

STILL ALIVE

Aichi Triennale

2022

Jul 30—Oct 10, 2022

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

Press Release

March 30, 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*¹ and the luxurious "morning service"² at coffee shops.

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

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

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Theme

STILL ALIVE

Artistic Director

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

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 82 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

- Approximately 10 performances of radical theater, music, dance, and other performing arts from Japan and overseas will be performed near the Aichi Prefectural Art Theater and the Aichi Arts Center.
- Focusing as well on performance art, which is considered a form of contemporary art, we plan to hold lectures and discussions to help people enjoy a broader range of performing arts.

Learning

- “Art is not just for art lovers, it’s for everyone to enjoy in their own way!” This is the concept for our Learning Programs, which are designed for a wide variety of people.
- These Programs will be held both during Aichi Triennale 2022 and in phases leading up to the opening.

Collaborative Programs

- Collaborative projects with a variety of organizations, including art universities within Aichi.
- Short-term “traveling exhibitions” by participating artists will be held at cultural venues in four Aichi Prefecture cities: Nagakute, Gamagori, Handa, and Nishio.
- 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.

STILL ALIVE

In the post-COVID-19 era, the question of how we might recover a sense of daily life and socio-economic activity in order to build a sustainable and more equitable world is an urgent one that the entire world will face. 2022 will be a period of recovery from this pandemic, during which we will see new propositions being called for from all domains of life, whether environmental, political, economic, or cultural, in order to address the structures of contemporary society that have been thrown into sharp relief by COVID-19. The act of confronting this reality and creating a future amid uncertainty, during this particularly barren and unpromising period, is also an obligation that is being demanded of all of us who live in the present time.

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. Since the 1990s, Western-centric values have branched off in multiple directions. In today's increasingly complex world, we are seeing an increasing emphasis on the qualities of diversity and inclusion, which demand understanding and respect for diverse cultures. In particular, the vulnerability of our social structures as exposed by the pandemic has had a profound impact on the work of artists and art institutions, while the international art community has been demonstrating its solidarity in confronting social issues such as discrimination and inequality, in an effort to seek 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. This international art festival to be held in 2022 will offer a multi-dimensional interpretation of the words "STILL ALIVE," revisiting the origins and sources of contemporary art while also focusing on the gaps between domains that have come to be classed according to fixed categories, all the while shuttling back and forth between the past, present, and future. Through the medium of art, Aichi Triennale 2022 promises encounters with uncertainty, the unknown, a diversity of values, and overwhelming beauty, while also serving as an opportunity for thinking about how we can create an ideal, sustainable future together. COVID-19, on the other hand, has curtailed transnational activities and projects, and directed our attention to the regions where we actually live and work. In terms of "regional rediscovery," one of the distinctive characteristics of art festivals held in different cities, Aichi Triennale 2022 will also incorporate the proud history, local industries, and traditional culture of Aichi Prefecture, exploring the question of how to rejuvenate and revive these elements by taking the present time as a starting point, while also promising to be a creative response to the question of how to connect local cultures around the world to a wider global context.

In order to contemplate the theme "STILL ALIVE," Aichi Triennale 2022 will embrace the following visions. They do not exist in isolation; rather, they are interrelated and sometimes at odds with each other in terms of how they make up the entirety of this international art festival.

Thinking about the theme of "STILL ALIVE" while shuttling back and forth across a time axis that stretches from the past to the future

Thinking about the survival of the Earth and human beings one million years into the future

A focus on raising awareness and making propositions that will ensure that the Earth will continue to exist beautifully, and humanity will live in peace a hundred, or even a million years into the future, by understanding the contemporary world from a more macro perspective based on the workings of nature and the laws of the universe. An awareness of environmental issues and sustainability is something that inherits and builds on the history of the Aichi Triennale, which was established as a legacy of Expo 2005 Aichi, Japan.

Thinking about how to revive the diversity of stories of the past in the present era

A spotlight on the history of the Earth and humanity, and a reassessment of local contexts from around the world in light of the contemporary. Up until the Edo period (1603-1868), Aichi Prefecture was the land of two provinces, Owari and Mikawa. Subsequently, during the Sengoku and Azuchi Momoyama period (1467-1603), the region produced numerous military commanders, including three national heroes who made important contributions to the unification of Japan. History is often made up of narratives that have been deemed legitimate and various other stories, told from different perspectives and handed down through the generations. Aichi Triennale 2022 will bring the world's diverse stories back to life in a present day context.

Thinking about how to survive in this day and age, in this present moment

The unprecedented health crisis brought about by the 2020 pandemic and the discrimination and inequality with respect to racial, gender, and ethnic differences brought to the surface by the COVID-19 pandemic have caused us to reconsider the gravity of life associated with each and every one of us. The rising number of suicides, especially women and children who are taking their own lives, is another major challenge facing Japanese society. At Aichi Triennale 2022, we will ponder the meaning of life in these difficult times through powerful expressions where the act of living is strongly linked to artistic creation.

Revisiting the origins and sources of contemporary art while also focusing on the gaps between domains that have come to be classed according to fixed categories

Revisiting the origins and sources of contemporary art

The 1970s, when On Kawara began his *I Am Still Alive* series, were an era that saw the flourishing of conceptual art, which emphasized the concept and meaning behind the work rather than its visual expression. This approach still underpins global contemporary art today. While Aichi Prefecture has been the place of origin of internationally acclaimed conceptual artists such as On Kawara and Shusaku Arakawa, Aichi Triennale 2022 will also showcase conceptual art from around the world.

Reconsidering traditional crafts and the artistic production of indigenous culture in the context of contemporary art

Aichi Prefecture is home to a number of unique cultural traditions, including local industries, traditional crafts, and culinary practices. The rich natural environment consisting of sea, mountains, and rivers has also led to the development of its ceramic and textile industries. Since the modern era, ceramics and textiles have come to be regarded as “crafts” that are distinct from fine art, but recent years have seen a reassessment of the development of modern art in a wide range of cultural spheres and a reappraisal of artistic practices that straddle both craft and fine art, as well as the artistic production of indigenous peoples. Aichi Triennale 2022 will seek to liberate these artistic domains from our preconceptions of them, and to reconsider them as living, contemporary forms of artistic expression.

Reconsidering artistic practices that deploy text and symbols

In addition to his *I Am Still Alive* series, Kawara also created works that use numbers and texts, such as dates and the time at which he woke up. In a contemporary society with highly developed social media networks, communication using short words and symbols has become more prevalent. Aichi Triennale 2022 will also have a focus on poetry and other text-based forms of artistic expression.

Experiencing art through the body and the five senses

Forms of art experienced through the body and the five senses are a direct reminder of being alive. Aichi Triennale 2022 will pay particular attention to performance art as discussed in the context of contemporary art, while continuing the legacy of succeeding to past editions, where contemporary art and the performing arts coexisted alongside each other. Here, too, the festival will explore ways of integrating these two forms in an organic way without being bound by the frameworks and spaces associated with the respective fields.

To live is to keep learning. Encountering the unknown, a diversity of values, and overwhelming beauty

Passing on experiences and a sense of emotional excitement to future generations through learning programs

Works of contemporary art are often said to be difficult to understand when one encounters them for the first time. Learning about the stories behind their creation, and the eras and cultures in which the artists lived, however, can help us to empathize with the emotions and consciousness of people in distant parts of the world, or those from different generations.

Through a variety of learning programs, Aichi Triennale 2022 will seek to deepen one’s understanding of the works of art and ensure that the experiences and emotions gleaned at the festival will become etched in one’s memory, providing one with wisdom, knowledge, and a sense of spirituality that can be applied to the rest of one’s life.

Inspiring with beauty

The poet William Wordsworth once proclaimed that his heart leaps with joy when he beholds a rainbow in the sky. This was a state of mind that he wanted to preserve throughout his life. In the same way, Aichi Triennale 2022 will seek to move and astound through the overwhelming beauty of art, producing 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.

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).

Artistic Director



Photo:
Ito Akinori

Kataoka Mami

[Director, Mori Art Museum / President, CIMAM]

Kataoka Mami joined Mori Art Museum (Tokyo, Japan) in 2003, and assumed the position of Director in 2020. Prior to that, she was Chief Curator at Tokyo Opera City Art Gallery (1997-2002; Japan); International Curator at the Hayward Gallery (2007-2009; London, UK); Co-Artistic Director for the 9th Gwangju Biennale (2012; South Korea); and Artistic Director of the 21st Biennale of Sydney (2018; Australia). Since 2014 she has served as a Board Member of CIMAM (International Committee for Museums and Collections of Modern Art) and is currently the President (2020-2022).

Curatorial Adviser



Photo:
Trevor Yeung

Cosmin Costinaș

[Executive Director, Para Site]

Cosmin Costinaș is the Executive Director/Curator of Para Site (since 2011; Hong Kong) and Artistic Director of Kathmandu Triennale 2021 (Nepal). He was a Guest Curator of Dakar Biennale (2018; Senegal) and of the Dhaka Art Summit (2018; Bangladesh); Co-curator of the 10th Shanghai Biennale (2014; China) and of the 1st Ural Industrial Biennial (2010; Ekaterinburg, Russia); Curator of BAK (2008-2011; Utrecht, Netherlands) and Editor of documenta 12 Magazines (2005-2007; Vienna, Austria/Kassel, Germany).

At Para Site, Costinaș oversaw the institution's major expansion and relocation to a new home in 2015, and curated: *Koloa: Women, Art, and Technology* (touring at Langafonua, Nuku'alofa, Tonga and Artspace, Auckland, 2019-2021); *A beast, a god, and a line* (touring at Dhaka Art Summit; Myanmar/art & The Secretariat, Yangon; Museum of Modern Art in Warsaw; Kunsthall Trondheim; MAIAM, Chiang Mai, 2018-2021); *Is the Living Body the Last Thing Left Alive? The new performance turn, its histories and its institutions* (2014); *Great Crescent: Art and Agitation in the 1960s—Japan, South Korea, and Taiwan* (touring at the Mori Art Museum, Tokyo, and MUAC, Mexico City, 2013-2016); *A Journal of the Plague Year* (touring at The Cube, Taipei; Arko Art Center, Seoul; and Kadist & The Lab, San Francisco, 2013-2015); a.o.



Rhana Devenport

[Director, Art Gallery of South Australia]

Rhana Devenport ONZM is Director of Art Gallery of South Australia in Adelaide, she was previously Director of Auckland Art Gallery Toi o Tāmaki (2013-2018) and Govett-Brewster Art Gallery/Len Lye Centre (2006-2013), both in Aotearoa New Zealand. Devenport's career spans art museums, biennales and arts festivals. Her curatorial interests include contemporary art of Asia and the Pacific, time-based media and social practice. She has curated solo exhibitions with Lee Mingwei, Nalini Malani, Fiona Pardington, Lin Tianmiao, Wang Gongxin, Zhang Peili and Judith Wright. In 2017 Devenport was curator for the New Zealand Pavilion at Venice Biennale with *Lisa Reihana: Emissaries*. She has previously held senior positions with the Biennale of Sydney, the Sydney Festival, and the Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery. (In 2018 she was appointed an Officer of the New Zealand Order of Merit.)



Photo:
Diana Tamane

Martin Germann

[Independent Curator]

Martin Germann is a curator who lives and works in Cologne. For 2021 works on Another Energy (co-curated with Kataoka Mami) at Mori Art Museum (Tokyo, Japan) as well as solo exhibitions with Oliver Laric at OCAT Shanghai (China), Raoul De Keyser at M Woods (Beijing, China) and Thomas Ruff at the National Taiwan Museum of Fine Arts (Taichung).

From 2012-2019 he was leading the artistic department at S.M.A.K. (Ghent, Belgium) where he organized collection and thematic presentations as well as solo shows with Raoul De Keyser, Zhang Peili, Hiwa K, Gerhard Richter, Michael E. Smith, Nairy Baghramian, James Welling, Lee Kit, Michael Buthe, Jordan Wolfson, Rachel Harrison, among others. For *Lili Dujourie: Folds in Time* (2015, co-organized with Mu.ZEE, Ostend) he received an AICA award for Belgium's best exhibition.

In earlier stages was curator at Kestner Gesellschaft Hanover (Germany), Büro Friedrich (Berlin, Germany), and worked for the Berlin Biennale for Contemporary Art. He published numerous exhibition catalogues and monographies, his writing has appeared in magazines such as Frieze, Mousse, or 032c. He teaches regularly at HISK Ghent, and is a board member of Etablissement d'en Face in Brussels.



Photo:
Heinz Peter Knes

Eungie Joo

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

Eungie Joo is Curator of Contemporary Art at the San Francisco Museum of Modern Art (USA), where she recently organized *SOFT POWER* (October 2019-February 2020) a group exhibition looking at the role of artists as citizens and social actors. She was Artistic Director of the 5th Anyang Public Art Project/APAP 5 in Korea (2016); Curator of Sharjah Biennial 12: *The past, the present, the possible* in the United Arab Emirates (2015); and Director of Art and Cultural Programs at Instituto Inhotim in Brazil (2012-2014). From 2007-2012, Joo was Keith Haring Director and Curator of Education and Public Programs at the New Museum (USA), where she spearheaded the Museum as Hub initiative; edited the volume *Rethinking Contemporary Art and Multicultural Education* (2009); and organized the 2012 New Museum Generational Triennial: *The Ungovernables*. She was commissioner of the Korean Pavilion at the 53rd Venice Biennale, *Condensation: Haegue Yang* (2009). Joo was founding Director and Curator of the Gallery at REDCAT, Los Angeles (2003-2007).



