

What is noteworthy is that M6: Self and world, memory, history, and community, shows high total scores in all four exhibitions. This reflects my own interest in contemporary art as a reviewer, but also reflects the fact that many contemporary artworks are outcomes of the artists' reexamination of their relationship with the world and society. Second highest index, M8: Perfection and auxiliary lines, is presumably because each exhibition catalog contains detailed explanations. This trend is supported by the overall totals (Chart 5-5).

M2 and M3 have relatively low scores. M2: Exploration of medium, at the moment, seems to me like an index set for special genres of contemporary art, such as high-tech art. M3: Comments on and objections to the system of art, seems an index for a "game-changer." I suppose it can be said that perennial exhibitions are not a good stage for such works because continuity and avant-garde qualities are often inversely proportional.

Looking at the comparison of individual artworks, discovering the commonalities between Terauchi and Pearce was an eye-opener for me (Chart 3-7 and 4-6). Both stand out in M5, while the indices on either side are relatively low. The former's artwork is low-tech, hand-made and the latter's artwork is high-tech, computer-assisted, though, they share the same geometric and abstract sense. I got a hint from the similarity of the shapes of the charts.

For my third goal, which is to devise conditions for adapting Ozaki's scoring methodology to artworks in perennial exhibitions, and to the exhibitions themselves, I state that there are four conditions:

1. To expand the scope of application not only to a single artwork but also to a set of artworks or a group exhibition, depending on the artistic expression.
2. To score the artwork, the artworks or the exhibition using the information available after viewing the exhibition.
3. To limit the maximum grade of "5" to only one index in motivation.

4. To calculate the total and average of the appropriate number of artwork scores in the exhibition.¹⁶

Conclusion

I have confirmed that the scoring method proposed by Ozaki is useful for both contemporary art and perennial exhibitions by applying it to thirty-two examples. I felt that the eight indices worked well enough to evaluate a wide variety of contemporary artworks exhibited in biennials and triennials. It will be necessary to accumulate more examples of artworks that are closely related to each index and examine them in more detail. In this paper, I conducted a case study of four perennial exhibitions held in 2024, but a possible next step would be to examine the same perennial exhibitions every ten years. Fortunately, I have data and materials from my research on the 1993, 2003, and 2013 Venice Biennales. A comparative study of the Venice Biennales may show the historical transition of trends in contemporary art.

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¹⁶ To evaluate an exhibition, it is ideal to evaluate all the artworks on display. On the other hand, it is also true that we usually get our impression of an exhibition from a smaller number of distinctive ones. I will leave the investigation of the appropriate number for another time.

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Appendix 1: Yokohama Triennale 2024

1-1. Clément Cogitore's *Braguino* (2017, video, 48 min.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	2	1	1	3	5	1	2	3
Degree of achievement	80%	60%	60%	70%	90%	70%	70%	70%

1-2. Jeremy Deller's *The Battle of Orgreave* (2001)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	2	4	2	5	1	4
Degree of achievement	80%	80%	70%	90%	80%	80%	70%	90%

1-3. Miles Greenberg's *Mars, Janus* (2022, High-density urethane, steel, and others)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	4	1	1	2	3	2	3
Degree of achievement	80%	80%	70%	60%	70%	80%	60%	70%

1-4. Aneta Grzeszykowska's *MAMA* and other works (2022/24)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	1	1	2	3	4	5	4
Degree of achievement	90%	80%	60%	60%	90%	80%	90%	80%

1-5. Kitajima Keizo + Morimura Yasumasa's *Portraits for the Wild Grass* (1993, 2003, 2023, Ink-jet print)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	2	2	4	5	3	4
Degree of achievement	80%	70%	70%	70%	80%	80%	80%	90%

1-6. Shiga Lieko's *Dialog in the Fog: Fire - What Onodera Nozomi, a hunter, told me in the mountains of the Oshika Peninsula in Miyagi Prefecture* (2023-24, Ink-jet print, chromogenic print, and others, set of 11)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	1	5	3	4	3	4
Degree of achievement	80%	80%	70%	95%	90%	90%	80%	90%

1-7. Niwa Yoshinori's video documentaries and drawings

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	2	3	4	5	3	1	4
Degree of achievement	80%	80%	90%	90%	95%	90%	70%	80%

1-8. Open Group's *Repeat After Me* (2022, HD video, 17min. 7sec.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	2	1	5	3	4	2	4
Degree of achievement	90%	70%	80%	95%	80%	90%	80%	90%

