

Aichi Triennale

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 preparation are underway for Aichi Triennale 2025 to build on the achievements of the previous five iterations. The festival will span a wide range of fields, synthetically exhibiting performing arts and other form 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

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Outline of Aichi Triennale 2025

Theme	A Time Between Ashes and Roses
Artistic Director	Hoor Al Qasimi (President and Director of the Sharjah Art Foundation; President, International Biennial Association)
Period	September 13 (sat), 2025 – November 30 (sun), 2025 [79 days]
Main Venues	Aichi Arts Center Aichi Prefectural Ceramic Museum Seto City
Organizer	Aichi Triennale Organizing Committee (Chairperson Obayashi Takeo (Chairperson of the Board, Obayashi Corporation))
Programs	Contemporary Art –Global contemporary art will be introduced through the exhibitions of individual artists or groups from Japan and overseas. –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 Aichi Prefectural Ceramic Museum and Seto City. Performing Arts –Innovative and ground-breaking theater and dance from around the world will be presented at Aichi Arts Center and other venues. Learning –Learning opportunities for a wide range of audiences. Collaborative Programs –Collaborative projects with a variety of organizations, including art universities within Aichi. –Pop-up traveling exhibition consists of works by Aichi Triennale 2025 participating artists at four sites within the prefecture.

A Time Between Ashes and Roses

How can withered trees blossom?

A time between ashes and roses is coming

When everything shall be extinguished

*When everything shall begin again**

After the Six Day War of 1967, the modernist poet Adonis lamented the environmental destruction of his surroundings, questioning the overwhelming presence of ashes in the Arab World. Ash, in Adonis's poem, is not generated through general decomposition but as a result of human activity, in this case through senseless acts of violence, war and carnage. Visualising the War through its imprints in the environment, he signifies its legacy through a geologic and everlasting time view rather than immediate causes-and-effects or a present-day understanding of territoriality. In this way, it is not all gloom for Adonis, as after extinction comes blossoming.

This sentiment illustrates a common psychological concept: for renewal and rebirth, destruction and doom must precede it; for humanity to prevail, horror must be endured and take its course. Adonis grapples with feelings of hope and despair to envision a new future, a future freed from horrors tied to the present and the past. In his extrapolation of war from the national, ethnic, tribal, and the human-centred towards a collective environment, he foregrounds the multiplicitous expressions of war: the human-made war, the war on the planet, the war within ourselves, the war with others as well as the symbolism of the war on hierarchy, subjugation, oppression, famine, hunger, exploitation; the war on resources and energy; the war of possession and authorship; the war for hope, dreams and imagination.

The political context of Adonis' writing of the poem, who experiences states of war and destruction as an observer and witness, is grounded in our experience of the present and expanded upon in this triennial. In *A Time Between Ashes and Roses*, I chose neither binary extreme of ashes nor roses as ultimate frontiers to conceive of the entangled relationships of the human-made environment. I question the boundary between them—inherited from Enlightenment knowledge cultures—and posit states, conditions and spectrums of human-environmental pathways. Rather than polarities, the triennial acknowledges extremes of our environmental condition, between war and hope, and explores decomposition possibilities of the two-way street conceived between humans and their environment.

In *A Time Between Ashes and Roses*, I question lines of inquiry separate from the canonical framing of the human-nature relationship: Are humans decomposing nature nor is nature decomposing humans? Are humans biomatter? Are there clear distinctions between the interior, psychological human, and the exterior, botanical world? Must we accept and critique canonical concepts—from the Anthropocene to Capitalocene to Plantationocene to Chthulucene—when addressing contemporary relationships between the human and the environment? Can art and exhibition-making approach the environment as a place of the unknown and to unearth new narratives and observe alternative perspectives?

For the sixth edition of the Aichi Triennale, I wanted to look at the relationships between human beings and the environment to unearth alternative land-based and indigenous assemblages. Prior to the mechanisation of agriculture and financialization of territory, communities from around the world stewarded nature and developed reciprocity with their environmental landscapes, conceiving of rights and protections of nature, as well as building paths of kinship, reliance, nutrition and replenishment with their surrounding habitats. This triennial hails this framework as part of contemporary artistic practices.

This curatorial approach builds on while also fostering a different imagination about contemporary imagination of the environment as a portmanteau of the human's imprint *on it*, not with it. It is cognizant that human activities such as agro-farming, fossil-fuel extraction, deep-sea mining, exploitation of raw natural resources as well as growth-centred mentalities inherited from imperial structures, have created a system in which the human has no respite over the environment and developed dangerous structures of dependence. Additionally, our knowledge about the environment is human-centred, placing us as superior to nonhuman lifeforms, able to alter and modify it for our benefit.

Not only is the human a technocratic engineer flattening the environment into spaces for the appropriation of raw materials, it also re-enforces the inequalities which exist within human species. The environment we occupy today is orientalist, speciated, classified and modelled to benefit some communities over others and to enhance some communities' quality of life over others. Current discourse of greening energy also seems reserved for those who are positioned in different hemispheres with many communities from around the world unable to benefit from critical environmental rehabilitative strategies. Thus, much of today's human-environment practices reiterate racial, social and discriminatory knowledge and thinking.

Consequently, a large proportion of the globe lives and inherits centuries-long extractive colonial empires and finds their present condition calcified by multinational food, energy and agriculture corporations. Many of these communities are disproportionately affected by these human-environment relationships created by virtue of the western world's colonial legacies whose current urban and civil structures are overwhelmingly responsible for the global changes we're now seeing. It builds on the continuing genocide of indigenous people and their territories, the decades-long nuclear tests on colonised territories, legacies of violence and trauma in plantations and mines where forced labour has resulted in devastating loss of environmental life and indignity of people. This has changed and continues to change the geology of the planet in ways that will be felt beyond our lifespans, with severe implications for humanity's survival.

While acknowledging the formidable narratives and research about the human-environment relationships of the present, in this triennial I aim to decenter both the apocalyptic and optimistic extremes we find ourselves compelled to run to. I find it is only through layering complexity in our dialogue about environmental justice can we face our responsibilities and realise our complicity. To avoid imposing a hierarchy or preference for one reading over the other, this triennial invites artists and collectives from all over the world to realise existing and unknown narratives about the environment in which we occur. Is nature resilient because of how it is tested, and endures death and

destruction as imagined by Adonis? Or are the dystopian, apocalyptic cli-fi futures which are void of life, mechanised and made superficial, a truly lived reality?

Rooting the triennial in Aichi Prefecture, Japan's own environmental imagination, between ashes and roses, will also be embedded in the exhibit. Aichi is a locus of ceramic production and Seto City is famous for the fabrication of *Setomono*. These local industries which work with the surrounding environment's materials and resources, will feature in the artist commissions. Since these industries are a source of local pride, they support the triennial's exploration for alternative models of human-environment relationship. As an example, in Aichi, historic photographs and archives which depict ashy black skies generated from the production of ceramics signified prosperity rather than pollution and destruction. Thus, what conceptions of technology, locally-based knowledge, imperial history, environmental imaginations come up when we decenter the universalist Anthropocenic critique? Do such local industries and heritage pave way for alternative and spectral thinking about the human-environment entanglement?

Additionally, various moments and instances of Japanese popular culture, its fiction, films and music will also be referenced, such as *Nextworld* by Osamu Tezuka. In the novel, the USA and USSR are competing with each other in the atomic bomb race—a history deeply intertwined with the modern making of Japan and its environmental condition—and accidentally creates a race of mutant animals known as Fumoon. They are gifted with psychic powers and intelligence beyond humans who formulate a strategy to evacuate hundreds of animals and a small group of people off planet Earth. The Fumoon, a byproduct of nature-human species come to save the day.

Resonating with the theme of this triennial as well as Adonis's poem, *Nextworld* is a traversal between apocalypse and blossoming. Altogether, these references, the locality of the Aichi Prefecture, writers such as Adonis and Tezuka, as well as the participating artists, *A Time Between Ashes and Roses* is a triennial which shows that in adopting the spectral, limited and in between, assumed positionalities and hierarchies can come undone.

Hoor Al Qasimi
Artistic Director, Aichi Triennale 2025

*Adonis, "An Introduction to the History of the Petty Kings," *A Time Between Ashes and Roses*, 1970.

Curatorial Team

Artistic Director

Hoor Al Qasimi

(President and Director of the Sharjah Art Foundation;
President, International Biennial Association)



Photo: SEBASTIAN BÖTTCHER

Hoor Al Qasimi, President and Director of Sharjah Art Foundation, is a curator who established the Foundation in 2009 as a catalyst and advocate for the arts, not only in Sharjah, UAE but also in the region and around the world. With a passion for supporting experimentation and innovation, she has continuously expanded the scope of the Foundation to include major international touring exhibitions; artist and curator residencies in visual art, film, and music; commissions and production grants for emerging artists; publications and publication grants; performance and film festivals; architectural research and restoration; and a wide range of educational programming for all age groups.

She co-curated Sharjah Biennial 6 (2003) and has remained Biennial Director since and was curator of Sharjah Biennial 15 (2023). She was also elected as President of the International Biennial Association in 2017, the President of The Africa Institute, and President and Director of the Sharjah Architecture Triennial. Previously, she was a board member for MoMA PS1, New York, and the UCCA Center for Contemporary Art, Beijing, etc. She has been appointed Artistic Director for the 25th Biennale of Sydney (2026).

Head of Curatorial

Iida Shihoko

(Independent Curator)



Photo: ToLoLo studio

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, multiple cities in Australia, New Delhi, Jakarta, and Milan. 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 and 2022. From 2014 to 2018, she was Associate Professor at the Tokyo University of the Arts. Iida is a member of CIMAM, IBA, and AICA.

Curator (Contemporary Art)

Irizawa Masaaki

(Curator, Aichi Prefectural Ceramic Museum)



Born in Osaka, Japan. Irizawa Masaaki completed an MFA at Kyoto City University of Arts. After a curatorial internship at the National Museum of Modern Art, Kyoto, from 2015 to 2017 he served as a curator at the Asahi Group (formerly Asahi Breweries) Oyamazaki Villa Museum of Art. He has held his current position since 2018. He specializes in the history of modern and contemporary Japanese ceramics. He plans and curates exhibitions that handle ceramics not only as a form of artistic expression, but also from an industrial perspective. In recent years he has been responsible for mounting exhibitions including *The Ceramic Sculpture of Shindo Tsuji* (2020), *THE NOSTALGIC JAPAN 1950s-70s: the Modern Tableware and the Design Drawings* (2022), *Modern Thoughts on Pottery: Inside⇄Outside* (2022). He also participated in *Dividing Line-Connecting Line* (2013, in collaboration with Kawai Yuki), a curatorial grant project of the Nishieda Foundation.

Curator (Performing Arts)

Nakamura Akane

(Performing Arts Producer)



Photo: Takuya Matsumi

Born in Tokyo, Japan. Nakamura Akane has been involved in the performing arts since her time as a student at Nihon University College of Art. She served as program director at ST Spot Yokohama from 2004 to 2008. In 2006 she was involved in the founding of precog Co., Ltd., and she has been its representative director (CEO) since 2008. As a grantee of the Asian Cultural Council (ACC), she lived in Bangkok and New York from 2016 to 2018. Along with producing contemporary theatrical and dance works for artists and companies inside and outside of Japan, Nakamura works on site-specific festivals and interdisciplinary training programs, and in a project that operates a platform for distributing video content in barrier-free and multilingual formats. She has served as producer for overseas tours and co-productions spanning seventy cities in thirty countries. From 2012 to 2014 she served as performing arts program director for Kunisaki Art Project and Kunisaki Art Festival (sponsored by Kunisaki Art Festival Executive Committee); in 2019 she served as associate director and deputy secretary general of the True Colors Festival celebration of diversity in the arts (sponsored by The Nippon Foundation); and in 2020 she served as executive producer for "THEATRE for ALL," an online theater that focuses on accessibility. She was awarded the Minister of Education, Culture, Sports, Science and Technology's FY2021 Encouragement Prize for New Artists in development of the arts.

Curator (Learning)

Tsuji Takuma

(Architect)



Photo: goitami

Born in Shizuoka, Japan. After graduating from the Yokohama Graduate School of Architecture (Y-GSA), Tsuji teamed up with Hashimoto Takeshi and Yada Toru to form the 403architecture [dajiba] architectural collective in 2011. As 403, the collective won the 30th Yoshioka Award for The Ceiling of Tomitsuka in 2014; participated in the Japan Pavilion exhibition that won a special mention at the 15th International Architecture Exhibition, Venice Biennale (2016, Italy); and it has shown its work at numerous exhibitions inside and outside of Japan, including Aichi Triennale 2016. Since establishing tsujitakuma and projects LLC as his own office in 2017, in parallel with 403, Tsuji has focused on the theme of intermittent, yet fluid, transitions in buildings and spaces. In 2019 he served as a lecturer for the Aichi Triennale's art university collaboration project and from 2020 to 2024 he served as a specially appointed lecturer on Community Area Design at Nagoya Zokei University.

Curatorial Adviser (Contemporary Art)

Ishikura Toshiaki

(Anthropologist/Associate Professor,
Department of Arts & Roots, Akita University of Art)



Ishikura has conducted field research in places including Sikkim, Darjeeling, Nepal, and northeastern Japan, researched comparative mythology of the Pacific Rim and multispecies artistic anthropology. He collaborates with artists and cooperates in the planning and curation of exhibitions. Before assuming his current position, he served as an assistant at the Institute for Anthropology of Art and Design, Tama Art University and then as a researcher at the Institute pour la Science Sauvage, Meiji University. In 2019, he participated in the *Cosmo-Eggs* exhibition at the Japanese Pavilion for the 58th Venice Biennale. He has co-authored books including *Lexicon: Contemporary Anthropology and More Than Human: Multispecies Anthropology and Environmental Humanities* (both in Japanese, Ibunsha).

Cho Sunhye

(Curator, Fukuoka Asian Art Museum)



Born in Tokyo, Japan. Based in Fukuoka City. After working as an exhibition assistant and coordinator in Japan and elsewhere in East Asia, Cho was appointed assistant curator for Aichi Triennale 2016. She has served as a curator at the Fukuoka Asian Art Museum (Collection and Exhibition Section, Curatorial Division) since 2016, specializing in Asian contemporary art. In recent years she has been conducting research on art history and visual art by pan-Asian immigrants. At FAAM, she has curated exhibitions including *Waters in Asian Art* (2023), *Message—50 Years of Women Artists in Asia* (2020), *Fukuoka Asian Art Museum 20th Anniversary Exhibition: Journey through Asian Art* (2019), and *LGBTQ and Social Diversity in Asian Art* (2019).

