

国際芸術祭

あいち

2025

灰と薔薇の
あいまに

愛知芸術文化センター

Aichi Arts Center

愛知県陶磁美術館

Aichi Prefectural Ceramic Museum

瀬戸市のまちなか

Seto City

国際芸術祭「あいち」組織委員会
Aichi Triennale Organizing Committee

Aichi Triennale 2025:
A Time Between Ashes and Roses

9.13—11.30.2025

Press Release | September 12, 2025

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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 preparations 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 diversity.

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, 2025 – November 30, 2025 [79 days]

Venues

Aichi Arts Center

Aichi Prefectural Ceramic Museum

Seto City

Organizer

Aichi Triennale Organizing Committee

(Chairperson: Obayashi Takeo [Chairperson of the Board, Obayashi Corporation])

Contemporary Art

- Global contemporary art will be introduced through the exhibitions of 54 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

- Approximately 9 performances of innovative and ground-breaking theater and dance from around the world will be presented at Aichi Arts Center and other venues.

Learning

- Aiming to create an environment where everyone can feel safe and enjoy themselves, we offer a variety of learning programs designed for a diverse audience.

Collaborative Programs

- Traveling Exhibition "Pop Up!" consists of works by Aichi Triennale 2025 participating artists at four sites within the prefecture.
- Collaborative projects with a variety of organizations, including art universities within Aichi.

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 works from Japan and abroad, with a focus on the 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 Art Space, Art Library, and Art Plaza.



Aichi Prefectural Ceramic Museum

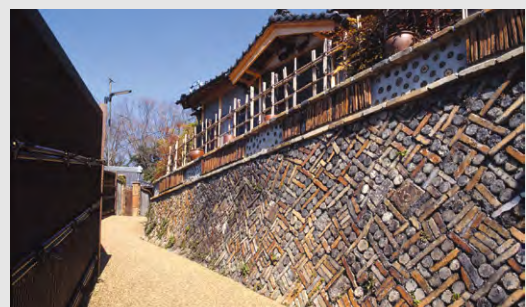
In 1978, the Aichi Prefectural Ceramic Museum was established in Seto, a leading ceramics hub in Japan. In 2013, it underwent a name change to emphasize its status as an art museum, marking a fresh beginning. Set within lush green surroundings, the museum's expansive grounds feature two main exhibition spaces -the Main Hall and "Design Aichi" Gallery - 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.



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.



Contemplating the World to Come Between Ashes and Roses

The theme of this edition of the Aichi Triennale, *A Time Between Ashes and Roses*, is 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. In today's world, serious problems have emerged in the relationship between humanity and the environment, with the divide between the two only growing deeper. By examining this complex, intertwined relationship from a geological timescale perspective, rather than through the humanity-centered concepts of nationhood, territory, and ethnicity, the Aichi Triennale explores ways for humans and the environment to trust, nurture, and complement each other. Moreover, instead of focusing on the dichotomous argument of ashes (eschatology) versus roses (optimism), the Triennale attempts to understand the world through the nuanced thinking that exists between these extremes.

The Diversifying and Expanding Creative Backgrounds of Artists

The 62 participating artists/groups who echo the theme of Aichi Triennale 2025 have diverse backgrounds. One distinctive feature of this edition is the strong representation of non-Western artists/groups, including participants from the Middle East, Africa, and Latin America, alongside Asian artists/groups, with twenty-six from Japan. The lineup also includes many who explore artistic expressions while reflecting on their social and cultural identities, such as artists with indigenous roots and those working far from home for various reasons. Their artistic expressions adopt remarkably diverse forms, each closely connected to various societal phenomena. Through diverse practices the artists unravel histories woven predominantly from Western-centric perspectives, thereby creating numerous opportunities to view and consider our increasingly complex world from fresh perspectives.

The Local Resources of Seto that Nurture Millennium-Long Ceramic Traditions

Seto City is a well-known ceramic capital blessed with abundant local resources, including porcelain clay, which are deeply intertwined with the daily lives of its residents. Shaped for over a thousand years using the area's unique materials and resources, Seto's ceramic industry continues as a source of local pride. In the past, ceramic production blackened the skies with ash, turned the rivers white and murky, and stripped the woodlands of villages; but these forms of environmental pollution and degradation also symbolized the city's prosperity. How the industry developed opens up various avenues for exploring the relationship between humanity and the environment.

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**

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 orientalised, 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)

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).

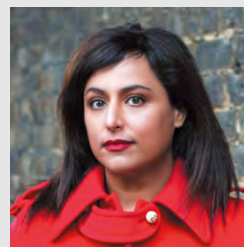


Photo: SEBASTIAN BÖTTCHER

Head of Curatorial

Iida Shihoko

(Independent Curator)

Iida Shihoko was born in Tokyo and is based in Nagoya, Japan. She worked as Curator at the Tokyo Opera City Art Gallery for 11 years, starting as Assistant Curator in 1998 when it was preparing for opening. From 2009 to 2011, Iida was a Visiting Curator of ACAPA, a research institute within the Queensland Art Gallery/Gallery of Modern Art in Brisbane, Australia. She stayed in Seoul as a 2011 International Fellowship Researcher, hosted by National Museum of Modern and Contemporary Art, Korea. Drawing from her interest in co-curation, contemporary art in Asia, and the relationship between society and art institutions, Iida has co-curated exhibitions in Seoul, 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.



Photo: ToLoLo studio

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)

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.



Photo: Takuya Matsumi

Curator (Learning)

Tsuji Takuma

(Architect)

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.



Photo: goitami

Curatorial Adviser (Contemporary Art)

Ishikura Toshiaki

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

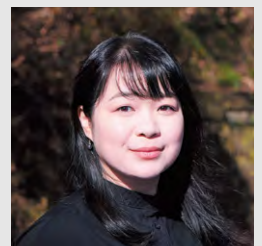
Ishikura has conducted field research in places including Sikkim, Darjeeling, Nepal, and northeastern Japan, researched comparative mythology of the Pacific Rim and multispecies artistic anthropology. He collaborates with artists and cooperates in the planning and curation of exhibitions. Before assuming 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

(Associate Curator, Mori Art Museum)

Born in Tokyo, Japan. 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 the Fukuoka Asian Art Museum from 2016 to 2024, before assuming her current position. She specializes 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

A: Aichi Arts Center C: Aichi Prefectural Ceramic Museum S: Seto City

Aichi Triennale 2025 respects the history, culture, rights, and dignity of Indigenous peoples and individuals who identify as Indigenous, in accordance with the United Nations Declaration on the Rights of Indigenous Peoples (2007).

We do not tolerate any speech or actions that infringe on anyone's rights and interests, whether based on ethnicity, nationality, race, skin color, social or family background, gender identity, sexual orientation, disability, health status, age, religion or belief, and reject any form of eugenic ideology – the notion that some lives are less valuable than others and therefore not worth living – which underlies such discriminatory and exclusionary behavior. The festival aims to serve as an opportunity to discover new viewpoints and possibilities for a future beyond division.

Artist Name	Year of Birth (Death) or Formation	Place of Birth or Formation/Country	Place of Activity/Country	Venue	Page
Contemporary Art					
Basel Abbas and Ruanne Abou-Rahme	1983 1983	Cyprus USA	USA, Palestine USA, Palestine	A	20
Maitha Abdalla	1989	UAE	UAE	S	28
John Akomfrah	1957	Ghana	UK	A	21
Robert Andrew	1965	Australia	Australia	S	29
Asano Yuriko	1990	Japan	Japan	A	18
Mirna Bamieh	1983	Palestine	Portugal	A	22
Barrack (Furuhata Taiki + Kondo Kanako)	formed 2017	Japan	Japan	C	25
Marilyn Boror Bor	1984	Guatemala	Guatemala	C	23
Minerva Cuevas	1975	Mexico	Mexico	S	27
Elena Damiani	1979	Peru	Peru	C	22
Afra Al Dhaheer	1988	UAE	UAE	A	15
Priyageetha Dia	1992	Singapore	The Netherlands	A	18
Solomon Enos	1976	USA	USA	A	21
Simone Fattal	1942	Syria	France	C	24
Fudamoto Ayako	1991	Japan	Japan	A	12
Hive Earth	formed 2017	Ghana	Ghana	C	26
Wendy Hubert	1954	Australia	Australia	A	14
ikkibawiKrrr	formed 2021	Korea	Korea	A	20
Kamala Ibrahim Ishag	1937	Sudan	UAE, Sudan	A	18
Kato Izumi	1969	Japan	Japan	C	26
Kawabe Naho	1976	Japan	Germany, Japan	A	16
Mohammed Kazem	1969	UAE	UAE	A	20
Koretsune Sakura	1986	Japan	Japan	A	21
Kubo Hiroko	1987	Japan	Japan	A	12
Simone Leigh	1967	USA	USA	C	24
Cannupa Hanska Luger	1979	USA	USA	C	25
Mayunkiki	1982	Japan	Japan	A	19
Shaikha Al Mazrou	1988	UAE	UAE	S	27
Miyamoto Saburo	1905-1974	Japan	-	A	14
Mizutani Kiyoshi	1902-1977	Japan	-	A	13

