

STILL ALIVE

Aichi Triennale

2022

Jul 30—Oct 10, 2022

International
festival of
contemporary art,
performing arts
and learning programs
in Aichi

Press Release

August 23, 2021 Aichi Triennale Organizing Committee

The Aichi Triennale is an urban international art festival, held every three years since 2010 across a wide region including the Aichi Arts Center and other city venues, and preparations are underway for Aichi Triennale 2022 to build on the achievements of the previous four iterations. The festival will span a wide range of fields, synthetically exhibiting performing art and other forms together with a contemporary art core, and make Aichi Prefecture a beacon of the artistic avant-garde.

Mission

- Contributing to the global development of culture and art by creating and disseminating cutting-edge art
- Bringing culture and art into people's daily lives by promoting and providing education on contemporary art
- Enhancing the attractiveness of the region by vitalizing culture and art activities

Located in the center of Japan and blessed with marine and mountainous natural environments, Aichi is the fourth most populous prefecture in Japan (with 7.52 million inhabitants as of July 2021).

Aichi is known for its manufacturing industry (producing cars, robots, textiles, ceramics, and the like) but, in fact, it also has a thriving agricultural industry, producing more flowers than any other prefecture in Japan.

This is also a region that produced many of the military generals who influenced Japan's history in the Sengoku ("Warring States") period (c. 16th century). As well as the townscapes still lining roads that have served people and goods since long ago, and traditional crafts such as *Shibori* (tie-dye) and pottery, the area's unique culinary culture also contributes to its charm — examples include *Nagoya meshi*¹ and the luxurious "morning service"² at coffee shops.

¹ A general term for the unique meals and sweets eaten widely, at home and at restaurants, in the area around Nagoya in Aichi.

² Morning service refers to the offer of food such as bread or eggs for free or at a discounted price when ordering a drink at a coffee shop during morning hours.

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Theme

STILL ALIVE

Artistic Director

Kataoka Mami (Director of the Mori Art Museum and President of the CIMAM)

Curatorial Team

Curatorial Adviser

Cosmin Costinaş

[Executive Director, Para Site]

Rhana Devenport

[Director, Art Gallery of South Australia]

Martin Germann

[Independent Curator]

Eungie Joo

[Curator of Contemporary Art,
San Francisco Museum of Modern Art]

Gabi Ngcobo

[Curatorial Director, Javett Art Centre]

Victoria Noorthoorn

[Director, Museo de Arte Moderno de Buenos Aires]

Tobias Ostrander

[Independent Curator]

Ralph Rugoff

[Director, Hayward Gallery]

Shimabuku

[Artist]

Chief Curator

(Head of Curatorial Team)

Iida Shihoko

[Independent Curator]

Curator

(Contemporary Art)

Nakamura Fumiko

[Senior Curator, Aichi Prefectural Museum of Art]

Tsutsumi Takuya

[Independent Curator/Graphic Designer]

Performing Arts Adviser

Fujii Akiko

[Producer, Aichi Prefectural Art Theater]

Maeda Keizo

[Art Producer]

Curator

(Performing Arts)

Soma Chiaki

[Art Producer/Representative Director, Arts Commons Tokyo]

Curator

(Learning)

Aida Daiya

[Artistic Director, Yamaguchi Center
for Arts and Media (YCAM)]

Yamamoto Takayuki

[Artist/Co Director, School in Progress/
Director, Ongoing School]

Period

July 30 (Saturday) to October 10 (Monday, public holiday), 2022 [73 days]

Main Venues

Aichi Arts Center/Ichinomiya City/Tokoname City/Arimatsu, Nagoya City

Organizer

Aichi Triennale Organizing Committee

(Chairperson: Obayashi Takeo (Chairperson of the Board, Obayashi Corporation))

Programs

Contemporary Art

- Cutting-edge global contemporary art will be introduced through the exhibitions of approximately 80 individual artists or groups from Japan and overseas, including new works.
- Events are to be held across a wide area of the prefecture, with works exhibited at locations including Aichi Arts Center, which includes the Aichi Prefectural Museum of Art, as well as the cities of Ichinomiya and Tokoname, and the Arimatsu district of Nagoya.

Performing Arts

- Innovative and ground-breaking theater, music, and dance from around the world will be presented by approximately 10 companies at Aichi Arts Center and other venues.

Learning

- Learning opportunities for a wide range of audiences.

Collaborative Programs

- Collaborative projects with a variety of organizations, including art universities within Aichi.
- Pop-up traveling exhibitions consist of works by Aichi Triennale 2022 participant artists at a number of sites within the prefecture.
- Stage performances in collaboration with local arts and cultural organizations selected by open call.