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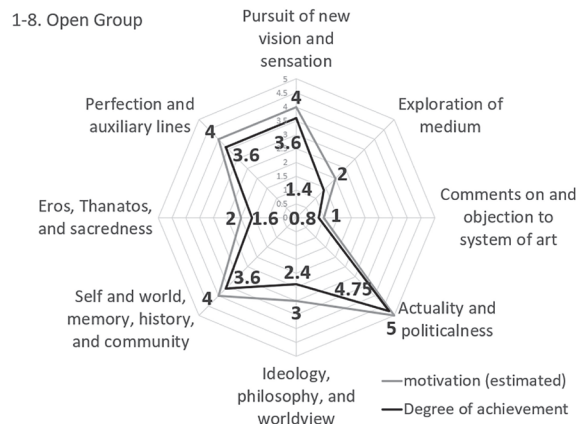
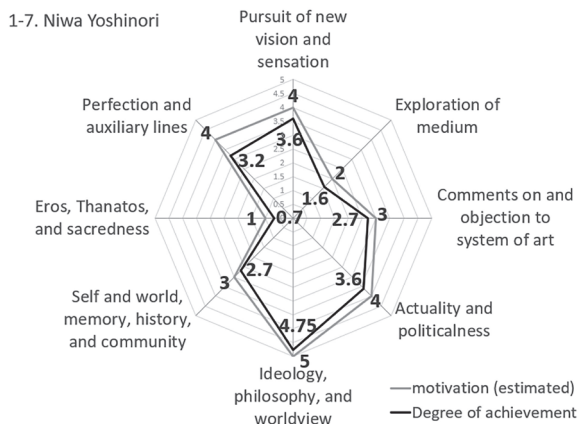
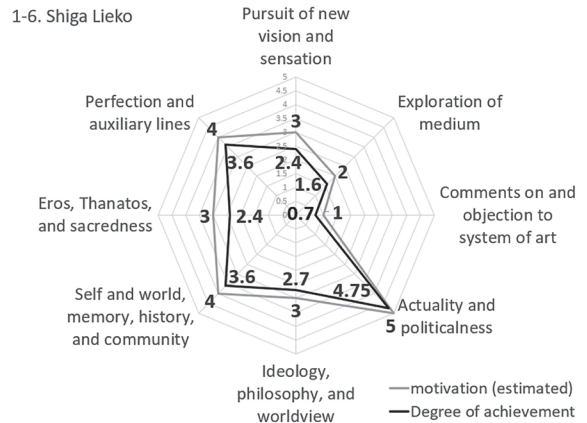
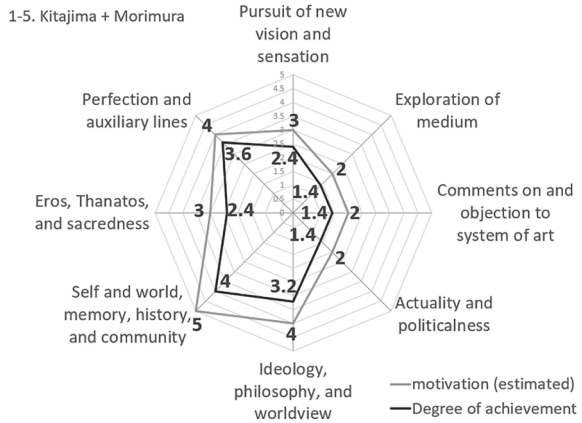
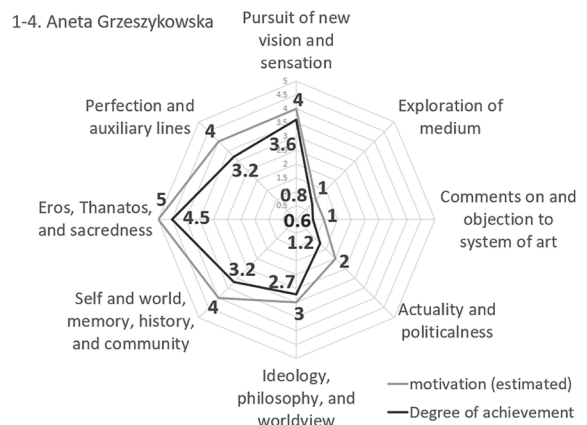
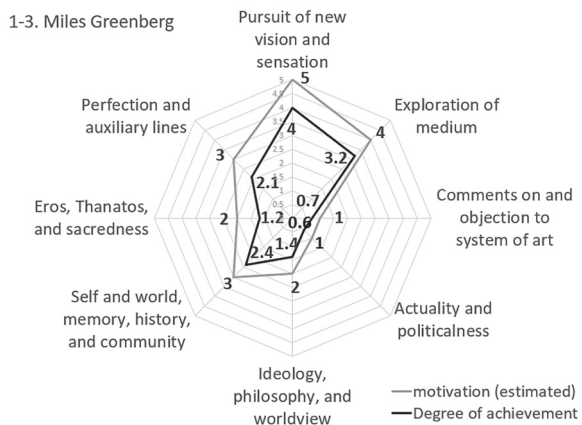
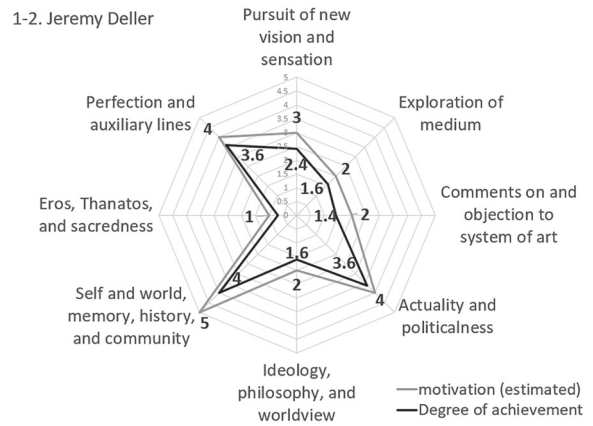
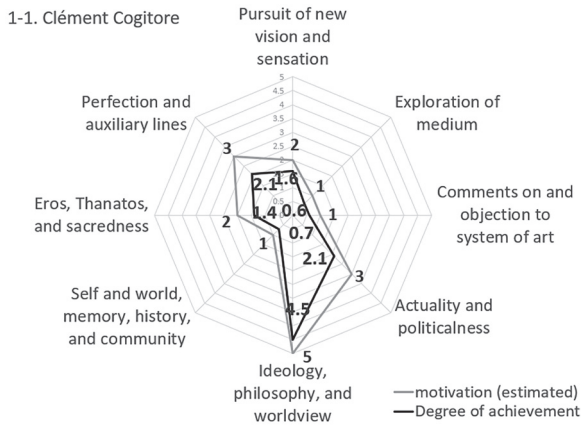


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Appendix 2: Venice Biennale 2024