Artist Name	Year of Birth (Death) or Formation	Place of Birth or Formation/Country	Place of Activity/Country	Venue	Page
Morohoshi Daijiro	1949	Japan	Japan	A	15
Mulyana	1984	Indonesia	Indonesia	A	12
Wangechi Mutu	1972	Kenya	USA, Kenya	C	23
Nagasawa Aoi	1994	Japan	Japan	C	25
Dala Nasser	1990	Lebanon	Lebanon	A	16
Ogawa Machiko	1946	Japan	Japan	A	17
Ohkojima Maki	formed 2023	Japan	Japan	A C	14 26
Oki Junko	1963	Japan	Japan	S	30
Ota Saburo	1884-1969	Japan	-	A	13
Selma & Sofiane Ouissi	1975 1972	Tunisia Tunisia	Tunisia, France Tunisia	S	28
Christodoulos Panayiotou	1978	Cyprus	Cyprus	A	19
panpanya	not disclosed	Japan	Japan	S	28
Michael Rakowitz	1973	USA	USA	S	30
Silvia Rivas	1957	Argentine	Argentine	A	17
Saijo Akane	1989	Japan	Japan	C	24
Hrair Sarkissian	1973	Syria	UK	A	17
Sasaki Rui	1984	Japan	Japan	S	27
Bassim Al Shaker	1986	Iraq	USA	A	16
Yasmin Smith	1984	Australia	Australia	C	23
Sugimoto Hiroshi	1948	Japan	USA	A	13
Tomiyasu Yuma	1983	Japan	Japan	S	29
Adrián Villar Rojas	1980	Argentine	Lives and works nomadically	S	29
Yamamoto Sakubei	1892-1984	Japan	-	A	15
Robert Zhao Renhui	1983	Singapore	Singapore	A	19

Performing Arts

Basel Abbas and Ruanne Abou-Rahme with Baraari, Haykal and Julmud	1983 1983 1994 1992 1991	Cyprus USA Palestine Palestine Palestine	USA, Palestine USA, Palestine Palestine USA Palestine	around A	32
AKN PROJECT	formed 2020	Japan	Japan	A	35
Black Grace	formed 1995	New Zealand (Aotearoa)	New Zealand (Aotearoa)	A	32
Kwon Byungjun	1971	Korea	Korea	C	33
Faustin Linyekula	1974	Democratic Republic of the Congo	Democratic Republic of the Congo	A	36
Mayunkiki ⁺	formed 2025	Japan	Works nomadically	S A	34
OLTA	formed 2009	Japan	Japan	A	34
Selma & Sofiane Ouissi	1975 1972	Tunisia Tunisia	Tunisia, France Tunisia	A	35
TAIHEN	formed 1983	Japan	Japan	A	33

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

* Information such as year of birth or formation, place of origin, and current base of activity is provided as background on the social and cultural contexts that may inform each artist's work, with regional names presented in a language of the artist's choosing.

Kubo Hiroko

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

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).



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

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).

Fudamoto Ayako

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

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.



"pavlov's dog" 2021

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).

Mulyana

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

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.



"Sea Remember" 2018
Collection of Paulus Ong.

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).

Sugimoto Hiroshi

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

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).



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

Ota Saburo

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

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.



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

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.

Mizutani Kiyoshi

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

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.



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

Time line

1926 His work accepted for the first time at the 4th Shunyo-kai Exhibition.
1929 Moves to Europe and enrolls at the Academie de la Grande Chaumiere 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 Shunyokai office.
1956-67 Teaches at the Faculty of Education, Kanazawa University.

Miyamoto Saburo

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

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 Foujita 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.



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

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.

Wendy Hubert

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

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, Munderoo 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)



"Yindjibarndi Landscape" 2024

Selected exhibitions

Solo exhibition includes *Wendy Hubert: Ngurra Goonmardii*, Salon Art Projects (2024, Darwin, Australia).

Group exhibitions include *The Good Shed, Perth Represent: Aboriginal Figurative Practice in WA, Part 2*, FORM Gallery (2024, Perth, Australia); 24th Biennale of Sydney: *Ten Thousand Suns* (2024, Australia); *Telstra NATSIAA*, Museum and Art Gallery of Northern Territory (2023, Darwin, Australia); *Tracks We Share*, Art Gallery of Western Australia (2022, Perth, Australia).

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.

Ohkojima Maki engages in creative activities with the theme of "life that circulates in a distorted way, becoming entangled, 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.



"Tomorrow's Harvest" 2017-18

Photo: Mari Habaya

© Maki Ohkojima with Agros Art Project All Rights Reserved.
Deposited at Aomori Museum of 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'oeil 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).

Afra Al Dhaheri

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

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.



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

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); *Iconic*, Art Here 2022 x Richard Mille Art Prize, Louvre Abu Dhabi (2022, UAE).

Morohoshi Daijirō

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

Morohoshi Daijirō 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.



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

Selected awards

- 2014 Received the 64th Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize (Media Arts Division) for *Urko-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."

Yamamoto Sakubei

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

Yamamoto Sakubei was born in Chikuho 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—Chikuho Tanko Emaki* (Annotated paintings by Yamamoto Sakubei—Pictorial records from the Chikuho 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.



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

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.
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Kawabe Naho

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

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.



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

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).

Dala Nasser

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

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.



"Adonis River" 2023

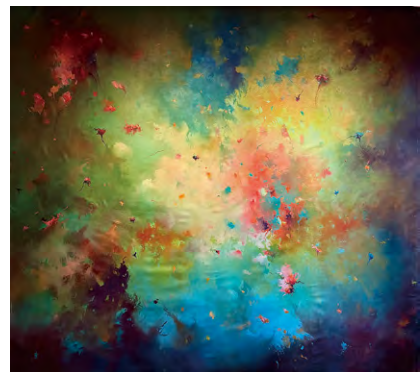
Selected exhibitions

Solo exhibitions include *Adonis River*, Renaissance Society (2023, Chicago, USA); and *Red in Tooth*, Kölnischer Kunstverein (2022, Cologne, Germany). Group exhibitions include 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).

Bassim Al Shaker

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

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.



"Sky Revolution" 2023

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).

Hrair Sarkissian

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

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)/Bonnières 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).



"Execution Squares" 2008
Collection of Tate Modern.

Ogawa Machiko

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

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.



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

Selected exhibitions

Solo exhibition includes *Mineral Vein*, SHIBUNKAKU (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).

Silvia Rivas

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

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 Argentina 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.



"Buzzing Dynamics" (video still) 2010

Selected exhibitions

Solo exhibitions include *Cronotopias*, 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).

Priyageetha Dia

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

Priyageetha Dia works with time-based media and installation. Her practice braid 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.



"LAMENT H.E.A.T." 2023

Selected exhibitions

Group exhibitions include Bangkok Art Biennale: *Nurture Gaia* (2024, Thailand); Manifesta 15 Barcelona Metropolitana (2024, Spain); *The Spirits of Maritime Crossing*, 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).

Asano Yuriko

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

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.



"Resting Medical Herb" 2020

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 – Michinoku 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).

Kamala Ibrahim Ishag

Born 1937 in Omdurman, Sudan. Based in Sharjah, UAE and Khartoum, Sudan.

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 Crystalist 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.



"My Two Neems" 2023
Photo: Waleed Shah

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).

Robert Zhao Renhui

Born 1983 in Singapore. Based in Singapore.

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.



"Albizia" 2023

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.

Christodoulos Panayiotou

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

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.



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

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); *In The Light Of The Day The Fireflies Are Like Any Other Insect*, CCA Kitakyushu (2013, Fukuoka, Japan). Group exhibition includes 56th Venice Biennale, Cyprus Pavilion (2015, Italy).

Mayunkiki

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

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.



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

Selected exhibitions

Solo exhibitions include *SIKNURE - Let me live*, Ikon Gallery (2022, Birmingham, UK); *Mayunkiki "SINRIT teoro wano ayuu menoko sinriri an=hunara"*, CAI03 (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).

Mohammed Kazem

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

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.



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

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).

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.

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.



"Seaweed Story" 2022

Selected exhibitions

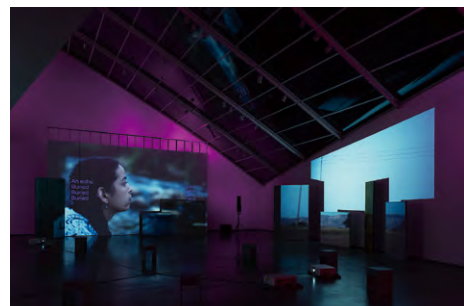
Group exhibitions include 12th Seoul Mediacity Biennale: *THIS TOO, IS A MAP*, Seoul Museum of Art (2023, Korea); 14th Gwangju Biennale: *soft and weak like water* (2023, Korea); 40th EVA International (2023, Limerick, Ireland); DMZ Exhibition: *CHECKPOINT*, Camp Greaves (2023, Paju, Korea); documenta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

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.

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.



