

# STILL ALIVE

## Aichi Triennale

### 2022

Jul 30—Oct 10, 2022

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

Press Release

February 15, 2022 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*<sup>1</sup> and the luxurious "morning service"<sup>2</sup> at coffee shops.

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

<sup>2</sup> 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 February 15, 2022 in alphabetical order

	Artist Name	Year of Birth (Death) or Year group formed	Place of Birth or Formation	Place of Activity
New	<b>ADACHI Tomomi</b>	1972	Japan	Germany
	<b>Hoda AFSHAR</b>	1983	Iran	Australia
New	<b>AKI INOMATA</b>	1983	Japan	Japan
	<b>Liliana ANGULO CORTÉS</b>	1974	Colombia	Colombia
New	<b>Leonor ANTUNES</b>	1972	Portugal	Germany
New	<b>ARAKAWA and Madeline GINS</b>	1936 (2010) / 1941 (2014)	Japan/USA	USA
New	<b>Kader ATTIA</b>	1970	France	Germany
New	<b>Lothar BAUMGARTEN</b>	1944 (2018)	Germany	Germany/USA
New	<b>Diedrick BRACKENS</b>	1989	USA	USA
New	<b>Robert BREER</b>	1926 (2011)	USA	France/USA
New	<b>Marcel BROODTHAERS</b>	1924 (1976)	Belgium	Belgium/Germany/UK
New	<b>CAO Fei</b>	1978	China	China
	<b>Jacobus CAPONE</b>	1986	Australia	Australia
	<b>Kate COOPER</b>	1984	UK	UK/Netherlands
New	<b>Pablo DÁVILA</b>	1983	Mexico	Mexico
New	<b>Claudia DEL RÍO</b>	1957	Argentina	Argentina
	<b>Mary DHAPALANY</b>	1950	Australia	Australia
	<b>ENDO Kaori</b>	1989	Japan	Japan
New	<b>Theaster GATES</b>	1973	USA	USA
	<b>HAN Ishu</b>	1987	China	Japan
New	<b>HATTORI Bunsho + ISHIKAWA Ryuichi</b>	1969/1984	Japan	Japan
New	<b>Nikau HINDIN</b>	1991	Aotearoa New Zealand	Aotearoa New Zealand
New	<b>HSU Chia-Wei</b>	1983	Taiwan	Taiwan
New	<b>ISHIGURO Kenichi</b>	1986	Japan	Japan
New	<b>Mit JAI INN</b>	1960	Thailand	Thailand
New	<b>Jackie KARUTI</b>	1987	Kenya	Kenya
	<b>On KAWARA</b>	1932 (2014)	Japan	USA
New	<b>Yuki KIHARA</b>	1975	Sāmoa	Sāmoa
	<b>Byron KIM</b>	1961	USA	USA
New	<b>KISHIMOTO Sayako</b>	1939 (1988)	Japan	Japan
New	<b>KODERA Yoshikazu</b>	1957	Japan	Japan
New	<b>KOIE Ryoji</b>	1938 (2020)	Japan	Japan
	<b>André KOMATSU</b>	1978	Brazil	Brazil
New	<b>Abdoulaye KONATÉ</b>	1953	Mali	Mali
New	<b>KONDO Aki</b>	1987	Japan	Japan
	<b>Daisuke KOSUGI</b>	1984	Japan	Norway
New	<b>KURODA Daisuke</b>	1982	Japan	Japan
New	<b>Glenda LEÓN</b>	1976	Cuba	Spain
New	<b>Tanya LUKIN LINKLATER</b>	1976	USA	Canada
New	<b>Nyakallo MALEKE</b>	1993	South Africa	South Africa

	Artist Name	Year of Birth (Death) or Year group formed	Place of Birth or Formation	Place of Activity
	<b>Micheck MASAMVU</b>	1980	Zimbabwe	Zimbabwe
New	<b>MASUYAMA Kazuaki</b>	1967	Japan	Japan
New	<b>Barry MCGEE</b>	1966	USA	USA
New	<b>mirukusouko (Milk Warehouse) + The Coconuts</b>	formed 2015	Japan	Japan
	<b>MIWA Mitsuko</b>	1958	Japan	Japan
New	<b>MIYATA Asuka</b>	1985	Japan	Japan
	<b>Mohammed Sami</b>	1984	Iraq	UK
	<b>MOMOSE Aya</b>	1988	Japan	Japan
New	<b>Delcy MORELOS</b>	1967	Colombia	Colombia
New	<b>MUKAI Eriko</b>	1990	Japan	Japan
New	<b>NARA Yoshitomo</b>	1959	Japan	Japan
New	<b>Tuan Andrew NGUYEN</b>	1976	Vietnam	Vietnam
New	<b>OBANA Kenichi</b>	1981	Japan	Japan
New	<b>OIZUMI Kazufumi</b>	1964	Japan	Japan
	<b>OKUMURA Yuki</b>	1978	Japan	Belgium/Netherlands
New	<b>Roman ONDAK</b>	1966	Slovakia	Slovakia
New	<b>ONOZAWA Shun</b>	1996	Japan	Japan
New	<b>Gabriel OROZCO</b>	1962	Mexico	Japan/Mexico
	<b>Kaz OSHIRO</b>	1967	Japan	USA
New	<b>Thierry OUSSOU</b>	1988	Benin	Netherlands
New	<b>Rita PONCE DE LEÓN</b>	1982	Peru	Mexico
	<b>Prinz Gholam</b>	formed 2001	Germany/Lebanon	Germany
New	<b>Jimmy ROBERT</b>	1975	France	Germany
New	<b>Florencia SADIR</b>	1991	Argentina	Argentina
	<b>SANADA Takehiko</b>	1962	Japan	Japan
New	<b>Fanny SANÍN</b>	1938	Colombia	USA
	<b>SASAMOTO Aki</b>	1980	Japan	USA
New	<b>Yhonnie SCARCE</b>	1973	Australia	Australia
New	<b>SHIOMI Mieko</b>	1938	Japan	Japan
	<b>SHIOTA Chiharu</b>	1972	Japan	Germany
New	<b>TAMURA Yuichiro</b>	1977	Japan	Japan
New	<b>WAGO Ryoichi</b>	1968	Japan	Japan
New	<b>WATANABE Atsushi (I'm here project)</b>	1978	Japan	Japan
New	<b>Watermelon Sisters</b>	formed 2017	Taiwan/Singapore	Taiwan/Germany
New	<b>Kaylene WHISKEY</b>	1976	Australia	Australia
New	<b>YEE I-Lann</b>	1971	Malaysia	Malaysia
	<b>YOKONO Asuka</b>	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. 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.

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## Adachi Tomomi

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

Adachi Tomomi is a performer, composer, sound poet, instrument builder, and visual artist. Known for his versatile style, he has performed his own voice and electronics pieces, sound poetry, improvised music and contemporary music works and also presented site-specific compositions, compositions for classical instrumental ensembles, and choir pieces for untrained musicians around the world, including Tate Modern (London, UK), Maerzmusik (Berlin, Germany), Hamburger Bahnhof Museum (Berlin, Germany), Centre Pompidou (Paris, France) and Poesiefestival Berlin (Germany). He uses a wide range of materials in his work, including self-made physical interfaces and instruments, artificial intelligence, brain waves, artificial satellite, Twitter texts, fractures, and even paranormal phenomena. He was a guest of the DAAD Artists-in-Berlin Program in 2012 and received the Award of Distinction from Ars Electronica 2019 (Linz, Austria).



3D Printed Texts, 2017

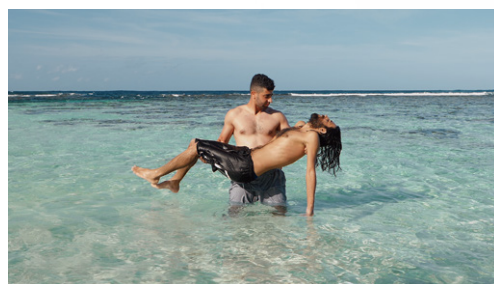
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## Hoda Afshar

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*, Lahore 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

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## AKI INOMATA

Born 1983 in Tokyo, Japan. Based in Tokyo, Japan.

Focusing on how the act of "making" is not exclusive to mankind, AKI INOMATA creates "collaboratively" with non-human animals, producing artworks that grow from her interactions with living creatures and reflect her observations on the relationship between humans and animals.

Her major works include *Why Not Hand Over a "Shelter" to Hermit Crabs?*, in which she created elaborate shells for hermit crabs, and *Memory of Currency*, an attempt to create "money fossils" that link modern currencies with seashells, which were used as currency before modern times.

Her recent exhibitions include *Broken Nature*, MoMA (2021; New York, USA), *AKI INOMATA: Significant Otherness*, Towada Art Center (2019; Aomori, Japan), The XXII Triennale di Milano, La Triennale di Milano (2019; Italy), Thailand Biennale 2018 (Krabi), and *Aki Inomata, Why Not Hand Over a "Shelter" to Hermit Crabs?*, Musée d'arts de Nantes (2018; France).



Passing her a piece of cloth, 2021

Courtesy of Maho Kubota Gallery

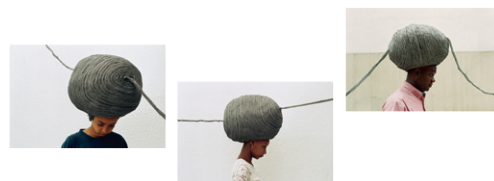
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## Liliana Angulo Cortés

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



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## Leonor Antunes

Born 1972 in Lisbon, Portugal. Based in Berlin, Germany.

Engaging with the histories of 20th century architecture, design and art, the work of Leonor Antunes reflects on the functions of everyday objects, contemplating the potential of Modernist forms to be materialized as sculptures. Antunes investigates the coded values and invisible flow of ideas embedded within objects, transforming them into reimagined abstract structures. Borrowing from vernacular traditions of craftsmanship from locations such as South America, Mexico and Portugal, Antunes seeks to understand the construction principles behind rational designs, as well as the process of abstracting reality through its reduction to geometry. Her source of inspiration is provided mostly by the practice of female artists – not only through their radical social and political stances, but also in their practical aspiration to improve people's everyday lives through art and design.