Photo:
Sabelo Mlangeni

Gabi Ngcobo

[Curatorial Director, Javett Art Centre]

Gabi Ngcobo is an artist, curator and educator living in Johannesburg, South Africa. Since the early 2000s Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope. Recently curatorial projects include *All in a Day's Eye: The Politics of Innocence in the Javett Art Collection*, at the Javett Art Centre- University of Pretoria (Javett-UP, South Africa), *Mating Birds* at the KZNSA Gallery (Durban, South Africa). In 2018 she curated the 10th Berlin Biennale titled *We don't need another hero* and was one of the co-curators of the 32nd Sao Paulo Bienal (2016; Brazil). She is a founding member of the Johannesburg based collaborative platforms NGO - Nothing Gets Organised (2016-) and Center for Historical Reenactments (2010-14). Ngcobo's writing have been published in various publications including *The Stronger We Become* the catalogue of the South African Pavilion, Venice (2019), *Public Intimacy: Art and Other Ordinary Acts in South Africa*, YBCA/SFMOMA (2014), *We Are Many: Art, the Political and Multiple Truths*, Verbier Art Summit (2019) and *Texte Zur Kunst*, September 2017. In November 2020 Ngcobo was appointed Curatorial Director at the Javett-UP.



Photo:
Federico Romero

Victoria Noorthoorn

[Director, Museo de Arte Moderno de Buenos Aires]

Victoria Noorthoorn is the Director of the Museo de Arte Moderno de Buenos Aires since 2013. Under her leadership, the museum has undergone a deep process of development that has involved doubling its exhibition spaces, presenting 74 exhibitions and publishing 48 bilingual publications - mostly of Argentine artists -, and escalating its various education programs to involve 7000 teachers a year. Previously, Noorthoorn worked for MoMA, The Drawing Center, and Malba, and later, as an independent curator she curated the Biennales in Pontevedra (2006; Spain), Mercosul (2009; Porto Alegre, Brazil) and Lyon (2011; France), as well as the 41 Sal6n Nacional de Artistas (2008; Cali, Colombia). At the Museo Moderno, she has curated exhibitions of Le6n Ferrari, Marta Minuj6n, Tom6s Saraceno, Sergio De Loof, Ana Gallardo, Zanele Muholi, Tracey Rose, Laura Lima, and Bernardo Ortiz, among others, and group exhibitions such as *A Tale of Two Worlds* (2017-2018), presented at Museo Moderno and MMK in Frankfurt, Germany. Since 2019, Noorthoorn is an active Board member of CIMAM.



Tobias Ostrander

[Independent Curator]

Tobias Ostrander is a curator based in Mexico City, Mexico. He is the former Chief Curator and Deputy Director for Curatorial Affairs at the P6rez Art Museum Miami (2011-2019, USA). He is a founding member of Tilting Axis, a platform for artists, curators and creatives from the greater Caribbean region (2014-2019). He has served as the Director at the Museo Experimental El Eco (2009-2011) and the Chief Curator at the Museo Tamayo (2001-2009), both in Mexico City, and as the Associate Curator of inSITE2000 in San Diego, USA/Tijuana, Mexico (1999-2001). He was a founding member of the inter- institutional Museum as Hub initiated by the New Museum (2007-2012; New York, USA). He has additionally held positions at XXIV Bienal de S6o Paulo (Brazil), El Museo del Barrio and the Brooklyn Museum of Art (New York, USA).



Photo:
Sabelo Mlangeni

Ralph Rugoff

[Director, Hayward Gallery]

Ralph Rugoff has been Director of London's Hayward Gallery since 2006. He has curated numerous group exhibitions at the Hayward, including *Psycho Buildings*, *The Painting of Modern Life* and *The Infinite Mix*, as well as monographic shows featuring artists such as Ed Ruscha, Tracey Emin, Jeremy Deller and Kader Attia.

Rugoff was Guest Curator of the 2015 Lyon Biennale and Artistic Director of the 58th Venice Biennale in 2019. Before coming to London, he was director of the Wattis Institute for Contemporary Art in San Francisco, where he commissioned solo projects by numerous artists including Thomas Hirschhorn, Roni Horn, Ann Veronica Janssens, Mike Kelley and Mike Nelson.

As a writer, Rugoff has contributed essays to numerous catalogs and books on artists including David Hammons, Paul McCarthy, Luc Tuymans, Jean-Luc Mylayne, and the filmmaker Jean Painlev6. In 2005, he won the inaugural Ordway Prize for Criticism and Curating from the Penny McCall Foundation in the USA.



Shimabuku

[Artist]

Since the beginning of the 1990s, Shimabuku has been traveling around the world creating performance and installation works featuring the life of locals and new methods of communication. His creations, both poetic and humorous yet also metaphorically intriguing, have received high praise globally. He has recently had solo exhibitions at the New National Museum of Monaco and Kunsthalle Bern, Switzerland. He has exhibited in group shows for the 2003 and 2017 Venice Biennale (Italy), 2006 S6o Paulo Art Biennial (Brazil), Aichi Triennale 2010 (Japan), 2015 Havana Biennial (Cuba), and 2017 Lyon Biennale (France). He served as the Curator for Reborn Art Festival 2019 in Miyagi, Japan.

Chief Curator (Head of Curatorial Team)



Photo:
ToLoLo studio

Iida Shihoko

[Independent Curator]

Iida Shihoko was born in Tokyo and is based in Nagoya, Japan. She worked as Curator at the Tokyo Opera City Art Gallery for 11 years, starting as Assistant Curator in 1998 when it was preparing for opening. From 2009 to 2011, Iida was a Visiting Curator of ACAPA, a research institute within the Queensland Art Gallery/Gallery of Modern Art in Brisbane, Australia. She stayed in Seoul as a 2011 International Fellowship Researcher, hosted by National Museum of Modern and Contemporary Art, Korea. Drawing from her interest in co-curation, contemporary art in Asia, and the relationship between society and art institutions, Iida has co-curated exhibitions in Seoul, New Delhi, Jakarta, and multiple cities in Australia. Additionally, she worked on the 15th Asian Art Biennale Bangladesh 2012, Aichi Triennale 2013, and Sapporo International Art Festival 2014 as Curator, also served as Chief Curator (Head of Curatorial Team) of Aichi Triennale 2019. From 2014 to 2018, she was Associate Professor at the Tokyo University of the Arts. Iida is a member of CIMAM, IBA, and AICA Japan.

Curator (Contemporary Art)



Nakamura Fumiko

[Senior Curator, Aichi Prefectural Museum of Art]

Nakamura Fumiko is a native of Aichi Prefecture and active in the Tokai and Kansai regions of Japan. A specialist in visual culture studies, photography, and contemporary art, she has been with Aichi Prefectural Museum of Art since 2007 and has curated such exhibitions as *In The Little Playground* (2009), *Art As Magic* (2012), and *Photography Will Be* (2014). She also founded the museum's solo exhibition series APMoA Project, ARCH (2012-2017) providing a platform for emerging artists. She has engaged with Aichi Triennale as a staff member of the main venue since 2010, working on the collaboration between museum activities and the art festival. In 2015 she served as part of the curatorial team for the Japan Foundation's collaborative research project between Japan and South East Asia titled Condition Report. She also curated *Play in the Flow*, a 2017 group exhibition presented in Chiang Mai, Thailand.



Photo:
Kai Maetani

Tsutsumi Takuya

[Independent Curator / Graphic Designer]

Tsutsumi Takuya is based in the Kansai region of Western Japan. Since 2018, he has served as Program Director for the shared studio space "Yamanaka Suplex." He was a director and curator for an alternative space in Kyoto from 2013 to 2016, working with local cultural practitioners. After a yearlong residency in Poznan, Poland, he went on to obtain his MA in Cultural Studies at Adam Mickiewicz University in 2019. Whether he is creating exhibition spaces or producing printed materials, Tsutsumi constantly experiments with the organically fluctuating roles and relationships with artists, all while maintaining the specific purpose of the projects. Some of his main curatorial projects include *The Analogical Mirrors* (2020, Shiga, Japan) and *ISDRSI* (2020, Hyogo, Japan).

Performing Arts Adviser



Fujii Akiko

[Producer, Aichi Prefectural Art Theater]

Fujii Akiko became the Chief Producer of Aichi Prefectural Art Theater, having served as Curator of Music for Aichi Arts Center since 1992. She has planned and produced collaborative works of contemporary and folk music, film, and dance featuring artists who defy categories, including Nomura Makoto's *A Concert in a swimming pool* (2010), Takehisa Kosugi's *MUSIC EXPANDED #1, #2* (2016) and Miwa Masahiro and Maeda Shinjiro's revival of The Monologue Opera *The New Era* (2017). She was the Performing Arts Producer and Curator for the Aichi Triennale 2010, 2013, and 2016.



Photo:
Ryuji Miyamoto

Maeda Keizo

[Art Producer]

Maeda Keizo is a graduate of Tokyo's Tama Art University, where he specialized in Art Studies. He worked in the curatorial division of Setagaya Art Museum, and later planned and produced music and performing arts, and managed a record label at Conversation and Company Ltd. Since 2001, he has been involved with managing and editing the web magazine *realtokyo*. He oversaw international projects for EXPO 2005 in Aichi. He has held such prominent positions as Production Advisor of Festival/Tokyo 2011, Producer for Performing Arts of Aichi Triennale 2013, and Program Director of 2014 Roppongi Art Night. Since 2012, he has been instrumental in showcasing international performing arts as a staff member at Tokyo Metropolitan Theatre of the Tokyo Metropolitan Foundation for History and Culture.

Curator (Performing Arts)



Photo:
Yurika Kawano

Soma Chiaki

[Art Producer / Representative Director, Arts Commons Tokyo]

Soma Chiaki was born in Iwate. She is the founder and representative director of Arts Commons Tokyo, an independent arts and theater collective founded in 2014. In roles such as program director of Festival/Tokyo (2009–2013), curator of Aichi Triennale 2019 or director of Theater Commons (2017–), she has produced, created and curated a large variety of projects and events across multiple disciplines, from performance to contemporary art, socially-engaged art and media art that makes use of technologies like VR and AR. In 2015, Soma was awarded the L'Ordre des Arts et des Lettres by the French government, and in 2021 the Japanese Art Encouragement Prize from the Japanese Ministry of Education, Culture, Sports, Science and Technology. In 2021, she became an associate professor at the Tokyo University of Arts. She has been appointed the program director of international theater festival Theater der Welt 2023 in Germany.

Curator (Learning)



Aida Daiya

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

For 11 years, starting from the inauguration of Yamaguchi Center for Arts and Media (YCAM) in 2003, Aida Daiya managed educational development initiatives, developing and executing educational content and creating original workshops for media literacy and art education. From 2014 he has served as a Specially Appointed Assistant Professor for the Graduate Program for Social ICT Global Creative Leaders (GCL) at the University of Tokyo. He served as the Learning Curator for Aichi Triennale 2019, and now is the Artistic Director at YCAM as of 2021.



Photo:
Kato Hajime

Yamamoto Takayuki

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

Born in Aichi Prefecture, Yamamoto Takayuki examines the subtle, sometimes unseen relationships between unique systems or customs, individuals and society, and the hidden creativity through which children converse and play. He has recently collaborated on projects with local communities, and established an alternative art school program for the public. He has exhibited in the Sharjah International Biennial 6 (2003, Sharjah, UAE), *All About Laughter: Humor in Contemporary Art* at Mori Art Museum (2007; Tokyo, Japan), Aichi Triennale 2010, *Phantoms of Asia: Contemporary Awakens the Past* at Asian Art Museum (2012; San Francisco, USA), *Go-Betweens: The World Seen Through Children* at Mori Art Museum (2014-15), and The 3rd Kochi-Muziris Biennale (2016; India). His solo exhibition, *Children of Men*, took place at Art Lab Aichi (2017; Japan).

Aichi Arts Center

The Aichi Arts Center is a cultural complex that was opened in the center of Nagoya City in 1992 to act as a base for art and culture in Aichi Prefecture. It comprises the following facilities: the Aichi Prefectural Museum of Art, which houses a rich collection of work from Japan and abroad, with a focus on 20th century art; the Aichi Prefectural Art Theater, which includes the Main Theater, Concert Hall, and Mini Theater; and the Aichi Prefectural Arts Promotion Service, which consists of an Art Space, Art Library, and Art Plaza.



Courtesy of the Aichi Arts Center

Tokoname City

Tokoname (population approx. 60,000), located on the west coast of the Chita Peninsula, is one of Japan's six ancient pottery kiln sites (along with Seto, Shigaraki, Echizen, Tamba, and Bizen), known since the Heian period for its "Kotokoname" pottery. Changing with the times to produce teapots in the Edo period and clay pipes and tiles since the Meiji period, ceramics remains the town's main industry. Exhibits are planned for the former Pottery Factory, the Takita Family Residence (old shipping family), centering on the "Pottery Footpath," which retains the atmosphere of the early Showa period, and the INAX Museums.



