



国際芸術祭あいち2025

灰と薔薇のあいまに

Aichi Triennale 2025:

A Time Between Ashes and Roses

Aichi Triennale - Press Release / Sept 12, 2025

Aichi Triennale 2025 Opens 6th Edition “A Time Between Ashes and Roses”



Installation view at Aichi Triennale 2025, Oki Junko, *anthology*, 2025

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September 12, 2025, Aichi, Japan - The **Aichi Triennale 2025**, one of Japan's leading international art events, will open its doors to the public tomorrow, **September 13**, and run until **November 30, 2025**. Under the direction of Artistic Director **Hoor Al Qasimi** (President and Director of the Sharjah Art Foundation), the 6th edition of the Triennale brings together **62 artists/groups from 22 countries and territories** each selected for their relevance to the theme, *A Time Between Ashes and Roses*, taken from a verse by Adonis, a poet representing the contemporary Arab world. Witnessing the devastation of war, Adonis lamented the environmental destruction left in its wake; yet he was also conscious of the hope that lay beyond the ruins.

The **Contemporary Art Program** welcomes **54 artists** and is held across three main locations; Aichi Arts Center, Aichi Prefectural Ceramic Museum and several venues in Seto

City. In **Aichi Arts Center, Mulyana (b. 1984, Indonesia)** presents a large scale installation of dazzlingly colorful marine life that simultaneously sheds light on the ecological crisis facing the oceans. *Between Currents and Bloom* (2019 - present), in which every detail is delicately crocheted from yarn, evokes the beauty of the sea and while reflecting his firsthand experience of severe marine pollution in Indonesia. **Dala Nasser (b. 1990, Lebanon)** created a large-scale, newly commissioned installation, *Noah's Tombs* (2025), inspired by Noah's Ark and evoking a spaceship to evacuate from disaster. Hung in the Forum of the Aichi Arts Center, **Kubo Hiroko (b. 1987, Japan)** has created a giant mural-like work *The Lion with Four Blue Hands* (2025) for the Triennale, exploring the notion of 'war and disaster', along with a number of earthenware vessels themed on 'creation', bringing attention to both the positive and negative aspects of human activity. Visual research band **ikkibawiKrrr (est. 2021, Korea)** have created two new video works, *O, Open the Door, I Pray* (2025) and *kkik* (2025), and a mixed media work *Magic Wand* (2025) based on their interactions with the local music and cafe community in Aichi.

At **Aichi Prefectural Ceramic Museum**, **13 artists** are showing works, including **Simone Leigh (b. 1967, USA)** showcasing three sculptures that reflect her ongoing exploration of black female-identified subjectivity: *Untitled (after June Jordan)* (2025), *Jug* (2024) and *Untitled* (2025) — a ceramic body wearing skirts adorned with cowrie shells. For **Saijyo Akane's (b. 1989, Japan)** newly commissioned work, *The Pomegranate of Sisyphus* (2025), ceramics are arranged like a landscape and occasionally activated with performance, during which her works are repeatedly moved or left in place, tracing the repetition of labor and collaboration. Alongside **Kato Izumi's (b. 1969, Japan)** large scale wooden sculpture *Untitled* (2010), seven new paintings *Untitled* (2024-2025) and one new aluminum cast sculpture *Untitled* (2024) are exhibited. His presentation also includes smaller untitled sculptures paired playfully with objects, such as an earthen-ware work, shell-shaped cases, fragments of bowls and ceramic sherds from the Aichi Prefectural Ceramic Museum collection.

The Triennale also presents **11 artists** across nine venues in **Seto City**, the heartland of one of Japan's ceramic industries, known for adopting new techniques and cultures over the centuries. Formerly a public bathhouse frequented by pottery workers, Nihon Kosen hosts **Sasaki Rui's (b. 1984, Japan)** newly commissioned large translucent glass work *Unforgettable Residues* (2025), enclosing plants preserved as ashes that were collected across Seto City. **Robert Andrew's (b. 1965, Australia)** *Language in Buru* (2025) and *What Lies Within* (2025), installed in the KASEN MINE CO., LTD., incorporate mechanical parts with Seto clay, and the layered mounds of earth slowly crumble, resembling the landscape of a clay quarry. **Michael Rakowitz (b. 1973, USA)** takes over the UMEMURA Shoten, a wholesale store still operating today specializing in tea ceramics, to present seven panel works from the series *The invisible enemy should not exist (Northwest Palace of Kalhu)* (2023), made from materials such as Arabic newspapers and food packaging, reflecting the story of Mesopotamian artifacts lost after the war that parallels the history of his Jewish family emigrating from Iraq to America. **Oki Junko's (b. 1963, Japan)** *anthology*

(2025) transforms the space of Mufuuan with a mass of red fabric embroidered into a spiral and suspended from the ceiling. Its threads connect to one hundred thousand donated needles, which stick out from the clay beneath. The work conjures up the ‘thousand-stitch belts’ held together with a thousand red stitches that were made for Japanese soldiers.