Recent solo exhibitions have been shown at Mudam (2019; Luxembourg), The Box (2019; Plymouth), and São Paulo Museum of Art (2019; Brazil). Antunes represented the Pavilion of Portugal at the 58th Venice Biennale (2019; Italy) and has participated in the Festival d'Automne in Paris (2021; France).



*the homemaker and her her domain*, 2021  
Ecole des Beaux-Arts de Paris, Festival d'Automne, France  
Photo: Nick Ash. Courtesy of the artist; Air de Paris, Romainville and Marian Goodman Gallery, New York, Paris, London

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## ARAKAWA and Madeline Gins

ARAKAWA Born in 1936 in Aichi, Japan; lived and worked in New York, USA; died in 2010 in New York, USA.

Madeline Gins Born in 1941 in New York, USA; lived and worked in New York, USA; died in 2014 in New York, USA.

The artist ARAKAWA and the poet Madeline Gins collaborated as "coordinologists", a term they coined to describe creators unifying the field of philosophy, art, and science. From his early sculptures to diagram paintings, and later in architecture together with Gins, Arakawa continually searched for various ways to perceive the world by creating environments centered around the body. Along with their major works *The Mechanism of Meaning* (1963–) and *The Bridge of Reversible Destiny* (1973–89), Arakawa and Madeline Gins are known for their architectural works *Ubiquitous Site, Nagi's Ryoanji, Architectural Body* at the Nagi Museum of Contemporary Art, Okayama (1994), *Site of Reversible Destiny—Yoro*, Gifu (1995), and *Reversible Destiny Lofts—Mitaka (In Memory of Helen Keller)*, Tokyo (2005), among others.

Major exhibitions include: *The Exhibition of Shusaku Arakawa* (1979; The Seibu Museum of Art, Tokyo); *Constructing the Perceiver—Arakawa: Experimental Works* (toured Japan in 1991–92; The National Museum of Modern Art, Tokyo, etc.), *Reversible Destiny—Arakawa/Gins* (1997; Guggenheim Museum, New York, USA).



*The Process in Question/Bridge of Reversible Destiny*, 1973–89  
Estate of Madeline Gins. Photo: Norihiro Ueno  
©2016 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins.

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## Kader Attia

Born 1970 in Dugny, France. Based in Berlin, Germany.

Kader Attia is an artist who explores the wide-ranging effects of Western cultural hegemony and colonialism. Central to his inquiry are the concepts of injury and repair, which he uses to connect diverse bodies of knowledge, including architecture, music, psychoanalysis, medical science, and traditional healing and spiritual beliefs. Throughout his multimedia practice—ranging from sculpture to film installation—repairation does not mark a return to an intact state, but instead makes visible the immaterial scars of psychic injury. This approach is informed by Attia's experience of growing up between Algeria and the *banlieue* suburbs of Paris that are home to large immigrant populations.



*Reflector la Mémoire (Reflecting Memory)*, 2016  
© KaderAttia  
Courtesy of the Artist, Collection MACVAL, France, Collection MAC Marseille, France, Galleria Continua, Galerie Krinzinger, Lehmann Maupin and Galerie Nagel Draxler

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## Lothar Baumgarten

Born 1944 in Rheinsberg, Germany; lived and worked in Berlin, Germany, and New York, USA; died in 2018 in Berlin, Germany.

The artistic work of Lothar Baumgarten explores ethnological and anthropological subjects to create situations of attention and encounter. He has been using a wide range of media to reflect on visual and language-based systems of memory and representation: from ephemeral sculptures to photography, slide projections, films, recordings, prints, books, short stories, as well as site-specific interventions and wall drawings. In 1977 Baumgarten traveled to South America where he lived with two tribes of the Yanomami people in the border region of Venezuela and Brazil, with whom he stayed until 1980. Those events mark a transition from the imaginary travels and landscapes in the late 1960s and early 1970s to formally precise artistic investigations of cultural difference of his later works.

Baumgarten represented Germany at the 41st Venice Biennale (1984, Italy), where he was awarded the Golden Lion. He also held solo exhibitions in the world's leading museums, and participated, a.o., at documenta 5 (1972; Kassel, Germany), documenta 7 (1982), 9 (1992), and documenta X (1997).



*Tetrabedron*, 1968  
©Lothar Baumgarten Estate, VG Bild Kunst



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## Diedrick Brackens

Born 1989 in Mexia, USA. Based in Los Angeles, USA.

Diedrick Brackens is best known for his woven tapestries that explore allegory and narrative through the artist's autobiography, broader themes of African American and queer identity, as well as American history. Brackens employs techniques from West African weaving, quilting from the American South and European tapestry-making to create both abstract and figurative works. Often depicting moments of male tenderness, Brackens culls from African and African American literature, poetry and folklore as source. Beginning his process through the hand-dyeing of cotton, a material he deliberately uses in acknowledgement of its brutal history, Brackens' oeuvre presents rich, nuanced visions of African American life and identity, while also alluding to the complicated histories of labor and migration. Brackens utilizes both commercial dyes and atypical pigments such as wine, tea and bleach to create his vibrant, intricately-woven tapestries that investigate historical gaps, interlacing the present with his singular magical realist worldview.

Brackens has had a number of solo and group exhibitions, including *Diedrick Brackens: Ark of Bulrushes*, Scottsdale Museum of Contemporary Art (2021; USA) and *Diedrick Brackens: darling divined*, New Museum (2019; New York, USA).



*summer somewhere (for Danez)*, 2020 Private collection, New York, NY.  
© Diedrick Brackens. Courtesy of the artist, Jack Shainman Gallery, New York and Various Small Fires, Los Angeles.

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## Robert Breer

Born 1926 in Detroit, USA; lived and worked in Paris, France, and New York, USA; died in 2011 in Tucson, USA.

Robert Breer was a filmmaker, painter, animator and sculptor whose complex and diverse work was informed by the dynamic and interplay between his various media. Throughout the more than fifty years of his career, Breer constantly challenged new realms, explored the dialogue between art and other domains, and embraced the concepts of experimentation and chance with great humor and seriousness.

In 1980, the Whitney Museum held the first retrospective exhibition of his work, with others to follow in Europe and the USA. In 1981, Breer was commissioned for a large mural on the outside of the Film Forum in New York. He won the Max Ernst Prize at the Oberhausen Film Festival in 1969, the Maya Deren Independent Film and Video Artists' Award in 1987, and the Stan Brakhage Vision Award in 2005. Major solo exhibitions of Breer's works have been shown in numerous venues, such as CAPC (2010–2011; Bordeaux, France), the Tinguely Museum (2011–2012; Basel, Switzerland), the Baltic Contemporary Art Center (2011; Gateshead, UK), the Sharjah Art Foundation (2016; UAE), and the Fondazione Antonio Dalle Nogare (2020–2021; Bolzano, Italy).



*FLOAT*, 1970  
Courtesy of Kate Flax and gb agency, Paris Commission : Sharjah Art Foundation

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## Marcel Broodthaers

Born in 1924 in Brussels, Belgium; lived and worked in Brussels, Belgium/ Düsseldorf, Berlin, Germany/ London, UK; died in 1976 in Cologne, Germany.

Marcel Broodthaers worked mainly as poet until 1963, when, for the last twelve years of his life, he started producing a varied, elusive, for future generations of artists highly influential body of work. His practice can be linked with major trends and movements of 1960s and 1970s such as Pop Art or Conceptual Art, but above all, he playfully exposed the myth of museums' neutrality, which instead is determined by rules and protocols towards which the arts automatically relate. From 1969, Broodthaers started setting up his own museum departments, which he showed in various exhibitions and institutions in Europe. His art generally explored the nature and meaning of language, word and image, and rhetoric, and encompasses poetry, writing, film, photography, slides, drawing, painting, and sculpture.

Broodthaers' work has been shown at Documenta 5 (1972; Kassel, Germany), 7 (1982), 10 (1997), and at the Venice Biennial (2015, 1980, 1978, and 1976; Italy). A recent retrospective was held at the Museum of Modern Art, New York (2016; USA) and traveled to the Museo Nacional Centro de Arte Reina Sofia (2016; Madrid, Spain) ending at the Kunstsammlung Nordrhein-Westfalen (2017; Düsseldorf, Germany).



*Entrance to the Exhibition (L'entrée de l'exposition)*, 1974  
View of the entrance of the exhibition Catalogue-Catalogus, Palais des Beaux-Arts, Brussels  
Photo: Philippe De Gobert Copyright Estate Marcel Broodthaers

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## Cao Fei

Born 1978 in Guangzhou, China. Based in Beijing, China.

Cao Fei is an internationally-renowned Chinese contemporary artist. Currently living in Beijing, she mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and developmental changes that are occurring in Chinese society today.

Cao Fei's major projects in recent years include a solo exhibition at MoMA PS1 (2016; New York, USA), the Tai Kwun Contemporary (2018; Hong Kong), K21 Düsseldorf (2018; Germany), the Centre Pompidou (2019; Paris, France), the Serpentine Galleries (2020; London, UK), the UCCA Center for Contemporary Art (2021; Beijing, China), and the MAXXI, the National Museum of 21st Century Arts (2021; Rome, Italy). Her works have been exhibited at a number of international biennales and triennales, including Shanghai Biennale (2004; China); Moscow Biennale (2005; Russia); Taipei Biennial (2006; Taiwan); 15th & 17th Biennale of Sydney (2006 and 2010; Australia); Istanbul Biennial (2007; Turkey); Yokohama Triennale (2008; Japan) and 50th, 52nd & 56th Venice Biennale (2003, 2007 and 2015; Italy).