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

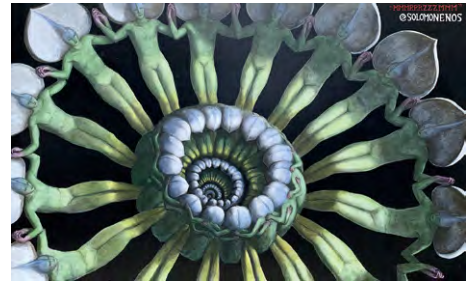
Selected exhibitions

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 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).

Solomon Enos

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

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.



"MMMRRRZZZMMM" 2019

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).

Koretsune Sakura

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

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 2021. 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.



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

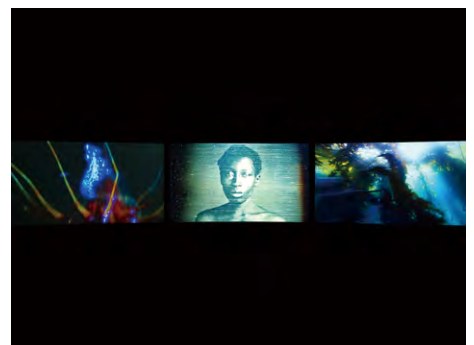
Selected exhibitions

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).

John Akomfrah

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

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.



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

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).

Mirna Bamieh

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

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).



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

Aichi Prefectural Ceramic Museum

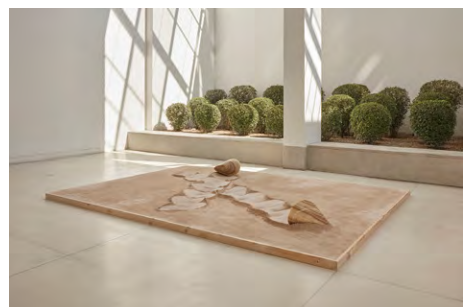
Elena Damiani

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

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).



"Relief I" 2023
Photo: Juan Pablo Murrugarra

Wangechi Mutu

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

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 NewOnes, 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).



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

Marilyn Boror Bor

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

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, Argentina, 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).



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

Yasmin Smith

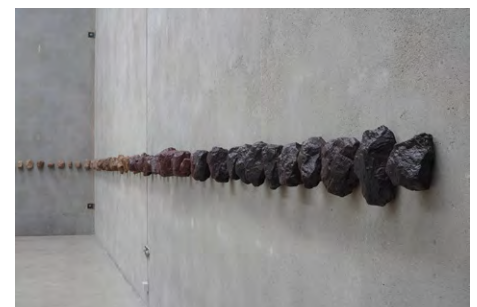
Born 1984 in Dharug Country/Sydney, Australia.

Based in Dharug Country/Sydney, Australia.

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).



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

Saijo Akane

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

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).



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

Simone Leigh

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

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).



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

Simone Fattal

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

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).



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

Cannupa Hanska Luger

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

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.



"A WAY HOME" 2020

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).

Nagasawa Aoi

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

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.



"Bear the Shade" 2018

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 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).

Barrack (Furuhata Taiki + Kondo Kanako)

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

Barrack is an art collective formed by Furuhata 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.



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

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).

Hive Earth

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

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.



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

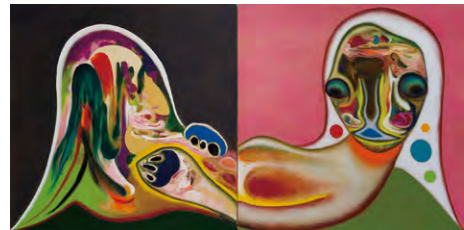
Selected exhibitions

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

Kato Izumi

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

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.



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

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*, Fundacion Casa Wabi (2019, Puerto Escondido, Mexico); *Izumi Kato*, Red Brick Art Museum (2018, Beijing, China).

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.

Ohkojima Maki engages in creative activities with the theme of "life that circulates in a distorted way, becoming entangled, 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.



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

Seto City

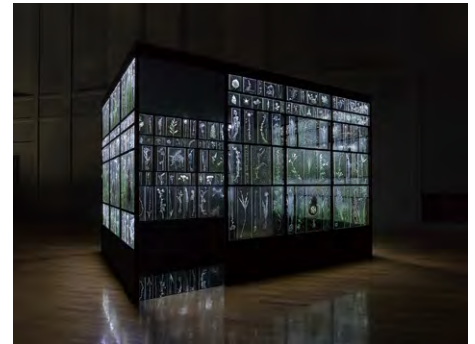
Sasaki Rui

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

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).



"Subtle Intimacy (2012-2022)" 2022
Photo: Yasushi Ichikawa

Minerva Cuevas

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

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.



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

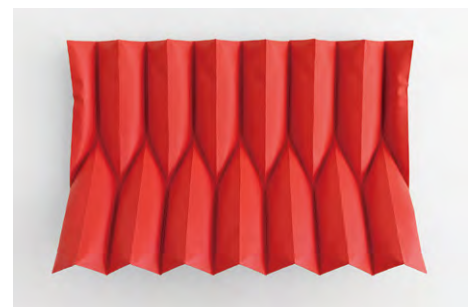
Selected exhibitions

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).

Shaikha Al Mazrou

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

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.



"Accordion Structure" 2022

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 AIUla 2022 (Saudi Arabia).

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.

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.



"L'Art Rue Ceramic Dolls Collection, Created by Laaroussa Artistic Collective for Community Spaces" 2011-2013
Photo: © Yosr Ayadi

Selected exhibitions

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).

Maitha Abdalla

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

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.



"EVAPORATING SUNS" 2023

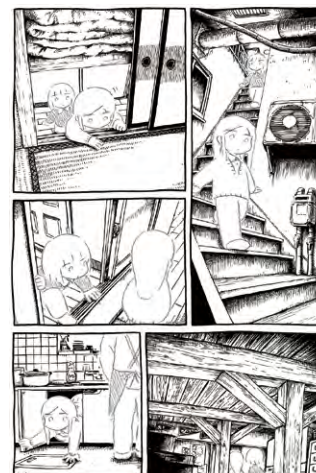
Selected exhibitions

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).

panpanya

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

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.



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

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 *Mokei 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

Tomiyasu Yuma

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

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.



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

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); KAAAT EXHIBITION 2020: *Yuma Tomiyasu: Shadows of Wandering*, KAAAT 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.

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.



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

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)/Kunsthaus 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).

Robert Andrew

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

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.



"Presence" 2019
Installation view: "Presence" IMA Belltower. Courtesy of the artist and Milani Gallery, Brisbane.

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).

Oki Junko

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

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); *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).



"anthology" 2023
FUJII TEXTILE WEEK
Photo by Kenryou Gu

Michael Rakowitz

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

Michael Rakowitz is a multidisciplinary artist working at the intersection of problemsolving 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.



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

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).

Performing Arts

Performance Schedule

Date / Venue	Artist	Title
September 13 [Sat] - September 15 [Mon, holiday] Aichi Prefectural Art Theater, Mini Theater (B1F)	Black Grace	Paradise Rumour Japan Premiere
September 13 [Sat] - September 14 [Sun] Live & Lounge Vio・CLUB MAGO (Naka-ku)	Basel Abbas and Ruanne Abou-Rahme with Baraari, Haykal and Julmud	Enemy of the Sun World Premiere, New Commission
September 13 [Sat] - September 21 [Sun] October 25 [Sat] - November 9 [Sun] *1 Aichi Prefectural Ceramic Museum, Lawn Square	Kwon Byungjun	Speak Slowly and It Will Become a Song World Premiere, New Commission
September 26 [Fri] - September 28 [Sun] Aichi Prefectural Art Theater, Mini Theater (B1F)	TAIHEN	BRAIN World Premiere, New Commission
October 3 [Fri] - October 5 [Sun] Setogura Tsubaki Hall October 12 [Sun] - October 13 [Mon, holiday] Aichi Prefectural Art Theater, Large Rehearsal Room (B2F)	Mayunkiki⁺	kuste World Premiere, New Commission
October 10 [Fri] - October 19 [Sun] *2 Aichi Prefectural Art Theater, Mini Theater (B1F)	OLTA	Eternal Labor World Premiere, New Commission
November 14 [Fri] - November 16 [Sun] Aichi Prefectural Art Theater, Mini Theater (B1F)	Selma & Sofiane Ouissi	Bird Japan Premiere
November 22 [Sat] - November 24 [Mon, holiday] Aichi Prefectural Art Theater, Mini Theater (B1F)	AKN PROJECT	Human Pavillion - A Comedy New Direction
November 28 [Fri] - November 30 [Sun] Aichi Prefectural Art Theater, Mini Theater (B1F)	Faustin Linyekula	My body, my archive Japan Premiere

*1 Closed on Monday, October 27 and Tuesday, November 4

*2 No performance on Tuesday, October 14

Black Grace

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

Black Grace is a dance company whose founder, Neil Ieremia is Samoan, and whose members have roots in various Pacific Islands neighboring Aotearoa, New Zealand. Since its founding in 1995, it has become New Zealand's foremost contemporary dance company. It has won the highest praises internationally for its distinctive style, which fuses traditional dance and ceremonial motions of the South Pacific with contemporary dance. About 20 years have passed since Black Grace's last performance in Japan in 2005. For the Triennale they will perform *Paradise Rumour*, which had its world premiere at Sharjah Biennial 15 in 2023, and was roundly applauded at subsequent performances in venues including the Harris Theater (Chicago) and other stops on its US tour, as well as the Saint James Theatre (Wellington).