Participating Artists

◆ Newly announced artists

◆ Participating both in Contemporary Art and Performing Arts

Artist Name	Year of Birth or Formation	Place of Birth or Formation	Place of Activity
Contemporary Art			
◆ Basel Abbas and Ruanne Abou-Rahme	1983 1983	Cyprus USA	USA, Palestine USA, Palestine
Maitha Abdalla	1989	UAE	UAE
John Akomfrah	1957	Ghana	UK
◆ Robert Andrew	1965	Australia	Australia
◆ Asano Yuriko	1990	Japan	Japan
◆ Mirna Bamieh	1983	Palestine	Portugal
◆ Barrack (Furuhata Taiki + Kondo Kanako)	formed 2017	Japan	Japan
Marilyn Boror Bor	1984	Guatemala	Guatemala
Minerva Cuevas	1975	Mexico	Mexico
Elena Damiani	1979	Peru	Peru
◆ Afra Al Dhaheri	1988	UAE	UAE
◆ Priyageetha Dia	1992	Singapore	The Netherlands
Solomon Enos	1976	USA	USA
Simone Fattal	1942	Syria	France
Fudamoto Ayako	1991	Japan	Japan
◆ Hive Earth	formed 2017	Ghana	Ghana
Wendy Hubert	1954	Australia	Australia
ikkibawiKrrr	formed 2021	Korea	Korea
◆ Kamala Ibrahim Ishag	1939	Sudan	UAE, Sudan
Kato Izumi	1969	Japan	Japan
◆ Kawabe Naho	1976	Japan	Germany, Japan
◆ Mohammed Kazem	1969	UAE	UAE
Koretsune Sakura	1986	Japan	Japan
◆ Kubo Hiroko	1987	Japan	Japan
◆ Simone Leigh	1967	USA	USA
◆ Cannupa Hanska Luger	1979	USA	USA
◆ Mayunkiki	1982	Japan	Japan
Shaikha Al Mazrou	1988	UAE	UAE
◆ Miyamoto Saburo	1905–1974	Japan	-
◆ Mizutani Kiyoshi	1902–1977	Japan	-
◆ Morohoshi Daijiro	1949	Japan	Japan
Mulyana	1984	Indonesia	Indonesia
Wangechi Mutu	1972	Kenya	USA, Kenya
Nagasawa Aoi	1994	Japan	Japan
Dala Nasser	1990	Lebanon	Lebanon

Artist Name	Year of Birth or Formation	Place of Birth or Formation	Place of Activity
Ogawa Machiko	1946	Japan	Japan
Ohkojima Maki	formed 2023	Japan	Japan
Oki Junko	1963	Japan	Japan
◆ Ota Saburo	1884–1969	Japan	-
Christodoulos Panayiotou	1978	Cyprus	Cyprus
◆ panpanya	not disclosed	Japan	Japan
Michael Rakowitz	1973	USA	USA
Silvia Rivas	1957	Argentina	Argentina
Saijo Akane	1989	Japan	Japan
◆ Hrair Sarkissian	1973	Syria	UK
Sasaki Rui	1984	Japan	Japan
◆ Bassim Al Shaker	1986	Iraq	USA
Yasmin Smith	1984	Australia	Australia
◆ Sugimoto Hiroshi	1948	Japan	USA
Tomiyasu Yuma	1983	Japan	Japan
Adrián Villar Rojas	1980	Argentina	Lives and works nomadically
◆ Yamamoto Sakubei	1892–1984	Japan	-
◆ Robert Zhao Renhui	1983	Singapore	Singapore

Performing Arts

AKN PROJECT	formed 2020	Japan	Japan
Black Grace	formed 1995	New Zealand (Aotearoa)	New Zealand (Aotearoa)
Kwon Byungjun	1971	Korea	Korea
◆ Faustin Linyekula	1974	Congo	Congo
OLTA	formed 2009	Japan	Japan
◆ Selma & Sofiane Ouissi	1975 1972	Tunisia Tunisia	Tunisia, France Tunisia
TAIHEN	formed 1983	Japan	Japan

—In principle, the artists are listed in alphabetical order according to their family names.

—The years of the artists' birth, 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. As needed, the name of the region in the Indigenous language is also provided.

Basel Abbas and Ruanne Abou-Rahme

Basel Abbas born 1983 in Nicosia, Cyprus. Based in New York, USA and Ramallah, Palestine. Ruanne Abou-Rahme born 1983 in Boston, USA. Based in New York, USA and Ramallah, Palestine.

◆ Participating in also Performing Arts



May amnesia never kiss us on the mouth: only sounds that tremble through us 2020-22 | Photo: Christian Øen | © Astrup Fearnley Museet, 2023.

Basel Abbas and Ruanne Abou-Rahme work together across a range of sound, image, text, installation and performance practices. Their practice is engaged in the intersections between performativity, political imaginaries, the body and virtuality. Largely their approach has been one of sampling materials both existing and self-authored in the form of sound, image, text, objects and recasting them into altogether new 'scripts.' The result is a practice that investigates the political, visceral, material possibilities of sound, image, text and site, taking on the form of multimedia installations and live sound/image performances.

Selected exhibitions

Solo exhibitions include *The song is the call and the land is calling*, Copenhagen Contemporary & the Glyptotek (2024, Denmark); *Only sounds that tremble through us*, MIT List Visual Arts Center (2024, Massachusetts, USA); *An echo buried deep down but calling still*, Astrup Fearnley (2023, Oslo, Norway); *May Amnesia Never Kiss Us on the Mouth*, Museum of Modern Art (2022, New York, USA)/ Migros Museum für Gegenwartskunst (2022, Zurich, Switzerland).

Maitha Abdalla

Born 1989 in Khorfakkan, UAE. Based in Abu Dhabi, UAE.



EVAPORATING SUNS 2023

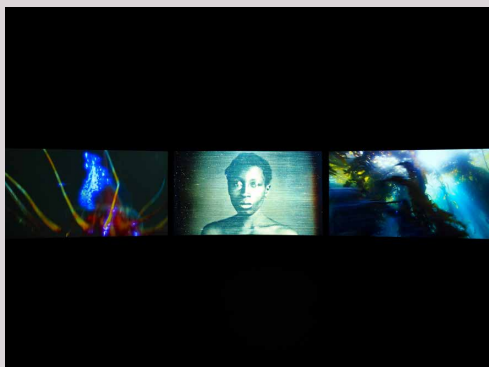
Emirati multi-disciplinary artist, Maitha Abdalla's practice combines film, photography, sculpture, painting, drawing and performance. Abdalla harnesses the performative and constructed character of the theater to tackle themes that range from folklore and mythology to gender, social conditioning and psychology. For the artist, the theater is a space where she might confront and destabilize that which she has encountered in her social world, her imaginations, memories and fantasies at an objective distance. The artist's fantastical scenes shift between abstraction and representation and are charged with drama and melancholy. Abdalla's art forms an ongoing investigation into the self. She constructs characters that embody a distinct vector of her persona often constrained within tight domestic spaces that expose their vulnerability. For Abdalla, her process is a continuation of the performance. She employs a bodily approach to painting, often applying dense layers of oil and acrylic paint with her fingertips and tracing around her own figure with gestural smears of charcoal.

Selected exhibitions

Solo exhibition includes *INT. The Body - Sunrise*, Cromwell Place (2022, London, UK). Group exhibitions include *Evaporating Suns: Contemporary Myths from the Arabian Gulf*, Kulturstiftung Basel H. Geiger (2023, Switzerland); Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); *Portrait of a Nation II*, Tabari Artspace (2022, Dubai, UAE).

John Akomfrah

Born 1957 in Accra, Ghana. Based in London, UK.



Vertigo Sea 2015 | © Smoking Dogs Films; Courtesy of Smoking Dogs Films and Lisson Gallery.

John Akomfrah is a hugely respected artist and filmmaker whose works are characterised by their investigations into memory, post-colonialism, temporality and aesthetics, and often explore the experiences of migrant diasporas globally. Akomfrah was a founding member of the influential Black Audio Film Collective, which he started in London in 1982 with artists David Lawson and Lina Gopaul who he still collaborates with today alongside Ashitey Akomfrah as Smoking Dogs Films. Akomfrah has achieved international recognition for a multi-layered visual style combining archive footage, still photos, newly shot material and newsreel in groundbreaking multi-channel film installations.

Selected exhibitions

Solo Exhibitions include 60th Venice Biennale, British Pavilion (2024, Italy); *A Space of Empathy*, Schirn Kunsthalle Frankfurt (2023-24, Germany); *Five Murmurations*, Smithsonian National Museum of African Art (2023, Washington D.C., USA); *Arcadia*, The Box (2023-24, Plymouth, UK); *John Akomfrah: Purple*, Hirshhorn Museum (2022-24, Washington, D.C., USA).

Robert Andrew

Born 1965 in Noongar Country/Perth, Australia.
Based in Meanjin/Brisbane, Australia.



Presence 2019 | Installation view: 'Presence' IMA Belltower. Courtesy of the artist and Mileni Gallery, Brisbane.

Robert Andrew is a descendant of the Yawuru people, whose Country encompasses the lands and waters in and around Rubibi (Broome) in the Kimberley region of Western Australia. His work delves into personal and family histories that have been denied or forgotten. While his art speaks to the past, it also articulates a contemporary relationship with Country. Andrew often combines programmable machinery with natural materials such as earth pigments, ochres, rocks, and soil to explore historical, cultural, and personal events that have been buried or distanced by the dominant paradigms of Western culture.

Selected exhibitions

Solo exhibition includes *Within an utterance*, Museum of Old and New Art (2022, Hobart, Australia). Group exhibitions include *As Above, So Below*, QUT Art Museum (2024, Brisbane, Australia); 4th National Indigenous Art Triennial: *Ceremony*, National Gallery of Australia (2022, Canberra); 23rd Biennale of Sydney: *riVus*, Museum of Contemporary Art Australia (2022); 7th Yokohama Triennial 2020: *Afterglow*, Yokohama Museum of Art (2020, Kanagawa, Japan).

Asano Yuriko

Born 1990 in Miyagi, Japan. Based in Miyagi, Japan.



Resting Medical Herb 2020 | Private collection.

Asano Yuriko visits places to learn about their food cultures and usage of plants, traces her own experiences and interactions with the people she meets, and creates paintings that record the heritage of the local area. More than mere botanical illustrations, her works capture wisdom and knowledge that has long been passed down from generation to generation. They incorporate topics that are being lost in modern society, such as symbiosis between humans and nature, perspectives on living creatures other than humans, the cycle of life, and also topics informed by an awareness of contemporary issues, such as women's work. Through her colorful and vital paintings, Asano is celebrating the richness of our world.

Selected exhibitions

Solo exhibition includes *Seedbed*, SNOW Contemporary (2023, Tokyo, Japan). Group exhibitions include *Artist in Residence Program 2024 "SPINNING SCAPES,"* Aomori Contemporary Art Center (2024, Japan); Yamagata Biennale 2024 - Michinooku Art Festival, Yamagata Zao Gymnasium (Japan); *Agriculture in Art*, The Museum of Modern Art, Ibaraki (2023, Japan); *Aomori Earth 2019: Agrotopia - When life becomes art through local agriculture*, Aomori Museum of Art (Japan).

Mirna Bamieh

Born 1983 in Jerusalem, Palestine. Based in Lisbon, Portugal.



Sour Cords 2024 | Courtesy of Nika Project Space and the artist.

Mirna Bamieh explores the politics of disappearance and memory production by unpacking the social concerns and limitations of Palestinian communities amid contemporary political dilemmas. With a degrees in visual arts, culinary arts and psychology/sociology, she melds food and storytelling to develop socially engaged work through Palestine Hosting Society, a live art project she founded in 2018. Staging dinner performances and various interventions that draw from food practices as well as the passage of recipes through generations, the project aims to revitalize traditional Palestinian food cultures on the verge of disappearing. Starting 2019, with a need to look at personal history in relation to the collective, the artist has also been reflecting on the process of fermentation through text, sound, ceramics, drawings and video works incorporated into site-specific interactive installations. Her current installation projects around fermentation are the series of "Sour Things," and "Bitter Things".

Selected exhibitions

Solo exhibition includes *Sour Things*, Institute of Contemporary Arts at NYU Shanghai (2024, China)/Nika Project Space (2024, Paris, France). Group exhibitions include *The Ecologies of Peace*, TBA21 Thyssen-Bornemisza Art Contemporary and C3A Centro de Creación Contemporánea de Andalucía (2024, Córdoba, Spain); Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); *Diaspora Now! - Contemporary Arts around the Homeland*, The Museum of Fine Arts, Gifu (2017-18, Japan); 7 trans-phonies, Tokyo Wonder Site Shibuya (2017, Japan).

Contemporary Art

Barrack (Furuhata Taiki + Kondo Kanako)

Formed 2017 in Aichi, Japan. Based in Aichi, Japan.



"Art Space & Cafe Barrack" 2017- | Photo: Daici Ano

Barrack is an art collective formed by Furuhashi Taiki and Kondo Kanako. Art Space & Cafe Barrack, which includes both cafe and gallery space, opened in Seto in 2017. In addition to monthly exhibitions, this location serves as a venue for talk events, live performances, and workshops. As Barrack, the two artists take part in art events and projects, and also plan their own events. Their practice involves creation of artworks and production of spaces with focus on association with other people, and incorporates elements such as fine arts, food, history, music, and visual arts education at multiple levels.

Selected exhibitions

Solo exhibition includes *Toss, The Ball, tou*; (2023, Hokkaido, Japan). Group exhibitions (responsible for curation as well as participating both as individual artists and as Barrack) include *Funny Bone: Life on the Move*, The Gallery of Ibaraki, Ibaraki Welfare and Culture Hall, Ibaraki Citizens Synthetic Center (Create Center) (2024, Osaka, Japan); *SETO Contemporary Art Exhibition 2022*, Hishino Danchi (Aichi, Japan); *SETO Contemporary Art Exhibition 2022 Pre-Exhibition Elements*, Old Sobokai Elementary School (Aichi, Japan); *SETO Contemporary Art Exhibition 2019*, Old National Institute of Advanced Industrial Science and Technology Chubu Center "Seto Site" Building (Aichi, Japan).

Marilyn Boror Bor

Born 1984 in San Juan Sacatepéquez, Guatemala. Based in Guatemala, Guatemala.



"They too, the mountains, gave us back concrete." 2022

Marilyn Boror Bor is a Maya-Kaqchikel artist, independent curator, art professor, and cultural manager. She has a degree in art from the Universidad de San Carlos de Guatemala, recognized for its broad handling of materials and a socially engaged artistic practice. She explores themes of Indigenous identity, historical memory, colonialism, and resistance. She has participated in numerous solo and group exhibitions nationally and internationally. Boror's work has been exhibited in Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panamá, Mexico, Colombia, Chile, Argentine, Barbados, Brazil, Ecuador, United States, Spain, Switzerland, Germany, Malaysia, and UK. Her work has been selected as part of Phaidon Art Next Generation, over 100 of the most innovative and interesting contemporary artists working in all media worldwide.