*Nova*, 2019  
Courtesy of the artist, Vitamin Creative Space and Sprüth Magers

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## 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

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## Kate Cooper

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

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 Taipei Fine Arts Museum (2021; Taiwan), the 2021 New Museum Triennial (New York, USA), 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

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## Pablo Dávila

Born 1983 in Mexico City, Mexico. Based in Mexico City, Mexico.

In his multidisciplinary works, Pablo Dávila takes as a starting point the traditional artistic media to question how they reflect the social construction of space and time. In his installations, the Mexico City-based artist excavates a space for interference and ambiguity through forms both pared-down and rich with an immediate sensorial experience.

His practice explores sentience and subjectivity through investigations in perception, space and time consciousness. His practice takes many shapes -- encompassing video, electronics, light installation, photography, conceptual painting and site-specific interventions. His work traverses the space in between sensory perception and cognitive understanding. His poetic gestures trigger a questioning of our expectations in dealing with the passing of time, and the psychological lens with which we process events in our memory. His work is informed by science, music, poetry, cognitive sciences and physical phenomena, so as to delve into notions of perception, the fleeting nature of time and historical interpretations.

His works have been exhibited at Museo Tamayo, Mexico City; Museum of Contemporary Art, Monterrey; José García, México City and Mérida; The Pill, Istanbul; Travesía Cuatro, Guadalajara; and Paul Kasmin, New York, amongst others.



*Transference Harmonies (Armonías de transferencia)*, 2020  
Courtesy of the artist

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## Claudia Del Río

Born 1957 in Rosario, Argentina. Based in Rosario, Argentina.

Claudia Del Río works at the intersection of art, poetry and education. While her artistic projects span a broad and multifaceted range, her underlying focus remains constant: the different ways in which art is tied to public happiness. Her vast body of work is informed by the tensions between the local and the global as well as national and gender identities and their potential for transformation. Originally trained as a painter, Del Río's interest in communication, connections and collective networks finds expression through performance, mail art and other related genres and scenes. At once political and humorous, her collages, drawings, embroidery works and photomontages address the effects of social imaginaries (e.g., consumerism, education, newspapers) on collective life. In 2002, her engagement with other artists, institutions and the public blossomed into her co-founding the Club del Dibujo (Drawing Club) as an ongoing venue for reflection and action. Claudia Del Río was invited as an Argentinian representative to the biennials of Salto (2014; Uruguay), Medellín (2013; Colombia), Mercosur (2012; Brazil) and Havana (1997; Cuba).



*Corn Kids*, 2015 Photo: Viviana Gil  
Courtesy of Museo de Arte Moderno de Buenos Aires, Argentina

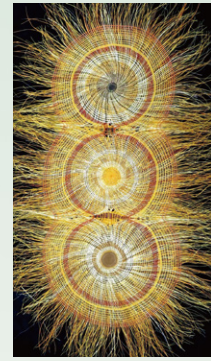


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## Mary Dhapalany

Born 1950 in Gulpiili, Australia. Ramingining, Australia.

Mary Dhapalany 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 Bula'Bula Arts

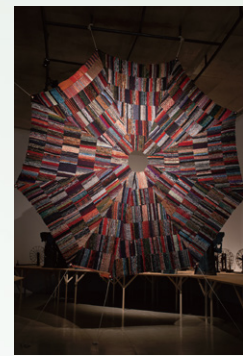
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## Endo Kaori

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 Centre, Japan  
Photo: Delphine Parodi

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## Theaster Gates

Born 1973 in Chicago, USA. Based in Chicago, USA.

Theaster Gates creates works that engage with space theory and land development, sculpture, and performance. His work contends with the notion of Black space as a formal exercise – one defined by collective desire, artistic agency, and the tactics of a pragmatist.

Gates has exhibited widely, and he is the recipient of numerous awards including an Honorary Fellowship from the Royal Institute of British Architects (2021); the 26th Annual Crystal Award (2020; Switzerland); J.C. Nichols Prize for Visionaries in Urban Development (2018; USA); and the Nasher Sculpture Prize (2018; USA). Gates is a professor at the University of Chicago in the Department of Visual Arts and serves as the Senior Advisor for Cultural Innovation.

In 2010, Gates created the Rebuild Foundation, a non-profit platform for art, cultural development, and neighborhood transformation that supports artists and strengthens communities through free arts programming and innovative cultural amenities on Chicago's South Side.



*Afro Ikebana, 2019*  
© Theaster Gates Photo: Theo Christelis, Image courtesy of White Cube

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## 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

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## Hattori Bunsho + Ishikawa Ryuichi

In 2015, Hattori Bunsho, a survivalist mountain climber who travels with minimal equipment and hunts and fishes for food, went on a mountain climbing trip together with the photographer Ishikawa Ryuichi. Hattori published his experience of the trip in the books *Emono Yama* ("Prey Mountain") (2016) and *Emono Yama II* ("Prey Mountain II") (2019), and Ishikawa shared his perspective through the photo exhibition *Camp* (2016) and the photobook *The Inside of Life* (2021). For the Aichi Triennale 2022, Hattori and Ishikawa have once again teamed up and present new work based on a joint survival mountain climbing trip in southwest Hokkaido in 2021.

### Hattori Bunsho

Born 1969 in Kanagawa. Based in Kanagawa.

Hattori first embarked on serious mountain climbs during his student days at Tokyo Metropolitan University. In 1996, Hattori ascended the K2 in Nepal (8611m) and soon began to undertake trips that he labeled "survival mountain climbing." He was the first person to climb Mt. Tsurugi in Japan's Northern Alps during winter. His 2016 publication *Tundra Survival* won the 5th Umehara Tadao Literary Prize for Mountain & Exploration, and his novel *Musuko to Shuryo ni* ("Hunting with my Son") (2017) was shortlisted for the 31st Mishima Yukio Prize. Hattori's recent publications include *Survival Kazoku* ("Survival Family") (2020) and the essay collection *You Are What You Read* (2021).

### Ishikawa Ryuichi

Born 1984 in Okinawa, Japan. Based in Okinawa, Japan.

Ishikawa Ryuichi encountered photography while studying at Okinawa International University's Department of Society and Regional Culture. In 2010, he apprenticed under photographer Yuzaki Tetsushi. In 2011, he participated in the Shomai Tomatsu Digital Photography Workshop. His work received an Honorable Mention at the 35th New Cosmos of Photography Award in 2012. In 2015, Ishikawa won the 40th Kimura Ihei Photography Award.

Recent exhibitions include *Nissan Art Award 2017: Exhibition of New Works by Five Finalists*, BankART Studio NYK (Kanagawa, Japan), *Oh! Matsuri☆Goto Showa / Heisei Heroes and People in the Japanese Contemporary Art*, Hyogo Prefectural Museum of Art (2019; Japan) and *Reborn Art Festival 2019* (Miyagi; Japan).



Hattori Bunsho, *Toppu River at the Masike mountain massif*, Hokkaido, 2016  
Photo: Masato Kameda



Ishikawa Ryuichi, *Back and Tail of Pheasant*, Hokkaido from "The Inside of Life", 2018  
Courtesy of the artist

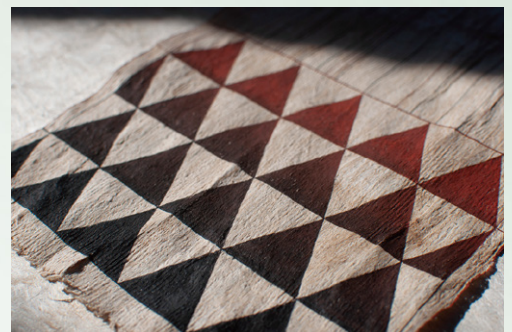
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## Nikau Hindin

Born 1991 in Tāmaki Makaurau (Auckland), *Aotearoa* New Zealand.  
Based in Turanganui a Kiwa (Gisborne), *Aotearoa* New Zealand.

Nikau Hindin (Ngai Tūpoto hāpū, Te Rarawa, Ngāpuhi) is a bark cloth maker who works with *aute* (mulberry paper). She grounds her practice, the Māori Lunar calendar, language, genealogy, and relationships with knowledge holders, the land, plants, and water.

Hindin was influenced by her time in Hawai'i with teachers and students of voyaging, celestial navigation, and *kapa* (Hawaiian tapa cloth). She returned to *Aotearoa* in 2018 to revive the practice of *aute*, a tradition that had not been practiced in over a century. Hindin straddles the worlds of indigenous practice and contemporary art. Her solo show *Kōkōrangī ki Kōkōwai* at The Dowse Art Museum, New Zealand, in 2020, was based on the movement of celestial bodies as signs that not only indicate direction but also delineate time as an important element of our lunar-stellar calendrical system. Her recent exhibitions include *pasapekējinawong*, Mackenzie Art Gallery (2021; Saskatchewan, Canada), *Naadobbi*, Winnipeg Art Gallery (2021-22; Manitoba, Canada), and Kathmandu Triennial 2021 (Nepal).



*Matsubenua. Te Ngaburumātōru o Ruabanui.*  
(*New Moon in the 13th moon cycle of the star Sberatan*) [detail], 2020

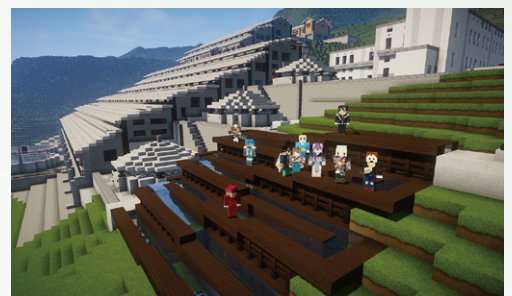
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## Hsu Chia-Wei

Born 1983 in Taichung, Taiwan. Based in Taipei, Taiwan.