Ichinomiya City

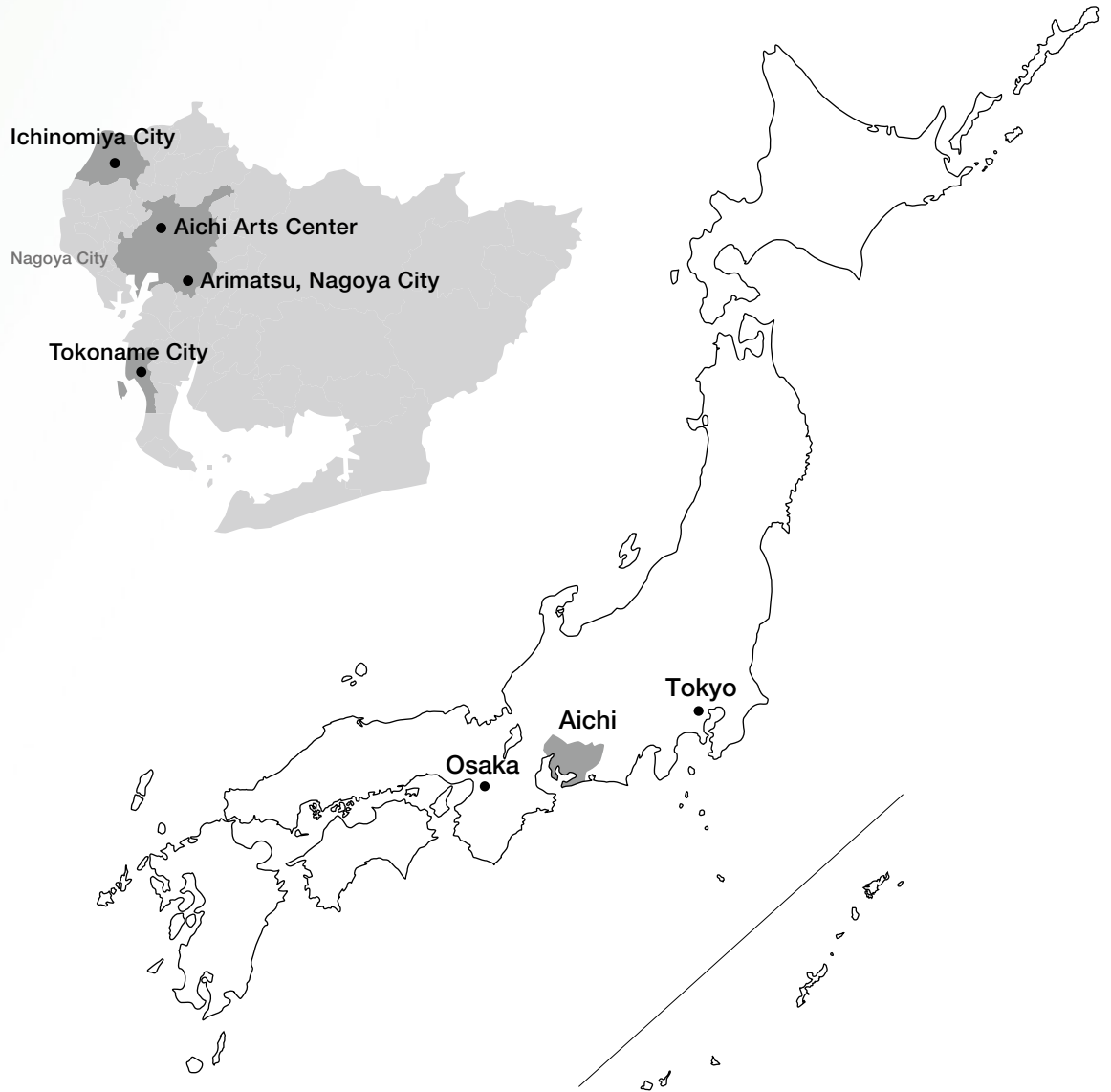
Ichinomiya City (population approx. 380,000) is located in the Owari area in northwest Aichi. The city's name, literally "first shrine," comes from Masumida Shrine, which was the highest-ranked shrine in former Owari Province. In the Edo period, Ichinomiya flourished as a producer of cotton fabrics, later converting to silk-cotton fabrics and wool and becoming known as "Ichinomiya, city of textiles." Exhibitions will be held in the Orinasu Ichinomiya and former Ichinomiya Central Nursing School near Ichinomiya Station, as well as in the Sumi Memorial Hall, the only Kenzo Tange-designed building in the prefecture, and other venues in the Bisai area.



Arimatsu, Nagoya City

Located in southeastern Nagoya City, Arimatsu is a town along the Tokaido established by the Owari feudal domain in 1608. Known for Arimatsu-Narumi Shibori, the town retains the feel of Edo-period ukiyo-e landscapes and conveys traditional culture in the form of its townscape and festival floats. Arimatsu has been designated an important cultural property by the city of Nagoya and Japan's Agency for Cultural Affairs. Exhibits will be held in historic buildings and workshops along the Tokaido.





Access to Aichi Prefecture (Nagoya Sta.)

●By Train

From Tokyo | Tokyo Sta. ————— [JR Tokaido-Shinkansen, NOZOMI Super Exp./Approx. 1hr. 40min.] —————> Nagoya Sta.

From Osaka | Shin-Osaka Sta. ————— [JR Tokaido-Shinkansen, NOZOMI Super Exp./Approx. 50min.] —————> Nagoya Sta.

●By Air Plane

Chubu Centrair International Airport ————— [Meitetsu (Nagoya Railroad) Airport Line, μ-SKY Limited Exp./Approx. 28min.] —————> Meitetsu Nagoya Sta.

Nagoya Airport ————— [Aoi Kotsu (Aoi Traffic Corp inc.), Airport shuttle/ Approx. 30min.] —————> Nagoya Sta.

Access from Nagoya Sta. to each venue

●To Aichi Arts Center

Nagoya Sta. ————— [Subway Higashiyama line/Approx. 5min.] —————> Sakae Sta.

●To Ichinomiya City

Meitetsu Nagoya Sta. ————— [Meitetsu (Nagoya Railroad) Nagoya Line, Limited Exp./Approx. 14min.] —————> Meitetsu Ichinomiya Sta.

Nagoya Sta. ————— [JR Tokaido Line, New Rapid/Approx. 9min.] —————> Owari-Ichinomiya Sta.

●To Tokoname City

Meitetsu Nagoya Sta. ————— [Meitetsu (Nagoya Railroad) Tokoname Line, Limited Exp./Approx. 35min.] —————> Tokoname Sta.

●To Arimatsu (Nagoya City)

Meitetsu Nagoya Sta. ————— [Meitetsu (Nagoya Railroad) Nagoya Line, Local or Semi Exp./Approx. 30min.] —————> Arimatsu Sta.

Artists will respond to the theme of “STILL ALIVE” and the history of Aichi Prefecture, especially in the Ichinomiya City, Tokoname City, and the Arimatsu area.

○ : Artists who will also participate in performing arts AC: Aichi Arts Center IC: Ichinomiya City TN: Tokoname City AR: Arimatsu, Nagoya City

| Artist Name | Year of Birth (Death) or Year group formed | Place of Birth or Formation | Place of Activity | Venue | Relevant Page |
|--|---|--------------------------------|-------------------------|-------|------------------|
| ○ ADACHI Tomomi | 1972 | Japan | Germany | AC | 20, 45 |
| Hoda AFSHAR | 1983 | Iran | Australia | AC | 20 |
| AKI INOMATA | 1983 | Japan | Japan | AR | 40 |
| NEW Laurie ANDERSON & HUANG Hsin-Chien | 1947/1966 | USA/Taiwan | USA/Taiwan | AC | 26 |
| Liliana ANGULO CORTÉS | 1974 | Colombia | Colombia | AC | 22 |
| Leonor ANTUNES | 1972 | Portugal | Germany | IC | 32 |
| ARAKAWA and Madeline GINS | 1936 (2010)/ 1941 (2014) | Japan/USA | USA | AC | 24 |
| Kader ATTIA | 1970 | France | Germany | AC | 19 |
| Lothar BAUMGARTEN | 1944 (2018) | Germany | Germany/USA | IC | 30 |
| Diedrick BRACKENS | 1989 | USA | USA | AC | 22 |
| Robert BREER | 1926 (2011) | USA | France/USA | AC | 17 |
| Marcel BROODTHAERS | 1924 (1976) | Belgium | Belgium/ Germany/UK | AC | 21 |
| CAO Fei | 1978 | China | China | IC | 32 |
| Jacobus CAPONE | 1986 | Australia | Australia | AC | 25 |
| Kate COOPER | 1984 | UK | UK /Netherlands | AC | 21 |
| Pablo DÁVILA | 1983 | Mexico | Mexico | AC | 18 |
| Claudia DEL RÍO | 1957 | Argentina | Argentina | AC | 25 |
| Mary DHAPALANY | 1950 | Australia | Australia | AC | 24 |
| ENDO Kaori | 1989 | Japan | Japan | IC | 31 |
| Theaster GATES | 1973 | USA | USA | TN | 34 |
| HAN Ishu | 1987 | China | Japan | AC | 23 |
| HATTORI Bunsho + ISHIKAWA Ryuichi | 1969/1984 | Japan | Japan | TN | 35 |
| Nikau HINDIN | 1991 | Aotearoa New Zealand | Aotearoa New Zealand | TN | 35 |
| HSU Chia-Wei | 1983 | Taiwan | Taiwan | IC | 30 |
| NEW Anne IMHOF | 1978 | Germany | Germany/USA | IC | 31 |
| ISHIGURO Kenichi | 1986 | Japan | Japan | IC | 30 |
| Mit JAI INN | 1960 | Thailand | Thailand | AR | 38 |
| Jackie KARUTI | 1987 | Kenya | Kenya | IC | 30 |
| On KAWARA | 1932 (2014) | Japan | USA | AC | 16 |
| Yuki KIHARA | 1975 | Sāmoa | Sāmoa | AR | 40 |
| Byron KIM | 1961 | USA | USA | AC | 24 |
| KISHIMOTO Sayako | 1939 (1988) | Japan | Japan | AC | 25 |
| KODERA Yoshikazu | 1957 | Japan | Japan | AC | 23 |
| KOIE Ryoji | 1938 (2020) | Japan | Japan | TN | 37 |
| André KOMATSU | 1978 | Brazil | Brazil | AC | 19 |
| Abdoulaye KONATÉ | 1953 | Mali | Mali | AC | 24 |
| KONDO Aki | 1987 | Japan | Japan | IC | 28 |
| Daisuke KOSUGI | 1984 | Japan | Norway | IC | 29 |
| KURODA Daisuke | 1982 | Japan | Japan | TN | 36 |
| Glenda LEÓN | 1976 | Cuba | Spain | TN | 34 |
| Tanya LUKIN LINKLATER | 1976 | USA | Canada | AR | 40 |
| Nyakallo MALEKE | 1993 | South Africa | South Africa | IC | 31 |

Participating Artists of
 Contemporary Art Exhibition
 as of March 30, 2022 in alphabetical order

| Artist Name | Year of Birth (Death) or Year group formed | Place of Birth or Formation | Place of Activity | Venue | Relevant Page |
|--|---|--------------------------------|-------------------------|-------|------------------|
| Misheck MASAMVU | 1980 | Zimbabwe | Zimbabwe | AC | 17 |
| MASUYAMA Kazuaki | 1967 | Japan | Japan | IC | 29 |
| Barry MCGEE | 1966 | USA | USA | IC | 28 |
| mirukusouko (Milk Warehouse) + The Coconuts | formed 2015 | Japan | Japan | AC | 23 |
| MIWA Mitsuko | 1958 | Japan | Japan | AC | 18 |
| MIYATA Asuka | 1985 | Japan | Japan | AR | 39 |
| Mohammed Sami | 1984 | Iraq | UK | AC | 22 |
| ○ MOMOSE Aya | 1988 | Japan | Japan | AC | 22, 47 |
| Delcy MORELOS | 1967 | Colombia | Colombia | TN | 34 |
| MUKAI Eriko | 1990 | Japan | Japan | IC | 32 |
| NARA Yoshitomo | 1959 | Japan | Japan | IC | 28 |
| NEW Nawa (Aichi Kengei Team initiated by Nara Yoshitomo) | formed 2022 | Japan | Japan | AC | 26 |
| Tuan Andrew NGUYEN | 1976 | Vietnam | Vietnam | TN | 35 |
| OBANA Kenichi | 1981 | Japan | Japan | TN | 36 |
| OIZUMI Kazufumi | 1964 | Japan | Japan | AC | 20 |
| OKUMURA Yuki | 1978 | Japan | Belgium/ Netherlands | AC | 16 |
| Roman ONDAK | 1966 | Slovakia | Slovakia | AC | 16 |
| ONOZAWA Shun | 1996 | Japan | Japan | AC | 16 |
| Gabriel OROZCO | 1962 | Mexico | Japan/Mexico | AR | 39 |
| Kaz OSHIRO | 1967 | Japan | USA | AC | 19 |
| Thierry OUSSOU | 1988 | Benin | Netherlands | TN | 34 |
| Rita PONCE DE LEÓN | 1982 | Peru | Mexico | AC | 18 |
| Prinz Gholam | formed 2001 | Germany/Lebanon | Germany | AR | 39 |
| Jimmy ROBERT | 1975 | Guadeloupe, France | Germany | AC | 19 |
| Florencia SADIR | 1991 | Argentina | Argentina | TN | 36 |
| SANADA Takehiko | 1962 | Japan | Japan | IC | 28 |
| Fanny SANÍN | 1938 | Colombia | USA | AC | 18 |
| SASAMOTO Aki | 1980 | Japan | USA | AC | 21 |
| Yhonnie SCARCE | 1973 | Australia | Australia | AR | 40 |
| ○ SHIOMI Mieko | 1938 | Japan | Japan | AC | 17, 44 |
| SHIOTA Chiharu | 1972 | Japan | Germany | IC | 31 |
| NEW Shwe Wutt Hmon in collaboration with Kyi Kyi Thar | 1986 | Myanmar | Thailand | AC | 23 |
| NEW Diemut STREBE | 1982 | Germany | USA | AC | 21 |
| TAMURA Yuichiro | 1977 | Japan | Japan | TN | 36 |
| WAGO Ryoichi | 1968 | Japan | Japan | AC | 17 |
| WATANABE Atsushi (I'm here project) | 1978 | Japan | Japan | AC | 26 |
| Watermelon Sisters | formed 2017 | Taiwan/Singapore | Taiwan/Germany | IC | 29 |
| Kaylene WHISKEY | 1976 | Australia | Australia | IC | 29 |
| YEE I-Lann | 1971 | Malaysia | Malaysia | AR | 39 |
| YOKONO Asuka | 1987 | Japan | Japan | AC | 20 |

· 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.