2-1. Artists + Allies x Hebron: South West Bank / Collateral Event

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	1	1	1	5	3	3	1	3
Degree of achievement	80%	70%	60%	90%	80%	70%	80%	80%

2-2. Karimah Ashadu's *Machine Boys* (2024, HD Video, 8 min. 50 sec.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	1	1	5	2	4	2	3
Degree of achievement	70%	70%	60%	90%	70%	70%	80%	70%

2-3. Pablo Delano's *The Museum of the Old Colony* (2022, Installation)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	2	2	1	4	2	5	1	4
Degree of achievement	80%	70%	70%	90%	80%	80%	70%	95%

2-4. Vlatka Horvat: *By the Means at Hand* / Croatian Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	2	2	3	3	3	5	1	4
Degree of achievement	80%	80%	80%	70%	80%	90%	80%	95%

2-5. Mataaho Collective's *Takapau*, 2022 (Installation with polyester hi-vis tie-downs, and others)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	3	2	2	3	5	4	3
Degree of achievement	90%	80%	70%	70%	70%	80%	80%	80%

2-6. Mohri Yuko: *Compose* / Japanese Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	3	1	2	3	3	3	3
Degree of achievement	80%	80%	70%	70%	80%	70%	80%	90%

2-7. Archie Moore: *kith and kin* / Australian Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	1	2	3	4	5	4	3
Degree of achievement	90%	70%	70%	80%	90%	95%	90%	90%

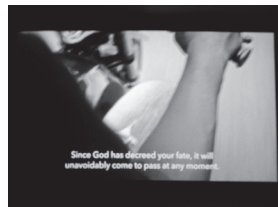
2-8. Shahzia Sikander: *Collective Behavior* / Collateral Event

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	3	2	1	4	5	4	3
Degree of achievement	90%	80%	70%	60%	90%	90%	90%	90%

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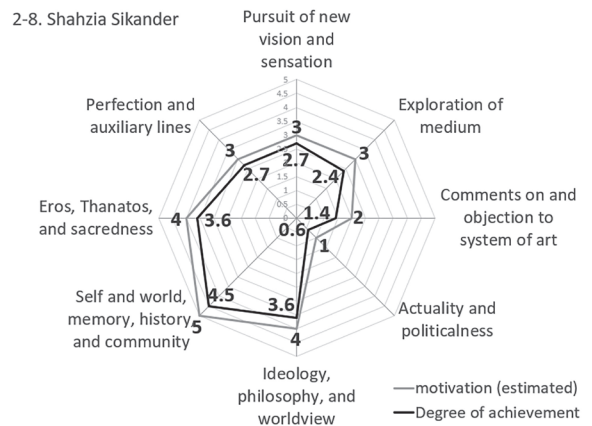
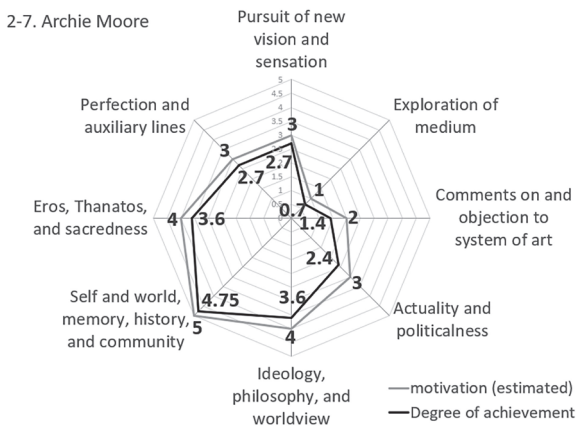
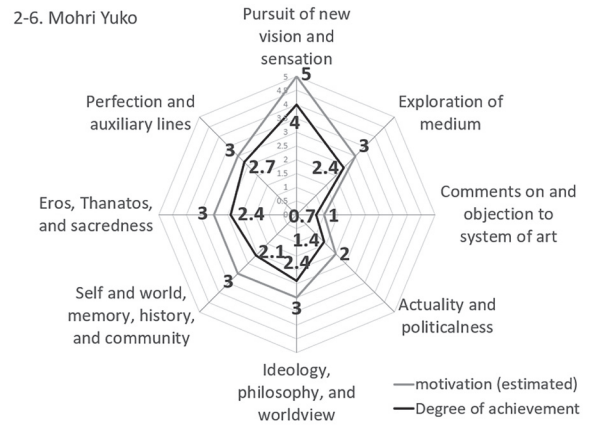
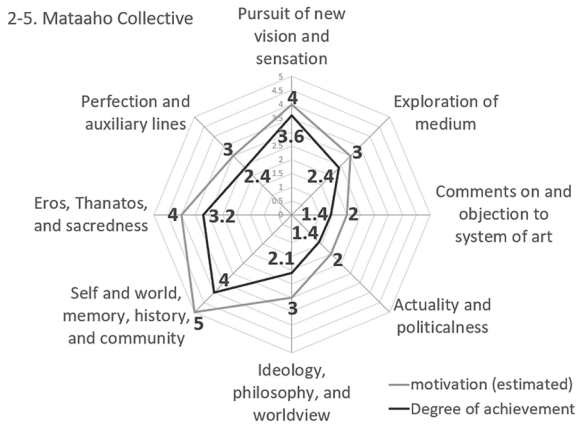
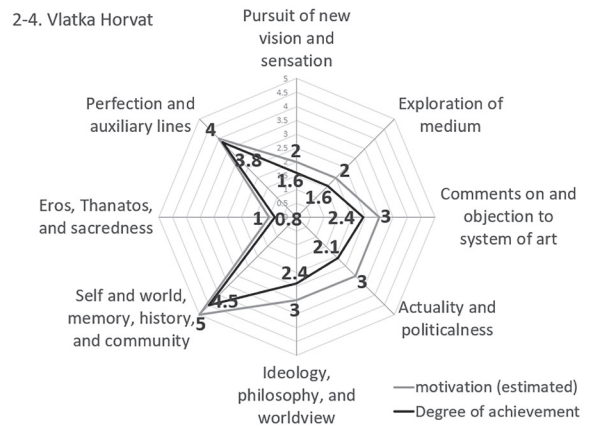
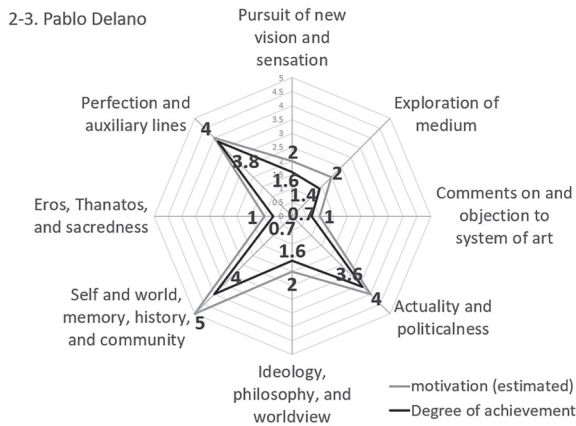
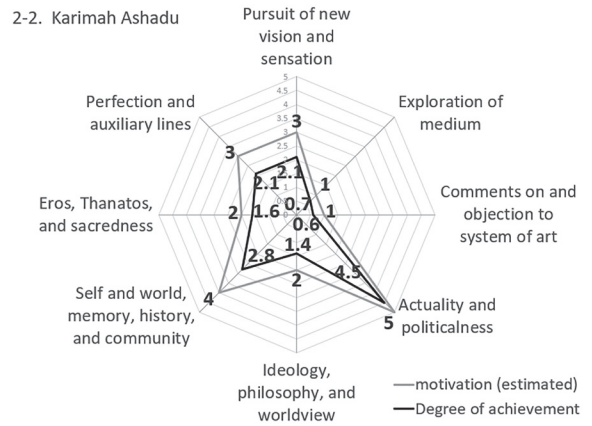
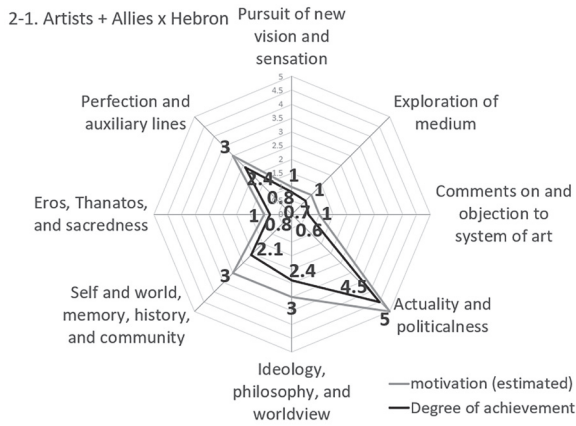