A graduate of Le Fresnoy National Studio for Contemporary Arts in France, Chia-Wei Hsu's work as an artist, filmmaker and curator merges the languages of film and contemporary art and unearths the complex mechanisms behind the production of images. Through his artistic practice, Hsu weaves connections between humans, materials and places that have been overlooked or omitted in conventional historical narratives.

Hsu has had solo exhibitions at Liang Gallery (2021; Taipei, Taiwan), *Tung Chung Art Award: Giant Panda, Deer, Malayan Tapir and East India Company*, Museum of National Taipei University of Education (2019; Taiwan), *MAM Screen 009: Hsu Chia-Wei*, Mori Art Museum (2018; Tokyo, Japan). He has participated in group shows such as the Singapore Biennale (2019), *A Tale of Hidden Histories*, Eye Filmmuseum (2019; Amsterdam, the Netherlands), and the Biennials of Shanghai, Gwangju, Busan and Sydney (2018). He is also the curator of *Taiwan International Video Art Exhibition*, Hong-Gah Museum (2018; Taipei, Taiwan), and a co-curator of the *2019 Asian Art Biennial*, National Taiwan Museum of Fine Arts (Taichung) together with Ho Tzu Nyen.



*Mineral Crafts*, 2018  
Image courtesy of the artist / Provided by Hsu Chia Wei Studio



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## Ishiguro Kenichi

Born 1986 in Kanagawa, Japan. Based in Kyoto and in Shiga, Japan.

Ishiguro Kenichi creates sculptures and video works using region-specific events and conditions, such as historical subjects and materials, as a raw resource. Based on his interest in vanishing technologies and minerals, Ishiguro's installations facilitate new relations between objects that have not previously encountered each other.

His recent exhibitions include *Light of My World*, Former Ginrei Building (2021; Kyoto, Japan); *Soft Territory*, The Museum of Modern Art Shiga (2021; Shiga, Japan); *Sustainable Sculpture*, Komagome Soko (2021; Tokyo, Japan), and *Hon no kirinuki* ("A Clipping from a Book"), Zuiunan (2020; Kyoto, Japan).

In 2014, he co-founded the "Yamanaka Suplex," which also functions as his studio space today, located on the border between the prefectures of Kyoto and Shiga.



*The Island of Stone Money and My Sculpture*, 2020  
Photo: Nicholas Locke

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## Mit Jai Inn

Born 1960 in Chiang Mai, Thailand. Based in Chiang Mai, Thailand.

Mit Jai Inn is a member of an ethnic minority called the Yong. He trained as a novice monk at Djittabhawan Buddhist College in Pattaya (1970-1976), then began his artistic education in 1983 at Silpakorn University in Bangkok. He moved to Europe in 1986, and in 1988 enrolled in the Master of Fine Arts's program at the University of Applied Arts Vienna, where he started working as a studio assistant to Franz West the same year. Following his return to Thailand in 1992, he co-founded the Chiang Mai Social Installation (CMSI) together with several other artists. At the fourth and final edition of CMSI, Mit launched the spin-off event *Week of Cooperative Suffering* with a focus on public engagement activities. In 2015, he founded Cartel Artspace in Bangkok as a space for artists and curators to reflect on the historical and contemporary contexts of Thailand and Southeast Asia.

His work has been shown in artist initiatives, museums, galleries, and mega-exhibitions, including the solo exhibition *Dreamworld*, IKON Gallery (2021, UK); *Color in Cave*, Museum MACAN (2019, Indonesia); and the group exhibition *SUNSHOWER*, Mori Art Museum (2017, Japan); and the 21st and 15th Biennale of Sydney (2018/2012, Australia).



*People's Wall*, 2019  
Photo: Jim Thompson Foundation  
Courtesy of the artist and Jim Thompson Foundation

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## Jackie Karuti

Born 1987 in Nairobi, Kenya. Based in Nairobi, Kenya.

Jackie Karuti is an artist based in Nairobi, Kenya. Her practice employs the working ways of *How Clouds Are Formed* which is a method that offers multiple angles of entry and a way to produce a site where something emerges. It assembles objects, spare parts and movements across different locations and offers a reading of geographic and social climates through weather & whether instruments in correspondence with the Machine, Maps, Blueprints & Library Card as tools and collaborators. Karuti was the recipient of the Henrike Grohs Award and the Follow Fluxus-After Fluxus scholarship in 2020 & 2021 respectively. Other projects that respond to her practice include the library project; *In The Case of Books* and the online workspace, *I've been working on some MAGIC*.



*Shapesbiffig and the Impossibility of Weathered Wood*, 2021 (Site specific installation)  
Photo: Christian Lauer  
Courtesy of the artist

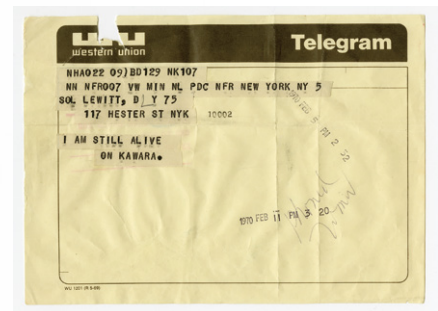
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## On Kawara

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



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## Yuki Kihara

Born 1975 in Apia, Sāmoa. Based in Apia, Sāmoa.

Yuki Kihara is an interdisciplinary artist of Japanese and Sāmoan descent whose work seeks to challenge dominant and singular historical narratives by exploring the intersectionality between identity politics, decolonization and ecology through visual arts, dance, and curatorial practice.

In 2008, the Metropolitan Museum of Art (New York, USA) presented a solo exhibition of Kihara's work entitled 'Living Photographs' at the Lila Acheson Wallace Wing in The Department of Modern and Contemporary Art featuring highlights of her art practice, followed by an acquisition of her works by the museum for their permanent collection.

Kihara's works are in collections at, among others, the Los Angeles County Museum of Art (USA); British Museum (London); Queensland Art Gallery | Gallery of Modern Art (Brisbane, Australia); Kaohsiung Museum of Fine Arts (Taiwan) and Te Papa Tongarewa Museum (Wellington, New Zealand). Kihara is the official representative for New Zealand at the 59th Venice Biennale (2022, Italy).



サーモアのうた (Sāmoa no uta) *A Song About Sāmoa - Fanua (Land)*, 2020/21  
Photo: Glenn Frei. Courtesy of Yuki Kihara and Milford Galleries Dunedin and Queenstown, Aotearoa New Zealand

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## 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

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## Kishimoto Sayako

Born 1939 in Aichi Prefecture, Japan. Died in 1988. Based in Tokyo and Aichi Prefecture, Japan.

Having moved to Tokyo for university, Kishimoto Sayako joined the art collective Neo-Dada Organizers (Neo-Dada), formed in part by her former high-school seniors Akasegawa Genpei and Arakawa Shūsaku. Throughout the 1960s Kishimoto was a highly active figure in the avant-garde art scene. She moved back to Nagoya in 1979 and focused on creating large picture scrolls that proclaimed social change through love. In addition to painting, Kishimoto also staged numerous bold performances that expressed her unique world-view. Notably, these performances were not restricted to conventional art spaces but took place in public locations such as parks or on the streets. In 1988, Kishimoto Sayako passed away aged 49.

In recent years, her energetic artistic practice that spanned genres from painting to performance has been the subject of renewed attention.



Documentary Photography of KISHIMOTO Sayako's performance, *the Second Red Cat Revolution*, 1980  
Collection of Aichi Prefectural Museum of Art. Photo: IRIYOSHI Monshiro

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## Kodera Yoshikazu

Born 1957 in Aichi, Japan. Based in Aichi, Japan.

Kodera Yoshikazu has been creating ceramic art for almost forty years while living in a welfare institution. He started his long-running series of bomb-shaped works after being deeply shocked by war news footage. His *Bakudan* ("Bombs") series are remarkable for conveying an attitude of bold humor rather than mere dread. The pieces feature holes and bumps that make them look akin to tree roots or marine lifeforms. Kodera Yoshikazu participated in each edition of *Inochi no Geijutsu Fleur* ("Art of Life Fleur") (1999-2008; Aichi, Japan), an annual exhibition organized by the NPO Fleur. In 2016 and 2017, he won the Nagoya City Welfare Association's Chairman Award of the open call exhibition Fureai Art Exhibition (2008-; Aichi, Japan), hosted by the Aichi Prefecture Assisted Living Association, and the Grand Prize in 2018. His works have been repeatedly selected for the *Aichi Art Brut Superior Works exhibition* (2014-; Japan).



*Bakudan* ("Bombs"), Production year unknown  
Photo: Kido Tamotsu

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## Koie Ryoji

Born 1938 in Aichi, Japan; lived and worked in Aichi and Gifu, Japan; died in 2020 in Aichi, Japan.

Ceramic artist Koie Ryoji first came into contact with pottery during a part-time job at a drainage pipe factory in his hometown of Tokoname. After graduating from the ceramics course of his local high-school, Koie continued to study ceramics while working at a tile manufacturing plant in Tokoname. In 1966, he graduated from the Tokoname Municipal Ceramics Research Institute and established his own studio.

His work always had strong socio-critical messages at its core, from the Return to Earth series (1971) moulded after the artist's face to series such as Testimonies (1973) or Chernobyl (1989-90) with their clear anti-nuclear sentiment. In his practice, Koie continued to challenge the act of burning clay with fire and experimented with unusual materials such as glass and metal. His refusal to stay within the conventional frames of ceramics earned him high critical acclaim both in Japan and worldwide.

Koie Ryoji's work has been shown at numerous exhibitions, including *Modern Ceramic Art I: The Potential of Fire and Clay*, Yamaguchi Prefectural Art Museum (1982; Japan) and *Contemporary Ceramics 1950-1990*, Aichi Prefectural Museum of Art (1993; Japan).