Selected exhibitions

Group exhibitions include *Fugas de lo nuestro. Visualidades indígenas de sur a norte*, Museo de la solidaridad Salvador Allende (2024, Santiago, Chile); *Musa. Perspectivas femeninas en las Colecciones del MAMM y MAC Panamá*, Museo de Arte Moderno de Medellín (2024, Colombia); 35th Bienal de São Paulo: *choreographies of the impossible* (2023, Brazil); XXIII Paiz Art Biennial: *I drank words submerged in dreams* (2023, Guatemala); *COMMUNICATING VESSELS. Collection 1881-2021*, Museo Nacional Centro de Arte Reina Sofía (2022, Madrid, Spain).

Minerva Cuevas

Born 1975 in Mexico City, Mexico. Based in Mexico City, Mexico.



"The Trust" 2023 | Courtesy of Kurimanzutto Mexico, New York.

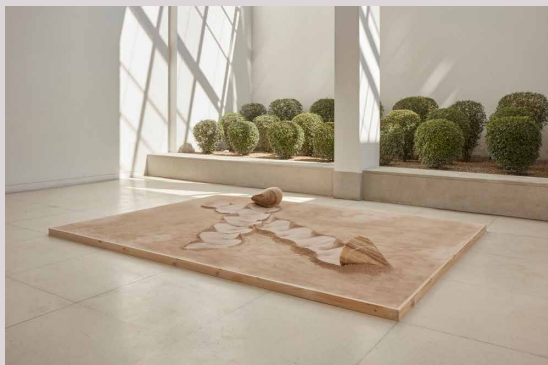
Minerva Cuevas creates research-based projects that allow the audience an insight into the social sphere through site-specific actions and artworks. She researches the notions of value, exchange, and property inherent to the capitalist system and its social consequences to explore the latent possibility of rebellion implicit in everyday life. Her work encompasses a wide range of media-installation, video, muralism, sculpture, and public intervention to explore our familiar visual references like the ones of commercial branding to question the notions present in our political imaginary, facilitating channels of social communication. The main areas of her research have been: ecology movements, anthropology, and corporate history. She founded Mejor Vida Corp in 1998 and the International Understanding Foundation in 2016.

Selected exhibitions

Solo exhibition includes *Game Over*, Museo Jumex (2023, Mexico City, Mexico). Group exhibitions include *Re/Sisters: A Lens on Gender and Ecology*, Barbican Centre (2023, London, UK); 11th Seoul Mediacity Biennale: *One Escape at a Time*, Seoul Museum of Art (2021, Korea); *SOFT POWER*, San Francisco Museum of Modern Art (2019, USA); Sharjah Biennial 7: *Belonging* (2005, UAE).

Elena Damiani

Born 1979 in Lima, Peru. Based in Lima, Peru.



Relief I 2023 | Photo: Juan Pablo Murrugarra

Elena Damiani uses the disciplines of geology, geography, cartography, archaeology, and astronomy to reinterpret such categorizations and our understanding of the physical world. Her works propose alternative readings of geological time, history, and the human classification of evidence. Her practice reveals a search to understand how structures that obey a magnitude greater than the brief passage of man on Earth are composed and function. This search formulates a series of explorations that seek to reinterpret various stages and natural processes by confronting us with the idea we have of the world in which we live.

Selected exhibitions

Solo exhibitions include *Ensayos de lo sólido*, Museo de Arte Contemporáneo de Lima (2022, Peru). Group exhibitions include 12th Seoul Mediacity Biennale, *THIS TOO, IS A MAP*, Seoul Museum of Art (2023, Korea); *Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond*, The Museum of Modern Art (2022, New York, USA); *Abundant Futures. Works from the TBA21 Collection*, C3A Centro de Creación Contemporánea de Andalucía (2022–23, Córdoba, Spain); 56th Venice Biennale, International Art Exhibition: *All the World's Futures* (2015, Italy).

Afra Al Dhaheri

Born 1988 in Abu Dhabi, UAE. Based in Abu Dhabi, UAE.



Split Ends 2020 | Photo by Anna Shtraus | Courtesy the Artist and Green Art Gallery, Dubai

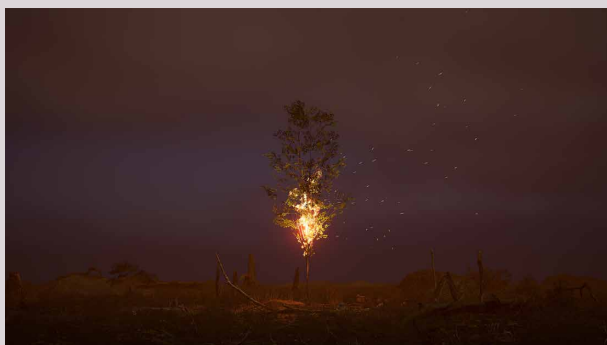
Afra Al Dhaheri's work is rooted in her experiences growing up in Abu Dhabi and the wider UAE – a place of recent and rapid change. Working across various mediums including mixed media, sculpture, drawing, painting, installation, photography, and printmaking, she draws out notions of time and adaptation, rigor and fragility. With each experiment, there is a new phase, each new phenomenon or actualization plucked from her unique vocabulary of references – repetition acts as a method for prolonging time as much as a tool through which to truly experience or realize each stage of a work.

Selected exhibitions

Solo exhibitions include *Give Your Weight To The Ground*, Green Art Gallery (2023, Dubai, UAE); *Split Ends*, Green Art Gallery (2021, Dubai, UAE). Group exhibitions include *Public Matter*, Public Art Abu Dhabi Biennial (2024, UAE); *Between the Tides: A Gulf Quinquennial*, NYUAD Art Gallery (2024, Abu Dhabi, UAE); *Icon. Iconic.*, Art Here 2022 x Richard Mille Art Prize, Louvre Abu Dhabi (2022, UAE).

Priyageetha Dia

Born 1992 in Singapore. Based in The Hague, The Netherlands.



LAMENT H.E.A.T. 2023

Priyageetha Dia works with time-based media and installation. Her practice braids themes of Southeast Asian labour histories, speculation of the tropics, and ancestral memory meeting machine logics. Through archival and field research, she explores nonlinearity and practices of refusal against dominant narratives. She is currently based in the Netherlands.

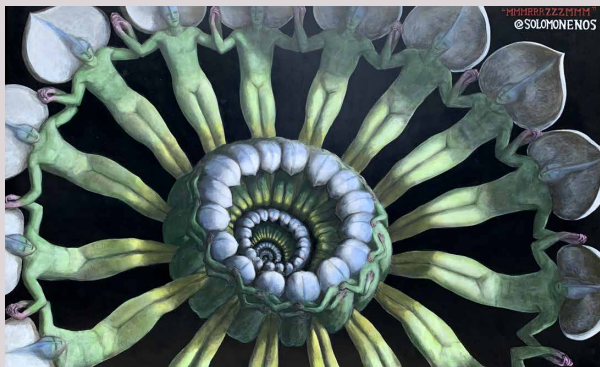
Selected exhibitions

Group exhibitions include Bangkok Art Biennale: *Nurture Gaia* (2024, Thailand); Manifesta 15 Barcelona Metropolitana (2024, Spain); *The Spirits of Maritime Cross-ing*, Collateral event of the 60th Venice Biennale, Palazzo Smith Mangilli Valmarana (2024, Italy); Diriyah Contemporary Art Biennale 2024: *After Rain* (Riyadh, Saudi Arabia); Frieze Seoul 2023 (Korea).

Contemporary Art

Solomon Enos

Born 1976 in O'ahu, USA. Based in O'ahu, USA.



"MMMMRRZZZMMM" 2019

Solomon Enos is a Native Hawaiian artist, illustrator, muralist, game designer, educator, storyteller, and community organizer with over 35 years of experience. Based in Honolulu, Hawai'i, his work can be seen across the island chain and around the world. Enos grew up in a family of community organizers, and from an early age, was given a sense of purpose to share his culture and help craft hopeful narratives through his artwork.

Selected exhibitions

Group exhibitions include Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); Honolulu Biennial 2019: *TO MAKE WRONG / RIGHT / NOW* (USA); *CTRL+ALT: A Culture Lab on Imagined Futures*, 477 Broadway (2016–17, New York, USA); *Ae Kai: A Culture Lab on Convergence*, the former site of Foodland in Ala Moana Center (2016–17, Honolulu, USA); 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (2012, Brisbane, Australia).

Simone Fattal

Born 1942 in Damascus, Syria. Based in Paris, France.



"Mushrooms in a Forest" 2023 | Photo: Wolfgang Günzel.

Simone Fattal was raised in Lebanon, where she studied philosophy at the École des Lettres in Beirut. She then moved to Paris, where she continued her studies at the Sorbonne. In 1969 she returned to Beirut and began working as a visual artist, exhibiting her paintings until the start of the Lebanese Civil War. She left Lebanon in 1980 and settled in California, where she founded the Post-Apollo Press, a publishing house dedicated to innovative literary work. In 1988 she enrolled at the San Francisco Art Institute, which prompted a return to her artistic practice and a newfound dedication to sculpture.

Selected exhibitions

Solo exhibitions include *metaphorS*, Secession (2024, Vienna, Austria); *The Manifestations of the Voyage*, Portikus (2023, Frankfurt, Germany); *Finding a Way*, Whitechapel Gallery (2021, London, UK); *Works and Days*, MoMA PS1 (2019, New York, USA). Group exhibition includes 59th Venice Biennale, International Art Exhibition: *The Milk of Dreams* (2022, Italy).

Fudamoto Ayako

Born 1991 in Yamaguchi, Japan. Based in Kyoto, Japan.



"pavlov's dog" 2021

Based on her experiences in the food production industry and food delivery, Fudamoto Ayako started reconsidering the present-day concept of "food" after coming across many instances in which food products were discarded without even reaching a dinner table, let alone being eaten. The act of creating replicas of such disappearing food resources can be seen as a revival of the memories she has of food, as well as a means to provide herself with a place where she can be connected to this concept of food.

Selected exhibitions

Solo exhibitions include *Replicant: the form of a dining table*, Umeno Memorial Museum of Art established by Tomi City (2023, Nagano, Japan); *Black Box*, KUNST ARZT (2020, Kyoto, Japan). Group exhibitions include *Artist in Museum AiM Vol. 16 FUDAMOTO Ayako*, The Museum of Fine Arts, Gifu (2024, Japan); *Unsmooth Gestures*, Contemporary Art in Nishio, Shoko-so Fugen-an (2023, Aichi, Japan); *Kyoto Art for Tomorrow 2022—Selected Up-and-coming Artists' Exhibition*, The Museum of Kyoto (2022, Japan).

Hive Earth

Formed 2017 in Accra, Ghana. Based in Accra, Ghana.



"Eta'Dan Wall for Sharjah Architecture Triennial" 2023 | Photo: Sharjah Architectural Triennial

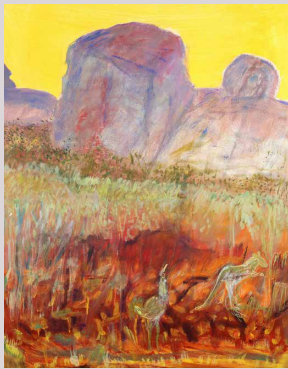
Hive Earth is a studio blending art, design, and eco-conscious construction. Based in Ghana, Hive Earth specializes in crafting sustainable spaces and objects using rammed earth and other locally sourced, non-toxic materials. Their work celebrates the natural beauty of earth, embracing its diverse textures, tones, and tactile qualities. At the intersection of tradition and innovation, Hive Earth explores the artistic potential of ancient building techniques, creating functional structures and sculptural works that resonate with the environment. Their creations invite viewers to reimagine the relationship between art, architecture, and ecology. Through workshops and collaborations, they also empower communities to engage with earth materials, fostering a deeper appreciation for sustainable design as both an art form and a way of life. In Aichi Triennale 2025, the Learning team will organize and design a rammed earth project in collaboration with Hive Earth, which has extensive knowledge and experiences of the technique.

Selected exhibitions

Group exhibition includes Sharjah Architecture Triennial 02, Al Qasimiyah School (2023–24, UAE).

Wendy Hubert

Born 1954 in Yindjibarndi Country/Pilbara, Australia.
Based in Yindjibarndi Country/Pilbara, Australia.



"Hunting Place" 2024

Wendy Hubert is a respected Yindjibarndi Elder, cultural custodian, artist and linguist. Born at Red Hill Station in the Pilbara, Western Australia, Wendy lived at Red Hill Station, Minderoo Station and Onslow before settling in Roebourne. Wendy met her husband in Roebourne through her work in community health and together they had three sons. Wendy began painting with Juluwarlu Art Group in 2019, and has become a dedicated artist known for her landscape paintings recounting scenes from her childhood and featuring important places on Yindjibarndi and Guruma Country. "I know my Ngurra. I know its Laws. I am a Yindjibarndi Custodian, old now, but strong in my thinking and my life." (Wendy Hubert, 2021)

Selected exhibitions

Solo exhibition includes *Wendy Hubert: Ngurra Goonmardii*, Salon Art Projects (2024, Darwin, Australia). Group exhibitions include *The Good Shed, Perth Rep-resent: Aboriginal Figurative Practice in WA, Part 2*, FORM Gallery (2024, Perth, Australia); 24th Biennale of Sydney: *Ten Thousand Suns* (2024, Australia); *Telstra NATS/IAA*, Museum and Art Gallery of Northern Territory (2023, Darwin, Australia); *Tracks We Share*, Art Gallery of Western Australia (2022, Perth, Australia).

ikkibawiKrrr

Formed 2021 in Seoul, Korea. Based in Seoul, Korea.
Cho Jieun, born 1975 in Seoul, Korea / Kim Jungwon, born 1996 in Seoul, Korea/
Ko Gyeol, born 1994 in Jeju, Korea



"Seaweed Story" 2022

Founded in 2021, ikkibawiKrrr is a visual research band that explores the connection between natural phenomena, humanity, and ecology. In Korean, ikkibawi means "moss-rock" and krrr is an onomatopoeic word. Mosses live in the thin boundary between air and soil, adapt to their surroundings despite their tiny bodies, and expand their world along other worlds. The fact that the method of survival itself forms a movement, and that this movement sometimes thickens the layer of boundaries, is key to the practice of ikkibawiKrrr. Incorporating the way of mosses in its approach, the collective hopes to circulate its practice beyond individual projects and extend the boundary layer between life and art.