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Appendix 3: Busan Biennale 2024

3-1. Cha Ji Ryang, *Like everything being seen has a bow*, 2024 (multi-channel video installation)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	2	2	2	2	5	4	1	3
Degree of achievement	60%	70%	70%	70%	90%	90%	70%	80%

3-2. Choi Daejin, *Kim ChooJa Medley No. 2*, 2024 (fog machine, fabric, speakers)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	3	2	1	2	3	2	4
Degree of achievement	90%	80%	80%	70%	70%	70%	80%	90%

3-3. Han Mengyun, *Night Sutra*, 2024 (3-channel 4K digital video, 46 min. 13 sec., multimedia installation)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	1	1	2	3	5	4	3
Degree of achievement	80%	70%	60%	80%	90%	90%	90%	80%

3-4. Hong Jin-hwon, *Double Slit*, 2024 (single-channel video, 60 min.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	1	2	1	5	3	4	2	4
Degree of achievement	70%	70%	60%	95%	80%	80%	80%	90%

3-5. Ishikawa Mao, *The Great Ryukyu Photo Scroll Part 10*, 2023 (inkjet print on cotton)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	2	4	2	5	2	3
Degree of achievement	80%	80%	60%	90%	70%	90%	80%	90%

3-6. Nguyễn Phương Linh & Trương Quế Chi, *Sourceless Waters: The Whip & The Knife*, 2024 (mixed media installation)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	1	1	3	5	2	3	3
Degree of achievement	90%	80%	70%	70%	90%	70%	80%	80%

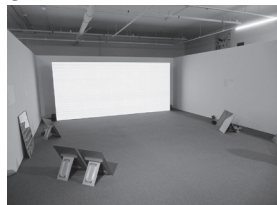
3-7. Terauchi Yoko, *One is Many Many is One*, 2024 (paper, plaster), Pangaea,

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	4	2	3	1	5	1	3	4
Degree of achievement	90%	80%	80%	60%	95%	60%	80%	90%

3-8. Yun Suknam, *Women of Resistance Series*, 2020-2023 (colour pigment on Hanji)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	1	3	3	5	3	4
Degree of achievement	80%	70%	70%	70%	80%	90%	80%	80%