The work takes as its theme the contrast between the fantasy of "paradise" and the realities (= deception) that actually confronted South Pacific migrants who are exposed to prejudice and discrimination. The performance relates the individual and collective memories from the days when Western missionaries first set foot on the islands right up to the present day. The four dancers express the sub-themes of "hope and resistance," "sorrow and acceptance," "control and release," and "faith and crisis" with powerful movements brimming with vibrant energy.

Even today, discriminatory language continues to be used against immigrants and indigenous people in countries around the world. In its journey through the past and present, *Paradise Rumour* asks us, "How far have we really come since then?"



"Paradise Rumour" 2023
Photo: Duncan Cole

Japan Premiere

Performances

Paradise Rumour

Direction and Choreography: Neil Ieremia, ONZM

Composer: Faiumu Matthew Salapu aka Anonyouz Lighting

Designer: JAX Messenger

Costume Design: Tina Thomas

Makeup Design: Kiekie Stanners

Performers: Demi-Jo Sefo, Rodney Tyrell, Fuaao Tutulu Faith Schuster, Vincent Farane, Leki Jackson-Bourke, Deija Vukona, Justice Kalolo

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, Korea).

Basel Abbas and Ruanne Abou-Rahme with Baraari, Haykal and Julmud

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.

Baraari, born 1994 in Al Bira, Palestine. Based in Ramallah, Palestine.

Haykal, born in 1992 in Jerusalem, Palestine. Based in New York, USA.

Julmud, born 1991 in Jerusalem, Palestine. Based in Ramallah, Palestine.

Basel Abbas and Ruanne Abou-Rahme work together across a range of sound, image, text, installation, and performance practices. Their endeavors lie in traversing performativity, political imaginaries, physicality, and virtuality. Their approach is characterized by sampling both existing and self-produced materials in the form of sound, image, text, and objects, and recasting them into altogether new "scripts." The result is a practice that investigates the political, emotional, and material possibilities of sound, image, texts, and sites taking the form of multimedia installations and live sound/image performances.

For Aichi Triennale 2025, the artists will present a new performative installation at a club specially reserved in Nagoya, featuring footage filmed in Palestine earlier this year along with performances by musicians and others invited from the region.



© The Museum of Modern Art, New York.
Photo: Julieta Cervantes

World Premiere, New Commission

Performances

Enemy of the Sun

Performance: Basel Abbas and Ruanne Abou-Rahme with Baraari, Haykal and Julmud

Guest Artists:

9/13: Shing02 + HAZU, GOTH-TRAD, youhei (BLACK GANION), NEI (D.R.C), Ryo Kobayakawa (D.R.C) and others

9/14: Alphabet music, DAIKEI, dnwsoldier, Free Babyronia, HARUTA, marin, Nekomaru, Ramza, Rh-Di, Rica, ryoka, SAE, SEI, Sotaro Fujiwara, Yamao, 1731

Co-organized by: Washio Tomoyuki, RAZOR SHARP, Kyoran

Selected exhibitions (Basel Abbas and Ruanne Abou-Rahme)

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 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).

Kwon Byungjun

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

Kwon Byungjun commenced his career as a singer-songwriter in the 1990s, and became active in many other fields including film soundtracks and music for theater. In the late 2000s, he went to the Netherlands and studied the development of electronic instruments at STEIM, a center of research and production dedicated to music and technology. Upon his return to South Korea, he developed new media performances fusing music, theater, and art, and came to the fore as a pioneer in sound installations utilizing Ambisonic (an immersive 3D audio system). In 2023, he won the Korea Artist Prize for a work using robots.

For Aichi Triennale 2025, Kwon is making a sound installation that will allow visitors to explore a virtual world built of sound that matches the natural environment in the space outside the Aichi Prefectural Ceramic Museum, while strolling around the area wearing headphones. The title represents the process by which song naturally emerges from within through the slow articulation of spoken language. In preparation for this work, he researched Seto pottery and folk songs conveying the traces of traditional life. He likewise collected sounds of the local earth, water, fire, vegetation, and sounds of streets and people. He used them to construct a sonic outdoors sculpture in which the virtual world and nature overlap. Through the application of precision GPS and three-dimensional audio technology, the sounds change in correspondence with the movement of the visitor. The work engenders a special experience that makes the boundary between reality and virtuality fluctuate.



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

Selected solo and group 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).

World Premiere, New Commission

Performances

Speak Slowly and It Will Become a Song

Direction: Kwon Byungjun

Sound design, assistance: Yoon Suhee

Voice performe: Kim Insook, John-Francis Kinsler, Nancy Elizabeth Kim

Japanese transcript: Kim Roeeun

Translation: Ishikawa Juri

TAIHEN

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

TAIHEN is a performance group founded by Kim Manri, in Osaka 1983. All of the members have physical disabilities. The group places value precisely on their bodies considered "deformed" and their crawling over the floor in a way deemed "ugly." They have unwaveringly continued to pursue the nature of bodies with disabilities. Their expression is an act of resistance to the outlook on beauty constructed by bodies that walk erect on two legs, and all the attendant social norms and biases. This has confronted audiences by making them question what "ugliness" and "beauty" are. Besides being staunchly supported by the late Ohno Kazuo, one of the legendary *Butoh* dancers, their incomparable physicality has had a significant influence on literature, philosophy, sociology, activism, and other aspects.

This new work by TAIHEN confronts the brain with the bodies of disabled people that do not follow its orders and are detached from its control. It is an attempt to depict the history of the twisted and tangled relationship between the body and the brain, in response to the present social situation, in which artificial intelligence is in the process of affecting every facet of our lives. *BRAIN* is a collaboration with Tokisato Mitsuru, who has a keen interest in bodies and creates installations and live performances applying AI technology. Through it, TAIHEN is taking up the challenge of a new work that looks at how our respect for our existence (life) can be preserved in contemporary society.



Photo: Hikaru Toda
Visual image: Mitsuru Tokisato

World Premiere, New Commission

Performances

BRAIN

Playwright & Direction: Kim Manri

System Architect: Tokisato Mitsuru

Music contribution: Bolot Bairyshev
_underline

Performance: Ijiri Kazumi, Ikeda Hayato, Kim Manri, Koizumi Yusuke, Shimomura Masaya, Mukai Nozomi, Yamazaki Yuki, Watanabe Ayano

Stage Manager: Ohta Kazushi Lighting: Miura Asako

Sound: Sato Takenori Set Design: Yoshida Akira (Yoshida Studio)

Makeup: Kurahashi Kaori Production Coordinator: Iwanaka Kanako

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).

Mayunkiki⁺

Formed 2025 in Japan. Works nomadically.

Mayunkiki, a musician and contemporary artist from Hokkaido, grounds her creative practice in a deep, introspective engagement with her identity as an Ainu, an Indigenous ethnic minority in Japan. Taking as her point of departure the “experiences that arise from being Ainu,” she insists on an artistic perspective rooted in personal subjectivity as she probes the complexities of what it means to be Ainu in the present moment.

Mayunkiki⁺ is a special ensemble created exclusively for this performance at Aichi Triennale 2025.

The group brings together: apetunpe, featuring Mayunkiki's older sister Repko, a singer active mainly in traditional Ainu music; SUIKA KEIMAI, an experimental sonic unit featuring Mayunkiki and Hirose Tact; Koyano Tetsuro and Watanabe Naoka of hoshifune, collaborating with Ainu shadow pictures; and WHITELIGHT, who will handle audio design.

This ensemble has conducted extensive fieldwork in the Tenryu River basin in the Oku-Mikawa district in Aichi Prefecture and the upstream areas of Ishikari River in Hokkaido. Drawing on the findings of this fieldwork, *kuste* will retrace the footsteps of Kawamura Kaneto: Mayunkiki and Repko's grandfather, who was a legendary surveyor and prominent Ainu leader in the city of Asahikawa, Hokkaido, during the early part of the Shōwa era (1926–1989). Kawamura left a remarkable legacy through his work constructing some of Japan's most challenging railway sections, including Oku-Mikawa and the old Sanshin Line (the current JR Iida Line), between the Tenryukyo (Tenryu Gorge) Station and Mikawa Kawai Station in Shinshiro, Aichi Prefecture.

The title *kuste* comes from a transitive verb in the Ainu language meaning “to let something pass through a place.” Following Kawamura's path, this performance seeks to build bridges across what often feels unbridgeable and irreversible: before and after, upstream and downstream, and ancestors and descendants.