Online Initiatives

- In addition to on-site exhibitions and performances, video streaming and learning opportunities will be offered online.

Concept (summery)

STILL ALIVE

An unprecedented pandemic has thrown the various structures of contemporary society into sharp relief, and new propositions are being called for from all domains of life, whether environmental, political, economic, or cultural. Art, including contemporary art and the performing arts, has always reflected the times, pursued the truth, and proposed new values for the future in the face of uncertainty throughout its history. In today's increasingly complex world, the field of art has also seen an increasing emphasis on the qualities of diversity and inclusion, which demand understanding and respect for diverse cultures, while at the same time seeking out models for a sustainable world.

The theme of Aichi Triennale 2022, "STILL ALIVE," was inspired by a series of works entitled *I Am Still Alive* by the Aichi-born conceptual artist On Kawara, who continually dispatched the fact of his own existence during his lifetime using telegrams starting in the 1970s. Aichi Triennale 2022 will offer a multi-dimensional interpretation of the words "STILL ALIVE," seeking to contemplate the proud history and local industries of Aichi Prefecture, rediscover its traditional culture, and ponder the fundamental meaning of life, all the while shuttling back and forth between the past, present, and future. In addition to revisiting the origins and sources of contemporary art, the festival will also focus on the gaps between domains that have come to be classed according to fixed categories. Particular attention will be given to the conceptual art that makes up the undercurrent of global contemporary art, poetry and other text-based forms of artistic expression, and practices that straddle contemporary art and the performing arts. Through a wide-ranging learning program, the festival will also position itself as a site of encounters with uncertainty, the unknown, a diversity of values, and overwhelming beauty. Aichi Triennale 2022 will strive to produce inspiring encounters and experiences and a wellspring of positive energy that will help us to live for tomorrow, in each and every moment that life brings our way.

(The Full Text on the Official Website.)

Kataoka Mami

Artistic Director, Aichi Triennale 2022

In discussions with the artistic director, we noted that the heart shape is similar both to the overall shape of Aichi Prefecture and to the contours of Mikawa Bay, encircled by the Chita and Atsumi peninsulas, and we were also inspired by the image of the heart as symbolizing the “alive” element of the Triennale theme, “STILL ALIVE.”

While examining the logo from this standpoint, we also observed that the kanji character *ai* [愛] in Aichi Prefecture’s name means “love,” and the logo also speaks to our enduring love for this region.

The color fuses multiple shades of red, such as *shojo-hi* (scarlet) and the characteristic redware of the Tokoname kiln, which represent Aichi Prefecture. The *shojo* in *shojo-hi* is a monkey-like being with origins in Chinese mythology, and a familiar figure at festivals especially in the southern part of Nagoya City. It appears alongside the *tengu* (long-nosed goblin) at the autumn festival at Arimatsu Tenman-sha Shrine in the Arimatsu district, one of the venues for Aichi Triennale 2022. Also, scarlet *rasha* (thick close-woven woolen cloth) has a history of being used for the battle surcoats of military commanders such as Oda Nobunaga and Toyotomi Hideyoshi during the Sengoku Period (c. 16th century), another way in which scarlet is tied to Aichi.

I aimed to design a symbolic logo that will be loved by the people of Aichi Prefecture while sending a message that reaches throughout Japan and the world.

Tanaka Yoshihisa

Official Designer, Aichi Triennale 2022



STILL ALIVE

Aichi Triennale

2022



Photo: Nomura Sakiko

Tanaka Yoshihisa

Tanaka Yoshihisa handled VI (visual identity) planning for the 58th Venice Biennale, Pavilion of Japan (2019; Italy), the Tokyo Art Book Fair (2020; Japan), and the Tokyo Photographic Art Museum, and has produced art books with numerous artists. He is also one half of the artist duo Nerhol. Recent exhibitions in Japan include *The Eighth Tsubaki-kai Exhibition*, Shiseido Gallery (2021; Tokyo), *New Photographic Objects*, The Museum of Modern Art, Saitama (2020), and the solo show *Promenade*, 21st Century Museum of Contemporary Art, Kanazawa (2016).

