

Aichi Triennale 2025 Announces Next Round of Participating Artists



Key visual of Aichi Triennale 2025, illustrated by Igarashi Daisuke.
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September 12, 2024, Aichi, Japan - The Aichi Triennale announces the next round of artists/groups participating in its sixth edition, *A Time Between Ashes and Roses*. Led by the Artistic Director **Hoor Al Qasimi** (President and Director of the Sharjah Art Foundation), the Aichi Triennale 2025 will take place from **September 13, 2025**, through **November 30, 2025**. Following the initial announcement in February, which introduced four participating artists, the Aichi Triennale welcomes an additional **32 artists/groups** from across the world, 26 of whom are contributing to the Contemporary Art program and six participating in the Performing Arts program.

The theme of the triennial departs from Adonis' poem [*A Time Between Ashes and Roses*](#). Echoing its sentiments and visions, the exhibit brings together a futurity empowered by geological views of time rather than immediate national or territorial perspectives which illuminate contemporary human-environment divides. The newly announced artists further enrich this dialogue with their diverse and compelling works, including **Wangechi Mutu** (b.1972 Kenya), whose work deals with the very idea of human representation; **John Akomfrah** (b. 1957 Ghana) a hugely respected artist and filmmaker whose works are characterized by their investigations into memory, post-colonialism, temporality and aesthetics; **Michael Rakowitz** (b. 1973 USA) explores the displacement of cultural artifacts and people caused by colonialism, geopolitical conflicts, and other forms of forced removal; **Izumi Kato** (b. 1969 Japan), whose paintings and sculptures are representations of undifferentiated primitive lifeforms, fetuses, animals, or beings that are perhaps hybrids thereof; **Christodoulos Panayiotou** (b. 1978 Cyprus), whose work spans a wide range of media and focuses on uncovering hidden narratives in the visual and material records of history and time; **Elena Damiani** (b. 1979 Peru), who uses the disciplines of geology,

geography, cartography, archaeology, and astronomy to reinterpret such categorizations and our understanding of the physical world; **Minerva Cuevas** (b. 1975 Mexico), who creates research-based projects that allow the audience an insight into the social sphere through site-specific actions and artworks. Among the performing artists, **Black Grace** (est. 1995 New Zealand) who draws from Samoan and New Zealand roots to create innovative dance works that reach across social, cultural and generational barriers, will be performing in Aichi for the first time in about 20 years, having also performed at Expo 2005 in Aichi, Japan.

Aichi Triennale 2025

Date: September 13, Friday, 2025 - November 30, Sunday, 2025 [79 days]

Venues: Aichi Arts Center, Aichi Prefectural Ceramic Museum, Seto City

Website: <https://aichitriennale.jp/en/>

SNS: [Instagram](#) / [Facebook](#) / [X](#) / [Youtube](#)

Pre-Event : Talk Session in Tokyo

Date: September 15, Sunday, 2024 14:00-16:00 (doors open at 13:30)

Venue: Auditorium, 3rd floor, The National Art Center, Tokyo

Speakers: Hoor Al Qasimi (Aichi Triennale 2025 Artistic Director), participating artists (details to be announced on the official website and social media.)

Admission: Free

Capacity: 200 people (advance registration required, first come first served)

Registration: <https://forms.gle/VLWHnBfLw1c1ZGTw8>

Simultaneous Japanese-English interpretation will be provided.

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Press Releases: <https://aichitriennale.jp/en/press/pressrelease.html>

APPENDIX

Artist List (as of September 12, 2024)

List of artists (announced to date) and their biographies: <https://aichitriennale.jp/en/artist/index.html>

The complete list of artists is scheduled to be announced at a later date.

Contemporary Art program

Basel Abbas and Ruanne Abou-Rahme [Cyprus, USA | USA, Palestine]
Maitha Abdalla [UAE | UAE]
John Akomfrah [Ghana | UK]
Marilyn Boror Bor [Guatemala | Guatemala]
Minerva Cuevas [Mexico | Mexico]
Elena Damiani [Peru | Peru]
Solomon Enos [USA | USA]
Simone Fattal [Syria | France]
Fudamoto Ayako [Japan | Japan]
Wendy Hubert [Australia | Australia]
ikkibawiKrrr [Korea | Korea]
Kato Izumi [Japan | Japan]
Koretsune Sakura [Japan | Japan]
Mayunkiki [Japan | Japan]
Shaikha Al Mazrou [UAE | UAE]
Mulyana [Indonesia | Indonesia]
Wangechi Mutu [Kenya | Kenya, USA]
Nagasawa Aoi [Japan | Japan]
Dala Nasser [Lebanon | Lebanon]
Ogawa Machiko [Japan | Japan]
Ohkojima Maki [Japan | Japan]
Oki Junko [Japan | Japan]
Christodoulos Panayiotou [Cyprus | Cyprus]
Michael Rakowitz [USA | USA]
Silvia Rivas [Argentina | Argentina]
Saijo Akane [Japan | Japan]
Sasaki Rui [Japan | Japan]
Yasmin Smith [Australia | Australia]
Tomiyasu Yuma [Japan | Japan]
Adrián Villar Rojas [Argentina | Lives and works nomadically]

Performing Arts program

AKN PROJECT [Japan | Japan]
Black Grace [Aotearoa (New Zealand) | Aotearoa (New Zealand)]
Kwon Byungjun [Korea | Korea]
OLTA [Japan | Japan]
Selma & Sofiane Ouissi [Tunisia | Tunisia, France]
TAIHEN [Japan | Japan]

List Format: Artist name [Place of Birth | Place of Activity]

The artists are listed in alphabetical order according to their family names. However, the order of several artists' family names and given names vary depending on the conventions used in their respective home countries, or on the artist's own preference.