"Chernobyl Series"  
1989-1990  
Aichi Prefectural Ceramic Museum, Japan

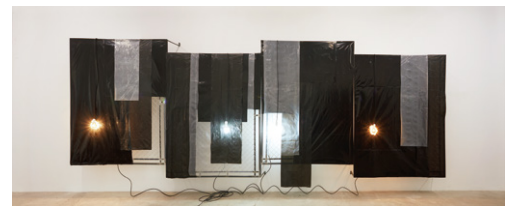
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## André Komatsu

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), the 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

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## Abdoulaye Konaté

Born 1953 in Diré, Mali. Based in Bamako, Mali.

Abdoulaye Konaté creates large-scale textile installations using woven and dyed clothes, materials originating from his homeland, Mali, and from other countries of the world. Konaté's abstract and figurative tableaux explore both aesthetic language and various socio-political and environmental issues. Referencing the West African tradition of using textiles as a means of communication, the artist balances global issues with an intimate reference to his own life and country. His work often questions the ways in which societies and individuals have been affected by such factors as war, struggle for power, religion, globalization, ecological change and AIDS.

He has participated in biennials such as 57th Venice Biennale (2017; Italy) and documenta 12 (2007; Kassel, Germany). His works have been shown internationally including solo exhibition at Arken Museum for Moderne Kunst (2016; Copenhagen, Denmark), group exhibitions at National Museum of African Art, Smithsonian Institute (2015; Washington D.C., USA), Centre Georges Pompidou (2007; Paris, France), Mori Art Museum (2007; Tokyo, Japan) and others.



*A kite for the children of my country*, 2019  
Courtesy of the artist, Primo Marella Gallery and STANDING PINE

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## Kondo Aki

Born 1987 in Hokkaido, Japan. Based in Yamagata, Japan.

Since graduating from Tohoku University of Art and Design's Graduate School, Kondo Aki has participated in numerous exhibitions in Japan and abroad. Her vibrant brushwork and strong colors as well as her wide-ranging unconventional artistic practice have earned her critical attention. She has produced works such as the short-film *HIKARI* (2015), which mixes live action with animated oil paintings, or the *Otafuku Face* room (2015) at the Park Hotel Tokyo, and she regularly conducts live painting events in collaboration with musicians.

In March 2021, Kondo published her first monograph titled *The Happiness that Exists Here* (T&M Projects). She has been selected for the *Vision of Contemporary Art (VOCA) 2022* exhibition at The Ueno Royal Museum in Tokyo.

Recent exhibitions include *Aki Kondo—Stars, Sparkling*, Yamagata Museum of Art (2021; Japan), *The Happiness that Exists Here*, ShugoArts/PHILLIPS Tokyo/Contemporary Art Foundation/Daikanyama Tsutaya Books (2021; Tokyo, Japan), and *Takamatsu Art Museum Collection + Body and Movement*, Takamatsu Art Museum (2020; Kagawa, Japan).



*Stars, Sparkling*, 2021  
Photo: Shigetoshi Okuyama ©Aki Kondo, Courtesy of ShugoArts



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## 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

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## Kuroda Daisuke

Born in 1982 in Kyoto, Japan. Based in Kyoto, Japan.

Through various research activities, Kuroda Daisuke searches for various specter-like presences buried and forgotten by society and gives them new shape in the form of video artworks and installations. In recent years, Kuroda has been conducting research sculpture, a medium which he studied at length at university and uses as the base of his creation process, and which he now seeks to reinterpret.

Kuroda's main exhibitions include *Laïcité Forestalled*, *Through the Eyes of Dogeza*, 3331 Arts Chiyoda (2019; Tokyo, Japan), *Hyper Ghost Sculpture*, Kanzan Gallery (2019; Tokyo, Japan), and *The Absent History of Sculpture 2*, 3331 Arts Chiyoda (2019; Tokyo, Japan). Group exhibitions include Tsushima Art Fantasia 2020–21, Tsushima (2021; Nagasaki, Japan), *Hon no kirinuki* ("A Clipping from a Book"), Zuiunan (2020; Kyoto, Japan), and the Setouchi Triennale 2016, Shodo Island (2016; Kagawa, Japan).



*Practice for DOGEZA*, 2020

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## Glenda León

Born in 1976, La Habana, Cuba. Based in Madrid, Spain.

Glenda León's visionary sense of art has grown out of a multidisciplinary background and spiritual explorations. Her early interest in dance and choreography deepened her comprehension of a "whole" that combines mind, body, space, sound, and silence. Art History gave her a domain for investigation and widened her sources of influence. Her master's degree in New Media at The Academy of Media Arts Cologne (KHM) broadened her repertoire of media and materials and made her more open to experimentation. Incessantly defying our perceptions of the world, at times by making the laws of nature visible, at other times by emphasizing the act of listening as a necessary step in order to continue evolving, her work has been extensively exhibited and is included in important public collections around the world.

León recently held a solo exhibition, *Música de las formas*, at the Museo de Arte Contemporánea de Vigo (2021; Pontevedra, Spain), and she represented her home country at the Cuba Pavilion at the 55th Venice Biennale (2013; Italy).



*Música concreta (Concrete Music)*, 2015  
Installation view in Centro de Desarrollo de las Artes Visuales (CDAV),  
XII Bienal de La Habana, 2015  
Courtesy of Estudio Glenda León

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## Tanya Lukin Linklater

Born in 1976 in Kodiak, USA. Based in North Bay, Canada.

Tanya Lukin Linklater's performances, works for camera, installations, and writings center histories of Indigenous peoples' lives, lands, and structures of sustenance. Her performances in relation to objects in exhibition, scores, and ancestral belongings generate what she calls felt structures. She investigates insistence in both concept and application. Her work has been shown at the 2021 New Museum Triennial (New York, USA), SFMOMA (San Francisco, USA), Chicago Architecture Biennial 2019 (USA), EFA Project Space + Performa (New York, USA), Art Gallery of Ontario (Toronto, Canada), Remail Modern (Saskatoon, Canada), and elsewhere. Her first collection of poetry, *Slow Scrape*, was published in the Documents series by The Centre for Expanded Poetics and Antisocialism, Montréal (Canada) in 2020 with a second printing in 2021. In 2021 Tanya received the Herb Alpert Award in the Arts for Visual Art (Santa Monica, USA). Her Alutiiq homelands are in the Kodiak archipelago of southwestern Alaska.



*An amplification through many minds*, 2019  
Courtesy of the artist and Catriona Jeffries

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## Nyakallo Maleke

Born 1993 in Johannesburg, South Africa. Based in Johannesburg, South Africa.

Nyakallo Maleke is an artist and writer based in Johannesburg. Her practice is grounded in an expanded concept of drawing, which she views as a means to tell stories about space, movement, and walking. Maleke's drawings take shape through various media, techniques, and disciplines, and are manifested as installations, performances, sound pieces, prints, or sculptures. Her recent works are invested with materiality, often combining traditional drawing media with meticulous embroidery-like stitching and unconventional materials such as wax paper.

Maleke earned her Master of Art degree (with distinction) in Public Sphere at École de design et haute école d'art du Valais (édhèa) in Switzerland (2019), where her research utilised the medium of drawing to think through notions of migration, vulnerability, and writing about public space. She has a bachelor's degree in Fine Arts from Wits University in South Africa (2015) and has participated in group exhibitions at venues including NGO – Nothing Gets Organised (Johannesburg, South Africa), Stevenson (Cape Town, South Africa), and Modzi Arts Gallery (Lusaka, Zambia).



Enclosed, 2020

Photo : Andrew Wessels  
Courtesy of the artist

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## 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)

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## Masuyama Kazuaki

Born 1967 in Gifu, Japan. Based in Aichi, Japan.

Masuyama Kazuaki is an artist known for his colorful collage works. One of his main motifs is inspired by the department store Shimizuya, which used to exist in the city of Inuyama in Aichi Prefecture, with many of his works featuring images of the store's exterior, of taxis, or his own name. With support from his surroundings, Masuyama creates his artworks through a complex process that involves drawing, cutting, pasting and again drawing his motifs, resulting in artworks that brim with color and texture and let it seem as if the images of cars and department stores float freely in the air. Masuyama has participated in several open call exhibitions in Aichi, such as *Aichi Art Brut and Fureai Art*. In 2018, he won the Council Award at the 59th Komaki Citizen Art Exhibition (Aichi, Japan). Recently, he participated in the exhibition *Art Brut "Humanity And Nature In Japan" In Niigata*, Musée Yukikomachi (2020; Niigata, Japan).



SHIMIZUYA TAXI 2, 2017

Photo: Ikumasa Hayashi

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## Barry McGee

Born 1966 in San Francisco, USA. Based in San Francisco, USA.

Barry McGee received his BFA in painting and printmaking from the San Francisco Art Institute, and was associated with the Mission School, a movement primarily influenced by urban realism, graffiti, and American folk art, focusing on social activism. McGee's works have always displayed a candid and insightful observation of modern society, and his purpose of actively contributing to marginalized communities has remained the same throughout his career, from his days as “Twist” (his graffiti moniker) to his current position as a global artist.

McGee's work has been the subject of solo exhibitions at Fondazione Prada, Milan; the Hammer Museum, Los Angeles; the UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California; the Institute of Contemporary Art, Boston; the Modern Art Museum of Fort Worth, Texas; the Watari Museum of Contemporary Art, Tokyo; and the Museum of Contemporary Art Santa Barbara, California.



Installation view at Reborn Art Festival 2019, Miyagi, Japan

Photo: Nori Ushio

© Barry McGee; Courtesy of the artist, Perrotin, and Reborn Art Festival



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## mirukusouko (Milk Warehouse) + The Coconuts

Formed 2015 in Tokyo, Japan.  
Based in Tokyo, Japan.

Members: Naotaka Miyazaki (b. 1974), Naoki Matsumoto (b. 1982), Kota Sakagawa (b. 1976), Eisuke Shinozaki (b. 1980), Takuma Nishihama (b. 1978), Zenichi Tanakamaru (b. 1984), Hiroaki Takiguchi (1974–2016)

mirukusouko (Milk Warehouse) was formed in 2009. The artist unit Coconuts joined in 2015 and now there are seven members working together as mirukusouko + The Coconuts.