Participating Artists
as of August 23, 2021 in alphabetical order

Artist Name	Year of Birth or Formation (Death)	Place of Birth or Formation	Place of Activity
Hoda AFSHAR	1983	Iran	Australia
Liliana ANGULO CORTÉS	1974	Colombia	Colombia
Jacobus CAPONE	1986	Australia	Australia
Kate COOPER	1984	UK	UK/Netherlands
Mary DHAPALANY	1950	Australia	Australia
ENDO Kaori	1989	Japan	Japan
HAN Ishu	1987	China	Japan
On KAWARA	1932(2014)	Japan	USA
Byron KIM	1961	USA	USA
André KOMATSU	1978	Brazil	Brazil
Daisuke KOSUGI	1984	Japan	Norway
Misheck MASAMVU	1980	Zimbabwe	Zimbabwe
MIWA Mitsuko	1958	Japan	Japan
Mohammed Sami	1984	Iraq	UK
MOMOSE Aya	1988	Japan	Japan
OKUMURA Yuki	1978	Japan	Belgium/Netherlands
Kaz OSHIRO	1967	Japan	USA
Prinz Gholam	2001	Germany/Lebanon	Germany
SANADA Takehiko	1962	Japan	Japan
SASAMOTO Aki	1980	Japan	USA
SHIOTA Chiharu	1972	Japan	Germany
YOKONO Asuka	1987	Japan	Japan

- Participating artists include names of individuals and groups.
- In principle, the artists are listed in alphabetical order according to their family names in principle. However, the order of several artists' family names and given names varies depending on the conventions used in their respective home country, or on the artist's own preference.
- The years of the artists' birth, and in some cases, death, places of birth, and the locations where they are or were based are listed as references for the social and cultural context of their works.

Hoda Afshar

Born 1983 in Tehran, Iran. Based in Melbourne, Australia.

Hoda Afshar explores the nature and possibilities of documentary image-making. Working across photography and moving-image, the artist considers the representation of gender, marginality, and displacement. In her artworks, Afshar employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged and documentary photography.

Recent exhibitions include *WE CHANGE THE WORLD*, National Gallery of Victoria; PHOTO 2021: International Festival of Photography (Melbourne, Australia); *Between the Sun and the Moon, Labore Biennale 02* (2020; Pakistan); *Defining Place/Space: Contemporary Photography from Australia*, Museum of Photographic Arts in San Diego (2019; California, USA); and *Primavera 2018: Young Australian Artists*, Museum of Contemporary Art Australia (Sydney). In 2015 she received Australia's National Photographic Portrait Prize, National Portrait Gallery, and in 2018 she won the Bowness Photography Prize, Monash Gallery of Art, Australia.



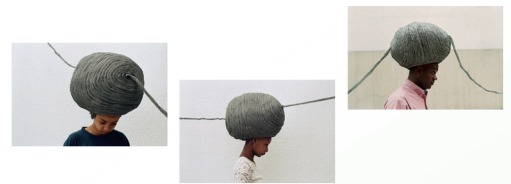
Remain, 2018
© the artist and Milani Gallery

Liliana Angulo Cortés

Born 1974 in Bogotá, Colombia. Based in Bogotá, Colombia.

Artist of African descent. Liliana Angulo Cortés graduated from the National University of Colombia and has a Master of Fine Arts from the University of Illinois at Chicago. She has worked in different regions of the African diaspora, seeking to contribute to the struggles of Afro-descendant communities through collective strategies and a critical art practice.

She explores memory and power from questions of representation, identity, and discourses of race and post-development. She investigates these issues using the body, the image, and the experiences of participants in projects relating to matters of gender, ethnicity, language, history, and politics. Her artistic practice encompasses multiple media, performative practices, cultural traditions, historical reparations, and collaborative work with social organizations. She has had solo and group exhibitions in Colombia and internationally. Understanding artistic practice as integral, she works in all dimensions of the artistic field. She has worked with the Culture Sector for the city of Bogotá.



"Porters Wigs" series from the project *Un negro es un negro*, 1997-2001
Courtesy of the artist

Jacobus Capone

Born 1986 in Perth, Australia. Based in Fremantle, Australia.

Jacobus Capone maintains a practice that incorporates performance, photography, video installation, painting and site-specific work. Characteristically poetic there is a holistic nature to his undertakings which increasingly attempt to integrate all action, however perceived by others, into the wholeness of one lived experience. In 2007, he traversed Australia by foot, in order to pour water from the Indian Ocean into the Pacific.

His work has been shown in a range of institutions both nationally and internationally including Taipei Fine Arts Museum (Taiwan), TerraWarra Museum of Art (Australia), Momentum Berlin (Germany), The Perth Institute of Contemporary Art (Australia), which housed his solo exhibition, *Forgiving Night for Day* as part of the 2017 Perth International Arts Festival. He has participated in numerous international festivals, fellowships, and residencies and is the recipient of the 2016 John Stringer Prize.



Forewarning, Act 2 (Sincerity & Symbiosis), 2019
Courtesy of the artist and Moore Contemporary

Kate Cooper

Born 1984 in Liverpool, UK. Based in London, UK and Amsterdam, the Netherlands.