Selected performances

Performances include SUKIYAKI MEETS THE WORLD (2024, Toyama, Japan)/SUKIYAKI TOKYO (2024, Japan) Mayunkiki & Surge (*1); “ukouk”, Sapporo International Art Festival 2024, MAREWREW x KOMAKUS (*2) (Hokkaido, Japan); “nociw kotan”, Upopoy, hoshifune x apetunpe (2023/2024, Hokkaido, Japan); Shanku Musical Festival 2023, SUIKA KEIMAI (Hualien, Taiwan); Mayunkiki solo exhibition, *SIKNURE – Let me live* Opening performance, Mayunkiki & Surge (2022, Birmingham, UK); Picnic at Music Hall, hoshifune x apetunpe (2022, Kanagawa, Japan)

*1 A band SUIKA KEIMAI organized in the United Kingdom.

*2 An artistic group whose members were originally with WHITELIGHT.



© Namine Doi

World Premiere, New Commission

Performances

kuste

apetunpe (Repko, Mayunkiki)
Sato Naoko
SUIKA KEIMAI (Hirose Tact, Mayunkiki)
hoshifune (Koyano Tetsuro, Watanabe Naoka)
WHITELIGHT
Matchume Zango
Yamada Hiroki (ayamelab)

OLTA

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

OLTA is a multidisciplinary collective founded in 2009. Their work, ranging from agriculture to installations, explores the nature of collective identity in today's world while reinterpreting the meaning of community, ceremony, folklore, historical events, and the specificity of land and space. Their fieldwork looks at marginalised communities within society as well as labour, history, and customs that are liable to be overlooked. Bringing together art and theatre, their performance work interweaves elements including text, art, people, space, light, sound, and video. The five members of OLTA – Inoue Toru, Saito Takafumi, Hasegawa Yoshiro, Meguninja, and Jang-Chi – have in recent years, held many interdisciplinary performances at art festivals, theatres, and museums both in Japan and internationally. Through audience involvement, they create experiences that blur the lines between the quotidian and the historic, real and fiction, genders, and countries, all with rebellious play.

For Aichi Triennale 2025, they are presenting a new work foregrounding themes of “women” and “labour.” Building on their fieldwork in the northern coast of Kyushu, the Tsushima Strait, and the Korean Peninsula, this new work will both dynamically and playfully make full use of the theatrical space.



© OLTA

World Premiere, New Commission

Performances

Eternal Labor

Script: Meguninja Direction: Jang-Chi
Performance: Ando Tomoko, Chong Ami, Mikajiri Keigo, Ota Kei, Inoue Toru, Saito Takafumi, Meguninja
Stage Design: Hasegawa Yoshiro Costume and Illustration: Inoue Toru
Props: Saito Takafumi Sound Design: Inoue Toru, Masuda Yoshiaki
Game Development: Usami Nao, Shibata Kazuhide
Lighting: Fujimoto Takayuki (Kinsei R&D) Sound: Masuda Yoshiaki
Video: Shibata Kazuhide, Takebe Ludo Stage manager: Sato Megumi
Translation: Ota Kei Logo Design: Yoon Deokjun Production: Shimizu Satomi

Selected performances and group 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.

Bird is a work created by the Tunisian-born brother-and-sister duo of Selma and Sofiane Ouissi. It was inspired by their encounter with doves that lived in what had once been a movie theater. At that time, the space that formerly existed there for people and their stories had been turned into a sanctuary for other living beings. Seeing this phenomenon, they said there arose in their minds the earnest question of how we who have experienced isolation during the pandemic again live together with nature. On the stage, a dancer and a dove share the same space and engage in an unpredictable dialogue by means of their bodies while respecting each other's existence. The Ouissi pair have thus far made works that take the human body, memory, and social relationships as their themes while crossing the boundaries between various media, including choreography, videos, and installations. In 2007, they jointly established L'Art Rue, a platform aimed at social change through art. In Tunis, the capital of the Republic of Tunisia, the two launched Dream City, a multi-disciplinary art festival, for which they also serve as the co-directors. They are attracting attention as creators driving the art scene in Arabian countries and North Africa. In 2023, *Bird* was performed at venues including the Sharjah Biennial, the Festival d'Automne, and KANAL-Centre Pompidou (Brussels). Its poetic and subtle expression rethinks the essence of "living together" in various parts of the world. In it, a dove and a person interact as life forms with roots here and there in an urban environment. When we watch it, will we human beings be able to find a new involvement with other creatures, without considering ourselves privileged existences? By transcending anthropocentric perspectives, we can carve out new relations with existences that are accidental, uncertain acquaintances.



"Bird" 2023
Photo: Pol Guillard

Japan Premiere

Performances

Bird

Artistic direction: Selma & Sofiane Ouissi

Performance: Sofiane Ouissi, Jihed Khmiri and pigeons

Music: Jihed Khmiri

Technical director: Mohamed Belkhir

Production Manager: Paul Kerstens

Selected performances and screening

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).

AKN PROJECT

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

In 1978, Chinen Seishin (1941-2013) became the first Okinawa-born playwright to win the Kishida Prize for Drama for his work *Human Pavilion*. To carry on the spirit of the original work, Akane Chinen, daughter of the playwright, launched the AKN Project in 2020. In 2025, the 80th year since the end of World War II, the project will newly stage *Human Pavilion* specifically as a comedy, with an approach adapted to the present day. First performed in 1976, *Human Pavilion* is a milestone play that bitterly satirizes the history of Okinawa, beginning with the Human Pavilion Incident and interweaving Japanization education, the Battle of Okinawa, rule by the US military, and "reversion" to Japan. AKN Project is now taking up this work because its members believe that its possibilities have not yet been exhausted and it still has much to say to the current generation. Recalling the role-playing games and sudden reversals that Seishin loved, the group added, "If theater has power, it is when it shows the possibility that our little role-playing can induce a sudden turnabout in the relationship between strength and weakness, apathy and pain, the inside and outside of the gate, and the center and fringes of a nation."

Chinen Akane is taking up the challenge of the second re-creation of this work together with the Naha Cultural Arts Theater NAHArt. The performance will have the participation of Hayashi Tatsuki from NAHArt as dramaturge, Arakaki Nana as a collaborating director, and Sasaki Ayami as scenographer. For this re-creation, Chinen is endeavoring to daringly present *Human Pavilion* as a comedy.



Illustration: Kogani Oshiro

New Direction

Performances

Human Pavilion - A Comedy

Playwright: Chinen Seishin

Direction: Chinen Akane, Arakaki Nana

Dramaturge: Hayashi Tatsuki (NAHArt)

Set Design: Sasaki Ayami

Costume Design: Fujitani Kyoko

Cast: Inoue Asuka, Kamida Sei, Nakamine Yusaku

Sound Design: Yamaguchi Goh

Lighting Design: Tanahara Eisaku

Production Coordinator: Kishaba Azusa

Tsuchiya Wakako (NAHArt), Murakami Yoshiko (NAHArt)

Selected performances

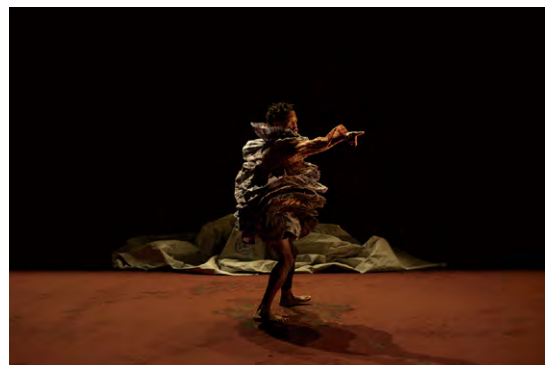
Performances include "Human Pavilion - A Comedy," Naha Cultural Arts Theater NAHArt (2022, Okinawa, Japan); "Human Pavilion - A Comedy," Online Streaming (2021).

Faustin Linyekula

Born 1974 in Kisangani, Democratic Republic of the Congo. Based in Kisangani, Democratic Republic of the Congo.

Faustin Linyekula is a choreographer, director, and dancer from the Democratic of the Congo. He apprehends the "body" as a living archive to question the violence of history and its impact on personal and collective memory. His work has been staged around the world, at venues including the Tate Modern, New York Live Arts, New Zealand Festival (Wellington), Sharjah Biennial, the Metropolitan Museum and the Festival d'Avignon.

Prior to European colonization, the peoples of Congo had their own ways of archiving their life experience through masks, sculptures, songs, and stories. Many of these were destroyed or scattered around the world along with colonial rule. *My body, my archive* explores the possibilities of people putting together their own archives as opposed to those of the conquerors, by connecting the pieces of their fragmented history and memories. The trumpet of Heru Shabaka-Ra (a member of the Sun Ra Arkestra) awakens the memories etched in the body, and throws into relief the wounds of the past, the weight of history, and signs of the future.



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

Selected performances

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

Performances

Japan Premiere

My body, my archive

Choreography, dance: Faustin Linyekula
Music (trumpet): Heru Shabaka-Ra
Sculptures: Gbaga
Sound design and video: Frank Moka
Costumes: Aldina Jesus
Production management: Isaac Yenga

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

At the Aichi Prefectural Ceramic Museum (one of the Triennale venues), the old kiln firing project* is carried out every autumn, where the museum keeps a *noborigama* kiln fired continuously for three days and nights while collecting data about firing ceramics and passing on the skill of working with kilns. In conjunction with this event, Aichi Triennale 2025 features extended opening hours for the museum, learning programs to deepen understanding of Seto, and a night market with foods, shops, and music. These three days offer a unique opportunity to experience landscapes, history, and the vibe of ceramic city of Seto from the perspective of the Triennale. Further details will be announced later.