Selected exhibitions

Group exhibitions include 12th Seoul Mediacity Biennale: *THIS TOO, IS A MAP*, Seoul Museum of Art (2023, Korea); 14th Gwangju Biennale: *soft and weak like water* (2023, Korea); 40th EVA International (2023, Limerick, Ireland); *DMZ Exhibition: CHECKPOINT*, Camp Greaves (2023, Paju, Korea); *documenta fifteen* (2022, Kassel, Germany).

Contemporary Art

Kamala Ibrahim Ishag

Born 1939 in Omdurman, Sudan. Based in Sharjah, UAE and Khartoum, Sudan.



"People in Crystal Cubes" 1984 | Photo: Shanavas Jamaluddin | Courtesy of Sharjah Art Foundation | Collection of Sharjah Art Foundation

Path-breaking artist Kamala Ibrahim Ishag has had a profound impact on debates around modernist art in Africa as a member of the Khartoum School. A co-founder of the Crystallist group, which challenged traditional Sudanese aesthetic beliefs, Ishag's distinct artistic language explores reality and duplicity, the spiritual and the divine, as well as women's subjugation and incarceration. Drawing inspiration from nature and Sudanese Zar rituals, Ishag's drawings and paintings often feature distorted figures who reflect states of entrapment, evoking the mutable experiences of women in Sudan, Africa and within the global diaspora. Her works are included in the collections of Museum of Modern Art, New York and Sharjah Art Foundation. In 2019, she received the Principal Prince Claus Award for Culture.

Selected exhibitions

Solo exhibitions include *Kamala Ibrahim Ishag: States of Oneness*, Serpentine South Gallery (2022-23, London, UK); *Women in Crystal Cubes*, Gallery 4, Al Mureijah Art Spaces, Sharjah Art Foundation (2016-17, UAE). Group exhibition includes *Vital Signs: Artists and the Body*, Museum of Modern Art (2024-25, New York, USA).

Kato Izumi

Born 1969 in Shimane, Japan. Based in Tokyo, Japan.



"Untitled" 2023 | Photo: Kei Okano | ©2023 Izumi Kato

Kato Izumi's paintings and sculptures are representations of undifferentiated primitive lifeforms, fetuses, animals, or beings that are perhaps hybrids thereof. Primal relationships involving humanity, nature, and the environment can be observed in his works, which evoke a return to the womb while also appearing to be relating new mythological stories. An invitation to exhibit at the 52th Venice Biennale, International Exhibition in 2007, provided the artist with a boost that led to a number of highly acclaimed presentations around the world. In addition to the conventional carved and painted wooden sculptures, Kato has recently incorporated new materials such as soft vinyl, plastic model kits, stone, textiles, aluminum, and bronze into his practice, extending his painterly approach to encompass soft sculpture and installations, while being aware that they are still paintings for him.

Selected exhibitions

Solo exhibitions include *Parasitic Plastic Models*, WATARI-UM, The Watari Museum of Contemporary Art (2022-23, Tokyo, Japan); *STAND BY YOU*, SCAD Museum of Art (2021-22, Savannah, USA); *LIKE A ROLLING SNOWBALL*, Hara Museum of Contemporary Art/Hara Museum ARC (2019-20, Tokyo/Gunma, Japan); *Izumi Kato*, Fundación Casa Wabi (2019, Puerto Escondido, Mexico); *Izumi Kato*, Red Brick Art Museum (2018, Beijing, China).

Kawabe Naho

Born 1976 in Fukuoka, Japan. Based in Hamburg, Germany and Fukuoka, Japan.



"In Search of Utopia - Et in Arcadia ego" (detail) 2024 | Photo: Ittoku Kawasaki

Kawabe Naho is an artist with an interdisciplinary approach who works on film, installation, sculpture, drawings, publications, and sometimes on combinations of these genres. In Kawabe's artistic practice, the outcomes of her historical and socio-cultural research focused on the topic of coal overlap with personal experiences in an attempt to reexamine contemporary social structures. Recent work, based on her research into coal mines, addresses themes related to energy industries in association with the movement of people and materials. After graduating from Musashino Art University (Tokyo, Japan), she took up a DAAD scholarship in Germany in 2001 and studied at the HfBK Hamburg. Since 2006, she has been based and working in both Japan and Germany, participating in many international exhibitions and artist in residency programs.

Selected exhibitions

Solo exhibition includes *Blooming Black*, OCT Boxes Art Museum (2019, Guangzhou, China). Group exhibitions include *Japaner im Revier. Aufbruch ins Fremde*, Japanisches Kulturinstitut Köln (2024, Germany); *Fuzzy Dark Spot. Video art from Hamburg*, Falckenberg Collection/Deichtorhallen Hamburg (2019, Germany); *In Search of Critical Imagination*, Fukuoka Art Museum (2014, Japan); *Archive und Geschichte(n)*, Hamburg Kunsthalle (2011, Germany).

Mohammed Kazem

Born 1969 in Dubai, UAE. Based in Dubai, UAE.



"Photographs with Flags" 1997 | Courtesy of the artist and Gallery Isabelle, Dubai

Mohammed Kazem has developed an artistic practice that encompasses video, photography and performance to find new ways of apprehending his environment and experiences. The foundations of his work are informed by his training as a musician, and Kazem is deeply engaged with developing processes that can render transient phenomena, such as sound and light, in tangible terms. Often positioning himself within his work, Kazem responds to geographical location, materiality and the elements as a means to assert his subjectivity, particularly in relation to the rapid pace of modernisation in the Emirates since the country's founding. Kazem was a member of the Emirates Fine Arts Society early in his career and is acknowledged as one of the 'Five,' an informal group of Emirati artists – including Hassan Sharif, Abdullah Al Saadi, Mohammed Ahmed Ibrahim, and Hussain Sharif – at the vanguard of conceptual and interdisciplinary art practice. In 2012, he completed his Masters in Fine Art at the University of the Arts, Philadelphia.

Selected exhibitions

Solo exhibition includes 55th Venice Biennale, UAE Pavilion (2013, Italy). Group exhibitions include Manar Abu Dhabi, Samaliyah Island (2023, Abu Dhabi, UAE); *manifesto of fragility*, 16th Lyon Biennale of Contemporary Art (2022, France); *For an Image, Faster Than Light*, Yinchuan Biennale (2016, China); Sharjah Biennial 12: *The past, the present, the possible* (2015, UAE).

Koretsune Sakura

Born 1986 in Hiroshima, Japan. Based in Hiroshima, Japan.



"Unraveling the Whale, Weaving the Whale" 2021 | Photo: KOIWA Tsutomu | Courtesy of Sendai Mediatheque.

Koretsune Sakura obtained a BFA in painting (magna cum laude) from University of Alaska Fairbanks, also studying native arts and sculpture. In 2017, she received a master's degree from Tohoku University of Art and Design in Yamagata. Whale-human relationships and the folklore of oceans inspire Koretsune's works. Koretsune writes and embroiders to express her journeys and imaginations based on research and fieldwork. She continuously publishes a booklet series, "Ordinary Whales." Koretsune worked as a researcher at the Center for Northeast Asian Studies of Tohoku University from 2018 to 2020. From 2022 to 2023, she was a guest researcher in the Whales of Power research project at the Department of Culture Studies and Oriental Languages of the University of Oslo as a trainee under the Program of Overseas Study for Upcoming Artists organized by Japan's Agency for Cultural Affairs.

Selected exhibitions

Group exhibitions include *currents / undercurrents: Bringing together the endless flow*, Aomori Contemporary Art Centre (2024, Japan); *Whales of Power*, HumSam-biblioteket, University of Oslo (2023, Norway); *VOCA 2022: The Visions of Contemporary Art*, Ueno Royal Museum (2022, Tokyo, Japan); *NITTAN ART FILE 4: Memory of Land*, Tomakomai City Museum (2022, Hokkaido, Japan); *Restorations of Narrative*, Sendai Mediatheque (2021, Miyagi, Japan).

Kubo Hiroko

Born 1987 in Hiroshima, Japan. Based in Chiba, Japan.



"A Group Portrait of Anthropocene" 2022 | Photo: Kenichi Asano

Kubo received her MFA from Texas Christian University in 2013. Based on her research into theories of prehistoric art, ethnic and folk art, and cultural anthropology, she creates sculptural works using agricultural supplies such as wire mesh, tarps, and windbreak nets. Themes include natural threats, destruction and restoration of heritage, and representations of marginalized women. Through her works, Kubo encourages the application of contemporary perspectives to reflect on the images that are the physical form of mythology and prayer, and on the beauty embodied in practical objects that have emerged from everyday life. Awards include the Hiroshima Cultural Newcomer Award (2022), and the Grand Prize, Rokko Meets Art (2017). Large works are in the collections of KAMU Kanazawa (Ishikawa, Japan), Chishima Foundation for Creative Osaka (Japan), and Izak Co., Ltd. (Toyama, Japan).

Selected exhibitions

Solo exhibitions include *Steel framed Goddess*, POLA MUSEUM ANNEX (2024, Tokyo, Japan); *ISAAC*, LOKO Gallery (2022, Tokyo, Japan). Group exhibitions include Echigo-Tsumari Art Triennale 2024 (Niigata, Japan); *Go For Kogei 2023: Material Imagination and Etiological Narrative - Material, Data, Fantasy*, Fugan Canal Kansui Park (Toyama, Japan); The Romantic Route 3 Art Festival (2023, Miaoli, Taiwan).

Contemporary Art

Simone Leigh

Born 1967 in Chicago, USA. Based in New York, USA.



"Untitled" 2023-24 | ©Simone Leigh, courtesy the artist and Matthew Marks Gallery

Over the last twenty years Simone Leigh has created a multi-faceted body of work incorporating sculpture, video, and installation, all informed by her ongoing exploration of Black female-identified subjectivity. Leigh describes her work as auto-ethnographic, and her ceramic and bronze sculptures often employ forms traditionally associated with African art. Her performance-influenced installations create spaces where historical precedent and self-determination commingle. Leigh first began exhibiting her work in the early-2000s. She has had one-person museum exhibitions at the Hammer Museum, Los Angeles, the Studio Museum in Harlem, the Tate Modern, London, and the Solomon R. Guggenheim Museum, New York, among others.

Selected exhibitions

Solo exhibitions include *Simone Leigh*, Los Angeles County Museum of Art (2024-25, USA)/California African American Museum (2024-25, Los Angeles, USA) / Hirshhorn Museum and Sculpture Garden (2023-24, Washington D.C., USA) / Institute of Contemporary Art, Boston (2023, USA); *Simone Leigh*, Glenstone (2022-23, Potomac, USA); 59th Venice Biennale (awarded the Golden Lion), United States Pavilion (2022, Italy); and *The Hugo Boss Prize 2018: Simone Leigh, Loophole of Retreat*, Solomon R. Guggenheim Museum (2019, New York, USA). Installation includes "Brick House," High Line Plinth at the Spur (2019, New York, USA).

Cannupa Hanska Luger

Born 1979 in Standing Rock Reservation/Fort Yates, USA. Based in Glorieta, USA.



"A WAY HOME" 2020

Cannupa Hanska Luger is a New Mexico based multidisciplinary artist creating monumental installations, sculpture and performance to communicate urgent stories of 21st Century Indigeneity. Incorporating ceramics, steel, fiber, video and repurposed materials, Luger activates speculative fiction, engages in land-based actions of repair and practices empathetic response through social collaboration. Born on the Standing Rock Reservation in North Dakota, Luger is an enrolled member of the Three Affiliated Tribes of Fort Berthold and is Mandan, Hidatsa, Arikara and Lakota. Luger combines critical cultural analysis with dedication and respect for the diverse materials, environments, and communities he engages. His bold visual storytelling presents new ways of seeing our collective humanity while foregrounding an Indigenous worldview.

Selected exhibitions

Solo exhibitions include *Every One*, Gardiner Museum (2019, Toronto, Canada); *Every Line is a Song. Each Shape is a Story*, National Center for Civil and Human Rights (2016, Atlanta, USA). Group exhibitions include Whitney Biennial 2024: *Even Better than the Real Thing*, Whitney Museum of American Art (New York, USA); *The Land That Carries Our Ancestors*, National Gallery of Art (2023, Washington D.C., USA); *Water Memories*, The Metropolitan Museum of Art (2022, New York, USA).

Mayunkiki

Born 1982 in Cikap-un-i kotan, Yaun mosir/Chikabumi kotan, Hokkaido, Japan. Based in Yaun mosir/Hokkaido, Japan.

◆ Participating in also Performing Arts



"Siknure - Let me live" 2022 | Photo: Stuart Whipps | Courtesy of Ikon Gallery.

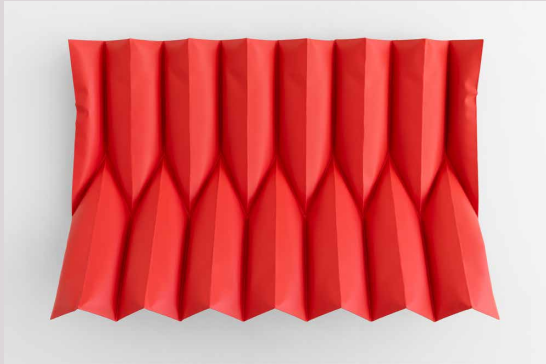
A member of Marewrew and Apetunpe, groups that practice traditional Ainu song, Mayunkiki commenced solo performances in 2021. In 2018, motivated by an interest in aesthetics associated with her Ainu roots, she began to research "sinuye," a traditional form of tattooing for Ainu women. From a strictly personal perspective, she explores the Ainu existence and presence in our contemporary society, incorporating her discoveries into her art.

Selected exhibitions

Solo exhibitions include *SIKNURE - Let me live*, Ikon Gallery (2022, Birmingham, UK); *Mayunkiki "SINRIT teoro wano aynu menoko sinrici an=hunara"*, CA103 (2021, Hokkaido, Japan). Group exhibitions include *Where My Words Belong*, Museum of Contemporary Art Tokyo (2024, Japan); *Reborn-Art Festival 2021-22: Altruism and Fluidity*, Central Ishinomaki, Former Sauna Ishinomaki (2021-22, Miyagi, Japan); 22nd Biennale of Sydney: *NIRIN* (2020, Australia).

Shaikha Al Mazrou

Born 1988 in Sharjah, UAE. Based in Dubai, UAE.



Accordion Structure 2022

Shaikha Al Mazrou received her MFA in 2014 at the Chelsea College of Arts, University of the Arts, London where she was awarded the prestigious MFA Student Prize. Prior to that she studied at the College of Fine Arts and Design, University of Sharjah where she later was a Sculpture Lecturer. Currently she is an Assistant Professor at NYU Abu Dhabi. Al Mazrou's sculptural experimentations and investigations are expressions of materiality—articulations of tension and the interplay between form and content as well as an intuitive, keenly felt understanding of materials and their physical properties. She combines and evolves ideas from contemporary artistic movements similarly preoccupied with formal and material elements, from color theory to geometric abstraction.