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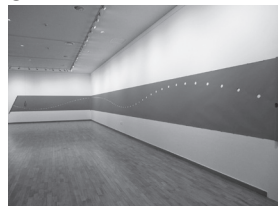
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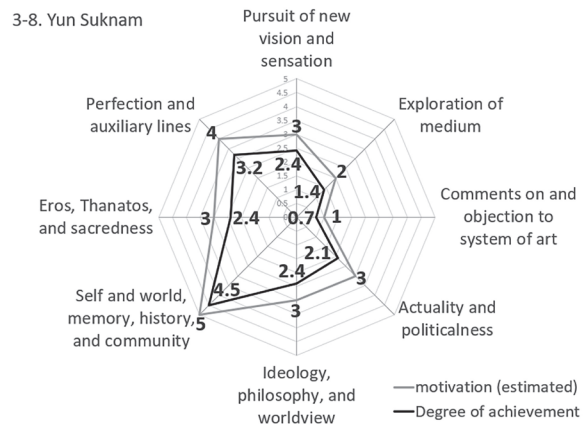
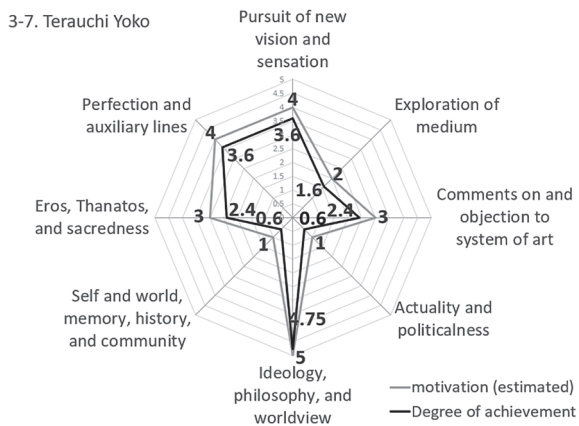
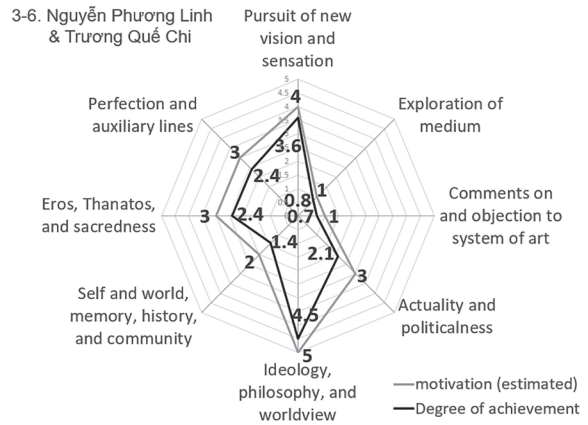
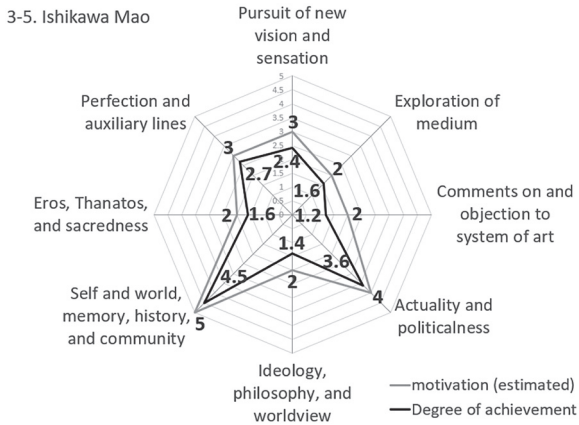
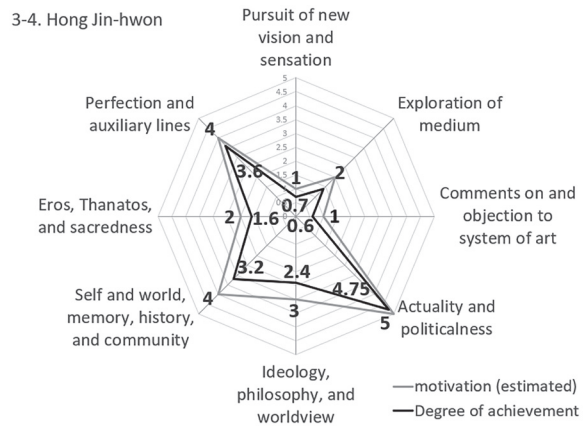
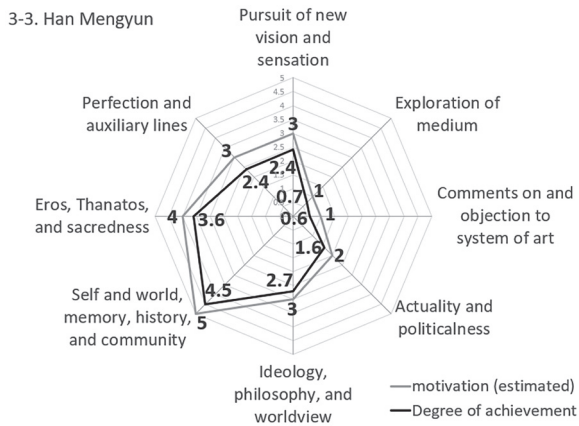
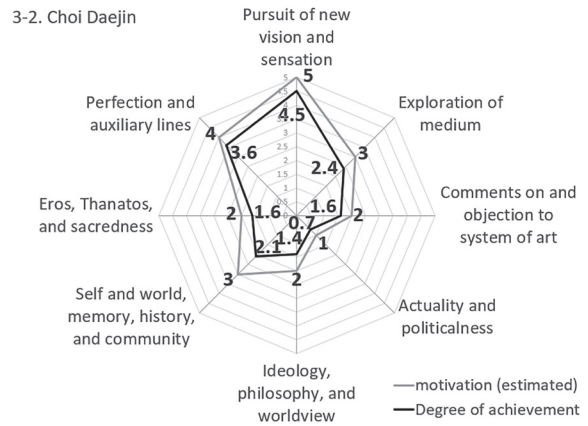
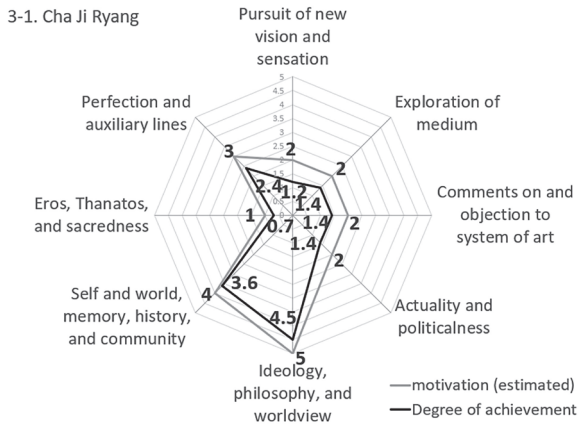