The Aichi Arts Center is the most symbolic venue of the Aichi Triennale 2022 as it traverses the boundaries between the Contemporary Art and Performing Arts programs and offers the audience new and unique ways to access art through the Learning Program. With On Kawara, the Aichi-born conceptual artist who left his mark on the art history of the 20th century, as our starting point, we will move freely between past, present and future to revisit the origins of conceptual art, explore poetry and other art forms based on language and the written word, and rethink the concepts of painting and sculpture by tracing the histories of modernism unfolding around the world.

Another great focus will be performance art in the context of contemporary art. Through photography, video, performance and other media, the Aichi Arts Center exhibitions will reexamine performance art from diverse perspectives such as posthumanism, the politicized body, race and gender, migration and displacement, and forgotten memories of the body. Further, we will confront fundamental questions about life, living and death from the viewpoints of mental health, healing and prayer, and contemplate various interpretations of the worlds of natural, supernatural and cosmic spaces.

Artists exhibiting at the Aichi Arts Center

Artist introductions are listed from left to right in the recommended viewing order.

| | | | |
|-----|--|---|--------------------|
| B2F | Onozawa Shun | | |
| 10F | On Kawara | Okumura Yuki | Roman Ondak |
| | Wago Ryoichi (8F) | Robert Breer | Misheck Masamvu |
| | Shiomi Mieko | Miwa Mitsuko (8F) | Rita Ponce de León |
| | Pablo Dávila | Fanny Sanín | André Komatsu |
| | Kaz Oshiro | Kader Attia | Jimmy Robert |
| | Hoda Afshar | Adachi Tomomi | Yokono Asuka |
| | Oizumi Kazufumi | | |
| 8F | Marcel Broodthaers (10F) | Diemut Strebe | |
| | Kate Cooper | Sasamoto Aki | |
| | Diedrick Brackens | Momose Aya | |
| | Liliana Angulo Cortés | Mohammed Sami | |
| | Han Ishu | Shwe Wutt Hmon in collaboration with Kyi Kyi Thar | |
| | Kodera Yoshikazu | mirukusouko (Milk Warehouse) + The Coconuts | |
| | ARAKAWA and Madeline Gins | Mary Dhapalany | |
| | Byron Kim | Abdoulaye Konaté | |
| | Kishimoto Sayako | Claudia Del Río | |
| | Jacobus Capone | Laurie Anderson & Huang Hsin-Chien | |
| | Watanabe Atsushi (I'm here project) | | |
| B2F | Nawa (Aichi Kengei Team initiated by Nara Yoshitomo) | | |

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 Sarusbima 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*, 100BANCH (2019; Tokyo).



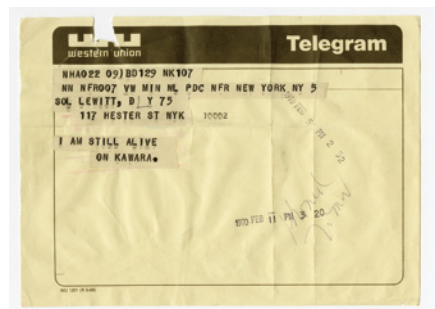
Performing Structure, 2021

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

Okumura Yuki

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

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



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

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

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

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

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)

Shiomi Mieko

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

cf. Performing Arts ▶ p.44

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

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.6, 2010
Photo: Keizo Kioku. Courtesy of the artist

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 Martínez 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

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.



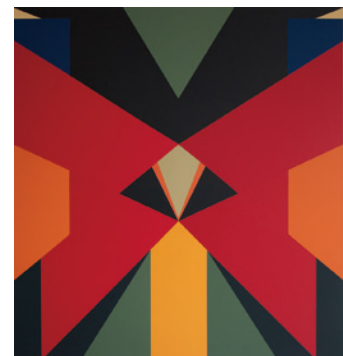
Transference Harmonies (Armonías de transferencia), 2020
Courtesy of the artist

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) crystallized 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; Institute 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.



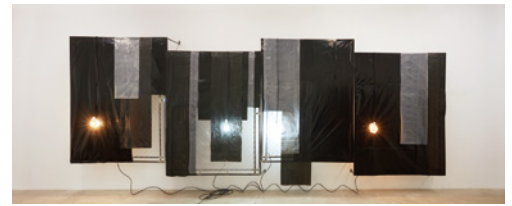
Acrylic No. 1, 2021
Courtesy of the artist

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

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

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.



Réfléchir 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

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.

Hoda Afshar

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

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

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



Remain, 2018

© the artist and Milani Gallery

Adachi Tomomi

cf. Performing Arts ▶ p.45

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

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

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

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

Diemut Strebe

Born 1982 in Berlin, Germany. Based in Boston, USA.

Diemut Strebe is a German-born, US based artist who recently completed the Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology. She works on the intersection of art and science to address contemporary issues, which often involve topics that relate to philosophy and literature. Her artworks are heterogeneous in their appearance and unique in each single conceptual approach, due to the diversity of the strands in science she works with. They show a broad, yet profound interest in the variety of disciplines in science seen through the aesthetic and artistic lens. In working with those subjects, she affirms the Romantic paradigm of "the new" as well as the avant-garde ambitions of modern art. She works with leading scientists at research institutions such as MIT, Harvard University, Columbia University, NASA, The Roslin Institute of Edinburgh and others.



EL TURCO, 2022
Diemut Strebe in collaboration with Steve DiPaola and Gary Marcus (Scientists)
Image Credits: Courtesy of the Artist Diemut Strebe in collaboration with Steve DiPaola

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

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

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.

Momose Aya

cf. Performing Arts ► p.47

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.



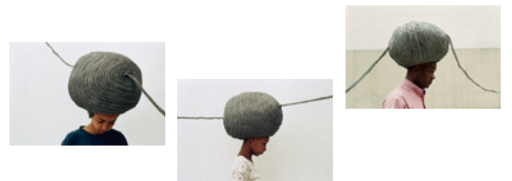
Jokanaan, 2019
Collection of Aichi Prefectural Museum of Art

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

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

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

Shwe Wutt Hmon in collaboration with Kyi Kyi Thar

Born 1986 in Yangon, Myanmar. Based in Chiang Mai, Thailand.

Shwe Wutt Hmon is a Burmese photographer and artist whose works focus on feminism, collective identity, human relationships, exploring mental health, and telling intimate stories of people and places that are close to her heart, using photography as her main medium and incorporating videos, texts, poems, paintings and drawings of her own or the result of collaborating with others.

A collaborative journey with the artist's sister Kyi Kyi Thar, *Noise and Cloud and Us* includes photographic and mixed media work. It explores trauma, empathy, and kinship, emerging out of personal experience caring for a loved one struggling with mental illness, affected by the pandemic and the political climate.

Shwe is the recipient of respected art and photography awards including the Objectifs Documentary Award 2020 (Open Category) and the Julius Baer Next Generation Art Prize. Her works have been exhibited in art spaces and festivals in Myanmar, Thailand, Singapore, Bangladesh, India, and Switzerland.



Noise and Cloud and Us, 2021
Collection of Shwe Wutt Hmon and Kyi Kyi Thar
Courtesy of the artist

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

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

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

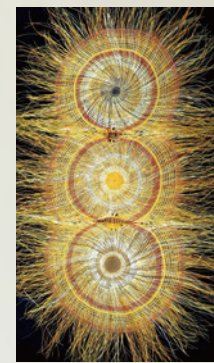
Photo: Norihiro Ueno

©2016 Estate of Madeline Gins. Reproduced with permission of the Estate of Madeline Gins.

Mary Dhalpaly

Born 1950 in Gulpili, Australia. Ramingining, Australia.

Mary Dhalpaly 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

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

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

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.

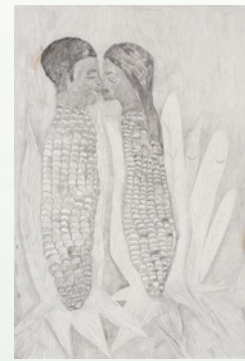


Documentary Photography of KISHIMOTO Sayako's performance, *the Second Red Cat Revolution*, 1980
Collection of Aichi Prefectural Museum of Art Photo: IRIYOSHI Monshiro

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

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

Laurie Anderson & Huang Hsin-Chien

To the Moon is one of the latest collaborations by Anderson & Huang commissioned by Louisiana Museum of Modern Art in Humlebæk, Denmark, which provides the visitors with a VR experience. The immersive installation version incorporating the VR was first presented at the Manchester International Festival (2019; UK).

Laurie Anderson

Born 1947 in Chicago, USA. Based in New York, USA.

Laurie Anderson is a performer, musician, writer, director and visual artist who has created groundbreaking works that span the worlds of art, theater, experimental music, and technology since the 1970s, inspired by minimal art and conceptual art. She has incorporated the relations between language, speech, physical expression and technology. Her career, launched by 'O Superman' in 1981, includes *Home of the Brave* (1986) and *Life on a String* (2001). Her first visit to Japan took place in 1984, touring venues including Tokyo and Kansai area.

In 2002, Anderson was appointed the first artist-in-residence of NASA, which eventually culminated in *To the Moon*. In 2005, she created the commissioned outdoor installation Walk and the performance piece 10 Postcards as part of the World Expo 2005 in Aichi. The same year, Anderson held her first solo exhibition in Japan, *The Record of the Time* at NTT InterCommunication Center [ICC]. Most recently Anderson opened her largest solo exhibition at The Smithsonian's Hirshhorn Museum in Washington D.C. in 2022, titled *The Weather*.

Huang Hsin-Chien

Born 1966 in Taipei, Taiwan. Based in Taipei, Taiwan.

Huang Hsin-Chien is a new media creator with backgrounds in art, design, engineering and electronic gaming. His projects involve large-scale interdisciplinary interaction, performing, mechanical apparatus, algorithmic computations and video installations. While being a professor at the Design Department of National Taiwan Normal University, Huang is committed to interdisciplinary collaborative STEAM education and publication. He collaborated with Laurie Anderson on projects, including the EXPO 2005 in Aichi and *To the Moon*.

Huang's artworks have been exhibited in galleries and art museums throughout the world, including Venice Film Festival, Festival de Cannes, Taipei Fine Art Museum, National Taiwan Museum of Fine Art, Shanghai Biennale, Venice Biennale, New York MoMA, Ars Electronica Festival, among others.



Installation view at Manchester International Festival
Photo: Michael Pollard

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

Nawa (Aichi Kengei Team initiated by Nara Yoshitomo)

Formed 2022 in Aichi, Japan. Based in Aichi, Japan.

Nawa (Aichi Kengei Team initiated by Nara Yoshitomo) is a collective of students and young artists associated with Aichi University of the Arts (shortened to "Kengei"), Nara Yoshitomo's alma mater. The formation of Nawa (Japanese for "rope") was inspired by Aichi Triennale 2022's theme "STILL ALIVE" and the historical "Three Unifiers of Japan," suggested by participating artist Nara Yoshitomo. The young members of the collective will use their different sensibilities to explore new ideas related to these themes and attempt an artistic practice that integrates their diverse forms of expression. By tying together different strands of creative expression, Nawa will unite the story of the fabled Three Heroes with the present.



The exhibitions in Ichinomiya, the “city of textiles” at the heart of the historic Owari domain, will be hosted in various venues along the road leading up to the famous Masumida shrine, including Orinasu Ichinomiya on Honmachi-Dori and the City Hall, the former Ichinomiya Central Nursing School behind the shrine, and the former Ichinomiya City Ice Skate Rink. Here, Aichi Triennale 2022’s concept “STILL ALIVE” is channelled by contemplating the connected themes of birth, death, sickness, prayer, mental health, wellbeing, LGBTQ, gender, and our human relationships with the natural world through art.

The exhibitions in Ichinomiya’s Bisai district take place in unique venues like saw-tooth roof factories and the Sumi Memorial Hall, the only Kenzo Tange building in Aichi, and feature dynamic installations, performances and video works that respond to the architectural spaces of their respective venues and delve into the history of Ichinomiya’s textile industry, commerce, modernism as well as the topography and geography of Aichi.