With each member possessing specialized skills, in areas such as architectural design, electrical installation technology, music, and editorial design, the group operates much like a medieval guild, drawing no boundaries between artists and technicians. Their works are characterized by the discovery of potential functions of things and inspired by connections between tools and the body. From 2011 to 2016, they ran the alternative space "milkyeast" in Hatchobori, Tokyo, where exhibitions and events were held.

Major exhibitions include *TIMELINE: Multiple measures to touch time*, The Kyoto University Museum (2019; Japan), and *Plans for TOKYO 2019 vol. 4 scratch tonguetable*, gallery aM (2019; Tokyo, Japan).



*scratch tonguetable*, 2019. *Plans for TOKYO 2019 vol.4 mirukusouko + The Coconuts*  
*scratch tonguetable*, gallery aM [Curated by Yabumae Tomoko]  
Photo: Kenji Morita

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## 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

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## Miyata Asuka

Born in 1985 in Aichi, Japan. Based in Mie, Japan.

Miyata Asuka creates her works using textiles and fabrics and techniques such as knitting and stitching. She constructs new narratives through her own and others' memories and questions blindly-accepted traditions and customs. In recent years, Miyata has pursued a series of projects that form communities through local knitting and stitching groups in several towns in Japan. By talking and knitting together, people from different generations exchange knowledge and personal experiences with each other, and the ensuing casual conversations enable participants to rediscover the fact that inconspicuous events and private affairs are actually closely tied to the larger goings-on of society.

Miyata's recent projects include *Bilateral Visual Art Exhibition: Nagoya x Penang (Nagoya Head Office)*, Minatomachi Potluck Building (2021; Aichi, Japan), "Kanaiwa Shugei-bu" (Kanaiwa Knitting'n Stitching Group), *Kanaiwa Rakuza* as part of the project presented by the 21st Century Museum of Contemporary Art, Kanazawa (2021; Ishikawa, Japan), *Walking in Textiles—Contemporary Art in Ichinomiya*, Former House of Hayashi (2018; Aichi, Japan), and Minatomachi Shugei-bu (Minato Knitting'n Stitching Group) (2017- (ongoing); Aichi, Japan).



"Hello! We are Minato Knitting'n Stitching Group. Vol.4" 2021  
Photo: Tomoya Miura  
Courtesy of Joint Committee of Port Town

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## Mohammed Sami

Born 1984 in Bagdad, 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



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## 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

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## Delcy Morelos

Born 1967 in Córdoba, Colombia. Based in Bogotá, Colombia.

During her childhood in Tierralta in northern Colombia, Delcy Morelos witnessed the horrible violence and oppression perpetrated as part of the drug war. Her paternal grandmother, an indigenous woman, taught Morelos how to tend to plants and soil. Morelos' work as an artist is characterized by her empathy, by her focus on the relationships between humans and their surroundings, and by her urgency to seek out the origins of violence. Morelos' installations involve the use of earth, honey, cinnamon and other primal materials, as well as motifs from ancestral cosmogonies and their conceptions of life and death. The artist regards her work, which integrate painting, sculpture and installation, as womb-like spaces that showcase the potency of the earth and its raw natural materials. Morelos' art has been presented at Röda Sten Konsthall (2018; Gothenburg, Sweden) and N-C arte (2018; Bogotá, Colombia). A new project will be exhibited at Dia Chelsea, New York during the fall of 2023.



*Enie ("Earth" in Ututo language)*, 2018  
Photo: Ernesto Monsalve  
Courtesy of the artist

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## Mukai Eriko

Born 1990 in Hyogo, Japan. Based in Akita, Japan.

The motifs of Mukai Eriko's performances are based on systems that are certain but outside the realm of the visible, for example livestock slaughter, oil extraction, systems of government bonds or global water vapor circulation. Mukai treats elements that let us feel the materiality of her motifs as a kind of sculpture and converts the inherent mechanisms of their systems into life-sized devices which she operates. In this way, she creates spaces that enable a close approach to her intangible subjects while traversing sensuous perceptions and speculations towards abstracted performance.

Mukai Eriko's main exhibitions include *Arts and Routes*, Akita Museum of Modern Art (2020; Japan); *Impurity/Immunity*, Tokyo Arts and Space Hongo (2017; Japan); and *New Rube Goldberg Machine*, KAYOKOYUKI and Komagome Soko (2016; Tokyo, Japan).



*approach 6.1*, 2020  
Photo: Yu Kusanagi

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## Nara Yoshitomo

Born 1959 in Aomori, Japan. Based in Tochigi, Japan.

After graduating with a Master of Fine Arts from Aichi University of the Arts in Nagakute, Japan, Nara moved to Germany. He began his career during the decade he spent in Cologne, and from the mid-1990s exhibited widely in Europe, the United States, Japan, and other Asian countries. While he is primarily a painter, his practice also encompasses drawing; sculptures made of wood, fibre-reinforced plastic, ceramic, and bronze; installations that incorporate scrap materials; and photographs that document everyday landscapes and encounters he has during his travels.

Nara's work is in the collections of museums around the world, including the Museum of Modern Art, New York; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; National Gallery of Art, Washington, DC; and the National Gallery, London.



*Fountain of Life*, 2001/2014  
*Yoshitomo Nara for better or worse Works:1987-2017*, Toyota Municipal Museum of Art, 2017  
©Yoshitomo Nara Photo: Mie Morimoto

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## Tuan Andrew Nguyen

Born 1976 in Saigon, Vietnam. Based in Ho Chi Minh City, Vietnam.

Tuan Andrew Nguyen's practice explores strategies of political resistance enacted through counter-memory and post-memory. Extracting and re-working narratives via history and supernaturalisms is an essential part of Nguyen's video works and sculptures, where fact and fiction are both held accountable.

Nguyen's works have been included in recent major international festivals, biennials, and exhibitions including Manifesta 13, Marseilles (2020); Sharjah Architecture Triennial (2019); *SOFT POWER*, SFMOMA, San Francisco (2019); Sharjah Biennial 14 (2019); and the 2017 Whitney Biennial. His work is included in institutions including Carré d'Art, Nîmes, France; Queensland Art Gallery | Gallery of Modern Art, Brisbane; SFMOMA; Museum of Modern Art, New York; Solomon R. Guggenheim Museum and the Whitney Museum of American Art.



*The Boat People*, 2020  
© Tuan Andrew Nguyen 2022  
Courtesy of the artist and James Cohan, New York

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## Obana Kenichi

Born 1981 in Gunma, Japan. Based in Akita, Japan.

Obana Kenichi takes inspiration from a place's history and landscape, and from people's occupations and stories to produce drawings and sculptures. In his practice, Obana pursues artworks that allow the audience to experience stories as an interplay between truth and fiction.

His recent major exhibitions include *Cultivating Successive Wisdoms*, Akita City Cultural Creation Center (2021; Japan), *Oku-Noto Triennale 2020+*, Otani Region (2021; Ishikawa, Japan), *The Vision of Contemporary Art (VOCA) 2021*, Ueno Royal Museum (2021; Tokyo, Japan), and *The Ecology of Expression*, Arts Maebashi (2019; Gunma, Japan).

Obana is the recipient of the 2021 VOCA Award.



*Uenoyama Cosmology*, 2021  
Photo: Norihiro Ueno

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## Oizumi Kazufumi

Born 1964 in Miyagi, Japan. Based in Aichi, Japan.

Since 1991, in addition to producing three-dimensional computer models of unbuilt architecture, Oizumi Kazufumi has also been creating automated drawing machines and large-scale interactive installation works. Oizumi works with the spaces in which his works are exhibited and sets up temporary walkways and stages to invite the audience into the experience. His work is remarkable for the physical movement of its individual elements, best exemplified by his drawing machines, and Oizumi has garnered critical attention for his unique aesthetic designs and his intricate hand-made details created by processing aluminum and acrylic.

Oizumi's recent solo exhibitions were held at Standing Pine (2020; Aichi, Japan) and N-Mark 5G (2019/2018; Aichi, Japan). He also participated in group shows like Ars Electronica 2019 (Linz, Austria), the Kobe Biennale 2007 (Hyogo, Japan), and others.



*movable bridge / BH 2.0*, 2019  
Courtesy of the artist

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## 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); *Hisachika Takahashi by Yuki Okumura* (2016); and *Away from the Light of Greenwich: I Met On Kawana* (2016).



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



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## Roman Ondak

Born 1966 in Žilina, Slovakia. Based in Bratislava, Slovakia.

Almost as an anthropological investigation, daily life and events find themselves juxtaposed by Roman Ondak's way of opening up spaces where the rules of the everyday are challenged by slight alterations. But Ondak does not understand space merely as a physical material entity. Social norms, divisions and regulations shape them and our understanding and perception of them. Nor is our perception absolutely objective and simultaneous. It is, so to speak, soaked in knowledge, emotions, interests and, which is particularly important, memories. Space is, furthermore, not static. It is defined with movements, through space and, for the same token, through time. Space is therefore not merely physical, but essentially temporal. It exists in time, which means that it constantly changes and transforms, and that memory is vital for constructing its identity. It is no coincidence, then, that most of Ondak's works deal with space precisely through the point of view of time and memory.



*Event Horizon*, 2016  
Collection of Kunsten Museum of Modern Art Aalborg Photo: Andy Keate  
Courtesy of the artist and Kunsten Museum of Modern Art Aalborg

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## Onozawa Shun

Born 1996 in Gunma, Japan. Based in Tokyo, Japan.

Onozawa Shun graduated from Gunma Prefectural Maebashi High School and the Department of Inter-Media Art of Tokyo University of the Arts' Graduate School of Fine Arts. Influenced by his background as a juggling performer, Onozawa pursues phenomena that surpass cultural and regional barriers to stimulate the fundamental sense of curiosity deep within us all.