November 1 [Sat] - November 3 [Mon, National holiday]

Time: 11/1 9:30-19:30, 11/2 9:30-21:00, 11/3 9:30-16:30

Venue: Various locations within the Aichi Prefectural Ceramic Museum

* The project utilizes a reproduction of an old wood-fired kiln located on the premises of the Aichi Prefectural Ceramic Museum that replicates a multi-chambered climbing kiln (*noborigama*) used in Seto during the Edo Period.

Aichi Triennale 2025 Traveling Exhibition "Pop Up!"



The traveling exhibition "Pop Up!" will tour around three cities and a town in Aichi Prefecture. Fourteen of the artists and groups from the Aichi Triennale 2025 will present artworks mainly different from those of the main Contemporary Art Exhibition. Also on display will be the original drawings of the Aichi Triennale 2025 key visual created by a manga artist, Igarashi Daisuke.

Additionally, you can enjoy artist-led workshops, and guided tours where the festival's curatorial staff will offer insights into the exhibited artworks.

All Admission Free

Artists

Asano Yuriko, Priyageetha Dia, Fudamoto Ayako, Kamala Ibrahim Ishag, Kato Izumi, Koretsune Sakura, Kubo Hiroko, Ohkojima Maki, Selma & Sofiane Ouissi, panpanya, Silvia Rivas, Saijo Akane, Sasaki Rui, Robert Zhao Renhui, Igarashi Daisuke (guest exhibit)

Toyota City

October 24 [Fri]-October 26 [Sun]

Venue: Toyota City Folk Craft Museum

Hours: 9:30-17:00

Access: < By Train > 15 minute-walk from Hirato-bashi Station (Meitetsu Mikawa Line)



Shitara Town

October 31 [Fri]-November 3 [Mon, National holiday]

Venue: Former Damine Elementary School

Hours: 9:00-16:00

Access: < By Car > 50 minute-drive from the Shinshiro Interchange on the Shin-Tomei Expressway



Obu City

November 7 [Fri]-November 9 [Sun]

Venue: Obu City Hall, Obu City History and Folklore Museum

Hours: 9:00-18:00 (Last admission at 17:30)

*Obu City History and Folklore Museum

Hours: 7:30-21:00 (weekdays), 8:00-21:00 (weekends) *Obu City Hall

Access: < By Train > 10 minute-walk from Obu Station (JR Tokaido Line and Taketoyo Line)



Toyokawa City

November 14 [Fri]-November 24 [Mon, Compensatory holiday]

*Closed on November 17 [Mon]

Venue: Toyokawa City Sakuragaoka Museum

Hours: 9:00-17:00 (Last admission at 16:30)

Access: < By Train > 15 minute-walk from Toyokawa Station (JR Iida Line) or Toyokawa-Inari Station (Meitetsu Toyokawa Line)



List of Participating Artists by Venue

Artist Name	Exhibition Venue	Performing Venue
Aichi Arts Center		
Kubo Hiroko	B2F, Forum II	
Fudamoto Ayako	B2F, Art Space X	
Mulyana	10F, Aichi Prefetural Museum of Art	
Sugimoto Hiroshi	10F, Aichi Prefetural Museum of Art	
Ota Saburo	10F, Aichi Prefetural Museum of Art	
Mizutani Kiyoshi	10F, Aichi Prefetural Museum of Art	
Miyamoto Saburo	10F, Aichi Prefetural Museum of Art	
Wendy Hubert	10F, Aichi Prefetural Museum of Art	
Ohkojima Maki	10F, Aichi Prefetural Museum of Art	
Afra Al Dhaheri	10F, Aichi Prefetural Museum of Art	
Morohoshi Daijiro	10F, Aichi Prefetural Museum of Art	
Yamamoto Sakubei	10F, Aichi Prefetural Museum of Art	
Kawabe Naho	10F, Aichi Prefetural Museum of Art	
Dala Nasser	10F, Aichi Prefetural Museum of Art	
Bassim Al-Shaker	10F, Aichi Prefetural Museum of Art	
Hrair Sarkissian	10F, Aichi Prefetural Museum of Art	
Ogawa Machiko	10F, Aichi Prefetural Museum of Art	
Silvia Rivas	8F, Aichi Prefetural Museum of Art	
Priyageetha Dia	8F, Aichi Prefetural Museum of Art	
Asano Yuriko	8F, Aichi Prefetural Museum of Art	
Kamala Ibrahim Ishag	8F, Aichi Prefetural Museum of Art	
Robert Zhao Renhui	8F, Aichi Prefetural Museum of Art	
Christodoulos Panayiotou	8F, Aichi Prefetural Museum of Art	
Mayunkiki	8F, Aichi Prefetural Museum of Art	
Mohammed Kazem	8F, Aichi Prefetural Museum of Art	
ikkibawiKrrr	8F, Aichi Prefetural Museum of Art	
Basel Abbas and Ruanne Abou-Rahme	8F, Aichi Prefetural Museum of Art	
Solomon Enos	8F, Aichi Prefetural Museum of Art	
Koretsune Sakura	8F, Aichi Prefetural Museum of Art	
John Akomfrah	8F, Aichi Prefetural Museum of Art	
Mirna Bamieh	2F, Former Restaurant	
Black Grace		B1F, Mini Theater, Aichi Prefectural Art Theater
TAIHEN		B1F, Mini Theater, Aichi Prefectural Art Theater
OLTA		B1F, Mini Theater, Aichi Prefectural Art Theater
Mayunkiki ⁺		B2F, Large Rehearsal Room, Aichi Prefectural Art Theater
Selma & Sofiane Ouissi		B1F, Mini Theater, Aichi Prefectural Art Theater
AKN PROJECT		B1F, Mini Theater, Aichi Prefectural Art Theater
Fautin Linyekula		B1F, Mini Theater, Aichi Prefectural Art Theater
[Vicinity of Aichi Arts Center]		
Basel Abbas and Ruanne Abou-Rahme with Baraari, Haykal and Julmud		Live & Lounge Vio • CLUB MAGO (Naka-ku)

Aichi Prefectural Ceramic Museum

Elena Damiani	Main Gallery	
Wangechi Mutu	Main Gallery, Lawn Square	
Marilyn Boror Bor	Main Gallery	
Yasmin Smith	Main Gallery	
Saijo Akane	Main Gallery	
Simone Leigh	Main Gallery	
Simone Fattal	Main Gallery	
Cannupa Hanska Luger	Main Gallery	
Nagasawa Aoi	Main Gallery	
Barrack (Furuhata Taiki + Kondo Kanako)	Cafe	
Hive Earth	Ceramic Craft Studio, Lawn Square	
Kato Izumi	"Design Aichi" Gallery	
Ohkojima Maki	Tea House "Tōsui-an"	
Kwon Byungjun		Lawn Square

Seto City

Sasaki Rui	Former Nihon Kosen (Public Bathhouse)	
Minerva Cuevas	Seto City Art Museum	
Shaikha Al Mazrou	Seto City Art Museum	
Selma & Sofiane Ouissi	Seto Ceramics and Glass Art Center	
Maitha Abdalla	Seto Ceramics and Glass Art Center	
panpanya	Seto in town, Matsuchiyokan	
Tomiyasu Yuma	Pop Up Shop	
Adrián Villar Rojas	Former Seto Fukagawa Elementary School	
Robert Andrew	KASEN MINE CO., LTD.	
Oki Junko	Mufuuan	
Michael Rakowitz	UMEMURA Shoten	
Mayunkiki ⁺		Setogura Tsubaki Hall

Learning

Concept

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 this art festival for a decade and a half since Aichi Triennale 2010, to participate actively in their respective roles.

Learning Team

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.

【From left to right】 Murakami Satoshi (artist),
Noda Tomoko (art manager), Tsuji Takuma
(architect), Kuroda Natsuki (photographer),
Asano Kakeru (design researcher)



Volunteer Programs

Aichi Triennale 2025 aims to further develop the volunteer activities that have supported the festival over 15 years since Aichi Triennale 2010, envisioning an art festival created together with volunteers. In addition to continuing venue operation support and interactive viewing methods through guided tours first offered at Aichi Triennale 2022, a new "Learning" initiative will be launched to allow volunteers greater autonomy in the roles they play. Under multiple themes, volunteers and Learning Team members will collaborate in all stages of program development, from planning to implementation.

- * Operation at the venue Volunteer
- * Interactive viewing Volunteer
- * Learning Volunteer
 - Deep Dive into "Appreciation"
 - Interview Practice
 - Aima (Between) Lab



"Interview Practice" Training for Learning Volunteers (2025)

Learning, Learning

"Learning, Learning" is a participatory project based on the concept of "learning to learn" that encourages each participant to learn, discover, become aware, and engage in dialogue about their own positions and perspectives. In addition to talk events featuring various experts, the project offers discussions, workshops, and other activities, creating opportunities for participants to experience learning through the art festival in a more actual way.



