

**Aichi Triennale Announces Theme and Curatorial Team for
*A Time Between Ashes and Roses***

**The Sixth Edition of the Acclaimed Arts and Culture Festival Opens
September 13, 2025**



Adrián Villar Rojas, *Mi familia muerta (My Dead Family)*, 2009. Photo by Carla Barbero.

(Aichi, Japan, February 1, 2024) – Aichi Triennale is pleased to announce the theme for its sixth edition, ***A Time Between Ashes and Roses***, on view from **September 13, 2025 to November 30, 2025**. The 2025 festival and curatorial theme is organized by **Artistic Director Hoor Al Qasimi** and reflects upon fluctuating states and connections that exist between ecological environments, human activity, and the narratives and theories that unite them. The title is borrowed from modernist poet Adonis, who wrote “How can withered trees blossom? / A time between ashes and roses is coming / When everything shall be extinguished / When everything shall begin again” following the destruction of the Six-Day War in 1967. Al Qasimi’s curatorial vision will bring together multiple regions throughout Aichi prefecture, guiding visual arts, performances, and learning programs presented throughout the festival. In addition to **Aichi Arts Center** in Nagoya, the 2025 iteration includes special collaborations with **Seto City** and **Aichi Prefectural Ceramic Museum**, which will highlight the continued presence of Japanese craft alongside international and modern-day ceramic projects. Transcending time, location, genre, and artistic medium, the 2025 triennale will possess an aesthetic and theoretical charge

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to illuminate the creative prospects between apocalypse and blossoming, human and environment.

“Our hope for the 2025 Aichi Triennale is to create spaces for dialogue around our shared planet that move with urgency and a commitment to new horizons of ecological and interpersonal relation,” said **Hoor Al Qasimi, Artistic Director**. “Achieving a balance of perspectives from internationally-based and Japanese artists as well as collectives, the works on view will propose alternative futures that decenter human modes of extraction and illuminate the complex relationships between Earth and its inhabitants.”

Al Qasimi is joined by a curatorial team ranging from visual to performing arts, offering expertise in local traditions of Aichi and beyond. **Iida Shihoko, Head of Curatorial** leads the curatorial team across disciplines, supported by: Curator, Aichi Prefectural Ceramic Museum **Irizawa Masaaki, Curator (Contemporary Art)**; performing arts producer **Nakamura Akane, Curator (Performing Arts)**; architect **Tsuji Takuma, Curator (Learning)**; Associate Professor, Akita Public Art University **Ishikura Toshiaki** serving as a **Curatorial Advisor**; and Curator, Fukuoka Asian Art Museum, **Cho Sunhye**, also as a **Curatorial Advisor**. The 2025 Aichi Triennale will include cutting-edge contemporary art through exhibitions in several venues across the prefecture, including the **Aichi Prefectural Museum of Art**, and through digital platforms, performances and dance from across the globe presented at Aichi Arts Center, and learning opportunities catered to diverse audiences. Collaboration sits at the heart of the festival, welcoming art universities and other community organizations throughout Aichi to participate in the breadth of programming. Additionally, projects from artists who will participate in the 2025 iteration of the Aichi Triennale will travel sites throughout the region in varying pop-up exhibitions.

The Artistic Director and curatorial team have selected a group of artists that approach the botanical world as a place of the unknown, unearthing new narratives and observing alternative perspectives along spectrums of the human-environmental pathway. Additionally, *A Time Between Ashes and Roses* will emphasize a futurity empowered by geologic time views, further questioning the boundary between human and environment with layered complexity. Artists invited include **Adrián Villar Rojas** (b. 1980, Rosario, Argentina) who embraces temporality as an aesthetic beyond brevity or duration; folding past, present, and future on themselves, Villar Rojas constructs large-scale and site-specific works that mourns a humanity at risk of—or already—disappearing from the hubris of our anthropogenic conditions. **Ogawa Machiko** (b. 1946, Tokyo, Japan) produces from a primordial knowledge inherent in the minerals that comprise clay. Having learned her craft in Paris and from indigenous practices in West Africa, Machiko embraces properties such as distortion and glaze crawling, creating *utsuwa* (vessels) that encompass the dichotomy of making and breaking. **Dala Nasser** (b. 1990, Beirut, Lebanon) encounters landscape through the slow violence of erosion (both environmental and political), reanalyzing the colonial contours of landscape through indexical mark making by way of performance, painting, and film. Finally, **Oki Junko** (b. 1963, Kanagawa, Japan) darns life into fabric collages that grow and fade between weathered materials and new purpose through the

artist's hands, yielding a primal view that moves beyond their manmade materiality. These temporal landscapes embrace the uncertainty of chance with lyrical dread and bliss.

A Time Between Ashes and Roses enjoins a disparate world through a celebration of the puzzling connections that populate our world, and the 2025 Aichi Triennale bridges this distance by connecting audiences local and international through its provocative programming. The full list of artists will be announced at a later date alongside further details around programming and educational initiatives.

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About Aichi Triennale

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

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

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

About Aichi Prefecture

Aichi originates from the poet Takechi Kuroto before it was chosen as the emblematic name of the region, a unification of the Owari and Mikawa domains. Between the Pacific Coast and the

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Mikawa Highlands, Aichi boasts a varied environment known for its agriculture and flower cultivation.

Aichi, the third largest metropolitan region in Japan, welcomes visitors to a thriving urban center with a distinct food culture with dishes such as Hitsumabushi and Ogura Toast. Through the 20th and 21st centuries, Aichi has been the center of Japan's technology and manufacturing industries with companies such as Toyota, Denso, Aisin and Mitsubishi Heavy Industries, optimized by its location between Tokyo and Kyoto. Additionally, Aichi Prefecture is the second-largest home of foreign residents in Japan, with a growing population of over 7,400,000.

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