His major exhibitions in Japan include *Sense Island Sarushima Dark Museum* (2022; Kanagawa), *Media Ambition Tokyo*, Shibuya Scramble Square (2020; Tokyo) / Mori Arts Center Gallery (2021; Tokyo), *SMART ILLUMINATION YOKOHAMA*, Zou-no-hana Terrace (2019; Kanagawa), *tech x art festival*, 100BANACH (2019; Tokyo).



*Performing Structure*, 2021

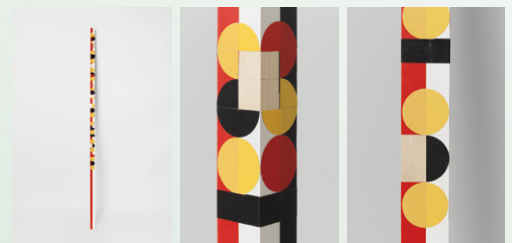
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## Gabriel Orozco

Born 1962 in Veracruz, Mexico. Based in Tokyo, Japan and Mexico City, Mexico.

Gabriel Orozco grew up in the cultural milieu of the Mexican left which was linked to muralism, photography and the political literature of the sixties and seventies. He gained his reputation in the early nineties with his exploration of drawing, photography, sculpture, installation, and later painting. His work blurs the boundaries of art with the everyday and often balances complex geometry with organic materials and elements of chance.

Orozco has exhibited widely including a retrospective (2009-2011), which traveled from The Museum of Modern Art (New York, USA) to the Kunstmuseum Basel (Switzerland), the Centre Pompidou (Paris, France) and the Tate Modern (London, UK). Recently his work has been presented at the Aspen Art Museum (2016; Colorado, USA), and the Museum of Contemporary Art Tokyo (2015; Japan). In 2019 the President of Mexico announced that Orozco would, in conjunction with the Secretariat of Culture, oversee the construction of a new cultural center within Chapultepec Park in Mexico City.



*Roto Shaku 26*, 2015  
Photo: Cathy Carver  
Courtesy of the Artist and Marian Goodman Gallery

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## 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

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## Thierry Oussou

Born 1988 in Allada, Benin. Based in Amsterdam, the Netherlands.

Visual-conceptual artist Thierry Oussou is the creator of the “Impossible Is Nothing” project. Central to this artwork is a very special chair: the throne of King Béhanzin (1845–1906), the last king of Dahomey, the kingdom now known as Benin.

The throne embodies the king’s position, but it also symbolizes how the colonial powers removed King Béhanzin from the throne at the end of the nineteenth century. In “Impossible Is Nothing”, the chair represents power, and Oussou poses questions about access to and ownership of cultural heritage and about craftsmanship and scholarship.

For Aichi Triennale 2022, Oussou will present the project “Equilibrium Wind”, which takes as its theme the production of cotton in Benin, the largest producer of cotton in Africa. In this work, the artist explores the industrialization of Africa by shining a light on people who work in the cotton plantations using artisanal methods. He traces the history of the slave trade, visually showing the impact that the taking of land from slaves has in our societies today.



*White Gold* from the project “Equilibrium Wind”, 2021  
Courtesy of the artist

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## Rita Ponce de León

Born 1982 in Lima, Peru. Based in Mexico City, Mexico.

The artist Rita Ponce de León is currently studying body-mind techniques for human development at the Argentine organization Río Abierto. She understands working as a way to engage in situations that allow, through artistic and learning processes, the generation of meaningful human bonds. She has practiced various forms of movement, including Butoh, a form of Japanese dance theatre, and participated in workshops that take body movement as the origin of knowledge and wisdom. She condenses her experiences in movement and learning with others into drawings, sharing her thoughts in the form of visual essays.

Her work has been shown at the 32nd São Paulo Biennial (2016; Brazil), Kunsthalle Basel (2014; Switzerland), 80M2 Gallery (Lima, Peru), and Museum of Modern Art (Mexico City, Mexico), among other places.

She currently collaborates with Tania Solomonoff (choreographer), Vacaciones de Trabajo (a self-education project), Shinnosuke Niuro (poet), Yaxkin Melchy (poet), and Esparta Martinez and Sakiko Yokoo (dancers and *kamishibai* picture story show narrators/actors).



*Sin conocernos, sencillamente seguimos* (*Without knowing each other, we simply continue*), 2018  
Photo: Juan Pablo Murrugarra  
Courtesy of 80M2 Livia Benavides Gallery, Lima, Peru

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## 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

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## Jimmy Robert

Born 1975 in Guadeloupe, France. Based in Berlin, Germany.

Jimmy Robert’s work explores the politics of spectatorship by reworking seminal avant-garde performances in ways that complicate their racial and gendered readings. Placing the identity and representation of the black body at the center of his approach since the early 2000s, it is often the body and voice of the artist himself that are presented, in installations mixing writing, poetry, dance, movement and images.

Robert, trained in visual arts at Goldsmiths in London and the Rijksakademie in Amsterdam, has exhibited at WIELS in Brussels, Palais de Tokyo in Paris, and the Yokohama Triennale (2008; Japan). Recent solo exhibitions and performances include KW Institute for Contemporary Art (2019; Germany), Museum M (2015; Belgium), The Power Plant (2013; Canada), Museum of Contemporary Art Chicago (2012; USA), Jeu de Paume (2012; France) and Center for Contemporary Art, Kitakyushu (2009; Japan). Robert was the subject of a mid-career survey at Nottingham Contemporary in 2020. The exhibition traveled to Museion Bolzano (Italy) and CRAC Occitanie (France) in 2021.



*Reprise*, 2010  
Collection of Centre National des Arts Plastique, France  
Courtesy of the artist; Stigter Van Doesburg, Amsterdam; and Tanya Leighton, Berlin and Los Angeles.



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## Florencia Sadir

Born 1991 in San Miguel de Tucumán (Tucumán), Argentina. Based in Cafayate (Salta), Argentina.

Florencia Sadir grew up in Cafayate (Salta Province), Argentina. She is studying Fine Arts at the National University of Tucumán (Argentina). She completed the 2020 / 21 Artists Program at the University Torcuato Di Tella (Buenos Aires, Argentina) and a study program at the Flora Ars + Natura School (Bogotá, Colombia).

Florencia's work is grounded in a dialogue with her homeland (Valles Calchaquies) where she currently lives and works, about inherited knowledge and learning in community. Her installations, sculptures and drawings are composed with natural materials, from clay in different states for construction to the use of basketry woven with vegetable fibers to create objects that accentuate their dysfunctionality. Her works invite the audience to reflect on how production, work and consumption times have been decoupled from life cycles. Sadir's art work proposes a correction of the false dissociation between man and nature. Her works form part of numerous public and private collections in Argentina, Chile and Colombia.



*Caminar sobre lo rojo (Walk on the red), 2021*

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## 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*

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## Fanny Sanín

Born 1938 in Bogotá, Colombia. Based in New York, USA.

Fanny Sanín is considered a preeminent master among the Colombian abstractionists and a significant artistic voice of the past 50 years. Sanín embraced non figuration at Universidad de los Andes, Bogotá, graduating in 1960. After a period at the University of Illinois, moved to Mexico (1963), where she had her first exhibitions (1964; Monterrey, Mexico/ 1965; Mexico City), and her first museum exhibition, Museo de Arte Moderno (1965; Bogotá, Colombia). Living in London (1966) influenced her more rigorous abstraction. *The Art of the Real*, Grand Palais (1968; Paris, France) crystalized Sanín's later rigorously geometric style. She resides in New York (1971).

Sanín's work is in museums in the US, Latin America and Europe: Museum of Fine Arts, Houston; Instiute of Fine Arts, New York; Smithsonian American Art Museum and National Museum of Women in the Arts, Washington; Los Angeles County Museum of Art; Berkeley Art Museum of Fine Arts, California, National Museum, Bogotá; Museum of Modern Art of Bogotá and the Museum of Modern Art (Mexico). The comprehensive book *Fanny Sanín: The Concrete Language of Color and Structure* was released in 2019.



*Acrylic No. 1, 2021*  
Courtesy of the artist

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## 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



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## Yhonnie Scarce

Born 1973 in Woomera, Australia. Based in Melbourne, Australia.

Born from the family of Aboriginal people Kokatha and Nukunu, Yhonnie Scarce's interdisciplinary practice explores the political nature and aesthetic qualities of glass and photography. Her work references the ongoing effects of colonization on Aboriginal people; in particular the impact of the removal and relocation of Aboriginal people from their homelands and the forcible removal of Aboriginal children from their families. Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past. Recent solo and group exhibitions include *Exposure: Native Art and Political Ecology* (2022; IAIA Museum of Contemporary Native Arts, Santa Fe, USA), *Yhonnie Scarce: Missile Park* (2021; Australian Centre for Contemporary Art, Melbourne, and Institute of Modern Art, Brisbane, Australia), *Looking Glass: Judy Watson and Yhonnie Scarce* (2020; Tarrawarra Museum of Art, Melbourne, and Flinders University Museum of Art, Adelaide, Australia).



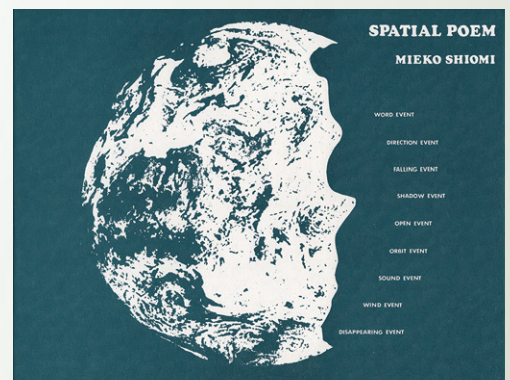
*Cloud Chamber*, 2020 [detail]  
Installation view at TarraWarra Museum of Art, Australia  
Photo: Andrew Curtis Images courtesy of the artist and THIS IS NO FANTASY

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## Shiomi Mieko

Born 1938 in Okayama, Japan. Based in Osaka, Japan.