Learning, Learning vol.04 (held in March, 2025)
Photo: Tomoya Miura

Learning Centers

The Aichi Triennale 2025 Learning Programs will establish a learning center at the Aichi Arts Center as well as in Seto City, providing spaces where visitors can engage with the art festival from multiple perspectives. The two centers will make use of the buildings' existing furniture to create inviting environments where visitors can casually relax and chat. They will also serve as learning spaces for programs such as lectures and workshops and function as activity hubs for festival volunteers, fostering deeper interactions between visitors and volunteers. Additionally, an exhibition of Seto's industries and resources will be held in collaboration with the Aichi Prefectural Ceramic Museum at the Seto Shinkin Bank Art Gallery located in downtown Seto.

Learning Center HETACHI (Aichi Arts Center)

"Hetachi" refers to oddly-shaped parcels of land left behind during road development or similar processes in architectural and real estate contexts, and can be viewed as places that reflect the transitions of a city. For this project we are treating Exhibition Room J as Aichi Arts Center's "Hetachi," creating a venue that maximizes its distinctive characteristics.

[Programs, etc.]

- | | |
|---|---|
| Learning Volunteer Activities and Exhibition | <ul style="list-style-type: none">- Deep Dive into "Appreciation"
Through volunteer facilitation, participants view and discuss their impressions of artworks to deepen their appreciation experience. The "Fukaboru Telephone (Deep Dive Telephone)" will be installed to connect the two Learning Centers by phone for sharing appreciation experiences through dialogue.- Interview Practice
Screening of videos featuring volunteers who have undergone training in interpersonal communication interviewing people involved in the art festival.- Aima (Between) Lab
Workshops planned by volunteers to explore the festival's theme will be held during the festival period. |
|---|---|



Image of Learning Center HETACHI

- | | |
|---------------------------|--|
| Hetachi Talk | Casual talk events will be organized by the people who staged the art festival, including artists, curators, project managers, and coordinators, and more. |
| Library | A space will be prepared where anyone can freely take up and browse books related to the art festival. |
| Learning, Learning | Guests will be invited to deepen the participants' individual learning through talks, discussions, and workshops. |

Learning Center SETO (Seto City)

Former Ogawa Ceramics, where the Learning Center Seto will be opened, was once a long-established wholesaler and retailer of ceramics for the domestic market. The center will repurpose the store's original, distinctive shelving—once used to display pottery—as part of its interior furnishings.

[Programs, etc.]

- | | |
|---|--|
| Learning Volunteer Activities and Exhibition | <ul style="list-style-type: none">- Deep Dive into "Appreciation"
Through volunteer facilitation, participants view and discuss their impressions of artworks to deepen their appreciation experience. The "Fukaboru Telephone (Deep Dive Telephone)" will be installed to connect the two Learning Centers by phone for sharing appreciation experiences through dialogue.- Interview Practice (video exhibition)
Screening of videos featuring volunteers who have undergone training in interpersonal communication interviewing people involved in the art festival.- Aima (Between) Lab
Workshops planned by volunteers to explore the festival's theme will be held during the festival period. |
|---|--|



Interior views of Learning Center SETO

- | | |
|----------------|--|
| Library | A space will be prepared where anyone can freely take up and browse books related to the art festival. |
|----------------|--|

Seto Resource Bank (Seto City: The Seto Shinkin Bank Art Gallery)

To deepen visitors' understanding of the distinctive topography, geology, and vegetation of Seto, where the festival venue is located, the Seto Resource Bank will be held as a related exhibition. The artists participating in the art festival include those who conduct multifaceted research on regional resources and draw inspiration for their works from these findings. By engaging directly with the resources of Seto, which can be considered the starting point for this research, visitors to the Seto Resource Bank will deepen their insight into the background of the artworks and more fully experience the festival's concept focusing on the relationship between humans and the environment.



Dorosea tokaiensis (Tokai Hilly Land Element)
photo : Hibino Miki

Accessibility Program

Curators and volunteers will provide tours and art viewing support for a diverse range of visitors, including visitors with visual or hearing disabilities and those with young children. Easy-to-read public information materials designed for children, individuals with reading difficulties, and non-Japanese speakers will also be distributed.

[Tour Program]

● Interactive viewing

Interactive viewing tour

(Each session lasts approximately 60 minutes, maximum of 15 participants, no reservation required) *Starting Friday, September 26

Aichi Arts Center Every Fri. 18:30- | Sat,Sun, National holiday 10:30- & 15:30-
(Implemented on 8F & 10F)

Aichi Prefectural Ceramic Museum Every Sat, Sun, National holiday 10:30- & 15:30-
Seto City Every Sat, Sun, National holiday 10:30- & 15:30-

Interactive tour for children

(Each session lasts approximately 60 minutes, maximum of 20 participants, Reservation required
*You can participate on the day if there is availability)

Aichi Arts Center 10/18 (Sat) 10:30-

Aichi Prefectural Ceramic Museum 11/23 (Sun, National holiday) 10:30-

Written Communication Tour

(Each session lasts approximately 90 minutes, maximum of 15 participants, Reservation required)

Aichi Arts Center 11/8 (Sat) 10:30-, 14:00-

Tour for the Visually Impaired

(Each session lasts approximately 90 minutes, maximum of 15 participants, Reservation required)

Aichi Arts Center 11/24 (Mon, Substitute holiday) 10:30-, 14:00-

Tour for non-Japanese speakers

(Each session lasts approximately 60 minutes, maximum of 15 participants,Reservation required)

Aichi Arts Center 10/19 (Sun) 14:00-

Seto City 11/16 (Sun) 10:30-

● Guided Tour

Artwork guided tour

(Each session lasts approximately 60 minutes, maximum of 15 participants, Reservation required)

Aichi Arts Center 9/27 (Sat) 14:00-, 10/4 (Sat) 10:30-

Aichi Prefectural Ceramic Museum 10/5 (Sun) 13:30-

Seto City 11/19 (Sun) 10:30-, 11/22 (Sat) 13:30-

Baby Stroller Tour

(Each session lasts approximately 60 minutes,maximum of 5 group,Reservation required)

Aichi Arts Center 10/13 (Mon, National holiday) 10:30-

Aichi Prefectural Ceramic Museum 11/15 (Sat) 10:30-

Guided tour of artworks for junior and senior high school students

(Each session lasts approximately 60 minutes, maximum of 20 participants, Reservation required)

Aichi Arts Center 10/13 (Mon, National holiday) 13:30-

Seto City 11/16 (Sun) 13:30-

Guided tour of artworks for people who are deaf or heard of hearing

(Each session lasts approximately 90 minutes, maximum of 15 participants, Reservation required)

Aichi Arts Center 10/25 (Sat) 13:30-

[Plain Language Flyer]



Design: Abe Kota

School Programs

School programs including a group viewing program (artwork viewing tours, art programs using earth materials, etc.) will be organized in collaboration with educational institutions to provide students with opportunities to engage with and enjoy contemporary art from around the world.



Highlights of School Programs (artist: mayunkiki+)

The Rammed Earth Project in Seto "Convex and Concave"

Aichi Triennale 2025 will stage the Rammed Earth Project in Seto "Convex and Concave" in collaboration with Hive Earth (P.26), a Ghana-based studio that focuses on the integration of environmentally conscious architecture. Hive Earth mainly provided technical support for the rammed earth construction, while the Learning Team was responsible for the design and production work. This exhibition features structures themed around rammed earth and earth materials installed at two locations within the Aichi Prefectural Ceramic Museum. Convex in the inner garden of the Ceramic Craft Studio is a rammed earth grandstand created for viewing the studio's daily activities from the backyard. "Concave" in front of the Design Aichi Gallery is the actual pit dug for the earth that forms "Convex", making "Convex and Concave" two sides of the same coin. Part of the artwork also incorporates rammed earth blocks made by boys at the Seto Juvenile Training School. When the art festival ends, the "Convex" rammed earth structure will be dismantled and buried back into "Concave".

Through this series of primitive acts of digging, moving, piling, and re-burying, this project allows visitors to reconsider how human activity relates to the environment.

[Workshop Event]

Star-Making Table:

**11/1 (Sat), 11/3 (Mon.,
National holiday) [TBD]**

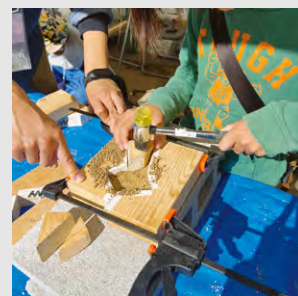
Participants create their own original star shapes by combining molds and compacting Seto clay into them.



Image of the Rammed Earth Project in Seto "Convex"



Image of the Rammed Earth Project in Seto "Concave"



Collaborative Programs

Collaborative projects with arts universities

Collaborative projects with four arts universities in Aichi – Aichi University of the Arts, Nagoya University of the Arts, Nagoya Zokei University, and Nagoya University of Arts and Sciences – will be held at “Art Lab Aichi.”