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Appendix 4: Gwangju Biennale 2024

4-1. Abdulrahman Al Muftah et al.: Knock, Rain, Knock / Qatar Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	1	1	4	5	3	4
Degree of achievement	90%	80%	70%	70%	90%	80%	70%	80%

4-2. Mira Mann's *objects of the wind*, 2024 (mirror, lights, and others)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	2	2	1	5	2	4
Degree of achievement	90%	80%	70%	80%	70%	80%	80%	90%

4-3. Saadia Mirza's *Iceberg Collision*, 2024 (Sound and video installation, 15 min.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	2	3	3	4	3	1	4
Degree of achievement	80%	80%	70%	90%	95%	70%	95%	70%

4-4. Zarina Muhammad: Turn Your Face to the Wind and Follow the Movement of the Sun / Singapore Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	1	1	2	3	5	3	2
Degree of achievement	80%	70%	60%	80%	90%	80%	90%	80%

4-5. Park Mimi's *Shining Us*, 2024, (Papier-mâché clay, micro green seeds, and others)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	3	1	1	2	3	1	2
Degree of achievement	80%	70%	60%	60%	80%	70%	60%	70%

4-6. Harrison Pearce's *Valence*, 2024 (Modular kinetic sculpture and sound installation)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	5	4	1	1	4	2	1	4
Degree of achievement	80%	80%	70%	60%	80%	80%	70%	90%

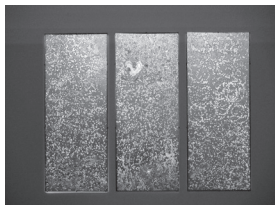
4-7. Jura Shust's *Neophyte III: On the Eve of the Shortest Night*, 2023 (Ultra HD video, 14 min. 33 sec.)

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	2	2	1	1	4	4	5	3
Degree of achievement	80%	70%	60%	60%	90%	70%	90%	70%

4-8. Utsumi Akiko, Yamauchi Terue: We (Still) Have Things to Remember / Japan Pavilion

indices	M1	M2	M3	M4	M5	M6	M7	SC
motivation (estimated)	3	2	1	3	4	5	2	3
Degree of achievement	80%	80%	70%	70%	90%	90%	80%	80%