Cooper is set to exhibit at the Taipei Fine Arts Museum (Taiwan) and the 2021 New Museum Triennial (New York, USA). Recent solo exhibitions of her work include *Symptom Machine*, SCAD Museum of Art (2021; Savannah, USA); *Screens Series: Kate Cooper*, New Museum (2020; New York, USA); *Symptom Machine*, Hayward Gallery (2019; London UK); and *Sensory Primer, A Tale of a Tub* (2019; Rotterdam, the Netherlands). Cooper's work has been shown in group exhibitions at the Kunsthalle Düsseldorf (2021; Germany), the Palais de Tokyo (2020; Paris, France), the University of Michigan Museum of Art (2019; Ann Arbor, USA), the Stedelijk Museum (2018; Amsterdam, the Netherlands), and the Institute of Contemporary Art (2018; Boston, USA).

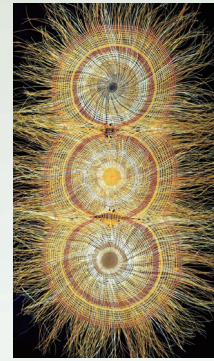


Infection Drivers, 2018
Image courtesy of the artist

Mary Dhalalany

Born 1950 in Gulpillil, Australia. Ramingining, Australia.

Mary Dhalalany is a proud Mandhalpuy woman who has been a practicing artist for four decades, and her weaving artwork is representative of traditional craft passed down through generations of women weavers in her family. The artist in her 70s uses natural dyes, extracted from earth pigment or plant roots, to color the pandanus leaf (gunga) used in her work. Mary's artwork is held in numerous collections, including those of the National Gallery of Victoria (Melbourne, Australia), Artbank, (Sydney, Australia) and The University of Chicago Booth School of Business (USA).



Mat, 2020
Courtesy of BulaBula Arts

Endo Kaori

Born 1989 in Osaka, Japan. Based in Osaka and Okinawa, Japan.

Endo Kaori obtained a bachelor's degree in textiles from the Okinawa Prefectural University of Arts in 2013. In 2016, she graduated from Ars Shimura, a school run by Shimura Fukumi, a Living National Treasure for *tsumugi* (pongee) weaving. Based in Vietnam, Okinawa, Tokyo, and other regions in Japan, she uses weaving and dyeing to unpack the political relations rooted in the crafts, histories, and livelihoods within each place. At its core, her practice is about expanding the potential of crafts; she produces materials like rags, parachutes, and sails to performatively trace the vitality of textiles and people through her body.

Recent exhibitions include the 13th shiseido art egg (2019; Shiseido Gallery, Tokyo, Japan), for which she won the art egg prize, and *Welcome, Stranger, to this Place* (2021; The University Art Museum, Tokyo University of the Arts, Japan).



Flash and Parachute, 2020. Aomori Contemporary Art Center, Japan
Photo: Delphine Parodi

Han Ishu

Born 1987 in Shanghai, China. Based in Tokyo, Japan.

Moving from Shanghai to Aomori at a young age sparked Han Ishu's interest in interrogating the invisible relationships between land and people, and between community and individuals, that have arisen in different environments. Using his body as a focal point, he works in various media, including video, performance, installation, and photography.

Han has exhibited at institutions across Japan, such as the Art Tower Mito, Hirosaki Museum of Contemporary Art, and the Museum of Contemporary Art, Tokyo. His international exhibitions include shows at Museum of Fine Arts, Boston (USA), The Jewish Museum (New York, USA), and Museum of Contemporary Art Shanghai (China), and he has participated in artist residencies in Australia and the USA. He won the Grand Prix at the Nissan Art Award 2020.



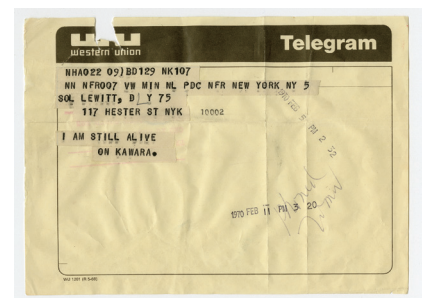
The Day Spinaches Dream in Japanese, 2020. Kobe Art Village Center, Japan
Photo: Nobutada Omote

On Kawara

Born in 1932 in Aichi, Japan; lived and worked in New York, USA; died in 2014 in New York, USA.

Internationally renowned conceptual artist On Kawara has earned high praise for work including the *Today* series of Date Paintings (1966–2013). Adhering to a self-imposed rule that each painting must be completed on a single day, Kawara painted the date of each piece's creation on nearly 3000 monochrome canvases over a period of 48 years. The artist is also known for his *I Am Still Alive* series (1970–2000), wherein Kawara sent telegrams bearing only the statement, "I AM STILL ALIVE." This message, which reaffirms the transitory existence of both sender and recipient, is the inspiration for Aichi Triennale 2022's theme and concept.