Shiomi Mieko graduated from Tokyo University of the Arts' Department of Musicology in 1961. During her student days, she formed Group Ongaku together with fellow students and experimented with tape music and improvisation. In 1964, Shiomi moved to the USA and became a member of Fluxus. In 1965, she started her "Spatial Poem" series. Following her return to Japan, she developed the gesture of the "event" as performance art. In 1970, she relocated to the city of Osaka. Starting with the Fluxus festival in Venice in 1990, she took part in numerous Fluxus projects held all over the world and in her home of Japan. Having become interested in electronic technologies in the 1990s, she began to implement them into her transmedial performances. Shiomi Mieko continues to work in a variety of fields and genres today, including visual art, performance art and music compositions. Since 2014, Shiomi is also active as a Distinguished Visiting Scholar at the Archival Research Center in Kyoto City University of the Arts.



*Spatial Poem* / book, 1976

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## 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

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## Tamura Yuichiro

Born 1977 in Toyama, Japan. Based in Kyoto, Japan.

Tamura Yuichiro's work unfolds from existing images and objects, and reflects an interdisciplinary approach to various media, including photography, video, installation, performance, and theater. He creates multilayered narratives containing a mixture of fact and fiction and based on a wide range of sources, from indigenous historical themes to well-known popular subjects. New interpretations and readings are bestowed upon original histories and memories, transcending spaces and time and asking what it means to be "contemporary."

Recently, Tamura has held solo exhibitions at the Govett-Brewster Art Gallery (2019; New Plymouth, Aotearoa New Zealand), Kyoto City University of Arts Art Gallery @KCUA (2018; Japan) and participated in international exhibitions such as Yokohama Triennale 2020 (Japan), 2019 Asian Art Biennial (Taichung, Taiwan), Busan Biennale 2018 (South Korea), and SeMA Biennale Mediacity Seoul 2014 (South Korea).



*The Spider's Threads*, 2018  
Courtesy of the artist

## Wago Ryoichi

Born 1968 in Fukushima, Japan. Based in Fukushima, Japan.

Wago Ryoichi is a poet. His accolades include the Nakahara Chūya Prize (1999), the Bansui Prize (2006), the Hagiwara Sakutarō Award (2019), and many more.

In 2011, following the Great East Japan Earthquake and Tsunami, Wago used Twitter to publish the serial poem *Pebbles of Poetry* from Fukushima. In May of the same year, he was invited to read his work at the Royal Concertgebouw in Amsterdam, one of the three largest concert halls in the world. His poem *Pebbles of Poetry* was published in French translation and won the foreign-language poetry category of the inaugural Prix de Poesie de la Revue Nunc in France in 2017, making Wago the first Japanese poet to win a major award in France. At present, Wago is preparing a new volume of his translated poetry.

His poetry readings—nicknamed “Samurai Readings”—have earned Wago high international acclaim. Wago also writes for choral music, operas and dramas. He has previously taken part in art events such as Yamagata Biennale 2016 (Japan).



Installation view of Wago Ryoichi Solo Exhibition, *We have not slept in an apple yet*, Maebashi City Museum of Literature, Gunma, Japan  
Photo: Kigure Shinya, Courtesy of Maebashi City Museum of Literature

## Watanabe Atsushi (I'm here project)

Born 1978 in Kanagawa. Based in Kanagawa.

Since his student days, Watanabe Atsushi's artistic practice has involved channeling his own experiences to critically approach themes that may be deemed shameful or taboo by society. Watanabe, who suffered from the hikikomori affliction (complete social withdrawal) in the past, established the “I'm here project” as a way to highlight the voices and feelings of people living in isolation and loneliness through collaborative creative processes, and continues to push the potential of art to directly affect wider society.

His recent major exhibitions and projects include *The Day We Saw the Same Moon*, R16 studio (2021; Kanagawa, Japan), and *Monument of Recovery*, BankART SILK (2020; Kanagawa, Japan). Recent group exhibitions include his participation in *Looking for Another Family*, National Museum of Modern and Contemporary Art (2020; Seoul, South Korea).

In 2020, Watanabe received the Yokohama Culture Award's Culture and Art Encouragement Prize.



*The Moon Will Rise Again* from the project “The Day We Saw the Same Moon”, 2021  
Photographs of the Moon by “I'm here project” members  
*The Day We Saw the Same Moon*, R16 studio (Kanagawa, Japan)  
Photo: Keisuke Inoue

## Watermelon Sisters

Formed in 2017 in Taipei, Taiwan. Based in Taipei, Taiwan and Berlin, Germany.

Yu Cheng-Ta, born 1983 in Tainan, Taiwan.

Ming Wong, born 1971 in Singapore.

A collaboration between Taiwanese artist Yu Cheng-Ta and Berlin-based Singaporean artist Ming Wong, where they present their alter egos as the Watermelon Sisters, a pair of gender-fluid butch/femme ghetto queer sisters who want to help humankind to ‘twerk’ their way to sexual liberation. Inspired by Chinese Opera cinema from the 1960s as well as the films of Taiwanese filmmaker Tsai Ming-Liang, this project consists of a rap music video, a photographic series and a live performance and was commissioned to commemorate the first major survey of LGBTQ-themed art in a national museum in Asia, co-presented by Sunpride Foundation and the Museum of Contemporary Art, Taipei in Sep. 2017. Recent exhibitions and events include *Queering Now: Dreamality, Chinese Arts Now* (2021; London, UK); *Diagonal*, Magician Space (2020; Beijing, China); *Queering Umwelt*, Tao Art Space (2020; Taipei, Taiwan); and *Watermelon Sisters Go Camping in Paris*, Centre national de la danse (2019; Paris, France).



*Watermelon Love*, 2017  
Courtesy of the artist

## Kaylene Whiskey

Born 1976 in Mparntwe (Alice Springs), Australia. Based in Indulkana, Australia.

The art of Kaylene Whiskey incorporates pop culture references alongside traditional Anangu culture, in a playful interpretation of the artist's personal experience of contemporary life in a remote Central Australian Indigenous community.

Kaylene's practice links the traditional culture of her community's Elders with the experience of the younger generation who have grown up with contemporary outside influences like Coca Cola and music videos.

Kaylene portrays iconic figures such as Dolly Parton and Tina Turner, in a celebration of heroic women and the sisterhood. These pop culture icons are frequently transplanted into remote desert community landscapes, interacting with native plants and wildlife and engaging in traditional Anangu activities like hunting, collecting bush tucker and cultivating mingkulpa (native tobacco plant). Created to a soundtrack of classic rock, pop and country music, Kaylene's artworks are rich in irreverent humour, with the artist bringing together two very different cultures and generations, inviting everyone to come together to have some fun.



*Seven Sisters Song*, 2021  
Collection of National Gallery of Victoria  
Courtesy of the artist, Iwantja Arts and Roslyn Oxley9 Gallery



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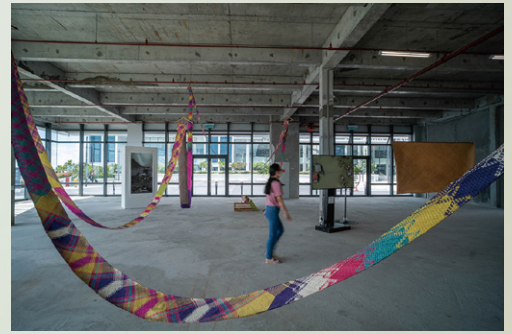
## Yee I-Lann

Born 1971 in Kota Kinabalu, Malaysia. Based in Kota Kinabalu, Malaysia.

Yee I-Lann's artworks engage with regional Southeast Asian history addressing issues of colonialism, power, and the impact of historical memory in lived social contemporary experience. Recently she has been working collaboratively with communities and indigenous mediums in Sabah.

Yee has worked in the art department in the Malaysian film industry since 1994 and between 2003-2008 established the production design department and lectured at Akademi Seni Budaya dan Warisan Kebangsaan. She is a Board member for [foreversabah.org](http://foreversabah.org), a co-founding partner of Kota-K Studio & Kota-K Art Gallery (a 10x10x10ft gallery playspace) in Kota Kinabalu.

Recent 2021 exhibitions include: *Yee I-Lann & Collaborators: Borneo Heart*, the Sabah International Convention Centre (Kota Kinabalu, Malaysia), *Yee I-Lann: Until We Hug Again*, CHAT (Centre for Heritage, Arts and Textile) (Hong Kong), Indian Ocean Craft Triennial, John Curtin Gallery (Perth, Australia), *Art Histories of a Forever War*, Taipei Fine Arts Museum (Taiwan), and The 10th Asia Pacific Triennial of Contemporary Art, the Queensland Art Gallery | Gallery of Modern Art (Brisbane, Australia).



*Tikar Reben*, 2020  
With weaving by Kak Roziah, Kak Sanah, Kak Kinnuhong, Kak Koddil  
Private collection Photo: Flanagan Bainon

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## 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



◆ **Passport**

Valid for unlimited access to all venues for the duration of the festival.

◆ **One-Day Pass**

Valid for unlimited access to all venues on the day of visit.

◇ **Upgrades**

During the period of the festival, a one-day pass can be upgraded to a passport for an additional fee. (Adults: ¥1,200, Students: ¥800)

**Price**

Ticket type		Advance Ticket	Door Ticket
Passport	Adults	¥2,500	¥3,000
	Students	¥1,700	¥2,000
One-day Pass	Adults	¥1,500	¥1,800
	Students	¥1,000	¥1,200

Admission is free for junior high school students and younger children.  
 Admission is free for holders of a disability certificate and one caregiver.  
 Holders of student tickets may be asked to show their ID.  
 Performing arts programs require a separate admission fee.

Ticket sales will begin on April 1, 2022.  
 Ticket information may be updated from time to time.