4-1



4-2



4-3



4-4



4-5-



4-6

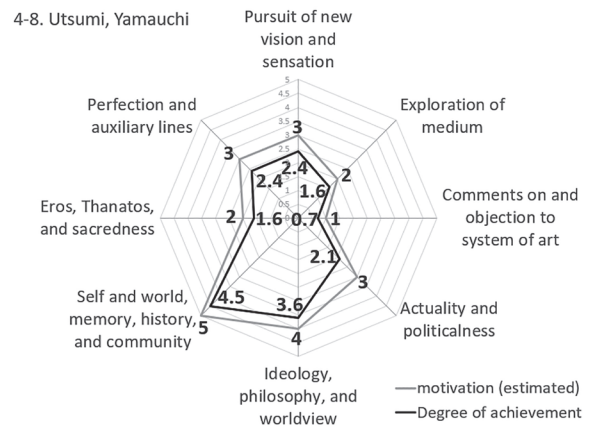
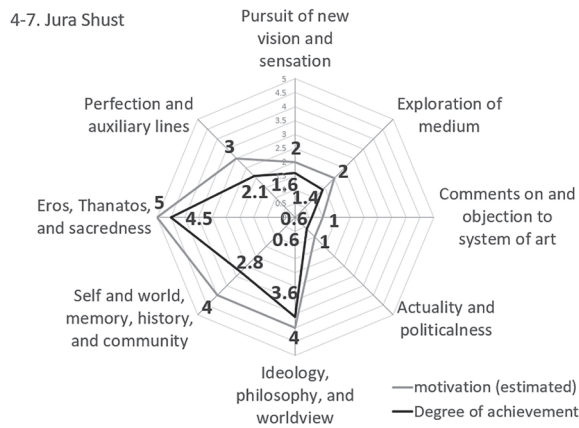
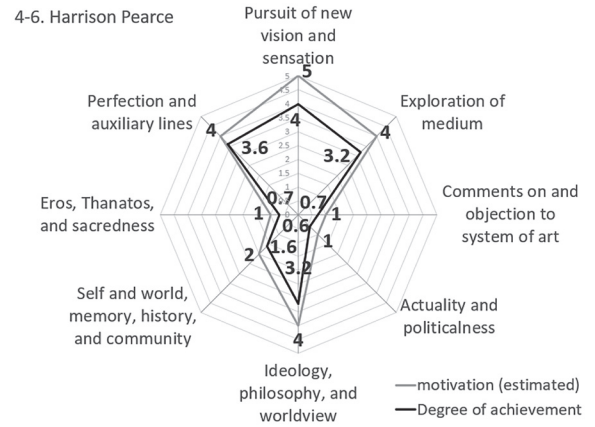
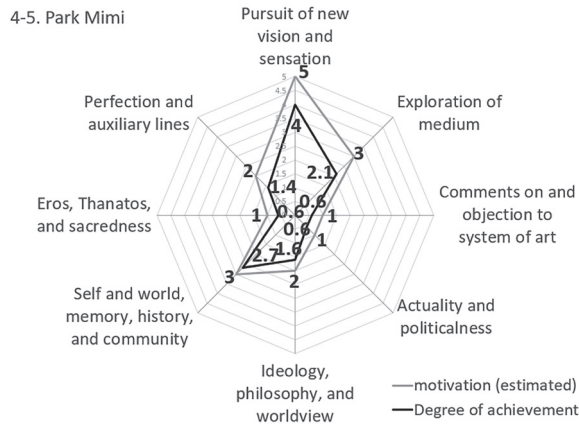
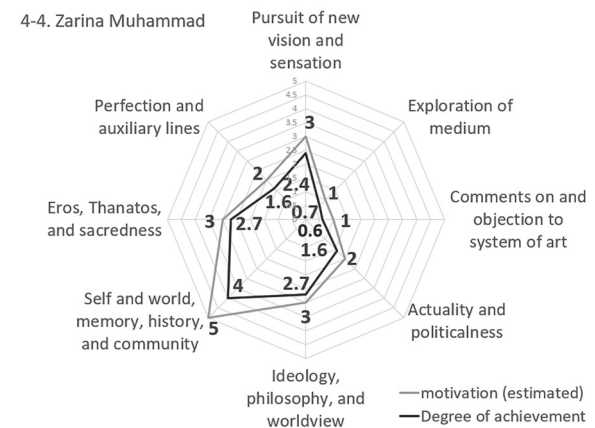
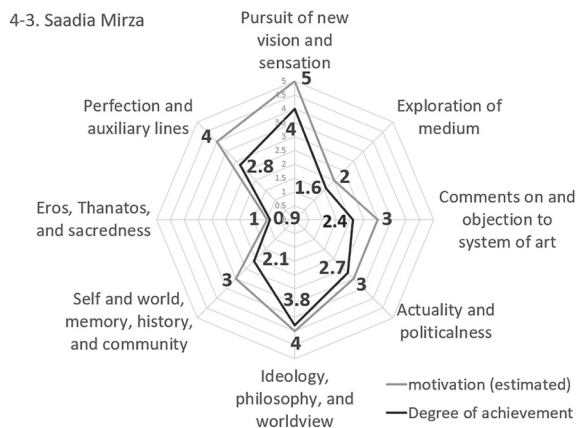
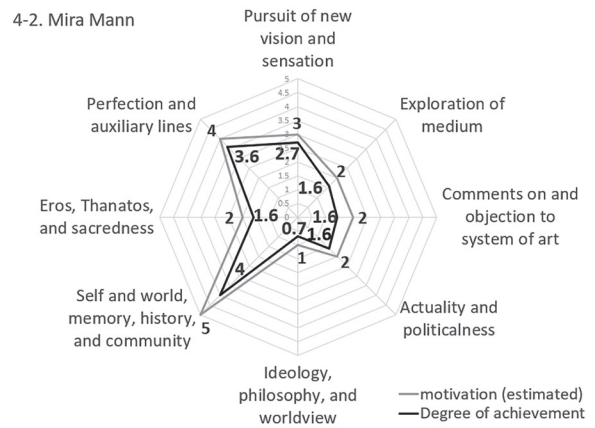
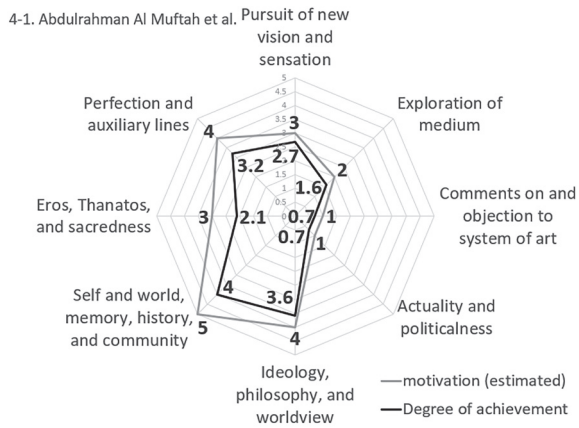


4-7



4-8





Appendix 5: Total

5-1. Yokohama Triennale 2024

indices	M1	M2	M3	M4	M5	M6	M7	SC	T/A
motivation (est.) Total	28	16	12	26	27	29	19	30	187
D. of achiev. Average	83%	75%	71%	79%	84%	83%	75%	83%	78%