Major solo exhibitions include *On Kawara: Continuity/Discontinuity 1963–1979* (1980–1981, The National Museum of Art, Osaka, Japan), *On Kawara: Again and Against* (1991, ICA, Nagoya, Japan), and *On Kawara – Silence* (2015, Guggenheim, New York, USA).



Telegram to Sol LeWitt, February 5, 1970
From *I Am Still Alive*, 1970–2000
LeWitt Collection, Chester, Connecticut, USA
© One Million Years Foundation

Byron Kim

Born 1961 in San Diego, USA. Based in New York, USA.

Byron Kim often works in an area one might call the abstract sublime. His work sits at the threshold of abstraction and representation, between conceptualism and pure painting. His ongoing series of “Sunday Paintings,” in which he records the appearance of the sky every week, continually contrasts the cosmos with the artist’s life, vast and small and always changing. The “Sunday Paintings,” which number over a thousand works and have endured over 20 years, are very much influenced by On Kawara’s Date Paintings from his *Today* series (1966-2013) as well as his *I Got Up* postcards (1968-1979).

Kim is perhaps best known for his ongoing painting *Synecdoche*, which was included in the 1993 Whitney Biennial (now in the collection of the National Gallery in Washington, D.C., USA). Comprising a grid of hundreds of panels depicting human skin color, *Synecdoche* is both an abstract monochrome and a group portrait.



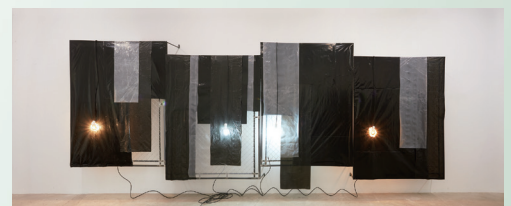
Installation view of *Sunday Paintings, 1/7/01 to 2/11/18*
January 5–February 17, 2018
Courtesy of the artist and James Cohan

André Komatsu

Born 1978 in São Paulo, Brazil. Based in São Paulo, Brazil.

André Komatsu grew up with the 1990s Brazilian democratic revival and witnessed the introduction of neo-liberal economic policies. In the context of these influences, his works question how people around the world live and approach urban spaces and power. Curator Jacopo Crivelli Visconti: “André Komatsu’s views on the latent power and social conflict lurking virtually everywhere pervade his works. They affect his thematic choices, and in a sense, are the true origin of his sculptures and installations. Many of his works’ titles are reminiscent of Michel Foucault, whose theory of the microphysics of power is not only an influence on André’s titles: you could say it lies at the very core of his interests and worldview.”

Major exhibitions include *Avenida Paulista* (2017; Museu de Arte de São Paulo, Brazil), 56th Venice Biennale, Pavilion of Brazil (2015; Italy), and *Beyond the Supersquare* (2014; The Bronx Museum of the Arts, New York, USA).



Phantom #7, 2017
Photo: Zhang Kai
Courtesy of Galleria Continua

Daisuke Kosugi

Born 1984 in Tokyo, Japan. Based in Oslo, Norway.

Daisuke Kosugi graduated from Oslo National Academy of the Arts. Incorporating performance, text, sound, and sculpture, Kosugi utilizes video as his primary medium to produce work that focuses on dislocated subjectivity in a normalized social milieu. Questioning the communicability of physical and mental afflictions, his work avoids representing specific narratives or triggering visceral emotions. Rather, it depicts sceneries that traverse through reality, memory, and the imagination. Through them, Kosugi attempts to access the subjective space and time in which individuals live, while alluding to the internal sphere that remains out of reach.

Recently, Kosugi has held a solo exhibition at Jeu de Paume (2019; Paris, France). His work has been presented at 11th Gwangju Biennale (2016; South Korea) and in *MOT Annual 2021 A sea, a living room and a sea* at the Museum of Contemporary Art, Tokyo (2021; Japan).



Good Name (Bad Phrase), 2017
Photo: Kjell Ove Storvik/LIAF 2017
Courtesy of the artist

Misheck Masamvu

Born 1980 in Penhalonga, Zimbabwe. Based in Harare, Zimbabwe.

Working predominantly as a painter and sculptor, Misheck Masamvu describes his works as “mutants” that oscillate between abstraction and figuration. Masamvu’s practice is a battle against the forced ideology of government and the breakdown of the pursuit of humanity. His works are understood as marks of existence, pointing not only to the realities of his lived experience but also to mental and psychological space, where each layer of paint or brushstroke on the canvas proposes a search to resolve conflicted experiences or decisions.