Selected exhibitions

Solo exhibitions include *Dwelling in the Gap*, Lawrie Shabibi (2022–23, Dubai, UAE); *Rearranging the Riddle*, Maraya Art Centre (2020, Sharjah, UAE). Group exhibitions include Art Basel Hong Kong 2024, Hong Kong Convention and Exhibition Centre (Hong Kong); Frieze Sculpture 2022, Regent's Park (London, UK); Desert X AlUla 2022 (Saudi Arabia).

Miyamoto Saburo

Born 1905 in Ishikawa, Japan; died in 1974 in Tokyo, Japan.



Mural Paintings for Higashiyama Zoo No. 3 1948 | Collection of Nagoya City Art Museum

Miyamoto Saburo was born in 1905 in the Nomi district (now Komatsu City) of Ishikawa Prefecture. He studied under Fujishima Takeji and others at the Kawabata School of Painting and received guidance from Yasui Sotaro. While exhibiting his works primarily at the Nika Art Exhibition, Miyamoto was also active in creating magazine covers and illustrations. During World War II he traveled to locations such as the Malay Peninsula, Thailand, and Singapore as an official war artist, creating numerous paintings depicting Japanese military scenes alongside other artists that included Fujita Tsuguharu and Koiso Ryohei. After the war he cofounded Dai-Nikkai (art group) with Kumagai Morikazu, Masamune Tokusaburo, and other artists. As the chairman of Japan Artists Association, Inc., Miyamoto worked to enhance the social standing of artists while dedicating himself to fostering the next generation of artists by teaching at Kanazawa Technical School of Art (now Kanazawa College of Art) and Tama Art University.

Time line

- 1927 His work accepted for the first time at the 14th Nika Art Exhibition.
- 1942 Traveled to various parts of Southeast Asia to create war record paintings.
- 1947 Cofounded Dai-Nikkai.
- 1958 Appointed as the chairman of Japan Artists Association, Inc.
- 1966 Became a member of the Japan Art Academy.

Mizutani Kiyoshi

Born 1902 in Gifu, Japan; died in 1977 in Tokyo, Japan.



Mural Paintings for Higashiyama Zoo No. 2 1948 | Collection of Nagoya City Art Museum

Mizutani Kiyoshi was born in the Gujo district (now Gujo City) in Gifu Prefecture. He entered the Western-Style Painting Department of the Kawabata Art Research Institute (formerly the Kawabata Art School) while studying at the Waseda University School of Commerce, and later became a student of Kosugi Hoan. Mizutani actively exhibited works heavily influenced by Fauvism at the Shunyo-kai, an art society founded by Western-style painters. Inspired by his studies in India in 1936, he established a painting style that powerfully depicted the lives of resilient, ordinary citizens. After World War II, Mizutani gained international prominence, touring South America in 1957 as a Japanese representative of the International Jury of São Paulo Biennial and holding a solo exhibition at the National Institute of Fine Arts and Literature (Palacio de Bellas Artes) in Mexico in 1958, among other international endeavors.

Time line

- 1926 His work accepted for the first time at the 4th Shunyo-kai Exhibition.
- 1929 Moves to Europe and enrolls at the Académie de la Grande Chaumière in Paris.
- 1936 Travels to India to pursue his studies.
- 1948 Moves to Nagoya from the Ena district in Gifu Prefecture, where he had evacuated during the war, and subsequently relocates to Tokyo to take charge of the Shunyo-kai office.
- 1956–67 Teaches at the Faculty of Education, Kanazawa University.

Contemporary Art

Morohoshi Daijiro

Born 1949 in Nagano, Japan. Based in Tokyo, Japan.



"Forest of Transformation" (Mud Men), *Monthly Shonen Champion*, 1981

Morohoshi Daijiro began drawing manga while working as a civil servant, a job he held after graduating from high school. Since debuting as a manga artist in 1970 with work submitted to *COM*, a magazine launched by Tezuka Osamu, Morohoshi has created works in the science fiction, horror, and fantasy genres, depicting the underworld lurking on the other side of everyday life with a unique touch, sometimes with a sense of humor. Drawing on myths, history, legends, folklore, literature, and archeological artifacts from the East and West, he has used his boundless imagination to fuse reality and fantasy to produce a large number of original and creative short and medium-length stories, while also creating long-running feature-length series. Throughout his fifty-plus-year career, he has continued to have an enormous influence not only in the field of manga but also music, animation, and other Japanese popular culture.

Selected awards

- 2014 Received the 64th Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize (Media Arts Division) for *Uriko-hime no Yoru, Cinderella no Asa*.
- 2008 Received the Excellence Award in the Manga Division of the 12th Japan Media Arts Festival for *Shiori to Shimiko*.
- 2000 Received the Grand Prize of the 4th Tezuka Osamu Cultural Prize for *Saiyū Yōenden*.
- 1992 Received the Excellence Prize of the 21st Japan Cartoonists Association Award for *Boku to Furio to Kotei de and I Kai Roku*.
- 1974 Nominated for the 7th Tezuka Award for "Seibutsu Toshi."

Mulyana

Born 1984 in Bandung, Indonesia. Based in Yogyakarta, Indonesia.



"Sea Remember" 2018 | Collection of Paulus Ong.

Mulyana (Mangmoel) is a visual artist using yarn and cloth. Graduating from the Department of Fine Arts and Crafts, Universitas Pendidikan Indonesia (UPI), Bandung in 2012, he moved to Yogyakarta the same year after his exhibition "Mogus World." Mogus is an alter ego octopus monster character, created with an ecosystem resembling an underwater world. Mangmoel's practice includes explorations, using yarn as his main material, and incorporating other materials and massive forms using iron structures and other supports. One characteristic of each work is a modular system, chosen to save the main material. Aware that his work practices have an indirect impact on the environment, he began using leftover yarn from home-based factories in Bandung City instead of newly manufactured thread. In addition to being cheaper, Mangmoel discovered the idea of repurposing as a means of managing creative materials, and this became a big idea in the concepts behind his work.

Selected exhibitions

Solo exhibition includes *Modular Utopia*, USC Fisher Museum (2023, Los Angeles, USA). Group exhibitions include *Imagery of Eastern Nusantara Sea*, KIN Space (2023, Jakarta, Indonesia); *BLUTOPIA*, Airside HK (2023-24, Hong Kong); *Waters in Asian Art*, Fukuoka Asian Art Museum (2023, Japan); "Sea Remembers," ARTJOG 2018: *Enlightenment*, Jogja National Museum (Indonesia).

Wangechi Mutu

Born 1972 in Nairobi, Kenya. Based in New York, USA and Nairobi, Kenya.



"Sleeping Serpent" 2014 | Courtesy of the Artist and Victoria Miro London.

Wangechi Mutu's work deals with the very idea of human representation; how we perceive and reproduce images of what we believe we are, how we view others and create images of what we think of them. In her ongoing conversations with figuration, what her work looks at our value systems in Art and beyond, that either obscure or elevate our image and reflections. Internationally renowned for a practice that encompasses various techniques and mediums including sculpture, painting, film, installation and collages, Wangechi Mutu's work features female hybrid creatures and vivid dystopian dreamscapes.

Selected exhibitions

Solo exhibitions include *Wangechi Mutu: Intertwined*, New Museum (2023, New York, USA)/New Orleans Museum of Art (2024, USA); *Wangechi Mutu*, Storm King Art Center (2022, New York, USA); *Wangechi Mutu: I Am Speaking, Are You Listening?*, Legion of Honor Museum, Fine Arts Museums of San Francisco (2021, USA); *The Façade Commission: Wangechi Mutu, The New Ones, will free Us*, The Metropolitan Museum of Art (2019-20, New York, USA). Group exhibition includes Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE).

Nagasawa Aoi

Born 1994 in Akita, Japan. Based in Akita, Japan.



"Through their own Landscape" 2021

Nagasawa has mainly been involved in the traditional Matagi hunting culture in the Tohoku region and she has obtained a hunting license. From her own experiences and encounters with those other beings as a hunter, she records and expresses her relationship with different species on her paintings. The driving force behind this practice is the artist's contemplation on the relationship between people, other living beings, and nature, as well as analyzing the boundaries between them, constantly shifting between macroscopic and microscopic perspectives. Nagasawa makes her own pigments from stones and glue from bears' skin and bones, using slices from tree stumps as canvases. In this way, the mountains serve as both painting materials and motifs. Through fieldwork in the mountains, she seeks the roots and cycles of life and traces memories.

Selected exhibitions

Solo exhibition includes *Embraced by the Misty Mountains*, Kitaakita City Ani Community Center (2021, Akita, Japan). Group exhibitions include *Akeyama Arts Center*, Echigo-Tsumari Art Triennale 2024 (Niigata, Japan); *Hirosaki Exchange #6: Bearing Witness to Shirakami*, Hirosaki Museum of Contemporary Art (2024, Aomori, Japan); *Material, or, 21_21 DESIGN SIGHT* (2023, Tokyo, Japan); *Shin Japanese Painting: Revolutionary Nihonga*, Pola Museum of Art (2023, Kanagawa, Japan).

Dala Nasser

Born 1990 in Tyre, Lebanon. Based in Beirut, Lebanon.



"Adonis River" 2023

As a material-based artist working through abstraction and alternative forms of image-making, Dala Nasser applies an interdisciplinary approach through painting, performance, and film. Nasser's works examine the human and non-human entanglement in the perpetually deteriorating ecological, historical, and political conditions resulting from practices of capitalist and colonial extraction. Through her indexical paintings of land, and in opposition to the sweeping vistas offered by traditional landscape painting, Nasser's canvases provide close-up views of the markings of political and environmental erosion. She has produced a body of work that takes the non-human as a witness to ecologies of slow violence, colonial theft and infrastructural failure in times where human language has been rendered out of reach.

Selected exhibitions

Solo exhibitions include *Adonis River*, Renaissance Society (2023, Chicago, USA); and *Red in Tooth*, Kölnischer Kunstverein (2022, Cologne, Germany). Group exhibitions include 81st Whitney Biennial 2024: *Even Better than the Real Thing*, Whitney Museum of American Art (New York, USA); Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); 58th Carnegie International, Carnegie Museum of Art (2022, Pittsburgh, USA).

Ogawa Machiko

Born 1946 in Hokkaido, Japan. Based in Tokyo, Japan.



"Crystals and Memory: Five Mountains" 2020 | Photo: Tadayuki Minamoto | Courtesy of Shibunkaku

After graduating from the Tokyo University of the Arts with a degree in crafts, Ogawa studied ceramics at l'École Nationale Supérieure des Arts Appliqués et des Métiers d'Art in Paris. After that, she spent three and a half years in West Africa as a research assistant for her husband, an anthropologist, learning local pottery techniques. During her time in Paris, through her visits to the Musée de Minéralogie Mines she came to understand that "form already exists" within the beauty of minerals. Taking advantage of properties such as distortion, crazing, chips, and glaze crawling, she creates *utsuwa* (vessels) encapsulating the dichotomy of making and breaking, and these works carry a kind of primordial power.

Selected exhibitions

Solo exhibitions includes *Mineral Vein*, SHBUNKAKU (2024, Kyoto, Japan). Group exhibitions include *Shiryū Morita/Machiko Ogawa*, galerie frank elbaz (2023, Paris, France); *Enamel and Body*, Ginza Maison Hermès Le Forum (2023, Tokyo, Japan); *Toucher le Feu*, Musée national des arts asiatiques-Guimet (2022, Paris, France). Commission work includes "Time Unearthed," National Museum of Qatar (2019, Doha).

Contemporary Art

Ohkojima Maki

Formed 2023 in Tokyo, Japan. Based in Tokyo, Japan.
Ohkojima Maki, born 1987 in Tokyo, Japan.
Tsuji Yosuke, born 1983 in Tokyo, Japan.



"Tomorrow's Harvest" 2017-18 | Photo: Mari Habaya | © Maki Ohkojima with Agros Art Project All Rights Reserved. | Deposited at Aomori Museum of Art.

Ohkojima Maki engages in creative activities with the theme of "life that circulates irregularly, intertwining, tangling, and unraveling" and has participated in residency programs in India, Poland, China, Mexico, France, and other countries. As an individual artist, Ohkojima Maki joined the Tara Ocean Foundation's Tara Pacific project in 2017, where she took part in scientific exploration aboard the research vessel Tara. In 2023, Ohkojima Maki formed an art unit with Tsuji Yosuke, retaining the name "Ohkojima Maki" for the collective. Recently, Ohkojima Maki has been involved in exhibition projects at museums and galleries, as well as in stage art.

Selected exhibitions

Solo exhibitions include *A Thousand Deer Heads*, Chofu City Cultural Hall Tazukuri (2023-24, Tokyo, Japan); *Tsukurikake Labo 09: Correspondences*, Chiba City Museum of Art (2022, Japan); *L'œil de la baleine*, Aquarium de Paris (2018-19, France). Group exhibitions include *The Manifesto of Museum Composting*, Aomori Museum of Art (2024, Japan); *Continuous Contours*, Sezon Museum of Modern Art (2022, Nagano, Japan).

Oki Junko

Born 1963 in Saitama, Japan. Based in Kanagawa, Japan.



"anthology" 2023 | FUJII TEXTILE WEEK | Photo by Kenryou Gu

Oki Junko carefully hand-stitches imageries as if to engrave traces of life into the fabric. Without any prior sketching, Oki directly stitches her motifs onto the fabric which, although technically simple, betray our understanding of embroidery and triggers a primal sensation for viewers. Her works are a palimpsest of the passage of time and stories that the weathered fabrics and tools she uses have endured over the years, while also incorporating her own time spent in stitching the imagery. This amalgamation yields works that are laden with elements of new life and chance. With all that comes into being and the certain passing of time, the many temporal layers and the finding of different landscapes are at the crux of Oki's practice.

Selected exhibitions

Solo exhibitions include *Oki Junko: The Exposed*, Kamakura Annex of The Museum of Modern Art (2022, Kanagawa, Japan); *anthology*, Hagi Uragami Museum (2020, Yamaguchi, Japan); and *Moon and chrysalis*, Shiseido Gallery (2017, Tokyo, Japan). Group exhibitions include *Go For KOGEI 2021*, *SpecialExhibition I: The Future of Craft Aesthetics: Kogei, Contemporary Art, and Art Brut*, Natadera Temple (Ishikawa, Japan); *Collection 1: Nous Collection 1—sewing and living*, 21st Century Museum of Contemporary Art (2016, Ishikawa, Japan).

Ota Saburo

Born 1884 in Aichi, Japan; died in 1969 in Tokyo, Japan.