Key Visual



Key visual of Aichi Triennale 2025, illustrated by Igarashi Daisuke.
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Aichi Triennale has also revealed the key visual for its 2025 edition illustrated by manga artist, **Igarashi Daisuke**.

Igarashi commented;

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.

NOTES TO EDITORS

Theme / Concept: 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

– From Adonis, “An Introduction to the History of the Petty Kings,” *A Time Between Ashes and Roses*, 1970.

This triennial departs from Adonis' poem *A Time Between Ashes and Roses*. Echoing its sentiments and visions, this exhibit brings together a futurity empowered by geologic time views rather than immediate and national or territorial perspectives which illuminate contemporary human-environment divides. The apocalyptic and optimistic extremes are decentered in this triennial and the interlayered complexities of environmental justice are addressed so that the bearing of responsibility and realisation of complicity is illuminated. The triennial emphasises the shades and expression in between destruction and blossoming as well as the entanglement of the human and environment.

Inviting artists and collectives from all over the world, the works will present existing and unknown narratives about the environment in which we occur. The curatorial mission and artist works expand upon the triennial's locality and unearth environmental narratives inspired by ceramic and Setomono production. Since the industries are a source of local pride, they support the triennial's framework which explores alternative and experimental forms for modelling the human- environment relationship. In Aichi's industrial history, the ashy black skies from the production of ceramics signified prosperity rather than pollution and destruction. Do such local industries and heritage pave way for nuanced thinking about the human-environment entanglement? *A Time between Ashes and Roses* is a traversal which adopts the spectral and in between, so that assumed positionalities and hierarchies come undone.

**Full concept text is available on our website: <https://aichitriennale.jp/en/outline/theme.html>*

Artistic Director: Hoor Al Qasimi

[President and Director of the Sharjah Art Foundation]

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.

The Aichi Triennale

Presented every three years since its first edition in 2010, the Aichi Triennale is the preeminent global arts and culture festival in Japan. From its inception, the triennale has welcomed local and international artists, curators and cultural leaders to produce experiences fusing the visual and performing arts, learning components and community. In addition to the prefectural capital Nagoya city, the Aichi Triennale shares the overall region's historical traditions with the rest of the world across museums, theaters, and various venues by way of an exhibition that highlights and celebrates transcendent contemporary art practices.

From its second edition, the triennale collaborates with different cities throughout Aichi to platform innovative approaches to art-making and performance, integrating and expressing curatorial themes through each region's distinct historic sites, institutions and environments. At its core, the arts festival finds balance between the global and local communities through its rigorous examination and critical eye on our shared present. Each year, participating artists and collectives continue Aichi Triennale's founding mission of presenting cutting-edge art that fosters spirited cultural exchange and innovative contributions to contemporary visual and performing arts.

As a complement to its creative programming, the Aichi Triennale also curates learning components organized by a dedicated team to ensure cross-cultural learning and engagement. Extensive educational aspects of each edition connect students of all ages with instructors to meaningfully engage with art through dialogue, material practice and community-building. Serving as a festive moment where art and communities intersect, the triennale generates new possibilities of expression that welcome and challenge the most pressing conversations of our times. As a whole, Aichi Triennale extends beyond the conventional limits of the festival format to honor the shared affinities between artists and viewers alike.

About Aichi Prefecture

Aichi originates from the poet Takechi Kuroto before it was chosen as the emblematic name of the region, a unification of the Owari and Mikawa domains. Between the Pacific Coast and the Mikawa Highlands, Aichi boasts a varied environment known for its agriculture and flower cultivation. Aichi, the third largest metropolitan region in Japan, welcomes visitors to a thriving urban center with a distinct food culture with dishes such as Hitsumabushi and Ogura Toast. Through the 20th and 21st centuries, Aichi has been the center of Japan's technology and manufacturing industries with companies such as Toyota, Denso, Aisin and Mitsubishi Heavy Industries, optimized by its location between Tokyo and Kyoto. Additionally, Aichi Prefecture is the second- largest home of foreign residents in Japan, with a population of over 7,400,000.

Alongside its manufacturing base, the prefecture hosts a number of traditional industries including karakuri puppetry, ceramics, and textiles. Included on UNESCO's shortlist of Intangible Cultural Heritage, Aichi boasts five "Yama, Hoko and Yatai" float festivals yearly. With its future-facing economy and culture, Aichi prides itself on its continued connections with local traditions and nature. As the heart of Japan, the prefecture represents an exuberant display of culture that shares the best of Japan with the rest of the world.