Recent presentations include Masamvu’s solo exhibition at Goodman Gallery London, titled *Talk to me while I’m eating* (2021; UK), as well as his participation in *Allied with Power* at the Pérez Art Museum Miami (USA) and the 22nd Biennale of Sydney (Australia), titled *NIRIN*, curated by Brook Andrew in 2020. The artist has also represented Zimbabwe at the 54th Venice Biennale (2011; Italy).



Still Still, 2012–present
Courtesy of the artist and Goodman Gallery (Cape Town, Johannesburg, London)

Miwa Mitsuko

Born 1958 in Aichi, Japan. Based in Aichi, Japan.

Since her early career, Miwa Mitsuko has deliberately continued to change the style of her work in the hope of liberating herself from the constrictions of identity. Driven by a desire to highlight the act of viewing itself, she creates with an awareness of her position as not only the artist but also the first to observe her artworks' completion.

Between 1996 and 1997, she undertook a residency at Künstlerhaus Bethanien (Berlin, Germany) through a grant with the Philip Morris Foundation, and she was a guest artist at the IASPIS (Stockholm, Sweden) in 1998. Miwa has held solo exhibitions at Longhouse Projects (2014; New York, USA), Gallery HAM (2009; Nagoya, Japan). Her group exhibitions include *Vanishing Points: Contemporary Japanese Art* (2007; National Gallery of Modern Art, New Delhi and Project 88, Mumbai, India).



STATUE No.4, 2009
Deposited at the Nagoya City Art Museum
Photo: Keizo Kioku. Courtesy of the artist

Mohammed Sami

Born 1984 in Baghdad, Iraq. Based in London, UK.

Mohammed Sami studied drawing and painting at the Institute of Fine Arts, Baghdad, Iraq in 2005. He immigrated to Sweden in 2007. Later, in 2015, he earned a first-class honours degree from Ulster University's Belfast School of Art, Northern Ireland, UK. He completed his master's degree in fine art at Goldsmiths College, London, UK, in 2018.

Mohammed Sami approaches painting as an allegorical representation against the striking image of conflict and violence. His paintings explore belated memories triggered by common everyday objects and the banal, from when he immigrated to Sweden as a refugee from his native Iraq.



Refugee Camp, 2020
Courtesy of the artist and Modern Art, London

Momose Aya

Born 1988 in Tokyo, Japan. Based in Tokyo, Japan.

By employing a self-referential methodology that reconsiders the structure of the moving image via the moving image itself, Momose Aya's work deals with the multi-layered complexity of communication with the other. Focusing on bodies appearing in moving images, her recent practice further questions sexuality and gender. Momose's solo exhibitions include *I.C.A.N.S.E.E.Y.O.U.*, EFAG East Factory Art Gallery (2020; Tokyo, Japan) and *Voice Samples*, Yokohama Museum of Art Art Gallery 1 (2014; Kanagawa, Japan). Selected group shows include *Listen to Her Song*, The University Art Museum, Tokyo University of the Arts (2020; Japan); *Roppongi Crossing 2016: My Body, Your Voice*, Mori Art Museum (2016; Tokyo, Japan); and *Artist File 2015 Next Doors: Contemporary Artists in Japan and Korea*, presented at National Art Center (2015; Tokyo, Japan) and National Museum of Modern and Contemporary Art, Korea (2016; Gwacheon). In 2017, she stayed in New York as an Asian Cultural Council Fellow.



Jokanaan, 2019
Collection of Aichi Prefectural Museum of Art

Okumura Yuki

Born 1978 in Aomori, Japan. Based in Brussels, Belgium and Maastricht, the Netherlands.

Inspired by the peculiar subjectivity of the translator, Okumura Yuki explores the essential parallelity of worlds and the primary interconnectedness between individuals through overlaps and gaps amongst different artists, often including himself, in terms of work and/or life. Rediscovering the methodology of conceptual artists of the '60s and '70s to reduce their personality to the limit as a possible way to simultaneously reveal one's "corporeal self" and regain a state of "self-other unity," he is now lending his ear to their voice that resonates from behind the horizon. Projects include *The Lone Curator* (2021); *The Man Who* (2019); *Welcome Back, Gordon Matta-Clark* (2017); *Hisabika Takabashi* by Yuki Okumura (2016); and *Away from the Light of Greenwich: I Met On Kawana* (2016).



The Man Who, 2019
Courtesy of MISAOKO & ROSEN, Tokyo and LA MAISON DE RENDEZ-VOUS, Brussels

Kaz Oshiro

Born 1967 in Okinawa, Japan. Based in Los Angeles, USA.