"Mural Paintings for Higashiyama Zoo No. 1" 1948 | Collection of Nagoya City Art Museum

Born in part of Nishikasugai District in Aichi Prefecture that is now Kiyosu City. Goes to Tokyo and studies Western-style painting under Kuroda Seiki and Japanese-style painting under Terasaki Kogyo. Selected for the 7th Bunten exhibition, after which he studies in France. Later serves as a judge at the Teiten exhibition, and establishes himself as a prominent figure in art world. Distances himself from the mainstream art world after World War II, and establishes Chubu Nihon Bijutsu Kyokai in 1946, becoming its chairman. Leads movement to establish an art museum seeking a venue for artists to present their work, and assumes position as head of art department at Aichi Prefectural Culture Center (Aichi-ken Bunka Kaikan) when it opens in 1955. Works to advance local culture while directing art museum operations. Excels at illustrating and literary writing in addition to Japanese- and Western-style painting, and promotes art to broad audience.

Time line

- 1913 7th Ministry of Education Art Exhibition (Bunten) at Takenodai Chinretsukan (Tokyo).
- 1933-34 Serves as judge at Imperial Art Academy Exhibition (Teiten).
- 1946-50 Becomes chairman of Chubu Nihon Bijutsu Kyokai.
- 1955-60 Becomes head of art department at Aichi Prefectural Culture Center (Aichi-ken Bunka Kaikan).
- 2024 *Artists with Connections to Kiyosu—The versatile polymath artist Ota Saburo* exhibition at Kiyosu City Haruhi Art Museum in Aichi Prefecture.

Christodoulos Panayiotou

Born 1978 in Limassol, Cyprus. Based in Limassol, Cyprus.



MARCH, APRIL, NOVEMBER, installation view at Sylvia Kouvali, 2021 | Photo: Lewis Ronald

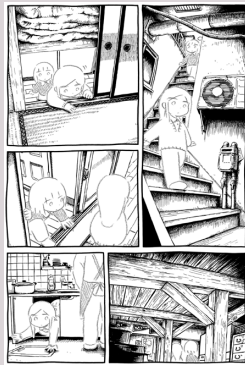
Christodoulos Panayiotou's work spans a wide range of media, including sculpture, painting, installation, performance, photography, and video, and focuses on uncovering hidden narratives in the visual and material records of history and time. Drawing from his training in dance and the performing arts, as well as his studies in history and theater anthropology, the artist's work often involves the re-contextualisation of found materials and performance-based interventions.

Selected exhibitions

Solo exhibitions include *One Year*, LUMA Arles (2023–24, France); *Act II: The Island*, Camden Arts Centre (2019–20, London, UK); *Days and Ages*, Moderna Museet (2013, Stockholm, Sweden); and *In The Light Of The Day The Fireflies Are Like Any Other Insect*, CCA Kitakyushu (2013, Japan). Group exhibition includes 56th Venice Biennale, Cyprus Pavilion (2015, Italy).

panpanya

Born in Kanagawa, Japan. Year of birth and location of work undisclosed.



House of House, Shotengai no ayumi (An Advance of the Shopping Arcade), 2022

panpanya is a manga artist who has been active on the web, at doujinshi (self-published works) conventions and other outlets since the 2000s. In 2013 *Rakuen, Le Paradis* published by Hakusensha marked panpanya's commercial debut and has been the core of this artist's works since then, with mainly short stories published continuously. panpanya publishes roughly one book a year and works on the cover design of each. *The Second Goldfish* was selected as one of the Jury Selections for the Manga Division at the 22nd Japan Media Arts Festival held by the Agency for Cultural Affairs in 2019.

Selected publications

- 2024 *Sozoro kakuchi tanbo panpanya ryokoki shusei* (Exploring various areas, panpanya's travel journal) published by January and July
- 2023 *Shotengai no ayumi* (An Advance of the Shopping Arcade) published by Hakusensha
- 2022 *Moikei no machi* (Model town) published by Hakusensha
- 2021 *Sakana shakai* (Fish Society) published by Hakusensha
- 2020 *Omusubi no korogaru machi* (The Tumbling Omusubi in the Town) published by Hakusensha

Michael Rakowitz

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



"The invisible enemy should not exist (Lamassu of Nineveh)" 2018 | Photo: Gautier DeBlonde © | Courtesy of the Mayor of London.

Michael Rakowitz is a multidisciplinary artist working at the intersection of problem-solving and troublemaking. Rakowitz explores the displacement of cultural artifacts and people caused by colonialism, geopolitical conflicts, and other forms of forced removal, activating everyday objects and employing unconventional approaches. In 2018, he was the recipient of the Herb Alpert Award in the Arts and the Fourth Plinth commission in London's Trafalgar Square. In 2020, he was the recipient of the Public Art Dialogue Award and the Nasher Prize. He was recently granted a commission for a public project on the topic of Archaeology and Migration Flows for the Municipality of The Hague.

Selected exhibitions

Solo exhibitions include *Legatura imperfetta*, Whitechapel Gallery (2019, London, UK)/Castello di Rivoli Museo d'Arte Contemporanea (2019–20, Italy)/Jameel Arts Centre (2020, Dubai, UAE); *The Invisible Enemy Should Not Exist*, Malmö Konsthall (2019–20, Sweden). Group exhibitions include *England's Creative Coast*, Turner Contemporary (2021, Margate, UK); *Our World is Burning*, Palais de Tokyo (2020, Paris, France); dOCUMENTA (13) (2012, Kassel, Germany).

Contemporary Art

Silvia Rivas

Born 1957 in Buenos Aires, Argentina. Based in Buenos Aires, Argentina.



"Buzzing Dynamics" (video still) 2010

Silvia Rivas is recognized for her video-installation, performances and the articulation of objects in space, she is considered a pioneer inter-disciplinary artist in Argentine and Latin America. Since the nineties, she has incorporated various supports and technologies according to its metaphorical potential for investigating the concept of time and the human condition. Rivas seeks to generate concrete experiential associations, conjuring reflections that are at once universal and situated. In her vision, an attitude of tenacious resistance, firmly applied to their perception of the present moment, is the subject's resource facing a turbulent context. Her work problematizes the presumed realism of the moving image in order to reflect on the power of the audiovisual storytelling, to wonder about the images and their references. She has numerous group and individual exhibitions in art institutions and her works belong to several national and international private and public collections.

Selected exhibitions

Solo exhibitions include *Cronotopías*, Museo de Arte Moderno de Bogotá (2024, Colombia); *Zumbido*, *Contemporáneo 26*, Museo de Arte Latinoamericano de Buenos Aires (2010, Argentina); *Everything from the outside*, Museo de Arte Moderno de Buenos Aires (2004, Argentina). Group exhibitions include 5th Mercosur Biennale: *Direções no Novo Espaço* (2005, Porto Alegre, Brazil); 8th Havana Biennial: *Art with life*, Wilfredo Lam Contemporary Art Center (2003, Cuba).

Saijo Akane

Born 1989 in Hyogo, Japan. Based in Kyoto, Japan.



"Orchard" 2022 | Photo: Takeru Koroda | Courtesy of ARTCOURT Gallery | Collection of Mori Art Museum.

Saijo Akane's practice is based around the "physicality" of ceramic objects, exploring the typical juxtaposition between rough clay texture on the inside and glossy feel on the outside. She presents ceramic sculptures and sound performances in which the artist and her performers blow into or send their voices into the sculptures. Saijo also makes extended visits to ceramic producing areas around the world and creates works based on local legends and historical facts.

Selected exhibitions

Solo exhibition includes *The Ebb and Flow of the Mountain: Cultural Village Creation vol.3*, Nara Historical, Art and Cultural Village (2023, Japan). Group exhibitions include *When Two Collections Meet: Co-curated by the Aichi Prefectural Museum of Art and the Aichi Prefectural Ceramic Museum*, Aichi Prefectural Museum of Art (2024, Japan); *Our Ecology: Toward a Planetary Living*, Mori Art Museum (2023, Tokyo, Japan); *1st. MIMOCA EYE*, Marugame Genichiro-Inokuma Museum of Contemporary Art (2022, Kagawa, Japan), Grand Prix; 4th Triennale of KOGEI in Kanazawa, *KOGEI as Contemporary Craft: Transcending Boundaries*, 21st Century Museum of Contemporary Art, Kanazawa (2019, Ishikawa, Japan).

Hrair Sarkissian

Born 1973 in Damascus, Syria. Based in London, UK.



"Execution Squares" 2008 | Collection of Tate Modern.

Hrair Sarkissian started his career at his father's photographic studio in Damascus. Today he is considered one of the leading conceptual photographers of his generation. Spanning photography, moving image, sculpture, sound and installation, Sarkissian's practice creates meditative dreamscapes in some moments, deathscapes in others—sites where the muted voice, absent from the frame, is temporarily offered space to breathe. Sarkissian sits on the Advisory Board of the Arab Image Foundation in Beirut.

Selected exhibitions

Solo exhibitions include *The Presence of Absence*, Fotografisk Center (2024, Copenhagen, Denmark); *The Other Side of Silence*, Bonnefanten Museum (2022–23, Maastricht, The Netherlands)/Bonniens Konsthall (2022, Stockholm, Sweden) / Sharjah Art Foundation (2021–22, UAE); *FOCUS: Hrair Sarkissian*, The Modern Art Museum of Fort Worth (2020, USA). Group exhibitions include The British Art Show 9 (2021, UK); 56th Venice Biennale (awarded the Golden Lion), Armenian Pavilion (2015, Italy).

Sasaki Rui

Born 1984 in Kochi, Japan. Based in Ishikawa, Japan.



Subtle Intimacy (2012–2022) 2022 | Photo: Yasushi Ichikawa

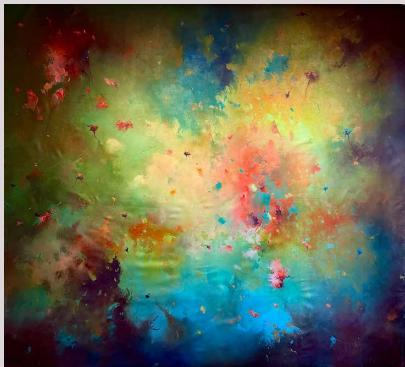
Sasaki Rui employs glass as a material that makes it possible to document and preserve presence through her works, exploring subtle intimacy perceived in physical places. Sasaki has been invited to various artist in residence programs internationally and has shown her work at art museums worldwide. She is a winner of the 33rd Rakow Commission 2018 (Corning Museum of Glass, USA) and received the grand prize at the Toyama International Glass Exhibition 2021 (Toyama Glass Art Museum, Japan). Her work has been collected in many art museums around the world, including the Latvian National Museum of Art and the 21st Century Museum of Contemporary Art, Kanazawa (Ishikawa, Japan). Sasaki has been featured in the New York Times and other media.

Selected exhibitions

Solo exhibitions include *Blue in the Snow*, ARTCOURT Gallery (2024, Osaka, Japan); *Subtle Intimacy: Here and There*, Portland Japanese Garden (2023, USA). Group exhibitions include *Collection Exhibition 1*, 21st Century Museum of Contemporary Art, Kanazawa (2024, Ishikawa, Japan); *Go For KOGEI 2021, Special Exhibition I: The Future of Craft Aesthetics: Kogei, Contemporary Art, and Art Brut*, Natadera Temple (2021, Ishikawa, Japan); *Setouchi Triennale 2013*, Awashima (Kagawa, Japan).

Bassim Al Shaker

Born 1986 in Baghdad, Iraq. Based in New York, USA.



Sky Revolution 2023

In 2013, Al Shaker was selected to participate in the Venice Biennale as part of the Iraqi Pavilion; since then his artwork has served as a vehicle to share his heritage and identity, and reflect on the country's more recent history. The paintings that comprise *Four Minutes* illustrate environments Al Shaker witnessed after the detonation of bombs during the 2003 US invasion of Iraq. In the moments that followed such explosions, Al Shaker recalls the sky, the air, the swirl of debris above, and the deafening silence. Although these paintings are inspired by a finite period within this traumatic experience, Al Shaker wants the viewer to know: "These paintings are not about death. They are not about the bomb. They are about the moment after. Each painting is a new beginning. There is death, but I have a new life. I am still alive." A mindset of resilience and gratitude for life is evident in the exuberance and energy that pulsates through Al Shaker's paintings. His palette is rich and layered while the frenetic brushstrokes breathe movement into the canvas.

Selected exhibitions

Solo exhibitions include *Four Minutes*, Rhona Hoffman Gallery (2023, Chicago, USA); 55th Venice Biennale, Iraqi Pavilion (2013, Italy). Group exhibitions include Art Basel Miami, Miami Beach Convention Center (2024, USA); Expo Chicago, Navy Pier's Festival Hall (2024, USA); *documenta fifteen* (2022, Kassel, Germany).

Yasmin Smith

Born 1984 in Dharug Country/Sydney, Australia.
Based in Dharug Country/Sydney, Australia.



FOREST 2022 | Photo: THE COMMERCIAL, SYDNEY | Courtesy of the artist and THE COMMERCIAL, SYDNEY.

Yasmin Smith works with ceramics and glaze technologies, producing large-scale sculptural installations that investigate particular sites via extensive field research, community collaboration and studio development. Her practice brings scientific and artistic concerns together to allow ecological forms of intelligence to be expressed through aesthetic outcomes in ceramic glazes. Smith works with organic and inorganic materials, such as plants, ash, rock, coal, salt, and wild clay in her expanded material investigations that involve a conceptual interrogation of labor, extractivism, colonization and political ecology. Smith has undertaken extended international residencies for the creation of new works for international exhibitions. Her work has been extensively acquired by major public institutions in Australia. Smith's 2022 Work *Forest* was the realization of a four-year investigation into coal fly ash glazes sourced from eleven coal-fired power stations across Australia, creating a deep geological timeline.

Selected exhibitions

Group exhibitions include Lagos Biennial 2024: *REFUGE*, Tafawa Balewa Square (Nigeria); 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (2021–22, Brisbane, Australia); *Rethinking Nature*, Madre-Donnaregina Contemporary Art Museum (2020–21, Naples, Italy); *Cosmopolis #2: rethinking the human*, Centre Pompidou (2019, Paris, France); 21st Biennale of Sydney: *Superposition: Equilibrium and Engagement* (2018, Australia).

Contemporary Art

Sugimoto Hiroshi

Born 1948 in Tokyo, Japan. Based in New York, USA.



Polar Bear 1975 | © Hiroshi Sugimoto / Courtesy of Gallery Koyanagi | collection of the artist

A multi-disciplinary artist, Sugimoto works in photography, sculpture, installation, performing arts, architecture, gardening, and gastronomy. His art bridges Eastern and Western ideologies while examining the nature of time, perception, and the origins of consciousness. Sugimoto's art works have been exhibited around the world and are in numerous public collections including The Metropolitan Museum of Art and the Museum of Modern Art in New York. His photographic series include Seascapes, Theaters, and Architecture. In 2008, he established the architecture firm New Material Research Laboratory. In 2009, he founded Odawara Art Foundation, a charitable nonprofit organization to promote traditional Japanese performing arts and culture, and opened the Enoura Observatory to the public in 2017.