Artists exhibiting in Ichinomiya City

Artist introductions are listed in order of recommended viewing route.

| | |
|--|---|
| Orinasu Ichinomiya | Nara Yoshitomo |
| Tsumugi Road | Barry McGee |
| Ichinomiya City Hall | Sanada Takehiko |
| Former Ichinomiya Central Nursing School | Kondo Aki Daisuke Kosugi Watermelon Sisters Masuyama Kazuaki Kaylene Whiskey Jackie Karuti Lothar Baumgarten Hsu Chia-Wei Ishiguro Kenichi Nyakallo Maleke |
| Former Ichinomiya City Ice Skate Rink | Anne Imhof |
| Ichinomiya City Toyoshima Memorial Museum | Endo Kaori |
| Nokogiri2/Former Ichinomiya Central Nursing School | Shiota Chiharu |
| KUNISHIMA CO., LTD. | Cao Fei |
| Sumi Memorial Hall | Mukai Eriko Leonor Antunes |

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

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

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.



Image of the exhibited work

Courtesy of the artist

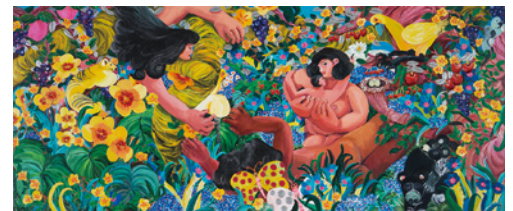
Kondo Aki

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

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

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

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

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

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*.



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

Lothar Baumgarten

Born 1944 in Rhensberg, 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).



Tetrahedron, 1968
© Lothar Baumgarten Estate, VG Bild Kunst

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

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

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

Anne Imhof

Born 1978 in Gießen, Germany. Based in Berlin, Germany, and New York, USA.

Anne Imhof has emerged over the past decade as one of the most acclaimed artists of her generation. Today based between Berlin and New York, Imhof spent her formative years in Frankfurt am Main, where she taught herself to draw and make music while working as a bouncer at a local night club. Before eventually enrolling at the city's academy of fine arts, Städelschule, she staged what she later designated the first entry to her catalogue raisonné: a one-night only performance in a red light district bar. She invited two boxers to take part and recruited a band. The boxers were told that the fight should last for as long as the music was playing, while the band were instructed to play for as long as the boxers were fighting. Imhof explained: "It was all pretty red—the table dance bar and the noses. Looking back on it I realized that it had been one way to create a picture."



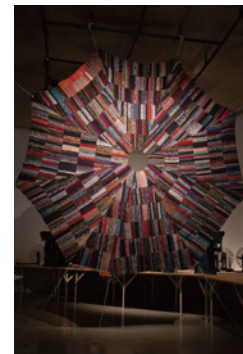
Natures Mortes, 2021
Palais de Tokyo, Paris Cast: Eliza Douglas Photo: Nadine Fraczkowski
Courtesy of the artist and Palais de Tokyo

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

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

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

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

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 bomemaker and 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

Tokoname City has been a vital pottery center famous for its Tokoname Ware since the late Heian era a thousand years ago. Like Seto in Aichi's north, Tokoname is one of Japan's Six Ancient Kilns and has been designated a Japanese heritage site. Its close proximity to the sea also enabled the local shipping industry to flourish.

In Tokoname City, the exhibitions will be held in various venues along the "pottery footpath" that preserves the charm of Japan's 20th century Showa era, including the former residence of the Takita shipping family from the 1850s and the INAX Museums where visitors can connect with Tokoname's history and experience cultural relics.

Pottery is created using the forces and blessing from the natural elements of earth, water, fire and air. In Tokoname City, "STILL ALIVE" means focusing on artworks that are considerate of life's many forms and fundamental elements, and exploring ways to facilitate new dialogues across the world's diverse cultures and histories. The exhibitions will feature a number of new works that investigate the industrial history of Tokoname and the complex relationships of art and pottery, human and nature, and labor, industry and politics. Further, given Tokoname's background as a shipping center, we will unravel various stories and histories behind human migration – both voluntary and forced.

Artists exhibiting in Tokoname City

Artist introductions are listed in order of recommended viewing route.

| | |
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| Former Earthenware Pipe Factory (Maruri-Toukan) | Delcy Morelos Thierry Oussou Glenda León Theaster Gates Hattori Bunsho+Ishikawa Ryuichi |
| Takita Family Residence (Old Shipping Family) | Tuan Andrew Nguyen Nikau Hindin |
| Former Teapot Store & Former Fishmonger | Obana Kenichi |
| Former Pottery Factory (Aoki-Seitoujyo) | Kuroda Daisuke Florencia Sadir |
| TSUNEZUNE | Tamura Yuichiro |
| INAX Museums | Koie Ryoji |

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 Rödå 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 Uitoto language), 2018
Photo: Ernesto Monsalve
Courtesy of the artist

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

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

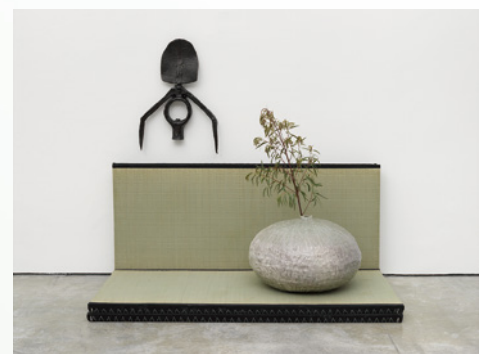
Theaster Gates

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

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, *Teppu 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

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

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 *pasapkedjinauwong*, Mackenzie Art Gallery (2021; Saskatchewan, Canada), *Naadobhii*, Winnipeg Art Gallery (2021-22; Manitoba, Canada), and *Kathmandu Triennial 2021* (Nepal).



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

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.



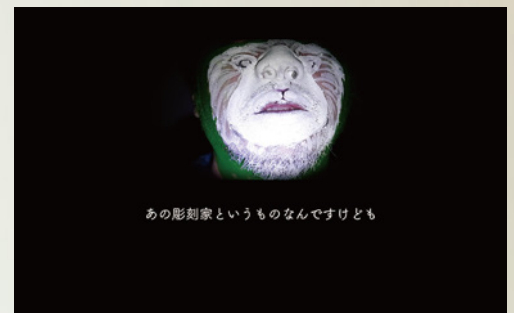
Uenoyama Cosmology, 2021
Photo: Norihiro Ueno

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 *Laicité 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

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 Calchaquíes) 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

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

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

Arimatsu was established in 1608 by the Owari clan between the post towns of Narumi and Chiryu on the Tokaido Road. It is known for its tie-dye fabric Arimatsu-Narumi Shibori, a tradition that has been preserved since Arimatsu's foundation more than 400 years ago to the present day.

The Aichi Triennale 2022 exhibitions in Arimatsu will take place in the historically-preserved townscape along the Tokaido Road that once connected Edo with Kyoto. Within the special atmosphere of one of Japan's most important preserved townscapes, outdoor exhibitions of colorful and festive paintings will make it seem as if the ukiyo-e prints of the Edo period have come to life.

Given the town's tangible history and its centuries-old traditions, we will reflect on Aichi Triennale 2022's theme "STILL ALIVE" by paying close attention to the handicrafts, communal connections and oral traditions passed down in diverse cultures around the world, including indigenous cultures, in an attempt to stimulate new conversations. Further, we aim to share and investigate stories about history, remembrance, accumulation, migration and politics through installations, performances and video works that correspond to the particular spaces of the traditional Japanese houses in which they are exhibited.

Artists exhibiting in Arimatsu, Nagoya City

Artist introductions are listed in order of recommended viewing route.

| | |
|---|----------------------------|
| Multiple sites | Mit Jai Inn |
| Former Kato Kimono Fabrics Shop | Yee I-Lann Miyata Asuka |
| House of Takeda | Prinz Gholam |
| Tea Ceremony Room Saishoan, House of Takeda | Gabriel Orozco |
| Warehouse, House of Kawamura | Tanya Lukin Linklater |
| House of Oka | Yuki Kihara AKI INOMATA |
| THE HARISHO CO., Ltd. | Yhonnie Scarce |

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

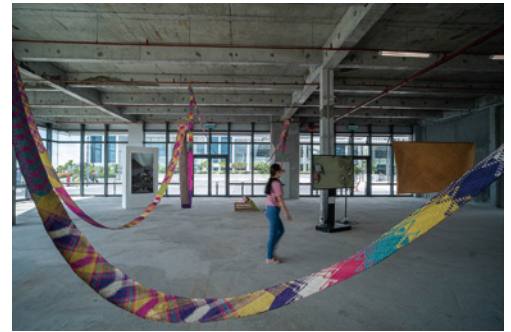
Yee I-Lann

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, 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

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

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)



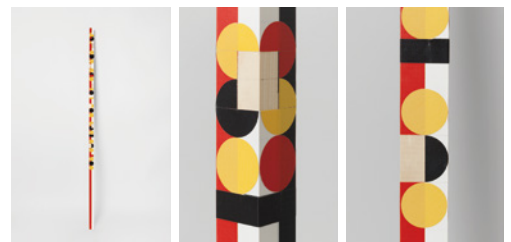
L'esprit de notre temps (Viale San Paolo del Brasile, Rome), 2021
© Prinz Gholam

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

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), Remai 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 Anticism, 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

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

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

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 Image courtesy of the artist and THIS IS NO FANTASY

The Performing Arts program of Aichi Triennale 2022 will feature performing arts such as drama, music and dance, but also focus on performance art in the context of contemporary art. In particular, it is our aim to create a cross-disciplinary program that is open to experimentation as a tribute to the history of performance art, a form that began to flourish after the 1960s and managed to overcome the limitations of existing genres and expressions through artistic research and experimentation.

For the duration of Aichi Triennale 2022, the Performing Arts program will be a dynamic space where performances by contemporary artists and exhibitions by performance artists will continue to stimulate, provoke and complement each other.

The program's individual events take place mainly at the Aichi Arts Center and are characterized by the following three goals.

— Reclaiming the present by reenacting historical performances

From experimental music to Butoh dance and the Fluxus movement, the 20th century saw the emergence of many new and groundbreaking forms of expression. By reenacting and reinterpreting some of the masterpieces and events of the performance arts, we borrow the light of the past to illuminate the present. For the many visitors who could not visit the original performances, we will organize a number of talk events and lectures to help connect with past works and deepen the enjoyment of contemporary art.

— Expanding the possibilities of the performing arts using VR and other new technologies

By introducing VR and other new technologies to the elements that traditionally compose a performance piece, such as movement, gesture, voice, narrative, sound and image, we attempt to widen the space of possibilities and explore the unknown sensations that await at the cross point of the real and the virtual.

— Opening up questions about life and care following the Covid Pandemic

With the ongoing pandemic and its drastic effects on the mental and physical health of our bodies, any artistic practice mediated through the human body will inevitably need to face questions regarding life and survival. The Performing Arts program will feature artists - disabled and nondisabled, receiving and giving care - who challenge the boundaries drawn by our contemporary values and explore new ethics regarding the human body.

| | Artist Name | Year of Birth (Death) or Year group formed | Place of Birth or Formation | Place of Activity | Relevant Page |
|-------|---------------------------|---|--------------------------------|----------------------------|------------------|
| NEW ○ | ADACHI Tomomi | 1972 | Japan | Germany | 20, 45 |
| NEW | Back to Back Theatre | Formed 1991 | Australia | Australia | 44 |
| NEW | John CAGE | 1912(1992) | USA | USA | 45 |
| NEW | Trajal HARRELL | — | — | Greece/ Switzerland/USA | 43 |
| NEW | IMAI Chikage | 1979 | Japan | Japan | 46 |
| NEW ○ | MOMOSE Aya | 1988 | Japan | Japan | 22, 47 |
| NEW | Rabih MROUÉ | 1967 | Lebanon | Germany | 48 |
| NEW | NAKAMURA Yo | 1988 | Japan | Japan | 46 |
| NEW | Steve REICH | 1936 | USA | USA | 43 |
| NEW ○ | SHIOMI Mieko | 1938 | Japan | Japan | 17, 44 |
| NEW | Apichatpong WEERASETHAKUL | 1970 | Thailand | Thailand | 47 |

○: Artists who will also participate in the contemporary art exhibition

- 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.

Artists planning performances at the contemporary art exhibition

Theaster Gates ▶ p.34

Mukai Eriko ▶ p.32

Prinz Gholam ▶ p.39

Sasamoto Aki ▶ p.21

Artists planning VR (virtual reality) works at the contemporary art exhibition

Laurie Anderson & Huang Hsin-Chien ▶ p.26

ARAKAWA and Madeline Gins ▶ p.24

Hsu Chia-Wei ▶ p.30

Steve Reich

Photo: Jeffrey Herman



Steve Reich studied music at the Juilliard School and Mills College under artists like Darius Milhaud and Luciano Berio. Earlier he graduated from Cornell University, where he studied the philosophy of Ludwig Wittgenstein. In 1965 and 1966 respectively, Reich released the tape music pieces *It's Gonna Rain* and *Come Out*. In 1966, he formed his ensemble "Steve Reich and Musicians" with which he has performed all over the world. 1991 marked his first visit to Japan, with concerts held in Tokyo and Osaka. In 1997, together with video artist Beryl Korot, Reich created the multimedia opera *The Cave* about the complex relationship between Judaism, Christianity and Islam. The piece was also performed in Tokyo. An exceptional contemporary composer, Reich continues to inspire and stimulate a wide range of art beyond the confines of music.