After graduating high school, Kaz Oshiro moved to Los Angeles and received both his BA and MFA from California State University in 1998 and 2002, respectively. Oshiro references and expands upon artistic movements such as pop art, minimalism, and abstract expressionism, while investigating the true nature of painting and art through the lenses of various dichotomies, including sculpture/painting, abstraction/figuration, and reality/illusion. He employs *trompe l'oeil* techniques to faithfully reproduce cabinets, suitcases, amps, and steel beams on canvas, inviting confusion and intrigue in the viewer. Oshiro continues to actively participate in solo and group presentations all over the world. In 2014, his solo exhibition, *Chasing Ghosts*, was held at the Los Angeles County Museum of Art (California, USA).



Orange Speaker Cabinets and Gray Scale Boxes, 2009
Photo: Naohiro Utagawa
Courtesy of MAKI Gallery

Prinz Gholam

Began collaboration in 2001 and based in Berlin, Germany.

Wolfgang Prinz, born 1969 in Leutkirch, Germany
Michel Gholam, born 1963 in Beirut, Lebanon

The artist duo Prinz Gholam consists of Wolfgang Prinz and Michel Gholam. Working together since 2001, they have developed an artistic practice based on performative and collaborative processes that result in live performances, videos, and installations incorporating drawings, objects, photographs, and text. Their work is an ongoing attempt to reactivate, relocate, and negotiate the self and the body between their cultural constructs and the world in which we live.

Their work manifests itself consciously and purposely under the influence of cultural paradigms. In their performances, their physical activity as two contemporary individuals generates both psychological and physical issues. Coming from two different cultures, the duo elicits questions of age, character, education, social background, and geographical origin.

Major presentations of their work have been held at Mattatoio (2021; Rome, Italy) and documenta 14 (2017; Athens, Greece and Kassel, Germany)



L'esprit de notre temps (Viale San Paolo del Brasile, Rome), 2021
© Prinz Gholam

Sanada Takehiko

Born 1962 in Tokyo, Japan. Based in Tokyo, Japan.

Sanada Takehiko first learned design at ISSEY MIYAKE, before moving to the UK to study art under sculptor Richard Deacon and later establishing his own studio in Tokyo. While visiting Greenland at age 30, he encountered the death of a hunter, leading him to grapple with the fundamental meaning of existence and life. Using fiber as his medium, he has since exhibited his sculptures at galleries and museums in and outside of Japan.

He also researches fibers, from the traditional to the cutting-edge, shedding light on the history and culture of Japanese fabrics. He works with local municipalities and textile corporations to organize social aid programs that use clothing to raise awareness around themes such as disaster mitigation and education. Major works include *Angin Project* (2002-present), which aims to revive Japan's oldest weaving method in Echigo region, and *Cotton Project* (2008-present), which follows the works' entire creation process, beginning with growing cotton across Japan.



For a person to hide it inward, 2018

Sasamoto Aki

Born 1980 Kanagawa, Japan. Based in New York, USA.

Sasamoto Aki is a New York-based, Japanese artist, who works in performance, sculpture, dance, and video. Her works have been shown both in performing art and visual art venues in New York and abroad. She frequently collaborates with musicians, choreographers, scientists and scholars, and plays multiple roles as dancer, sculptor and director in her own projects as well as those of other artists. Currently, Sasamoto works as an Assistant Professor in Sculpture, the Yale School of Art.

Sasamoto's performance/installation works revolve around gestures on nothing and everything. Her installations are careful arrangements of sculpturally altered found objects, and the decisive gestures in her improvisational performances create feedback, responding to sound, objects, and moving bodies. The constructed stories seem personal at first, yet oddly open to variant degrees of access, relation, and reflection. Her exhibitions include the solo show *Delicate Cycle* at SculptureCenter (2016; New York, USA), and group exhibitions such as *Travelers: Stepping into the Unknown—NMAO's 40th Anniversary Exhibition* at The National Museum of Art, Osaka (2018; Japan) and the Whitney Biennial 2010 (Whitney Museum of American Art, New York, USA).



random memo random, 2017
© Aki Sasamoto
Courtesy of Take Ninagawa, Tokyo

Shiota Chiharu

Born 1972 in Osaka, Japan. Based in Berlin, Germany.

Shiota Chiharu's inspiration often emerges from a personal experience or emotion that she expands into universal human concerns such as life, death, and relationships. She has redefined the concepts of memory and consciousness by collecting shoes, keys, beds, chairs, dresses, and other ordinary objects and engulfing them in immense structures of thread. She explores the sensation of a presence within absence with her installations, also presenting intangible emotions in her sculptures, drawings, performance videos, photographs, and canvases.