The **Performing Arts Programs** are held across almost all of the Aichi Triennale’s weekends until the end of November, conducted by **9 artists**. During opening week, **Basel Abbas (b. 1983, Cyprus) and Ruanne Abou-Rahme (b. 1983, USA)** with **Baraari, Haykal** and **Julmud** will present the world-premiere of *Enemy of the Sun*, a newly commissioned performance at a Nagoya nightclub, collaborating with local musicians and DJs. **Black Grace’s (est. 1995, New Zealand (Aotearoa)) Paradise Rumour** will make its Japan premiere, offering a vibrant dance performance addressing the deception behind the “paradise” image of Pacific islands. The program concludes with **Faustin Linyekula (b. 1974, Congo), My body, my archive**, connecting the pieces of fragmented history and memories through dance.

The **Learning Program** provides lectures and workshops to make the Triennale more approachable, held in the Learning Centers at Aichi Arts Center and Seto City. At Seto Shinkin Bank Art Gallery, the clay of Seto, raw materials of ceramics, plant specimens, and panels are exhibited to highlight the unique resources of the area. In collaboration with artist studio **Hive Earth (est. 2017, Ghana)**, an installation themed around rammed earth and earth materials is presented at the Aichi Prefectural Ceramic Museum.

Hoor Al Qasimi, Artistic Director of Aichi Triennale 2025, said:

“When I first started working on the Aichi Triennale 2025, I didn’t imagine we would be witnessing a genocide live-streamed through our phones. I think back to the title “A Time Between Ashes and Roses”, the despair that was felt after the 1967 war and how it is a reminder of this ongoing violence that can no longer be ignored. This exhibition brings a lot of these issues to the forefront, our destruction of the planet and all living things, but also a reminder of how connected we are to this earth. By highlighting some of these issues, we can also find solidarity and strength in numbers to make our voices heard. This Triennale serves as a reminder that we all live under the same sky and none of us are free until all of us are free.”

Events

The Aichi Triennale 2025 will host a **Roundtable** discussion on **Sunday, September 14, 2025**, featuring participating artists to commemorate the opening. On the following day, Monday, September 15, the **Artist Relay Talk** will take place at exhibition venues, where artists will speak in front of their works. From November 1st to 3rd, **Three Special Days for Experiencing the Vibe of Ceramic City of Seto** will be held, along with the museum’s annual project of firing ceramics in the reproduction of an old kiln in fall, this offers a night museum experience with extended opening hours and various learning programs.

Roundtable, Aichi Arts Center, 13:00-15:15 on September 14th, 2025

Part 1 Artists; Naho Kawabe, ikkibawiKrrr, Shaikha Al Mazrou,
Moderators: Cho Sunhye and Hoor Al-Qasimi

Part 2 Artists; Hrair Sarkissian, Aoi Nagasawa, Robert Andrew,
Moderators: Ishikura Toshiaki and Hoor Al-Qasimi

Artists Relay Talk, various venues, 10:00-16:30 on September 15th, 2025

10:00	Solomon Enos	8F Aichi Prefectural Museum of Art Gallery (Aichi Arts Center)
10:30	Mulyana	10F Aichi Prefectural Museum of Art
11:00	Dala Nasser	10F Aichi Prefectural Museum of Art
13:30	Michael Rakowitz	Umemura Shoten (Seto City street venue)
14:00	Minerva Cuevas	Seto City Art Museum
14:30	Marilyn Boror Bor	Main Building, Aichi Prefectural Ceramic Museum
15:00	Yasmin Smith	Main Building, Aichi Prefectural Ceramic Museum
15:30	Akane Saijo	Main Building, Aichi Prefectural Ceramic Museum
16:00	Cannupa Hanska Luger	Main Building, Aichi Prefectural Ceramic Museum

Three Special Days for Experiencing the Vibe of Ceramic City of Seto

Place: Aichi Prefectural Ceramic Museum,

Date: November 1st, 2nd and 3rd, 2025.

Time TBD.

Tickets

General admission:

Passport (Unlimited access)	3,500 JPY
One-Day Pass (Single day access)	2,100 JPY

Student admission:

Passport (Unlimited access)	2,300 JPY
One-Day Pass (Single day access)	1,400 JPY

*High school age (approx. 16 years old) and older with student ID.

Free admission:

Children of junior high school age (approx. 15 years old) and younger.
Holder of a disability certificate and one caregiver.

Performing Arts Programs require a separate admission fee. All performances are priced as below per one stage.

Adult Advance	3,500 JPY
U25 Advance	2,000 JPY
Pair Ticket	6,500 JPY (Advance only)
Door Tickets	Advance + 500 JPY

Aichi Triennale 2025

Theme: A Time Between Ashes and Roses

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

Venues: Aichi Arts Center, Aichi Prefectural Ceramic Museum, Several venues in Seto City

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

Social media: [Instagram](#) / [Facebook](#) / [X](#) / [Youtube](#)

Visitor's Guide Map: [here](#)

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Press Kit: <https://egnyte.suttoncomms.com/fl/LqD8s4EJKR>

NOTES TO EDITORS

Artistic Director: Hoor Al Qasimi

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.