5-2. Venice Biennale 2024

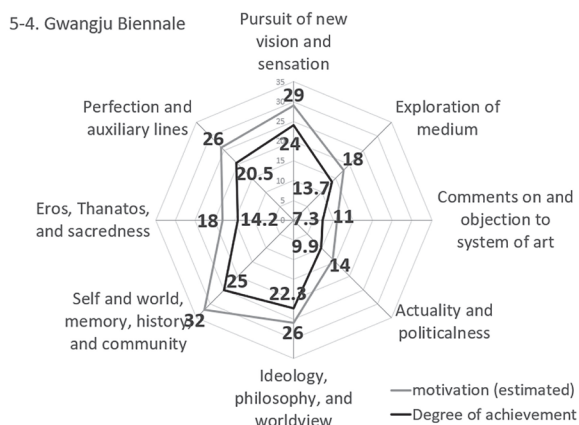
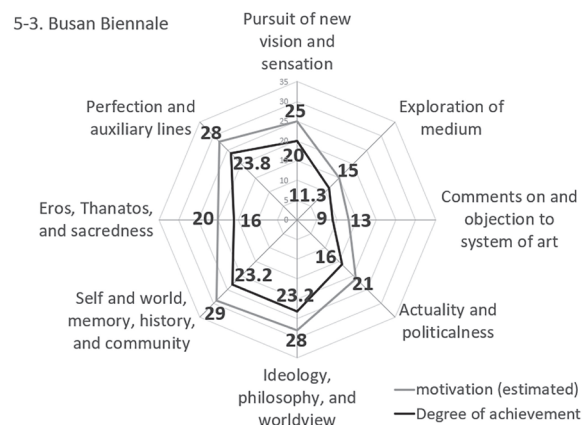
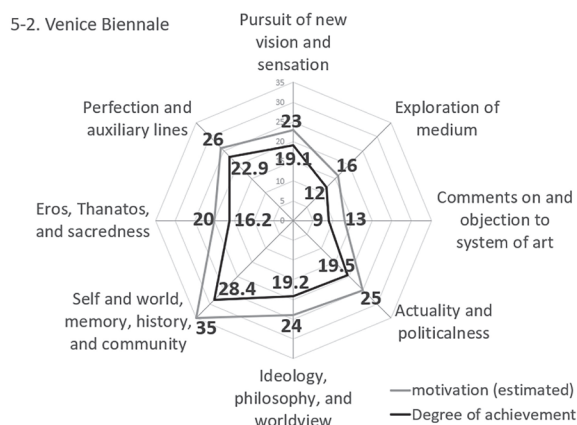
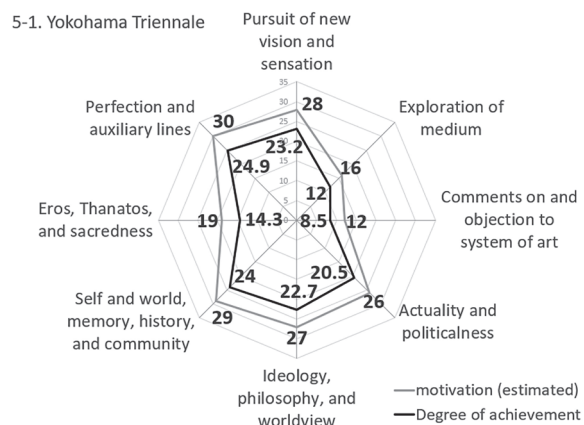
indices	M1	M2	M3	M4	M5	M6	M7	SC	T/A
motivation (est.) Total	23	16	13	25	24	35	20	26	182
D. of achiev. Average	83%	75%	69%	78%	80%	81%	81%	86%	79%

5-3. Busan Biennale 2024

indices	M1	M2	M3	M4	M5	M6	M7	SC	T/A
motivation (est.) Total	25	15	13	21	28	29	20	28	179
D. of achiev. Average	80%	75%	69%	76%	83%	80%	80%	85%	79%

5-4. Gwangju Biennale 2024

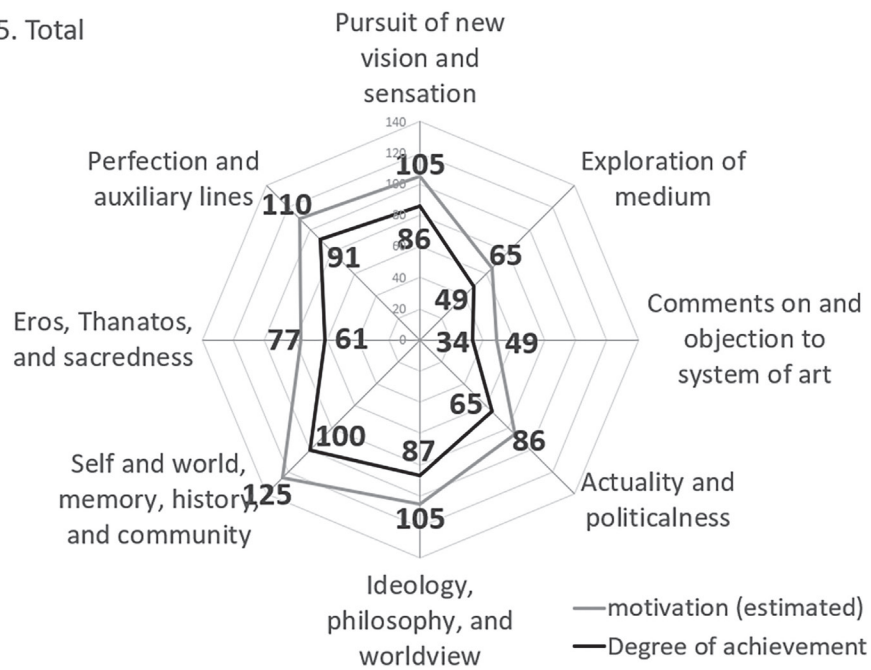
indices	M1	M2	M3	M4	M5	M6	M7	SC	T/A
motivation (est.) Total	29	18	11	14	26	32	18	26	174
D. of achiev. Average	83%	76%	66%	71%	86%	78%	79%	79%	77%



5-5. Total of Four Exhibitions

indices	M1	M2	M3	M4	M5	M6	M7	SC	T/A
motivation (est.) Total	105	65	49	86	105	125	77	110	722
D. of achiev. Average	82%	75%	69%	76%	83%	80%	79%	83%	78%

5-5. Total



Acknowledgements

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