In 2008, she was awarded the Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists, Japan. In 2015, Shiota was selected to represent Japan at the 56th Venice Biennale (Italy). Her work has been displayed at international institutions worldwide including the Museum of New Zealand Te Papa Tongarewa (2020; Wellington); Mori Art Museum (2019; Tokyo, Japan); Art Gallery of South Australia (2018; Adelaide); Yorkshire Sculpture Park (2018; UK); and The National Museum of Art, Osaka (2008; Japan)



Uncertain Journey, 2016/2019
The Soul Trembles (solo), Mori Art Museum, Tokyo, Japan
Photo: Sunhi Mang, Courtesy of Mori Art Museum
©JASPAR, Tokyo, 2021 and Chiharu Shiota

Yokono Asuka

Born 1987 in Aichi, Japan. Based in Aichi, Japan.

Yokono Asuka paints a wide range of motifs in oils, including public buildings such as dams and highways, and everyday objects such as pots and vases. She is interested in how people see things and feel the space, which she expresses using the basic elements of painting: composition, touch, the layering of paints and colors, and so on.

Recent exhibitions include *Azamino Contemporary Vol.10 Reality in a Square*, Yokohama Civic Art Gallery Azamino (2019; Kanagawa, Japan); *SETO Contemporary Art Exhibition*, Seto site building (2019; Aichi, Japan); *combination*, See Saw gallery + hibit (2018; Aichi, Japan); and *Inconvenient sight*, GALLERY ZERO (2018; Osaka, Japan).



Highway landscape, 2019

Aichi Triennale 2022 Learning Programs are based on the fundamental concept that “art is not just for a few knowledgeable enthusiasts, but for everyone to enjoy and appreciate in their own way.”

For example, an arts festival can be like a festival at a local shrine where people wearing matching blue happi coats carry portable altars while kids fire air rifles at stalls and play with firecrackers. We believe that people who come to see or participate in art festivals can and should feel they are doing so as members of the community, and feel they are part of society’s spaces and narratives. To that end, Aichi Triennale 2022 Learning Programs aim to dispel the stigmatized image of contemporary art as “difficult to understand,” and to encourage people to come, view works without preconceptions, and engage directly with art.

Contemporary art is, after all, created by individuals and groups living their lives somewhere in the world, just like us. Through their works, the viewer has the opportunity to encounter the world from the perspective of another person in another place. Looking at art sparks all manner of reactions within us, enabling us to discover new value in things and phenomena we usually overlook, realize the ways in which we are connected to history and society, or feel anew the sublimity and the absurdity of being alive. Engaging with art, learning about the world, and knowing oneself are inseparably linked.

Aichi Triennale 2022, an arts festival that brings together contemporary art from all over the world including Europe, America, the Asia-Pacific, Latin America, and Africa, is an opportunity to encounter the works of many artists from many regions, and to see and think about things from many perspectives. We see the entire scope of these processes – broadening and deepening our understanding of the world, and conversely turning inward to re-examine ourselves – as “learning,” and offer programs to facilitate it.

By learning through art, every one of us can acquire the power to grapple with the unforeseeable events that will surely continue to occur, to live in the present moment, and to realize a world open to myriad future possibilities.

Leaning Curatorial Team

Concepts

1. Inclusion: By actively participating, each person can feel that they are being celebrated.
2. Affirmation of Diversity: People can engage with diverse ways of being ALIVE expressed by artists living and working today, and share their points of view.
3. Learning About Ourselves and the World: By learning about the historical and cultural background of the Aichi region and seeing things from specific, local vantage points, people can prepare to engage with perspectives on the world through a wide range of works brought together from around the globe.

Programs

Phase 1: From August 2021

Build basic capacity to interpret art through research on the history and culture of Aichi and the origins and development of art festivals, etc.

Phase 2: From April 2022

Deepen understanding of exhibited works through interaction with participating artists.

Phase 3: During Triennale

Proactively carry out activities that connect works of art with society.

Participatory Programs [for all]

Various research activities and learning programs will be pursued in collaboration with local residents, specialists, and artists.

- “Art History Classes Taught by Artists,” to cultivate ability to read the narrative of art history from diverse vantage points (Phase 1)
- “Unraveling the ‘Arts Festival’: Modernization and the Expo, Olympics, and Art Festivals”: Examining arts festivals from a historical perspective (Phase 1)
- “Research to Get to Know Aichi and the World”: Exploring the mysteries of what the world is, while clarifying where we currently stand (Phases 1-3)
- “Knowing Me, Knowing You: Alternative Art School / Learning Program Research to Understand Art of the World”: Sharing alternative learning approaches from around the world (Phases 2-3)

School Programs [for schools]

We offer training programs for educators and group viewing programs for children/students, and partner with local educational institutions. (Phases 1-3)

Volunteer Programs [for volunteers]

Through volunteer training, we will share approaches to “interactive appreciation” and aim to create an arts festival where visitors thus far unfamiliar with art can enjoy artworks while engaging in dialogue. (Phases 1-3)