Focusing on *Double Sextet* and *Different Trains*, Aichi Triennale 2022 will shine a new light on Reich's masterpieces, whose deep connections reach from ancient medieval music to visual and conceptual art of the present. The concert, performed by an ensemble of talented musicians who revere Reich's work, will offer the audience a perfect experience of Reich's musicality and contemporaneity.

2009 Pulitzer Prize for Music for *Double Sextet*, USA

2006 18th Praemium Imperiale Arts Award for Music, Japan

1990 Grammy Award for Best Classical Contemporary Composition for *Different Trains*, Grammy Awards, USA

Performances

Steve Reich - Special Concert

Performers: Nakagawa Ken'ichi (Piano) Yamada Gaku (Electric guitar)
Ishigami Mayuko (Violin)* Wasada Rui (Viola)
Fukutomi Shoko (Cello)* Wakabayashi Kaori (Flute)*
Ueda Nozomi (Clarinet)* Hatanaka Asuka (Vibraphone)*
Arima Sumihisa (Electronics) and more. *= Ensemble Kujoyama

Supervisor: Steve Reich

Trajal Harrell

Photo: Orpheas Emirzas



Trajal Harrell is a choreographer, dancer and researcher based in several cities across the world. With his unique choreographies, which combine various styles from the history of dance, especially voguing* and post-modern dance that emerged in 1960s New York, Harrell continues to define dance in the 21st century. Since 2019, he has been house director and founder director of the Schauspielhaus Zurich Dance Ensemble in Switzerland.

One of Harrell's most significant inspirations is Hijikata Tatsumi (1928-1986), the founder of Butoh dance. Harrell's continuous research and re-interpretations of Butoh since 2013 have now flourished into his latest piece *Sister or He Buried the Body* (2022), which will allow audiences to witness the special moment when Harrell channels a voguing Hijikata Tatsumi through his body and gestures. Further, Harrell will also perform his 2019 piece *Dancer of the Year*, making his participation in Aichi Triennale 2022 a double bill.

*(Voguing is a style of dance that began in New York's black and Latino LGBT community in the 1960s. Its name inspired by the eponymous fashion magazine, voguing is characterized by movements and repeatedly striking poses on a runway, or in a fashion photoshoot, to impress an audience of peers.)

2022 *Solo Performance Exhibition*, Kunsthalle Zurich, Zurich, Switzerland

2020 *Dancer of the Year Shop #3*, Sao Paulo Biennale, Sao Paulo, Brazil

2017 *Hoochie Koochie*, Barbican Centre, London, UK

2016 *Caen Amour*, Festival Avignon, Avignon, France

2013 *Used Abused and Hung Out to Dry*, MoMA, New York, USA

2012 New York Dance and Performance Award (Bessie Award) for

Antigone Sr./Twenty Looks or Paris is Burning at The Judson Church (L), USA

Back to Back Theatre

The Australian company Back to Back Theatre is an ensemble of actors with disabilities and has been producing theater works for more than 30 years. Their first performance in Japan took place in 2013 with the piece *Ganesb vs. the Third Reich* as part of the Festival/Tokyo. They returned in 2018 with the play *small metal objects*, organized by the Tokyo Metropolitan Theatre. Back to Back Theatre's internationally renowned works shine a sharp light on the darker corners of society. Pioneers of inclusive theater, they employ the powers of fiction to constantly question the difficulties of surviving within the oppressiveness of contemporary society.

At Aichi Triennale 2022, the company presents their films *Oddlands* and *Shadow* (performed with Japanese subtitles), two stories about unlikely heroes who find hope in the most unlikely places. A post-performance discussion with writer and director Bruce Gladwin is also scheduled to take place.

2014 Herald Angel Critic's Award, Edinburgh International Festival, Edinburgh, UK
2012 Helpmann Award for Best Australian Work, Australia
2008 New York Dance and Performance Award (Bessie Award), USA
2005 Sidney Myer Performing Arts Group Award, Australia

ODDLANDS, 2017
Photo: Jeff Busby



Shiomi Mieko

cf. Contemporary Art Exhibition ▶ p.17

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 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.

For Aichi Triennale 2022, Shiomi selects performance works from her Events series from 1966 until today, including new works, in accordance with the festival's theme "STILL ALIVE," and presents two programs titled "*Performing Words and Concepts*" and "*Piano x Performance*".

Photo: Hideto Maezawa
Courtesy of Museum of Contemporary Art Tokyo



2014 *Fluxus in Japan 2014*, Museum of Contemporary Art Tokyo, Tokyo, Japan
2013 *Mieko Shiomi and Fluxus*, The National Museum of Art, Osaka, Japan
2001 *Fluxus Trial*, The National Museum of Art, Osaka, Japan
1995 *Fluxus Balance & Balance Poems* (solo), Galerie J&J Donguy, Paris, France
1994 *Fluxus Media Opera*, Xebec Hall, Kobe, Japan
1990 Fluxus Festival, Venice, Italy

Performances

Shiomi Mieko Performance Work - *The World of Sounds, Words and Actions* -

Performers:

| | | | |
|------------------|------------------|----------------|---------------|
| Hashimoto Reiko | Hashizume Kosuke | Kaminaka Asami | Morimoto Yuri |
| Nakamura Keisuke | Oi Takuya | Uematsu Takuma | Yamane Akiko |

Adachi Tomomi

cf. Contemporary Art Exhibition ▶ p.20

Courtesy of the artist



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.

At Aichi Triennale 2022, Adachi will direct John Cage's *Europeras 3 & 4*, created in the later years of his life. Adachi will also give a solo performance of sound poetry and other works.

-
- 2021 Grand Prize for the opera *Romeo will juliet*, Agency for Cultural Affairs National Arts Festival – Music Division (Kansai section), Japan
 - 2019 Award of Distinction, Ars Electronica, Linz, Austria
 - 2012 Invited Composer of the DAAD Artists-in-Berlin Program, Berlin, Germany
 - 2009 ACC Music Grant, New York, USA
 - 2007 *Europera 5* (Japan premiere), Suntory Summer Festival, Tokyo, Japan
-

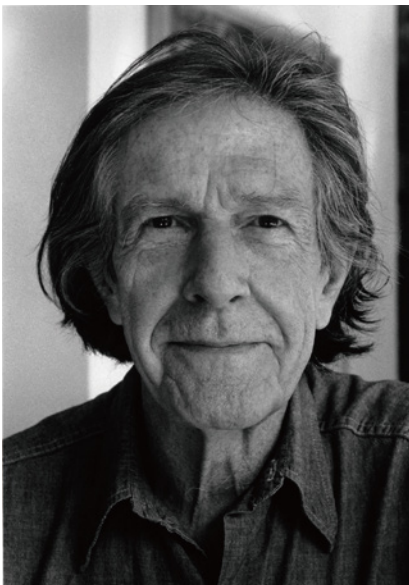
Performances

Europeras 3 & 4 (see *John Cage* on page 45 for more information)

Adachi Tomomi Performance
Sound Poetry Solo Performance

John Cage

Photo: Christopher Felver



John Cage was one of the most influential composers, poets, thinkers and mycologists of the 20th century. He maintained deep relationships with dancers like Merce Cunningham, artists like Max Ernst, and architects and philosophers like Buckminster Fuller. In the 1940s, Cage deepened his interest in Eastern Philosophy and began studying Zen Buddhism. He developed the method of chance operations by utilizing motifs from the Chinese I Ching in the compositional process, pioneered “music of indeterminacy,” which introduces chance to the acts of performing and listening, and developed chance music, where the composer gives up control over the sound. Cage is also the inventor of the prepared piano: by placing rubber bolts between the strings of a grand piano, Cage manipulated its tone to resemble percussion instruments.

At Aichi Triennale 2022, John Cage's *Europeras 3 & 4* will be performed for the first time in Japan under the direction of Adachi Tomomi. The *Europera* series, created in Cage's final years, is one of the artist's masterpieces created through chance operations, with the elements of the opera (songs, piano, gramophones, sound, lighting etc.) determined by randomly-generated directions. The cast of opera singers will be joined by two Noh actors for the performance at Aichi Triennale 2022.

-
- 1994-1995 *Rolywobolyover: A Circus for Museum* (posthumously), Art Tower Mito, Ibaraki, Japan
 - 1989 Kyoto Prize in Arts and Philosophy, Kyoto, Japan
 - 1987 *Europeras 1 & 2*, Commissioned premiere at Frankfurt Opera House, Germany
 - 1952 *4'33"*, Maverick Concert Hall, Woodstock, New York, USA
-

Performances

Europeras 3 & 4

Director: Adachi Tomomi

Performers:

- | | |
|--|---|
| Sano Noboru (Noh performer/Shite-kata) | Matsuda Wakako (Noh performer/Shite-kata) |
| Nishimoto Mako (Soprano) | Fukuhara Sumie (Mezzo-Soprano) |
| Nakai Ryoichi (Tenor) | Komada Toshiaki (Baritone) |
| Kuroda Aki (Piano) | Yano Yuta (Piano) |
| Arima Sumihisa (Sound) | Nakayama Nami (Lighting) |
-

Nakamura Yo

Having started her career in the 2000s, Nakamura Yo is an energetic dancer and choreographer who has earned critical attention with her adaptations of masterpieces from film and literature, such as films by Ozu Yasuziro or Matsumoto Seicho's novel *The Face*, into dance pieces. Nakamura has been the assistant choreographer of figures like Kondo Ryohei, Onodera Shuji and Murobushi Ko, in whose *Enthusiastic Dance on the Grave* she also performed. She has performed works throughout Europe and Asia. In recent years, Nakamura has focused her attention on choreographing and directing operas.

Her piece *GISELLE*, which will be performed at Aichi Triennale 2022, is an ambitious attempt to adapt one of the masterpieces of classical ballet into a piece about a woman living in the world of today.

Nakamura boldly reconstructs the original's themes about the complicated relationship of love and death between Giselle, Albrecht and Hilarion from a personal perspective and employs dance, quotes of poetic texts by Virginia Woolf, as well as humor and grave seriousness in a solo piece that will resonate deeply with today's audiences.

Nakamura Yo solo performance *GISELLE*, 2021
Photo: Hideto Maezawa



2021 *S'ersa*, Nikikai New Wave Opera Theater, Meguro Persimon Hall, Tokyo, Japan

2020 *GISELLE special 30 min ver.* (video)

2019 *Pendulum vol.3*, Yokohama Dance Collection Aozora Dance, Kanagawa, Japan

2016 5th El Sur Foundation Newcomer Award for Contemporary Dance, Japan

2013 Sibiu International Theater Festival Jury Prize, Yokohama Dance Collection EX, Japan

Performances

GISELLE

Choreography and performance: Nakamura Yo

Imai Chikage

Studying under artists like Yuasa Joji, Matsui Akihiko, Wim Henderickx and Fabio Nieder, Imai Chikage graduated with a degree in Composition from the Aichi University of the Arts in 2002 and received her master's degree at the Conservatorium van Amsterdam in 2009. In her compositions, Imai regards music as an organism and explores her concept of a "vector in music" to expand its sensory possibilities. Her artistic practice has led Imai to engage in and direct various works that deepened her connection with visual art, photography, contemporary dance and scenography. In recent years, Imai's interest in a close coexistence between art and society has led to her organizing the contemporary music academy and the lecture and concert series *Crossboundary* to further establish contemporary music in Aichi, and to her participation in locally-rooted projects and events, such as ARToC10 and Aichi Triennale.

At Aichi Triennale 2022, Imai presents a stage piece formed from five of her compositions, including *Transcendent - mirror*, which tries to bring life to Noh masks (said to be dead unless worn by a performer) through contemporary music, photographs and visual art. What will happen when a contemporary artist confronts the works of Noh mask masters from 400 years ago.

Realized thanks to the generous cooperation of the Toyohashi Uomachi Noh Conservation Society.

Featuring items designated as cultural assets and partly as important cultural assets by Aichi Prefecture.

2020 *Morphing of Es ist ein Ros' entsprungen*, dedicated to Ensemble Modern's 40th anniversary performance, Frankfurt, Germany

2016 *Masque*, solo exhibition programmed for the HANATSUmiroir's concert series, Strasbourg, France

2012 *towards G*, commissioned by and premiered at Music from Japan, New York, USA

2009 *Simulgenesis*, part of the 4th International Composers' Seminar of Ensemble Modern, Frankfurt, Germany

2008 *Vectorial Projection IV - fireworks*, commissioned by and premiered at Festival d'Automne, Paris, France

Performances

Performers & Staff:

Maribeth Diggle (Soprano)

Egashira Maya (Violin)

Hatanaka Asuka (Percussion)

Inada Yuta (Visual art, operation)

Martin Boverhof (Visual art)

Takahashi Junichi (Photography)

©Junichi Takahashi / Martin Boverhof



Apichatpong Weerasethakul

For more than thirty years, Thai film director Apichatpong Weerasethakul has been enriching the history of cinema with numerous masterpieces, including *Uncle Boonmee Who Can Recall His Past Lives* (2010 Cannes Palme d'Or winner) or his latest work *Memoria* (2021 Cannes Jury Prize). Adding to his work as a film director in Chiang Mai in Thailand, Weerasethakul also expresses his quiet enthusiasm for the world through a series of artworks, such as video installations and performance pieces.