Sugimoto was elected as a Member of the Japan Art Academy (2023, Tokyo), and designated as a Person of Cultural Merit (2017, Tokyo). Awards include the Centenary Medal of the Royal Photographic Society (2017, London), recognition as Officier de l'Ordre des Arts et des Lettres (2013, Paris), and the Praemium Imperiale in Honor of Prince Takamatsu (2009, Tokyo, Painting category).

Selected exhibitions

Solo exhibitions include *Hiroshi Sugimoto: Time Machine*, Hayward Gallery (2023, London, UK)/UCCA Center for Contemporary Art, Beijing, China (2024)/Museum of Contemporary Art, Australia (2024, Sydney); *SUGIMOTO VERSAILLES: Surface of Revolution*, The Estate of Trianon, Palace of Versailles (2018, France); *Hiroshi Sugimoto*, Leeum, Samsung Museum of Art (2013, Seoul, Korea); *Hiroshi Sugimoto: End of Time*, Mori Art Museum, (2005, Tokyo, Japan)/Hirshhorn Museum and Sculpture Garden (2006, Washington, D.C., USA); *Sugimoto: Portraits*, Deutsche Guggenheim Museum (2000, Berlin, Germany)/Guggenheim Museum Bilbao (Spain)/Solomon R. Guggenheim Museum SoHo (2001, New York, USA).

Tomiyasu Yuma

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



The Doom 2021 | Photo: Masanobu Nishino | Courtesy of Art Front Gallery.

Tomiyasu Yuma creates works that explore the boundary between reality and unreality, using as motifs unseen things and matters that have not been scientifically elucidated, such as psychic and paranormal phenomena and dreams. Recent works include large-scale experiential installations that make viewers aware of overlapping perspectives and shifts of dimensions, using diverse media including painting, sculpture, video, sound, VR, and theatrical staging. She has a strong interest in the nested structure of paintings such as picture-within-a-picture, and in her most recent works in particular, Tomiyasu has presented installations in which nested paintings are important objects. The artist picks up on uncertainties and ambiguities that are often overlooked in contemporary society, and explores structures that allow viewers to experience the overlapping of dimensions and a bird's-eye view of the world.

Selected exhibitions

Solo exhibitions include *In Presence of Shadows*, Maruki Gallery For The Hiroshima Panels (2023, Saitama, Japan); *Aperto 15 TOMIYASU Yuma, The Pale Horse*, 21st Century Museum of Contemporary Art, Kanazawa (2021-22, Ishikawa, Japan); KAAT EXHIBITION 2020: *Yuma Tomiyasu: Shadows of Wandering*, KAAT Kanagawa Arts Theater (2021, Japan); 12th shiseido art egg: *Yuma Tomiyasu: Obsessed With Dreams*, Shiseido Gallery (2018, Tokyo, Japan). Group exhibition includes Setouchi Triennale 2022, Teshima (Kagawa, Japan).

Adrián Villar Rojas

Born 1980 in Rosario, Argentina. Lives and works nomadically.



Mi familia muerta (My Dead Family) 2009 | Photo by Carla Barbero

Adrián Villar Rojas conceives long term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific installations, both imposing and fragile. Within his research, which mixes sculpture, drawing, video, literature and performative traces, the artist explores the conditions of a humanity at risk, on the verge of extinction or already extinct, tracing the multi-species boundaries of a post-anthropocene time folded in on itself, in which past, present and future converge.

Selected exhibitions

Solo exhibition include *The End of Imagination*, Art Gallery of New South Wales, The Tank (2022, Sydney, Australia)/The Bass Museum of Art (2022, Miami, USA); *The Theater of Disappearance*, Geffen Contemporary at MOCA (2017-18, Los Angeles, USA)/Metropolitan Museum of Art (2017, New York, USA)/NEON at Athens National Observatory (2017, Athens, Greece)/Kunsthau Bregenz (2017, Austria); *Fantasma*, Moderna Museet (2015, Stockholm, Sweden); *Today We Reboot the Planet*, Serpentine Gallery (2013, London, UK). Group exhibition includes dOCUMENTA (13) (2012, Kassel, Germany)/Kabul, Afghanistan).

Yamamoto Sakubei

Born 1892 in Fukuoka, Japan; died in 1984 in Fukuoka, Japan.



Mining Coal in a Crouching Position in Thin Coal Bed 1973 | © Yamamoto Family

Yamamoto Sakubei was born in Chikugo region in Kyusyu. He moved from one coal mine to another after he started working at a coal mine when he was 6 years of age. After he retired in 1955 because of the closing of his last workplace Ito Coal Mine, he began to take up the paintbrush to pass on to future generations what it was like in coal mines, while working as night watchman. In excess of one thousand drawings and paintings produced from this time until his death at 92 are published in various forms, including in works such as *Meiji/Taisho Tanko Emaki* (Coal mines of the Meiji and Taisho Eras, 1963), *Gabunshu—Tanko ni Ikiru* (Collection of annotated paintings—Living in the coal mines, 1967), and *Yamamoto Sakubei Gabun—Chikugo Tanko Emaki* (Annotated paintings by Yamamoto Sakubei—Pictorial records from the Chikugo mines, 1973). In 2011, 697 of his vivid annotated paintings portrayed from perspective of coal miners in a way that makes viewers feel present in the scene and his diaries are included as Japan's first inscription in UNESCO's Memory of the World Register as a historical legacy to be shared with humanity.

Time line

- 1906 Begins working in Sannai Coal Mine run by Aso Takichi in Fukuoka Prefecture.
- 1955 Retires with closure of Ito Coal Mine at Nagao Mining Station in Fukuoka Prefecture.
- 1957 Becomes night watchman at Nagao Mining Station office, drawing and painting beside his work.
- 1963 *Meiji/Taisho Tanko Emaki* (Coal mines of the Meiji and Taisho Eras) published.
- 2011 Collection of 697 annotated paintings and diaries included as Japan's first inscription in UNESCO's Memory of the World Register.

Robert Zhao Renhui

Born 1983 in Singapore. Based in Singapore.



Albizia 2023

Robert Zhao Renhui is an interdisciplinary artist who explores the complex and co-mingled relationships between nature and culture. Working in installation, photography, video and sculpture, Zhao is interested in the multifarious beings and objects that constitute the living world, and whose experiences and knowledge enrich our collective existence.

Selected exhibitions

Solo exhibitions include 60th Venice Biennale, Singapore Pavilion (2024, Italy). Group exhibitions include Ennova Art Biennale vol.01: *Multiple Future: a new visions of our life*, Ennova Art Museum (2024, Langfang, China); 14th Gwangju Biennale: *soft and weak like water* (2023, Korea); Busan Biennale 2020: *Words at an Exhibition, an exhibition in ten chapters and five poems*, Museum of Contemporary Art Busan (Korea); Singapore Biennale 2019: *Every Step in the Right Direction*, Gillman Barracks.

Performing Arts

AKN PROJECT

Formed 2020 in Okinawa, Japan. Based in Okinawa, Japan.



"Human Pavilion - A Comedy" 2022 | Photo: Masahiko Kotaka

Launched in 2020 by Chinen Akane to perpetuate the works of Chinen Seishin (1941–2013), whose "Human Pavillion" was the first play by an Okinawan playwright to win the Kishida Kunio Drama Award. Premiered by theater group Sozo in Koza (Okinawa City), the play's starting point is the "Human Pavilion incident" of 1903, when humans were displayed at the Academic Human Pavilion on the periphery of Japan's Fifth National Industrial Exhibition in Osaka. Interweaving Japanese language with Okinawan and Uchinaa-Yamatoguchi (a hybrid of the two) in an experimental screenplay, this play is a monument in the history of Okinawan drama. Classical musician Chinen Akane's AKN PROJECT performs her father's play as "Human Pavillion - A Comedy" following a broadcast under COVID-19 pandemic in 2021, and a theater performance in 2022 at the Naha Cultural Arts Theater NAHArt marking the fiftieth anniversary of the "Reversion" of Okinawa to Japan.

Selected performances

Performances include "Human Pavillion - A Comedy," Naha Cultural Arts Theater NAHArt (2022, Okinawa, Japan); "Human Pavillion - A Comedy," Online Streaming (2021).

Black Grace

Formed 1995 in Tamaki Makaurau/Auckland, Aotearoa/New Zealand. Based in Tamaki Makaurau/Auckland, Aotearoa/New Zealand.



"Paradise Rumour" 2023 | Photo: Toaki Okano

Black Grace, New Zealand's leading contemporary dance group. Motivated to provide a different perspective and a fresh voice in the dance scene, Neil Ieremia founded his own company, Black Grace, in 1995, with ten dancers of Pacific, Māori and New Zealand heritage. Drawing from his Samoan and New Zealand roots to create innovative dance works that reach across social, cultural and generational barriers, Ieremia has changed the face of contemporary dance in New Zealand and turned Black Grace into one of the most recognizable and iconic cultural brands. His company tours the length and breadth of New Zealand developing new audiences and a new appreciation for dance. The work itself is highly physical, rich in the story-telling traditions of the South Pacific and expressed with raw finesse, unique beauty and power. The Company features some of New Zealand's finest dancers and has toured internationally to the USA, UAE, Australia, Canada, Europe, Japan, Scotland, Mexico, South Korea, Taiwan and New Caledonia.

Selected performances

Performances include "Paradise Rumour," Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); "O Le Olaga - Life," Jacob's Pillow Dance Festival Massachusetts (2022, USA); "Crying Men," ASB Waterfront Theatre (2018, Auckland, New Zealand); "As Night Falls," Herald Theatre, Aotea Centre (2016, Auckland, New Zealand); "Vaka," 9th Busan International Dance Festival (2012, South Korea).

Kwon Byungjun

Born 1971 in Seoul, Korea. Based in Seoul, Korea.



"From Cheongju To Kyiv" 2022 | Photo: National Museum of Modern and Contemporary Art, Korea

Kwon Byungjun started his career as a singer-songwriter in the early 1990s. Kwon's oeuvre consists not only of six music albums whose genre range from alternative rock to minimal house, but musical operations and performative acts in diverse platforms of movie soundtracks, theater, fashion show, and modern dance. He spent the late 2000s in the Netherlands studying art-science and working as a hardware engineer at STEIM, a research center for new musical instruments in the electronic performing arts. Since returning to Korea in 2011, he has developed and utilized new musical instruments and stage devices to produce dramatic 'scenes,' creating and directing new media performances that encompass music, theater, and art. He is a leading player in multi-channel sound installation using Ambisonic technology. He won Korea Artist Prize 2023 for his sense-stimulating performative installation with robots.

Selected exhibitions

Solo exhibitions include "*We Will Have a Serious Night*" by Ghost Theater, Hong-Dong Reservoir (2022, Seoul, Korea); "*We Will Have a Serious Night*" by Ghost Theater, Namsangol Hanok Village (2021, Seoul, Korea); *Neverland Soundland: Kwon Byungjun - Sound Walk*, Busan Museum of Art (2021, Korea); *Club Golden Flower*, Cosmo 40 (2020, Incheon, Korea). Group exhibition includes Korea Artist Prize 2023, National Museum of Modern and Contemporary Art, Korea (2023–24, Seoul, Korea).

Faustin Linyekula

Born 1974 in Kisangani, Congo. Based in Kisangani, Congo.



"My body, my archive" 2023 | Photo: Sarah Imsand

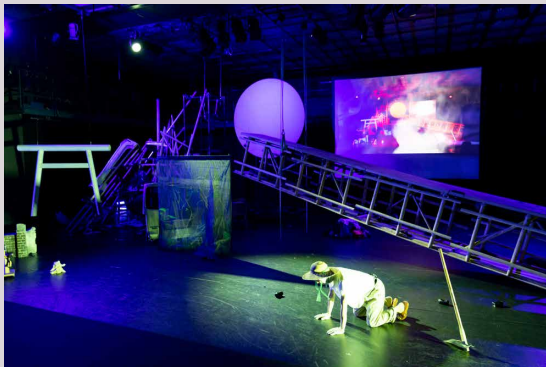
Faustin Linyekula is a storyteller, expressing himself through dance, choreography, writing, theater, and visual arts. Linyekula returned to his homeland in 2001, inspired by its complex history and motivated to counter the exodus of talent. He founded Studios Kabako, not just an artistic company, but a space for artists from the Congo and beyond. It offers training, production support, and fosters collaboration across disciplines. Linyekula's work has been showcased globally, from renowned institutions such as Museum of Modern Art, New York and Tate Modern (London) to festivals in Europe, Africa, Oceania, and the United States. He has held prestigious roles as Artist of the City in Lisbon and Co-Associate Artist for Holland Festival.

Selected performances

Performances include "My body, my archive" (stage version), Théâtre Vidy-Lausanne (2023, Switzerland); "My body, my archive" (installation with live activation), Tate Modern (2020, London, UK); "Histoire(s) du théâtre II," Festival d'Avignon (2019, France); "Congo," KVS Theatre (2019, Brussels, Belgium); "Banataba," Metropolitan Museum of Art (2017, New York, USA).

OLTA

Formed 2009 in Kanagawa, Japan. Based in Tokyo, Japan.



"Land of the Living" 2021 | Photo: Hideto Maezawa

OLTA is a collective of five artists engaged in a broad variety of activities including painting, installation, video, performance, and theater, in a practice developed through negotiating the systems of visual arts/performing arts and conducting sociological/ethnographic fieldwork. Members are Inoue Toru, Saito Takafumi, Hasegawa Yoshiro, Meguninja, and Jang-Chi. Contextualized by sets representing late modern Japan, their stage performances use physical expression to question the repetitive structure of alienation and oppression in history. Shaking the foundations of various communities reveals the ways of thinking, customs, language, and ways of life that underlie them.

Selected performances and exhibitions

Performances include "The Japanese Ideology," Yokohama International Performing Arts Meeting 2023, BankART Station (Kanagawa, Japan)/ROHM Theatre Kyoto (2023, Japan); "Hyper Popular Art Stand Play," ROHM Theatre Kyoto (2020, Japan); 16th Seoul Marginal Theater Festival (2014, Korea). Group exhibitions include Busan Biennale 2016: *Hybridizing Earth, Discussing Multitude* (Korea); *Visceral Sensation – Voices So Far, So Near*, 21st Century Museum of Contemporary Art, Kanazawa (2013, Ishikawa, Japan).

Selma & Sofiane Ouissi

Selma Ouissi, born 1975 in Tunis, Tunisia. Based in Tunis, Tunisia and Paris, France.

Sofiane Ouissi, born 1972 in Tunis, Tunisia. Based in Tunis, Tunisia.