1. Solo exhibitions by Art Lab Aichi and Aichi arts universities

In this project, Art Lab Aichi and four arts universities in Aichi Prefecture will create a project team and select one artist from each university with a promising future career for a series of four solo exhibitions during Aichi Triennale 2025.

Period	Artist	Title
September 13 [Sat] - September 28 [Sun], 2025	Nishikawa Hiroto	Windows, Wind, Light, See You
October 4 [Sat] - October 19 [Sun], 2025	Yamanouchi Yosuke	Drawing Up Ancient Remnants
October 25 [Sat] - November 9 [Sun], 2025	Nakazaki Yuri	fill the space
November 15 [Sat] - November 30 [Sun], 2025	Kawanishi Rina	Painting Answers in Answer-Free Freedom

2. Exhibitions by four Aichi arts universities

In this project, each university and Art Lab Aichi will organize an exhibition that makes the most of the unique characteristics of each university.

- Nagoya Zokei University:
“After Breakfast Vol. 2: While the Soup Is Still Hot” - July 11 [Fri] - August 3 [Sun], 2025
- Nagoya University of Arts and Sciences:
“Traces of a Differential Landscape” - August 10 [Sun] - September 7 [Sun], 2025
- Aichi University of the Arts: mid December, 2025 - early January, 2026 (TBD)
- Nagoya University of the Arts: late January - late February, 2026 (TBD)

《Art Lab Aichi》

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

Art Lab Aichi

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



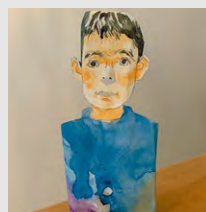
Photo by Tanizawa Yosuke



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.



Design



Design

Ito Atsushi (AIRS)

Web Direction

Nakamoto Masaki

Sign Design

Abe Kota

Web Design

Ishii Yoshihiro

Typeset/Logotype

Okada Wanaka

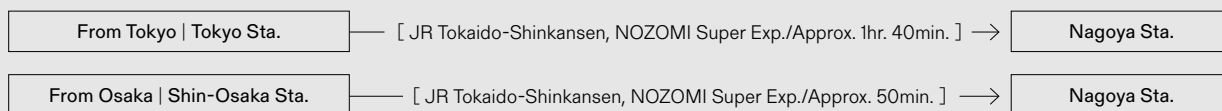
Kano Daisuke

Symbol Mark

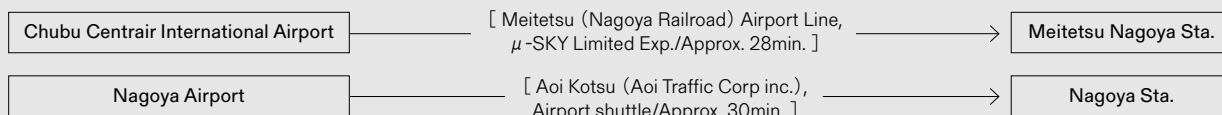
Ali Mrad

Access to Aichi Prefecture (Nagoya Sta.)

● By Train



● By Airplane



Access from Nagoya Sta. to each venue

● To Aichi Arts Center



● To Seto City

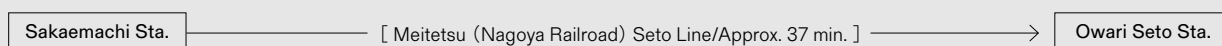


● To Aichi Prefectural Ceramic Museum



Access from Sakae (Aichi Arts Center) district to each venue

● To Seto City



● To Aichi Prefectural Ceramic Museum



A shuttle bus operates between Owari Seto Sta. and the Aichi Prefectural Ceramic Museum throughout the triennale.



Opening hours

Aichi Arts Center	10:00 to 18:00 (20:00 on Fridays) *Last admission 30 min before closing time Closed on Mondays (If Monday is a public holiday, the museum will be closed on the following Tuesday) * 9/16 (Tue), 11/25 (Tue) temporary opening
Aichi Prefectural Ceramic Museum	9:30 to 17:00 (until the end of September) 9:30 to 16:30 (from October onwards) *Last admission 30 min before closing time Closed on Mondays (If Monday is a public holiday, the museum will be closed on the following Tuesday) * 9/16 (Tue), 11/25 (Tue) temporary opening
Seto City	10:00 to 17:00 *Last admission 15 min before closing time (Entry to Seto City Art Museum is possible until 30 minutes before closing time) Closed on Tuesday (If Tuesday is a public holiday, the museum will be closed on the following Wednesday) * 11/25 (Tue) temporary opening

Ticket Information

Ticket Information of Contemporary Art Exhibition

Passport	Valid for unlimited access to all venues for the duration of the festival.
One-Day Pass	Valid for unlimited access to all venues on the day of visit.
Upgrades	During the period of the festival, a one-day pass can be upgraded to a passport for an additional fee. (Adults: ¥1,400, Students: ¥900)

Price		Door
Passport	Adults	¥3,500
	Students	¥2,300
One-Day Pass	Adults	¥2,100
	Students	¥1,400

*Admission is free for junior high school students and younger children.

*Admission is free for holders of a disability certificate and one caregiver.

*Holders of student tickets may be asked to show their ID.

*Performing arts programs require a separate admission fee.

Buying Tickets

Aichi Arts Center: 10F, Ticket Counter

Aichi Prefectural Ceramic Museum: Main Gallery, Reception Counter

Seto City: Former Ogawa Ceramics*, Seto Ceramics and Glass Art Center*, Former Seto Fukagawa Elementary School, Seto City Art Museum, Seto Tourist Information Center

*Official ticket counters where upgrades and ticket exchanges are available.

Tickets can be purchased online from Aichi Triennale 2025 official website. Tickets can be directly purchased at the Aichi Arts Center, major convenience stores, and ticket agencies. Ticket information may be updated from time to time. For the latest information and details, please visit the official website.

Online Ticket	Online Ticket will be available on ArtSticker. Online Ticket can be used to enter each venue by scanning 2D code. *100 yen discount will be offered for purchases made with online ticket.
Special Ticket	For ticket purchases of 100,000 yen or more, there is a special price. Please check the official website for details.
ArtSticker (Online Ticket)	Tickets can be purchased online from Aichi Triennale 2025 official website. Tickets can be directly purchased at the Aichi Prefectural Museum of Art, major convenience stores, and ticket agencies. Ticket information may be updated from time to time. For the latest information and details, please visit the official website.

Ticket Information of Performing Arts

	Adult	U25	Pair Ticket
Advance	¥3,500	¥2,000	¥6,500
Day Ticket	¥4,000	¥2,500	———

*Available on i ticket

*Advance only, limited availability

Set Ticket

	Adult	U25
All-Performances Ticket	¥24,000	¥14,000
Three-Performances Ticket	¥9,900	¥5,400

* Pair Ticket advance only

* Pair tickets valid for two people at the same show and time.

* U25 tickets are limited to visitors aged 25 and under on the day of the show.

* One caregiver admitted free for a guest with disabilities.

* For wheelchair reservations, please contact i Ticket.

* Information on door tickets will be announced on our website at a later date.

* Performers and performances are subject to change without notice.

Ticketing Details	i ticket https://clanago.com/news/2025/2025_geijutsu/2025_geijutsu.html TEL: 0570-00-5310 Artsticker https://artsticker.app/events/81050 PIA https://t.pia.jp/ Aichi Arts Center Play Guide 1-13-2 Higashisakura, Higashi-ku, Nagoya B2F TEL: 052-972-0430 Weekdays 10:00-19:00 Weekends & Holidays 10:00-18:00 Closed on Mondays (If a holiday falls on Monday, it's observed the next day.)
Ticket Inquires	Classic Nagoya TEL: 052-678-5310 10:00-16:00 Closed on Weekends & Holidays

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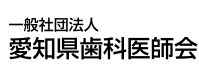
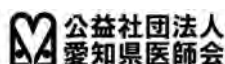
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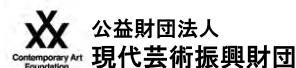
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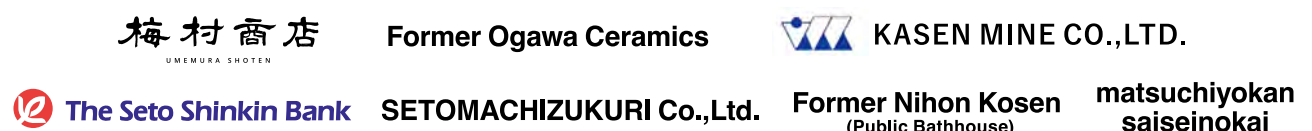
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Inquiry about Aichi Triennale 2025:

Aichi Triennale Organizing Committee Office
(Public Relations Department)

E-MAIL: press@aichitriennale.jp

TEL: +81-(0)52-971-3111 (Weekdays: 9am-5pm)

Information for Press (Request form of using press images): aichitriennale.jp/en/press/picture.html

Website: aichitriennale.jp