For Aichi Triennale 2022, Weerasethakul engages in his first VR performance through an international collaboration with Japanese creators. How will the technology of virtual reality affect the vision of his works, whose worlds of sleeping and sick bodies, their sympathy with ghost-like presences and their sense of suspended time seem to have presaged our post-pandemic age? We hope you look forward to diving into this new space of interactive lightwaves and sounds contributed by Japanese composer Sakamoto Ryuichi.

Image photo
Courtesy of Apichatpong Weerasethakul



- 2019 Artes Mundi Prize 8, Artes Mundi, UK
- 2015 *FEVER ROOM*, Asian Arts Theatre, Gwangju, South Korea
- 2013 Sharjah Biennial Prize, Sharjah Biennial 11, Sharjah, UAE
- 2012 dOCUMENTA (13), Kassel, Germany
- 2010 Palme d'Or for *Uncle Boonmee Who Can Recall His Past Lives*, 63rd Cannes Film Festival, Cannes, France

Momose Aya

cf. Contemporary Art Exhibition ▶ p.22

Momose Aya creates movies and performance pieces that, through the act of performing, examine the communication imbalance and the sense of discomfort that emerge from one's own body in relation to others, as well as the related questions of gender and sexuality. In recent years, Momose broke new ground with a genre she coined "therapy performance"—works that combine the theatrical experience with therapeutic processes, for example by involving the practice of acupuncture in a performance.

In addition to her video installation *Jokanaan*, which has recently been added to the collection of the Aichi Prefectural Museum of Art, Momose will also present a new work as part of Aichi Triennale 2022's Performing Arts program. With physical contact having become quasi-taboo, Momose stages a therapy performance that unearths the roots of desire and overcomes the artificial divisions erected by our modern worldview, such as caregiver/care-receiver, healer/patient and healthy/disabled.

Social Dance, 2019
Collection of Nakanoshima Museum of Art, Osaka



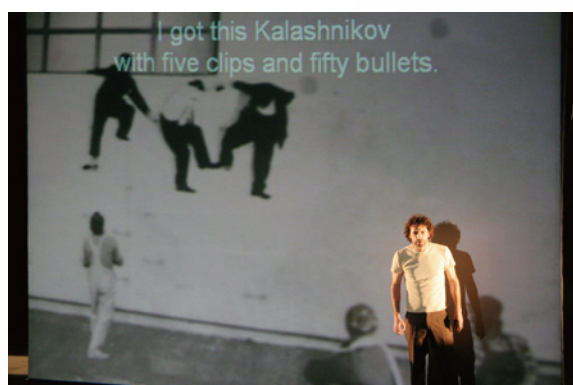
- 2021 *Performing Acupuncture*, Theater Commons Tokyo '21, Tokyo, Japan
- 2021 *I.C.A.N.S.E.E.Y.O.U.*, ZIPPED Performing Arts Festival, Tokyo, Japan
- 2016 *Roppongi Crossing 2016: My Body, Your Voice*, Mori Art Museum, Tokyo, Japan
- 2015 *Artist File 2015 Next Doors: Contemporary Art in Japan and Korea*, The National Art Center, Tokyo, Japan
- 2014 *Voice Samples* (solo), Art Gallery 1, Yokohama Museum of Art, Kanagawa, Japan

Rabih Mroué

For the past 30 years, Berlin-based Lebanese artist Rabih Mroué has been creating performances that criticize the confusion and historical vacuum of today's Middle Eastern Arab world. His works, which take place on the boundaries between fiction and truth, communal history and personal anecdote, continue to attract the attention of major museums, festivals and theaters around the world. In 2004, Mroué staged the first of six performances in Japan so far.

In response to Aichi Triennale 2022's theme "STILL ALIVE," Mroué performs an updated version of his 17-year old masterpiece *Who's Afraid of Representation?* (2005), a dissection of the history of performance art. Summoning self-mutilating actions from the body art movement that flourished in the 1960s and '70s side-by-side on stage with actual murder cases that took place in Beirut, Mroué offers opposition against art histories and conceptualizations based on exclusively Western perspectives.

Who's Afraid of Representation?, 2005
Photo: Houssam Mchaimch



- 2019 *Borborygmus*, Home Works Forum 8, Beirut, Lebanon
- 2012 dOCUMENTA (13), Kassel, Germany
- 2009 *Photo-Romance*, Festival d'Avignon, Avignon, France
- 2007 *How Nancy Wished That Everything What happened to April Fool's Joke*, Tokyo International Arts Festival, Tokyo, Japan
- 2002 *Biokbraphia*, Beirut, Lebanon

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

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

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

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

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

Learning Curatorial Team

Concepts

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

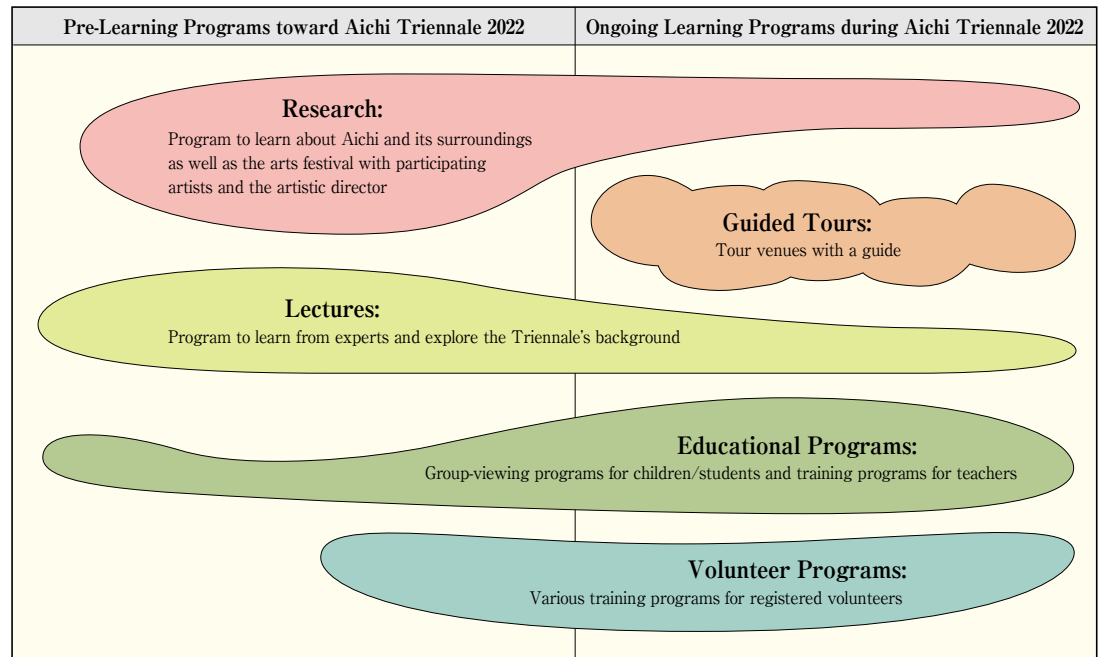
To realize the following objectives, we have been working since last summer as a pre-learning program. In future, we plan to offer a series of programs that will introduce various approaches on how to engage with the artworks to be exhibited at the Aichi Triennale.

Program Outline

July 2021

July 2022

October 2022



Program Concept Diagram

Research:

This research project on “Aichi,” home to the Triennale, will emphasize knowing where we are located in order to engage with the world’s diversity of expression. Artists and participants chosen from the general public will spend several months conducting multi-faceted research from historical, cultural and sociological perspectives, the results of which will be exhibited during the festival and further developed over a series of workshops and other activities.

Lecture Series:

This lecture series addresses the theme of “arts festivals” by taking a historical and critical look at Aichi and other arts festivals, as well as the fine and performing arts from multiple perspectives. Initiated in 2021, the series’ archive is now available on the official website. Following the Aichi Triennale 2022’s opening, talks and discussions by participating artists, curators, and curatorial advisors are also scheduled.

Guided Tours:

These tours will offer visitors an opportunity to encounter the artworks from multiple viewpoints. With the help of the guide’s commentary and interactive viewing of the exhibits, visitors will be able to broaden and deepen their insights, understanding, and overall viewing experience. Curators and volunteers will guide visitors through the Aichi Triennale 2022, according to individual needs, including tours for those speaking languages other than Japanese or for persons who might have a visual or a hearing impairment.

Educational Programs:

Training programs for educators and group-viewing programs for children and students will be provided in order to interconnect Aichi Triennale 2022 with a variety of educational settings.

Volunteer Programs:

Volunteers trained in interactive appreciation techniques will enable visitors to enjoy a thoroughly interactive viewing experience. They will also support Aichi Triennale 2022 through a variety of activities such as venue management, interactive viewing guidance, and guided tours.

Research

Exploring Aichi and Greater World

Beginning in the fall of 2021, six artists, jointly with participants invited from the general public, initiated a series of free-format research projects, notably fieldwork and workshops, according to each group's chosen theme. During Aichi Triennale 2022, these projects' results will be exhibited and presented. Workshops and events will also be held.

Exhibition venue: Aichi Arts Centre, Room J, 8F

*The following is an alphabetical listing of the artist's last name.

Åbäke & LPPL “Fugu Gakko (School)”

Founded in 2000 by Patrick Lacey, Benjamin Reichen, Kaisa Stoll, and Maki Suzuki, members of the Åbäke Collective were primarily working in the realms of art, design, architecture, music and dance, and has over time expanded its practice to embrace sculpture, performance, exhibition production, writing, performance, and workshops. During the Aichi Triennale 2022, the Collective will develop the Fugu School (2018) specifically adapted for Aichi, which originally took place in Istanbul after a blowfish (fugu in Japanese) was mysteriously discovered off the Turkish coast in 2003. The workshop proposes to explore and learn more about environmental issues, geopolitics, anthropology, and contemporary art, using the blowfish as a springboard for any questions.

Åbäke & LPPL Åbäke was founded in 2000. LPPL was born in 2011 and is based in London.

In 2021, *The Fugu School Part 1 2021* was held at the Clear Gallery Tokyo in Tokyo. The Collective also jointly curated the exhibition *Which Mirror Do You Want to Lick?* with Sofie Dederen and Radim Peško at the University Art Museum, Tokyo University of the Arts in collaboration with students from Tokyo University of the Arts.

Fugu School Part1 2021
Clear Gallery Tokyo, Japan.



AHA! (Archive for Human Activities). “Dashboard Camera” (working title)

AHA! is an organization that has been working on establishing an archive devoted to individual citizen's records and memories of ordinary people. Focusing on the “voluntary” return of driver's licenses, a system that has garnered much attention over recent years, this project will reconsider our relationship with the automobile in modern society. It will take into consideration the experiences of those who have reached a point where they must decide about giving up their licenses, as well as the impact on their families.

AHA! (Archive for Human Activities).

Launched in Osaka in 2005. AHA's major projects include: *I'm calling you.*, Musashino City Kichijoji Art Museum (2017; Tokyo, Japan), a book of commemorative photos of Hanako, Japan's longest-living Asian elephant, and the exhibition *I remember: Diaries of growing for 10 years* at the Sendai 3/11 Memorial Community Centre (2021; Miyagi, Japan), based upon a child-rearing diary by a survivor of the earthquake and tsunami of March 2011.

Private screening at the home of an 8mm film donor.



Inoue Yui “Project for Exploring *Honokuni*” (working title)

Thanks to fieldwork throughout *Honokuni**— a region where since ancient times East and West have actively exchanged goods, culture, and information, via the sea, rivers, and overland transportation— this project will collect and tap into local resources (knowledge, techniques, materials, folk tales, patterns), in order to create new “trading goods” that embrace local narratives. By opening up such a “marketplace,” this project will develop fresh approaches to migration and trade and reinvisage the state of the world.

Inoue Yui

Born in Toyohashi City, Aichi Prefecture, Inoue currently lives and works in Shiga Prefecture. Her major exhibitions include: *Soft Territory*, Shiga Prefectural Museum of Art (2021; Japan); Yokohama Paratriennale 2017 (Kanagawa, Japan); and *SOKO LABO*, Setouchi International Art Festival 2016 (Kagawa, Japan).

**Honokuni*.

Located in the middle of the Japanese archipelago, *Honokuni* refers to the Higashi Mikawa region in the eastern part of Aichi Prefecture. Its name originally derives from the Japanese word *Honokuni*, signifying a land of “abundant harvests,” for which this region was renowned in ancient times. It stretches from the Okumikawa mountains to the Toyohashi Plain and the Atsumi Peninsula, with the Toyokawa River flowing through its centre.

Between Living and Making, 2021
Photo: Tsujimura Koji



Majima Tatsuo “The Whole of Aichi featuring Three Heroes”

Focusing on three historic heroic warlords and military commanders from Aichi Prefecture, namely, Oda Nobunaga (1534-1582), Toyotomi Hideyoshi (1537-1598), and Tokugawa Ieyasu (1543-1616), who are all credited with unifying medieval Japan, this project will set out to create a mural. During the preparatory phase, we will meet with researchers, undertake fieldtrips, think and work together, and put our hands to work.