◆ Participating in also Contemporary Art



"Bird" 2023 | Photo: Pol Guillard

The duo of choreographers, dancers and curators Selma and Sofiane Ouissi have been creating and dancing together since the beginning of their career. They are major figures in contemporary dance in the Arab world.

They are also co-founders and artistic directors of L'Art Rue, a cultural structure founded in Tunis in 2007 and dedicated to the production and distribution of contemporary art and contributing to art and education in Tunisia. The duo also co-funders and artistic directors of Dream City, an interdisciplinary festival of contextual arts, which has been held since 2007.

Selected performances and screenings

Performances include "Bird," Festival d'Automne (2024, Paris, France); "Bird," Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); "Le moindre geste," 49 Nord 6 Est Frac Lorraine (2017, Metz, France); "Les yeux d'Argos," Tate Modern (2014, London, UK). Video screening includes "Wajdan," Guggenheim Abu Dhabi (2020, UAE).

TAIHEN

Formed 1983 in Osaka, Japan. Based in Osaka, Japan.



Photo: Hikaru Toda

“The disabled body itself is an art.” TAIHEN is a theatrical performance group of physically disabled people, performing professionally in Japan since 1983. Kim Manri has found that the disabled body has an expression that no one else can create. Twisted and distorted bodies, normally considered to be ungainly, are transformed into peculiar beauty. What she has started is a completely new genre, neither Butoh nor dance, that has given much inspiration and hope to all people, whether disabled or not. TAIHEN is a troupe of artists deeply expressing their inner selves through physical performance. The performers’ motions are far from standard, but they crawl, wriggle, squirm, walk, run, and jump unaided. Even if individual movements are not straight or rigorously controlled, the resulting expressions are finely balanced, demonstrating how one’s movement is directly connected to one’s inner life.

Selected Performances

Performances include “We came from Africa,” ABC Hall (2023, Osaka, Japan); “Song of White Petals,” AI HALL (2022, Hyogo, Japan); “Wandering Love” (trilogy), Yokohama International Performing Arts Meeting 2021 (Kanagawa, Japan); “The Legend of Maha-Laba Village,” Theater der Welt (2005, Stuttgart, Germany); “DEPARTED SOUL,” 11. Berner Tanztage (1997, Switzerland).

Aichi Triennale 2025 “Pop Up !”

Short-term “traveling exhibition” by roughly 15 participating artists of Aichi Triennale 2025 will be held at cultural venues in four Aichi Prefecture cities: Toyota, Shitara, Obu, and Toyokawa. (Free admission)

Period	Host city	Venue
October 24 (fri)–October 26 (sun), 2025	Toyota City	Toyota City Folk Craft Museum
October 31 (fri)–November 3 (mon, national holiday), 2025	Shitara Town	Former Damine Elementary School
November 7 (fri)–November 9 (sun), 2025	Obu City	Obu City History and Folklore Museum, Obu City Hall
November 14 (fri)–November 24 (mon, holiday), 2025	Toyokawa City	Toyokawa City Sakuragaoka Museum

Learning

Learning Team



(From left to right) Murakami Satoshi, Noda Tomoko, Tsuji Takuma, Kuroda Natsuki, Asano Kakeru

The Aichi Triennale 2025 Learning Programs aim to create an environment in which everyone can feel safe and enjoy themselves. Our mission is to create a framework allowing visitors, people from the local community, and the volunteers who have supported the art festival for a decade and a half since Aichi Triennale 2010, to participate actively in their respective roles.

Specifically, we are setting up centers of learning section at the Aichi Arts Center and in Seto City, to be run as places for both learning and relaxing. They can be made available for resting and chatting as well as for programs such as training, lectures, and workshops. We are also considering a program that would allow volunteers greater autonomy in the roles that they play in the art festival.

We are continuing with activities that were successful at past Triennales, such as programs coordinated with schools that expose children to contemporary art and guided tours conducted by volunteers. In addition, we are working to boost activities that take into consideration people who have disabilities, and those who are pregnant, have small children with them, or whose native language is not Japanese.

In the lead up to Aichi Triennale 2025, we set up pre-center of learning section in Seto City for a limited time, from October to November 2024. Furthermore, as a first step toward “learning to learn,” an event called “Learning, learning” was launched in January, where participants engage in interactive lectures to deepen their understanding of the themes of “Aichi 2025.”

Five people with diverse areas of expertise—an architect, design researcher, photographer, art manager, and artist—are planning and running the Learning Programs for this art festival. We continue to engage in discussion as we consider the kinds of learning that are possible, based on the theme of this art festival, in a society that is home to a diverse range of people. We try to make good use of the specialist expertise and experience we gained through different roles in our individual practices. Reflecting regularly on our own individual experiences and perspectives, we aim to make this an art festival in which everyone feels safe and enjoys themselves.

Tsuji Takuma

Born in Shizuoka, Japan. Based in Shizuoka, Japan. After graduating from the architecture course of the Department of Architecture and Building Science at Yokohama National University in 2008 and then the Yokohama Graduate School of Architecture (Y-GSA) in 2010, architect Tsuji Takuma formed the “403architecture [dajiba]” architectural collective in 2011. He established “tsujitakuma and projects” in 2017, incorporating it as Tsujitakuma and Projects LLC in 2022. He also currently serves as special advisor at Takashi Watanabe Office. Tsuji won the 30th Yoshioka Award for “The Ceiling of Tomitsuka” in 2014. He participated in the Japan Pavilion exhibition that won a special mention at the 15th International Architecture Exhibition, Venice Biennale (2016, Italy).*

* Awarded as the collective 403architecture [dajiba].

Asano Kakeru

Born in Hyogo, Japan. Based in Aichi, Japan. Asano Kakeru (he/his) is a design researcher based in Aichi, Japan. Dedicated to achieving social inclusion through design research, he offers comprehensive solutions spanning survey design, branding, product development, and business strategy. His approach is characterized by qualitative studies that consider the context of social transformation, employing methods tailored to capture evolving societal dynamics. His work focuses on understanding context and crafting compelling visions to uncover unexplored challenges and opportunities. After earning a master’s degree in design, engineering, and management from the Kyoto Institute of Technology in 2014, he established his practice in Nagoya. He is also a co-founder of Arimatsu Yamori, LLC, a community development company that revitalizes local neighborhoods through innovative urban planning and management strategies.

Kuroda Natsuki

Born in Kanagawa, Japan. Based in Tokyo, Japan. Photographer Kuroda Natsuki won the grand prize at the 8th 1_WALL Photography Competition in 2013. She is interested in the interactions that take place through photographs in the absence of face-to-face contact between people. Recently, she has also been creating video pieces that involve fieldwork and workshops. Her activities are wide-ranging, including taking part in an anniversary project at a public zoo from the planning stage. Major group exhibitions include *Zoo Escape Drill*, Tokyo Biennale (2023, Japan). Major solo exhibitions include *Halfway Happy vol. 3 Natsuki Kuroda: The Photograph Begins*, gallery aM (2021, Tokyo, Japan) and *Art Lab 13 Kuroda Natsuki: Birdwatching day*, Chiba City Museum of Art (2023, Japan).

Noda Tomoko

Born in Gifu, Japan. Based in Kyoto, Japan. Art manager Noda Tomoko has engaged in creating an environment conducive to art and culture, and in collaborating with artists since 2020, when she cofounded the art production company Twelve Inc., which focuses on art management and media production. She is a member of the artist collective “Nadegata Instant Party”. Major projects include management of the learning section at Aichi Triennale 2019 (2018 – 19), learning coordinator at Aichi Triennale 2022 (2021 – 22), and producer of *Art Site in Nagoya Castle*, an art project set in Nagoya Castle (2023 – present).

Murakami Satoshi

Born in Tokyo, Japan. Based in Nagano, Tokyo, Chiba, Japan. Murakami Satoshi is an artist. Focusing on the relationship between the private and the public, his art explores the impact of individuals’ lives on society. Recently, he has been working on the Murakami Benkyo Do project, which is developing air conditioning that utilizes natural phenomena on land purchased in Sammu City, Chiba Prefecture. Exhibitions include *SATOSHI MURAKAMI Living Migration*, 21st Century Museum of Contemporary Art, Kanazawa (2020, Ishikawa, Japan) and *TERRADA ART AWARD 2023 Finalist Exhibition*, Warehouse TERRADA (2024, Tokyo, Japan). Authored books include *le wo Seotte Aruku* (The life with a small mobile house, Fukuinkan Shoten Publishers, 2016).

Key Visual



Creating an illustration of this simple, expressive poem. My first thought was "Where do roses blossom?" Are ashes the result of outrageous destruction and death? If that's the case, perhaps roses bloom in the land of the dead. So I drew ghosts, as the inhabitants of the land of the dead. While I was drawing, I felt that those ghosts, which should be dead, were coming to life a little. What I was thinking of as "the land of the dead" may well be "the land of those who have yet to be born." That's what this illustration is about.



Igarashi Daisuke

Born 1969 in Saitama, Japan. Based in Kanagawa, Japan.

After graduating from the Department of Painting in the Faculty of Art and Design at Tama Art University, manga artist Igarashi Daisuke made his debut winning the newcomer award Afternoon Shiki Sho Awards presented by the manga magazine *Gekkan Afutanun* (Monthly Afternoon) published by Kodansha in 1993. With expressive depictions and delicate brush strokes, he creates worlds that somehow manage to be both horrifying and beautiful. Into these worlds he mixes nature and the creatures that inhabit it. Major works include the series "Little Forest" (2002-05), which was turned into live-action films in Japan and South Korea, and "Witches" (2003-04) and "Children of the Sea" (2006-11), both of which won the Japan Media Arts Festival Manga Division Excellence Award. Igarashi is currently working on the "Kamakura Bake Neko Club" serial in Kodansha's manga magazine *Be Love*. He also provides numerous illustrations for insert and cover of the books.

国際芸術祭 あいち2025

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Aichi Triennale 2025: A Time Between Ashes and Roses

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The Ishii Gothic font used for the Japanese text and the Gerstner-Programm font used for the Western text were both developed for use in phototypesetting and fell out of use with the transition to desktop publishing, but have recently been revised for use in the digital environment. The phototypesetting technology that took the place of letterpress enabled the efficient transmission of information through the flexible combination of letters and characters, and was adopted for a range of uses in the postwar period. Through a reconsideration of these fonts, which have come down to us through the complexities of history, we embody the Triennale's concept of looking at the relationships between human beings and the environment.



Photo: Daiki Oka

Okada Wanaka

Born 1990 in Aichi, Japan. Based in Aichi, Japan. Graphic designer Okada Wanaka has worked in graphic design since 2018, after graduating from the Faculty of Arts at Shinshu University. Her work is predominantly in the field of art, mainly producing designs for PR publications and books. Major graphic design works for PR purposes include *a M Project 2023-2024 Re-development of Development*, Gallery aM (2023, Tokyo, Japan) and *Frame and Wave*, Toyota Municipal Museum of Art (2023, Aichi, Japan).

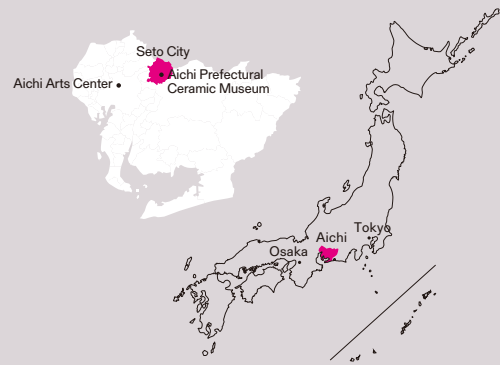


Photo: Takeshi Miyamoto

Kano Daisuke

Born 1992 in Aichi, Japan. Based in Kanagawa, Japan. Graphic designer Kano Daisuke handles book design, with a particular focus on the areas of art and culture, as well as exhibition PR materials and other projects. He is a part-time lecturer in the graphic arts course at Tama Art University. Major projects include the magazine *NEUTRAL COLORS* (NEUTRAL COLORS, 2020 - present), the design journal *lmm* (FLOOAT, 2024 - present), and the Japanese version of "Radicaant" by Nicolas Bourriaud (Film Art, Inc., 2022).

Main Venues



Aichi Arts Center

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.



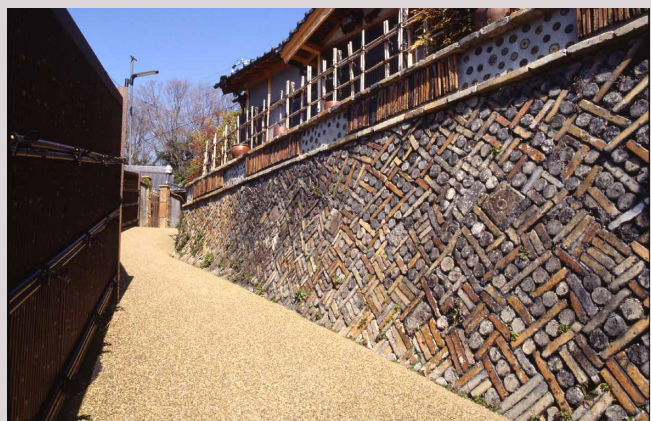
Aichi Prefectural Ceramic Museum

In 1978, the Aichi Prefectural Ceramic Museum was established in Seto, a leading ceramics hub in Japan. In 2013, it underwent a name change to emphasize its status as an art museum, marking a fresh beginning. Set within lush green surroundings, the museum's expansive grounds feature two main exhibition spaces -the Main Hall and the South Hall- in addition to the Ceramic Craft Studio for pottery-making experiences and the Old Kiln-Sites House showcasing ancient kiln remains. It serves as a dedicated museum focusing on ceramics, offering a multi-faceted approach to pottery. Following renovations, the museum will reopen in April 2025.



Seto City

Seto City is located roughly 20km north-east of central Nagoya, with a population of approximately 130,000. It is surrounded by low mountains and has more than a thousand years of tradition of pottery and ceramics. Blessed with an abundant supply of high-quality clay, the city's ancestors established it as a ceramic capital by flexibly adopting new techniques and cultures. The city's name is indeed the origin of the word *seto-mono*, a synonym for ceramics. In 2017, Seto was registered to Japan Heritage as part of *Rokkoyō* (the Six Ancient Kilns) along with Tokoname, Echizen, Shigaraki, Tamba, and Bizen. Today, numerous ceramicists and creatives are producing new works every day in kilns and studios in the city. The pottery city's unique characteristic can be seen everywhere, such as walls and fences built with potter's tools and bridge rails decorated with ceramics.



Inquiry about Aichi Triennale 2025:

Aichi Triennale Organizing Committee Office
(Public Relations Department)

E-MAIL: press@aichitriennale.jp

Information for Press (Request form of using press images):

aichitriennale.jp/en/press/picture.html

Website: aichitriennale.jp