Majima Tatsuo

Born in Tokyo in 1970, Majima is based in Shiga Prefecture. Recent major presentations include *A Mountain and a Crowd* (*Taikan and Leni*) / *Four Examinations* (TPAM 2019 version), *blanClass* (2019; Yokohama, Japan); *Open, Fold, Reverse, Close: On Kawara Diagram (Clay)*, *Fujita/Fujita at 11 rue Larrey*, Toyota Municipal Museum of Art (2016; Aichi, Japan); Okayama Art Summit 2016, Tenjinyama Cultural Plaza (2016; Japan); PARASOPHIA: Kyoto International Festival of Contemporary Culture 2015, Kyoto Municipal Museum of Art (2015; Japan).

“Tatsuo Majima Dances for the 2016 Japanese House of Councillors Election”



Shōjō Collective “Clan Research”

Led by full-time artist Yamamoto Takayuki, who will also be involved with Aichi Triennale 2022 as a learning curator, the *Shōjō* Collective has initiated a project focusing on *Shōjō*,* lifesize dolls that can be seen at festivals in the southern part of Aichi Prefecture. In addition to planning events during the festival period, the Collective is also developing a series of programs, including research and production of the *Shōjō*. In collaboration with the Aichi Children’s Center, workshops were held at children’s centres across the prefecture to make *Shōjō*.

**Shōjō* refers to a lifesize doll that appears at local festivals mostly held in fall in Midori-Ward (Narumi and Arimatsu), Minami-Ward (Kasadera), Tokai City, Obu City, Toyoake City, as well as other areas of Nagoya City in Aichi Prefecture. The manner in which the dolls are manipulated differs depending upon the region and the epoch, but it is believed that the *Shōjō* strode through festival crowds, chasing the children in attendance, beating or patting them with a stick they held in their hand, in order to wish them good health and good fortune.

*Shōjō*s from the Kasadera *Shōjō* Preservation Society



Tokushige Michiro “Slipping through Landscapes.”

Focusing on landscapes that serve as an indicator for our identity, this project will explore those landscapes that emerge whenever we examine events that we would usually overlook, notably in localities where numerous foreign residents, including migrant workers, live.

Tokushige Michiro

Born in Aichi Prefecture, Tokushige is currently based in Aichi Prefecture. Recent major exhibitions include his solo exhibition *Kobe’s Naked Army Marches On*, Atelier 1, Hyogo Prefectural Museum of Art (2020; Japan); the group exhibition *Para-Landscape Imagination to Face the Changing Reality*, Mie Prefectural Art Museum (2019; Japan); Aichi Triennale Regional Development Project *Windshield Time*, *Contemporary Art in Toyota*, various facilities around Toyota railway station (2019; Aichi, Japan); Assebridge NAGOYA 2016 *PANORAMA GARDEN – Discovering Signs in an Alternative Ecosystem*, Pot Luck Building and Nagoya Port – Tsukiji Exit area (2016, Aichi). He has also exhibited *Diamonds Always Come in Small Packages* at the Kunst Museum Luzern (2015; Switzerland).

Kobe’s Naked Army Marches On, 2020
Atelier 1, Hyogo Prefectural Museum of Art, Japan
Photo: Takashima Kiyotoshi



Kataoka Mami “Learning with the Director”

This series of public discussions in which Kataoka Mami, Artistic Director of Aichi Triennale 2022, will cordially invite experts and local residents to learn more about “Aichi Prefecture,” focusing on the cities of Ichinomiya and Tokoname, and Nagoya’s Arimatsu district, all venues for Aichi Triennale 2022. These discussions will also offer an opportunity for everyone to acquaint themselves with other participating artists. In conversational mode with her guests, Kataoka will discuss the region’s history, culture, and local industries, thus enabling everyone to learn more about Aichi, home to the festival. These highly informative discussions will be uploaded onto the Aichi Triennale 2022 official website at a later date.

Learning with the Director. (Session 1)
An extract from “How did Ichinomiya become a textile centre?”



Research

Practices Interlinking Society, Art, and the Self

Starting in April 2022, this project will target teens and young adults. Through multifaceted research on art, art festivals, and society, participants will develop the necessary skills both to see and to communicate for themselves, and will also organize and hold events during the Triennale.

Exhibition venue: Aichi Arts Center 10F Plus Cube

Ura Ayaka and Koyama Yuya “Measure it by Yourself, Get in Between, Break Out”

This program is designed for teenagers and the twenty-somethings who visit art exhibitions, and view artworks and their contexts, and who seek to express themselves artistically as a way for thinking for themselves.

They will learn to ask: what is society and how does it relate to them? They will learn how to “do their own thing,” by observing and presenting artworks in urban settings and in museums, evaluating relationships, and observing how they fit into those relationships. During the Triennale, participants will organize and hold workshops.

Ura and Koyama are both based in Kanagawa Prefecture and have been researching and presenting their respective works in a variety of learning and educational contexts. They have conducted workshops and classes at venues such as CSLAB at Tokyo Zokei University, “Ongoing School” at the Art Center Ongoing, Tokyo, “Meet the Artists” at the Mori Art Museum, Tokyo.

Ura Ayaka

Born in 1992 in Kanagawa Prefecture, Ura is currently based in Kanagawa. In addition to examining the nature of social gatherings, she has organized numerous workshops and other participatory works. She has also been involved in the project management for “female artists meeting,” a network for women in the art world, and is the administrator of the CSLAB.

Koyama Yuya

Born in Saitama Prefecture in 1989, Koyama is currently based in Kanagawa. By extracting from and combining observations of how we interact, he has been exploring the future through visualizing and deconstructing the body that is dependent upon existing frameworks.

Ura Ayaka, *Difference and discrimination, nothing to do with each other, disconnected, a different job (salty ice cream shop)*, 2019



Koyama Tomoya, *Walking Together / About Labor and Leisure*, 2018



Lecture Series

The lecture series that have been conducted since 2021 covering topics such as Aichi, art history, and art festivals are currently available online. During Aichi Triennale 2022 lectures by participating artists and curators will be given and events to discuss the future of learning will also be held.

Online events :

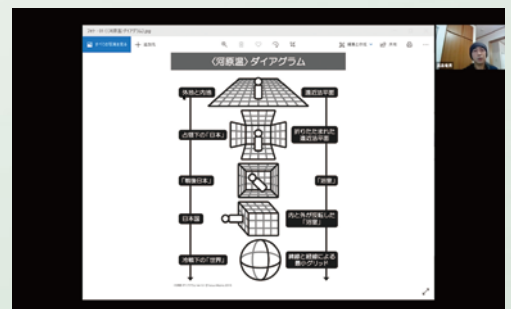
- Art History Classes Taught by Artists (Part 1: Majima Tatsuo (artist); Part 2: Okada Yuko (contemporary artist); Part 3: supplementary lecture by Soma Chiaki (Performing Arts Curator, Aichi Triennale 2022) ; Part 4: Morimura Yasumasa (artist)
- Unraveling the Art Festivals: Modernization and the Expo, the Olympics, and Arts Festivals: Part 1: Yoshimi Toshiya* (sociologist); Part 2: Tsujita Masanori* (critic, researcher of modern and contemporary history); Part 3: Haizea Barcenilla (curator, critic)

*Available online as of March, 30, 2022

Upcoming events:

- Knowing Me, Knowing You: Researching alternative art schools/learning programs. Art techniques throughout the world
- Conceptual art of the week
- What is performance art/the performing arts?
- Talks and discussions with artists and curators at Aichi Triennale 2022

Screenshot from Art History Classes Taught by Artists



Guided Tours

In addition to artists giving talks during Aichi Triennale 2022 at the various venues, curators, volunteers, and others will conduct tours in several languages. Tours will also be offered for children and their families, as well as for those persons with a visual or a hearing impairment.

Guided tour with strollers at Aichi Triennale 2019
Photo: Okamura Yasuko



Educational Programs

In 2021, we held a Summer School for teachers and art educators with the aim of providing them with a reference framework for their future educational activities. During the Triennale, we will also organize a program to think together about future learning programs and a group viewing program for schools in collaboration with local educational institutions.

School group viewing at the Aichi Triennale 2019



Volunteer Programs

During the Triennale, volunteers will work primarily as venue management guides. They will provide visitors information and advice; they will assist them to appreciate the artworks with the help of dialogue and an interactive viewing experience. They will also conduct tours to the various venues. Each volunteer will undergo in advance a series of training sessions so that he or she masters the techniques of interactive appreciation and visual thinking, an approach which differs considerably from one-way explanatory guidance.

Volunteers undergoing training for Aichi Triennale 2019



Aichi Triennale 2019 guided tour at the Endoji venue
Photo: aitori-camerabu



◆ Aichi Triennale 2022 Pop Up!

Short-term “traveling exhibitions” by roughly ten participating artists of Aichi Triennale 2022 will be held at cultural venues in four Aichi Prefecture cities: Nagakute, Gamagori, Handa, and Nishio. (Free admission)

| Period | Host city | Venue |
|--|---------------|---|
| Fri, Sep 2 - Sun, Sep 4 | Nagakute City | NAGAKUTE Cultural Center |
| Wed, Sep 7 - Mon, Sep 12 | Gamagori City | Gamagori Natural History Museum |
| Fri, Sep 16 - Mon/ Public Holiday, Sep 19 | Handa City | Formar Nakano Hanroku House, Hanroku Garden, Handa City Hall |
| Fri/Public Holiday, Sep 23 - Sun, Sep 25 | Nishio City | Nishio City Culture Hall |

◆ Open Competition for Stage Performance

Seven stage performances selected by open competition take place in partnership with Aichi-based culture and arts organizations.

《Concert Hall, Aichi Prefectural Art Theater》

| Date | Organizer | Title | Genre |
|-------------|--|---|---------------------|
| Sat, Sep 24 | Nagoya College of Music | “Gloria” | Choir and orchestra |
| Sun, Sep 25 | Executive committee of NAGOYA Civic Wind Orchestra | The 8th Festival of NAGOYA Civic Wind Orchestra Toward the music world beyond time and space. ~Challenge of multi-generational participation-based ensemble.~ | Wind Orchestra |

《Mini Theater, Aichi Prefectural Art Theater》

| Date | Organizer | Title | Genre |
|-------------|-------------------------|---|--------------------|
| Tue, Aug 23 | shikenkanbaby | shikenkanbaby extra capsule “Risking lives, or not” | Theater |
| Wed, Aug 24 | PlaTEdGE | M·A·C·H·I | Contemporary dance |
| Thu, Aug 25 | Puppet Theater MUSUBIZA | Three graduates of Horakuma school | Puppetry |
| Mon, Sep 26 | NymphéArt | NymphéArt #17 Concert “Centennial Celebration for Iannis Xenakis: The Ultimate Strings” | Contemporary Music |
| Tue, Sep 27 | La strada company | la feuille les feuilles | Clown×Music |

◆ Collaborative projects with arts universities

During Aichi Triennale 2022, collaborative projects with four local arts universities – Aichi University of the Arts, Nagoya University of the Arts, Nagoya Zokei University of Art & Design, and Nagoya University of Arts and Sciences – will be held at “Art Lab Aichi.”

Solo exhibitions by Art Lab Aichi and Aichi arts universities

In this project, Art Lab Aichi and four arts universities in Aichi Prefecture will create a project team and select one artist from each university with a promising future career for a series of four solo exhibitions for Aichi Triennale 2022.

Art Management Academy

The Art Management Academy is a one-year human resources development program for learning about the planning and management of arts exhibitions. Seminars will be held to teach necessary practical skills, and regular reading sessions will be held to reinforce participants’ knowledge of contemporary art. The program will also include interviews with artists and hands-on involvement in the planning and management of exhibitions.

《Art Lab Aichi》

Art Lab Aichi is an arts center run by the Aichi Triennale Organizing Committee. By holding exhibitions and various programs in collaboration with arts universities and facilities in Aichi Prefecture, we will create opportunities for people to come into contact with the arts and contribute to the development of local arts practitioners. Art Lab Aichi also serves as a base for collecting and disseminating information about contemporary art, including the Aichi Triennale.

Art Lab Aichi The Aichi Prefectural Government Otsubashi Office 2F-3F
3-4-13 Marunouchi, Naka-ku, Nagoya, Aichi 460-0002, Japan
<https://aichitriennale.jp/ala/> TEL: 052-961-6633

Aichi Triennale 2022 Ambassadors ※in alphabetical order

imma (Virtual Model)

KAWASE Naomi (Filmmaker)

KONDO Seiichi (Director of the Kondo Institute for Culture & Diplomacy,
Former Commissioner of the Agency for Cultural Affairs of Japan)

KUMA Kengo (Architect)

KUSANO Mitsuyo (Freelance Announcer)

NAGAOKA Kenmei (Director of D&DEPARTMENT, Design activist)

NISHITAKATSUJI Nobuhiro (Chief priest of Dazaifu Tenmangu)

NOZAKI Moeka (Fashion Model, TV Personality)

◆ **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

| | | Advance (April 1 - July 29) | Door (July 30 - October 10) |
|--------------|----------|--------------------------------|--------------------------------|
| 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.

Special Ticket

For ticket purchases of 100,000 yen or more, or the purchase of 100 tickets or more at one time, there is a special price. Please check the official website for details.

| | | |
|--------------|----------|--------|
| Passport | Adults | ¥2,100 |
| | Students | ¥1,400 |
| One-Day Pass | Adults | ¥1,200 |
| | Students | ¥800 |

◆ **Buying Tickets**

Tickets can be purchased online from Aichi Triennale 2022 official website. Tickets can be directly purchased at the Aichi Prefectural Museum of Art, major convenience stores, and ticket agencies.

Ticket information may be updated from time to time.

